Old St Paul’s
34 Mulgrave Street, Wellington

CONSERVATION PLAN

This Conservation Plan
was formally adopted by the HNZPT Board
11 August 2016 under section 19 of the
Heritage New Zealand Pouhere Taonga Act 2014.

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FINAL 27 July 2016
Old St Paul’s when it was a prominent landmark in Thorndon c. 1868. There is a cluster of houses in Murphy Street on the far right, but otherwise, the Thorndon Flat has only scattered development.

ATL, ref. 10,9001/1

Front cover photo, the nave of Old St Paul’s, looking east, 2000.

Tony Kellaway

Back cover photo, the foundation stone of Old St Paul’s. (The location of this stone today is unknown; it may form the base of the font or be under the church. It was installed in a ceremony in 1865. This imprint of the stone (probably made by inking the stone) appears to have been made by its sculptor, James Mamot, and sent to Sir George Grey. Although the text on the stone refers to it as a ‘Corner Stone’, all the press coverage of it at the time referred to it as a Foundation Stone.)

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ISBN 978–1–877563–27–0 (online)
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ICOMOS New Zealand Charter  
for the Conservation of Places of Cultural Heritage Value
1.0 INTRODUCTION

1.1 Commission

This Conservation Plan is the result of a commission from Heritage New Zealand Pouhere Taonga. It is jointly funded by Heritage New Zealand and the Friends of Old St Paul’s Society.

The purpose of the plan is to establish management policies that will ensure that Old St Paul’s, one of New Zealand most important historic buildings, is conserved to the highest standards for present and future generations.

To this end, the plan outlines the history and defines the cultural heritage values of the Church; it identifies conservation and legislative influences on the future management and development of the building, and it sets out policies which, if followed, will ensure that the heritage values of the building are preserved and enhanced. The plan is a revision of the Old St Paul’s Conservation Plan (Kelly and Cochran, March 2001) for the New Zealand Historic Places Trust. It varies from that document in being more comprehensive in most parts, especially in the history section; it does not include information on the condition of the building or its maintenance, which are to be dealt with separately but with reference to the policies in this document.

1.2 Ownership and Status

Old St Paul’s Church, and the grounds it occupies at 34 Mulgrave Street, Wellington, constitute an Historic Reserve under the Reserves Act 1977. The church and land are owned by the Crown and are vested in Heritage New Zealand, gazette number 93/1467.

The responsibility for the care and maintenance of the property lies with Heritage New Zealand Pouhere Taonga. They are supported in various ways by the Friends of Old St Paul’s Society, which is an incorporated society dedicated to the well-being of this historic place. The Department of Conservation is the administrator of the Reserves Act and has an overarching responsibility to ensure the reserve is managed effectively.

The site is made up of four legal titles, being Part 1 Lot 1, Deposited Plan 8705 (2,197 m²); Lot 1, Application Plan 762 (Pt Section 542) (430 m²); Subdivision C, Section 542 (141 m²); and Pt Section 543 (area not officially surveyed).

The church and grounds are listed under the Heritage New Zealand Pouhere Taonga Act 2014 as Category I, listing number 38. The meaning and consequences of the listing are set out in Section 5.3.

They are also listed as a heritage item on the Wellington City Council’s operative district plan, 2000: Map 18, symbol 221. The consequences of this listing are set out in Section 5.4.
Survey plan of 1925, showing the grounds of Old St Paul's. Note that the adjoining property on the north boundary, now part of the grounds, is not shown on this plan. The building shown to the south is the Bishop's Residence (later Bishop's Court), and next to that is the Diocesan Library. DP 8705, Land Titles Office.
1.3 Development of the Plan

This plan was commissioned by Heritage New Zealand Pouhere Taonga; its commissioning was encouraged by the Friends of Old St Paul’s, and is part funded by them. As described earlier, it relies heavily on the conservation plan of 2001.

This document has been prepared by Cochran and Murray, Conservation Architects, and Michael Kelly, Heritage Consultant. For other contributors, see the acknowledgements below.

The format of the plan is based on the template contained in Guidelines for Preparing Conservation Plans, G Bowron and J Harris, New Zealand Historic Places Trust, 2000. Other sources were the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value, and the Guideline for the Preparation of Conservation Plans, Department of Conservation, Wellington.

1.4 Acknowledgements

Because this plan draws heavily on the Conservation Plan of 2001, it is appropriate to acknowledge all those that contributed to that document.

That plan could not have been written without the very significant (and unpaid) contributions of Margaret and Bill Alington. The preparation of the first draft of the plan (1998), fell to them.

Specialist contributions were also made by:
   Jan Harris, chattels register and assessment;
   Tony Kellaway, photography;
   Win Clark, engineering assessment;
   Graham Stewart, stained glass window report, and
   Helen McCracken, additional research.

The following people contributed their ideas, and/or commented on the draft:
   Richard Benge, Manager, Old St Paul’s;
   Jane Aim, Chairperson, FOSP;
   John Daniels, committee member, FOSP;
   Warwick Greenwood, Treasurer, FOSP;
   Crispin Kay, Deputy Chairman, FOSP
   Viv Rickard, Manager, Central Regional Office, NZHPT, and

The contribution of several of these people will not be evident in the following pages, since their advice was more to do with condition and maintenance, not dealt with in this document.

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1 The New Zealand Historic Places Trust, abbreviated to NZHPT, was re-named Heritage New Zealand Pouhere Taonga in April 2014. The earlier name is used in some contexts where it is historically accurate.
People who have contributed specifically to this document, and whose contribution is gratefully acknowledged, include:

- Amy Hobbs, Heritage Destinations Manager, Central, Heritage New Zealand;
- Silke Bieda, Manager, Old St Paul’s, Heritage New Zealand;
- Liz Mellish, who gave advice and reviewed historical matters on behalf of the Tenths Trust;
- Morris Love, Managing Director, Raukura Consultants, morrie@raukura.co.nz author of section 2.1;
- Neil Aitken, Landscape Architect, for advice on landscape issues; and
- Olaf Wehr-Candler, Pukerua Glass Studio Ltd, for advice and photographs of the stained glass windows.

Photographs in the inventory were taken by Jim Simmons (those dated 2008) as part of a Baseline Monitoring Survey, September 2008; by Myriam Goos, Visitor Programme Co-ordinator at Old St Paul’s, or by the authors.

Drafts of the Conservation Plan dated 16 October 2015 and 30 May 2016 were made available for public consultation, and feedback was received from the Friends of Old St Paul’s. Acknowledgement is made especially for the contributions of Crispin Kay and Jane Aim.

‘a very handsome building of wood, and the interior is a great success. Being built of totara, it may last, unless some accident occurs to it, several centuries.’

Bishop Abraham, 1866
2.0 HISTORY

2.1 The Site of the Church

Pipitea Pā was established by Ngāti Mutunga in 1824 after they had migrated south to escape the uncertainty in Taranaki particularly from the Waikato tribes. Te Whanganui a Tara was not the first place they stayed after travelling south, but was soon to become the place to establish a substantial pā at Pipitea. When Taranaki hapū, Ngāti Mutunga and Ngāti Tama arrived in the inner or Lamton Harbour circa 1824/1825 they found no permanent residents. Tangata whenua iwi however, were occupying the Hutt Valley or Heretaunga and the Eastern Shore of Wellington harbour south to Pencarrow. The incoming hapū took over the inner harbour and first occupied an area stretching south from Korokoro (Petone) to include control over land as far south as Owhiro Bay. Ngāti Mutunga were not to stay and ten years later they were preparing to migrate again, choosing to voyage to the Chatham Islands on the sailing ship the Rodney in 1835. The later migrating Ngā Motu tribes of Te Atiawa, from around modern New Plymouth, had gone to the Wairarapa then returned to Te Whanganui a Tara where the hapū of Te Matehou/Ngāti Hamua were to occupy Pipitea Pā.

The Pā extended over much of the flat known as Haukawakawa (later Thorndon Flat) with extensive gardens spreading to what is now Parliament grounds and up to what is now the Botanical Gardens. Ngāti Tama also had kainga/villages at Tiakiwai (above 191 Thorndon Quay) and Raurima Kainga near the corner of Hobson Street and Fitzherbert Terrace.

In March 1840 the New Zealand Company’s planned settlement of Britannia, to be located sitting astride the river Te Awa Kairangi/Hutt River was quickly abandoned after a major flooding event. In September 1840 the settlers decided to move to Haukawakawa, and it was to become the centre for the new colony in the new town of Wellington. The Chiefs of Pito-one and Ngauranga Pā who had greeted the New Zealand Company ship the Tory in 1839 and had expected immigrant ships such as the Adelaide to bring the new immigrants the Hutt, were to see them head instead to Wellington. The shift of the new colony to Wellington and in particular to the environs of Pipitea Pā had not been anticipated by Māori living in Wellington and was not without its problems.

The various hapū of Te Ātiawa, Ngāti Tama, Taranaki and Ngāti Ruanui were living on the pā and kāinga developed by Ngāti Mutunga and Ngāti Tama prior their departure to Wharekauri/Rekohu/Chatham Islands. They were to feel the effects of a major influx of boatloads of settlers and later were to be driven from the land. The Māori landscape was to quickly transform to a European one with muddy roads, foul drainage and reclamations covering beaches, such as Te One i Haukawakawa where the railway yards sit today.

Early Māori settlement around Te Whanganui-ā-Tara had concentrated on defensible positions on the imposing ridges that make up much of Wellington City and around the rich coastal sites. Ahumairangi was the ridgeline above Haukawakawa to the northwest. The ridge is a set of substantial shoulders protecting the flats and the harbour below. The fortified pā set along the opposite ridgeline of Te Ranga a Hiwi from Matairangi/Mount Victoria to Uruhau above Island Bay were not duplicated on Ahumairangi.

With the arrival of the Taranaki Whānui heke/migrations extensive gardens or ngākinga were developed not only on the rich flat lands, but also on clearings on the ridgelines. Taranaki
whānui established their settlements around the harbour with the major pā in the town of Wellington being Pipitea, Kumutoto, Te Aro and a lesser pā at Kaiwharawhara. Māori had gardens right on top of the ridge facing into the northern sun and sheltered from the wild winds.

Orangi-kaupapa in the suburb of Northland was a cultivation ground. The name should probably be 'Oranga' giving a meaning of a food-supply terrace for Oranga-kaupapa.

Pipitea Pā became one of the larger Pā around the harbour and when Ngāti Mutunga left from Matiu/Somes in 1835 to migrate to Wharekauri, the pā and kāinga around the harbour were transferred by panui to their Te Ātiawa kin particularly the hapū known in Wellington as Te Matehou. Other Te Ātiawa hapū were also resident at Pipitea. Haukawakawa/Thorndon Flat also had small kāinga including Pakuau located near Thornden Quay and the end of Tinakori Road, and Tiakiwai located further south along Thorndon Quay. Pipitea was said to be named for the pipi beds below the pā, and the water was so clear one could see through to the pipi beds below. The earthquakes of 1848 and 1855 destroyed the pipi beds, with the consequent loss of an important food source.

Burial grounds were located at Kaiota, the current site of the Parliamentary Library. The cemeteries beside Bowen Street were extended and used by the early settlers.

Ngā Pakoko was the name given by Leslie Adkin for a place on the sea cliff at the junction of Mulgrave and Sydney (now Kate Sheppard Place) Streets.

Pipitea Pā was located on the Pipitea Stream which still runs today, albeit in culverts, beneath the grounds of Wellington Girls College in Pipitea Street. This stream was not only the lifeblood of the pā but also fed nutrients to the harbour at Pipitea Point.

Although the principal pā for Ngāti Tama was Kaiwharawhara, it was overtaken by settlers and a roadway when Ngāti Tama departed to the Chatham Islands. When some Ngāti Tama returned to Wellington around 1840 they were to largely move into the Hutt Valley. The track from Thornden to Ohariu connected the tribes with those coastal settlements.

Raurimu, Tiakiwai, Paekaka, and Kopae-parawai were small villages located in close proximity in Thornden. Raurimu was located along Hobson Street and Fitzherbert Terrace and Tiakiwai northeast of Hobson Street and Fitzherbert Terrace. These places were occupied predominantly with those affiliating to Ngāti Mutunga along with some Ngāti Tama. Governor Grey took part of the Tiakiwai lands to build the Thornden Barracks along what is now Fitzherbert Terrace. The Raurimu stockade was also built in this area, all as a symbol of pacification of the nearby Māori settlements. This part of Wellington in Māori time was intensely occupied with an abundance of resources close by from the trees (Raurimu) to the birds of the forest (Paekaka).

Charles Heaphy speaking in 1879 to the Wellington Philosophical Society, recalled that forty years earlier when he had arrived, Tinakori Hill was 'densely timbered .... the rata being conspicuous'. Wellington Terrace was timbered with 'high manuka some 40ft high.' Hinau also grew in the area and the berries were used in bread and rongoa/medicines as well as being used in ta moko/tattooing.

2 G Leslie Adkin, *The Great Harbour of Tara, Traditional Maori Place-names and Sites of Wellington Harbour and Environs*, 1959
3 Charles Heaphy, 'Notes on Port Nicholson and the Natives in 1839', *Transactions and Proceedings of the New Zealand Institute XII*, 1880
The streams of the area were vital to the survival of the pā and kāinga. These included: Whakahikuwai stream (hikuwai being the source of a stream) which flowed under Hobson Street between Raurimu and Tinakori Road, and the Tiakiwai Stream near the Taikiwai kāinga. Also included are the Waipaekaka stream which flowed by Paekaka. Paekaka probably being the tree perch for catching parrots.

The Pipitea Stream flows from the hills surrounding the Botanical Gardens and through the ponds by Glenmore Street and through the grounds of Wellington Girls College and out to Pipitea Point into the harbour. The Waipiro Stream flowed beside Hill Street and Molesworth Street and out to the harbour near the Cenotaph and the Waititi Landing and Tutaenui Stream flowed down what is now Bowen Street. The area between the Waipiro and the Tutaenui streams upstream of the beach was a wāhi tapu where the atamira or burial platforms were erected.

In 1962, during excavations for the construction of the Government Printing Office, now Archives New Zealand, at 10 Mulgrave Street, a Māori burial was found in a recess cut into the sea cliff 40 – 120 metres from Old St Paul’s. This was recorded as archaeological site R27/104. The burial was accompanied by an adze of Nelson argillite, which indicates a relatively early date. Although no other burials have been found nearby they are still possible anywhere on the pā.

An extensive archaeological investigation was carried out over the properties at 1 – 15 Pipitea Street in mid 2009 prior to a major building development on the site. A report on that work was completed by Matthew Campbell. Some of these properties are adjacent to Old St Paul’s. Campbell concludes in his section on historic period Māori gardening that Māori gardens were quite large and marked by ditch and/or bank fences to keep out introduced animals. There were some indications of Māori gardening with altered soils, however few microfossils of either Māori or European cultigens were found. There was little evidence of Māori occupation on these sites from pre-European times.

Old St Paul’s remains closely connected to Pipitea Pā, with the current Pipitea Marae situated between Old St Paul’s and the sea, fronting on to Thorndon Quay. The early history of their interaction with regard to the land is typical of what was happening elsewhere between Māori and the settlers, with complicated arrangements on both sides.

The First St Paul’s

Christianity arrived hand in hand with New Zealand’s first organised settlers, and it played a key part in the formation of the colony. The Church of England, or Anglican Church as it later became, was the pre-eminent organised religion in New Zealand from the founding of the nation in 1840. In Wellington, the first settlement of the New Zealand Company, its supremacy was a reflection of the origins of the colonists who settled there, and those who followed them.

The first services held in Wellington were, however, Presbyterian and it was not until 1844 that the first Anglican church was built. The first St Paul’s was originally intended to be sited in Bolton Street but Governor Fitzroy decided to allow it to be built within the Government Reserve (on part of the land today occupied by the Executive Wing.

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4 Beatrice Hudson and Matthew Campbell, 'Old St Paul’s: Archaeological Monitoring', CFG Heritage, 2011
5 Matthew Campbell, 'Archaeological Investigation of 1 – 15 Pipitea Street Wellington', CFG Heritage, June 2009
colloquially known as the Beehive), to the irritation of the other churches. St Paul’s, and its sister church St Peter’s in Te Aro flat, were not named after their respective saints until 1849. St Paul’s was constituted as a parish in the second diocesan synod of 1860 (St Peter’s having been constituted the year before).  

The first St Paul’s church, built in 1844, was a simple gabled building, capable of seating 230 people. Bishop Selwyn, and many others, hated the building. Selwyn noted that over the design of the church the people of Wellington ‘give me a good deal of trouble; and will not fall in with my plans… I should have no objection to their following their own devices, if they would pay for them themselves: but they expect me to bear the largest share of what they call a permanent church’. One visitor called it ‘about as ugly a Church in itself as you can imagine’.

By 1861 Bishop Abraham, in his second year as bishop of Wellington, told the synod ‘Here, in Wellington, we cannot be content with the fabric called St Paul’s Thorndon. The wants of the Church population demand a larger and better church’, and besides, the existing St

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7 Selwyn to E Coleridge, 7 Aug 1844, qMS-1775, ATL; ref. and Margaret Harring to her family 25 Dec 1861, qMS-6952, both quoted in Margaret Alington, An Excellent Recruit: Frederick Thatcher Architect, Priest and Private Secretary in Early New Zealand, Auckland, 2007
Paul’s was ‘in a very ruinous condition’. Rev Frederick Thatcher, as the minister, began the lengthy work of both designing a new church and raising funds for it. Even though the old church was slated for replacement by this point, in 1862 Thatcher designed an addition to the west (see photo above). This addition was clad in board and batten, as was his usual style, despite the horizontal weatherboarding on the rest of the church. Thatcher became ill while working on the church, and a new vicar was found to do the parish work – but Thatcher was kept on with the work of designing the new church, attending the laying of the foundation stone, but by the time the church had opened he had left for a new position with Sir George Grey in Auckland.

The Site of Old St Paul’s

The present Old St Paul’s sits on a part of Pipitea Pā which came to the church via a set of land transactions. These started with the purchase of a block at Pipitea Pā in 1840 by Australian Robert Tod who made his purchase from the Pipitea Chiefs, Moturoa and Mangatuku aided by Reihana Reweti (Richard Davis). Reweti was trained by the Wesleyan missionaries in the North as a Māori catechist. He played a significant role in assisting in the alienation of Māori land. He also helped the Church Missionary Society (CMS) missionary Henry Williams purchase a large block of land near Pipitea. Reweti did not support the New Zealand Company purchase and refused to witness the deed to purchase for the Port Nicholson Block. Reweti advised Tod that the New Zealand Company Deed was only signed by Wairarapa, the younger brother of Moturoa for Pipitea and so was not valid. Tod had purchased just under 4 acres (1.618 hectares) of land in January 1840, just a month before the Treaty of Waitangi was signed. This land did not accord with the layout ordained for Wellington by the New Zealand Company survey completed by William

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Mein-Smith, and cut through Town Sections 541 and 542, among others, much to the fury of the New Zealand Company. Tod’s claim to have purchased this land before the Treaty had been signed was upheld by Commissioner Spain, who had been commissioned to investigate purchases made before the Treaty of Waitangi was signed (known as ‘Old Land Claims’). Tod then sold his land to Alexander McDonald (or at least his claim to the land, as it was not officially granted to him until 1845): as a result, when the block was granted by the Land Claims Commission on 31 March 1845 it was granted to McDonald.9

In 1853, Bishop Selwyn purchased from McDonald one part of Tod’s Claim – that part which was included in Town Acre 542, and extended from Mulgrave Street to the cliff behind. It was a very irregular shape, as a result of Tod’s purchase cutting across the regular and organised New Zealand Company’s sections, and because of the cliff behind. The Mulgrave Street frontage was only 35 feet long. The text of the Deed of Purchase stated that Selwyn had been offered tithes by

9 Old Land Claim 465
a large number of recently converted Ngati Ruanui people, and that to commemorate ‘so pious a deed, and to hand down the memory thereof to posterity for the edification and encouragement of all Christian people’, two Anglicans had given Selwyn £85 to purchase land for a church ‘in the immediate vicinity of the Colonial Hospital in Wellington to which the Patients Native and European of the said Hospital may ever hereafter be freely admitted’. (Within the first years after it was built in 1847, the hospital was indeed very widely used by Māori patients, who were treated for free, but this use dropped off markedly in later years).\textsuperscript{11}

This, then, was the first portion of the site for what was to become St Paul’s. It is not clear who the ‘two Anglicans’ were who had given the money to Selwyn – Moore suggests one may have been Governor Grey.\textsuperscript{12} Bishop Abraham certainly thought so, as demonstrated in his telling of the story below. Other historians have suggested that the two were Ngati Ruanui men.

Although the deed mentions that the purchase was done in commemoration of the generosity of Ngati Ruanui (a Taranaki iwi), there is also a story which connects the purchase to the meeting Grey and Selwyn had with Ahuriri (Hawkes Bay) Māori at the time these transactions were occurring in 1853. Bishop Abraham told this story at the first Diocesan Synod in 1859. Abraham was not present at the time, so the story may be apocryphal, but given that he knew both Grey and Selwyn well, and that it was only six years after the events he was talking about, it is certainly possible that it is true. Abraham told that:

\begin{quote}
\hspace{2em}in the course of the day they [Grey and Selwyn] had been talking to the natives about the duty of reserving certain of their lands as educational grants for the benefit of their children and posterity. In the middle of the night they were woke up in their tents by a deputation of these natives calling on Sir George Grey and asking him in their naïve way, whether he himself acted upon the plan recommended to them, and whether he gave tithes, or any portion of his worldly goods to the Church of God.
\end{quote}

Whatever was his answer, by his deeds at least he illustrated his advice, for he bought and gave to the church two-thirds of the piece of land in Mulgrave-street "as a site for a Church where seats shall always be reserves for the patients in the adjoining Hospital". The other third of the piece of land was bought and given to the Church for the same purpose by the Bishop of New Zealand [Selwyn], and the other member of that party has lately completed the symmetry of the gift and the good work of making over the adjoining piece of land as a site for the bishop’s residence.\textsuperscript{13}

The second portion was a small triangular section of land facing Mulgrave Street, also part of Town Section No. 542, but outside the part ‘purchased’ by Tod. Town Section 542 had actually been set aside as a Native Reserve as part of the New Zealand Company’s deed of purchase of Wellington, which agreed to set aside a tenth of the land for Māori and their heirs. From 1848 to 1882 they were administered by a Crown-appointed Commissioner of Native Reserves.

\hspace{2em}\textsuperscript{10} A Taranaki iwi

\hspace{2em}\textsuperscript{11} Waitangi Tribunal, Te Whanganui a Tara me one Takiwa: Report on the Wellington District, 1997, Chapter 13, The Alienation of Reserves, and Derek Dow, Maori Health and Government Policy, Wellington 1999

\hspace{2em}\textsuperscript{12} Moore’s analysis of the story is given in Dallas Moore, ‘Site’ chapter, Old St Paul’s: A Notebook, (1967, revised in 1998), p3. Elizabeth Kay considers they may have been Ngati Ruanui. Elizabeth Kay, A Suitable Residence, Wellington 2013, p 24

\hspace{2em}\textsuperscript{13} Synod Proceedings, 1859, p17. See also Dallas Moore, ‘Site’ chapter, in Old St Paul’s: A Notebook, (1967, revised in 1998)
Detail from the original New Zealand Company maps of Wellington, showing the Native Reserves (marked NR and coloured green).

The Tod/McDonald part of Section 542 that was purchased by Bishop Selwyn for the church in 1853.

The triangle of land taken from the Native Reserve — part of Section 542, but not part of Tod’s purchase — and granted to the Bishop in 1853.

Detail of Crown Grants record Map No 3 City of Wellington, 1879 (SO10296) showing the parts of Town Acre 542 outside Tod’s claim granted to the Bishop of New Zealand.
As early as 1848, Governor Grey offered to give the church land, in order that they could move from the parliamentary reserve. Grey specifically offered a piece of Native Reserve to be given – Colonial Secretary Alfred Domett wrote to Rev Cole, the vicar of St Paul’s, saying that Grey:

> desires me to say that he proposes, if it meets your views, that you should select a site upon one the Native Reserves, which you may consider suited to the purpose, which to the extent of an acre will be surrendered to the Church of England, the Government compensating the Native Trust Fund in some way to the value of the land thus applied. You will perhaps therefore look over a map and acquaint me for His Excellency’s information which acre among the Native Reserves you are desirous to obtain.

Seven years later, in 1853, this act of handing over land belonging to someone else was actioned with the granting of a small triangular piece of land, also part of Section 542, but outside Tod’s purchase. The Native Trust Fund was never in fact compensated for the land by the government. The Wellington Tenths Waitangi Tribunal inquiry in 1997 showed that in the early decades of the city, the Crown treated the Native Reserves very casually, and allocated many of them to ‘worthy’ projects with little or no close connection to Māori – such as military projects, Wellington College at the Basin Reserve, and St Paul’s School (discussed below), without permission from or compensation to their Māori owners.14 This appears to be the case with this small triangular section. In 1853 Governor Grey wrote to the Civil Secretary Alfred Domett to say that while the bishop had purchased the piece of land from McDonald, it was ‘nearly useless as a site for a Church’ without this extra triangle of land, and asked that the Board of Management of Native Reserves grant the land to the bishop – which was duly done.15

The deed for this section, dated July 1853, said that the land, was ‘to be for ever appropriated and used as and for a Site for a Church’, and that the bishop was to ‘maintain therein for ever Free Sittings for the use of Patients of all races in the Colonial Hospital’.

It is interesting to note that this second deed, like the first, contained a reference to the patients at the hospital of all races being allowed ‘free sittings’ in the church to be built on the site. This is a reference to the practice, widespread in New Zealand churches, including in the existing first St Paul’s, to offer people the right to reserve their own pew for the payment of an annual rental; this was a significant way to bring money into the church. Both deeds contain a clear statement that the new church must provide patients with places to sit for free as well; the second presumably as a sop to the taking of the reserve land from Maori. It also stated that the church must be used for a church ‘for ever’.

The site directly to the north of the church, a long thin strip which was part of Section 543, and now called Lot 1 Application Plan 763 (430m2), is now included in the church site and within the Historic Reserve. It contained houses from the early 1860s or before. A long low one-storey house with a gable roof, with a door opening directly onto Mulgrave Street, with an attached house with a slightly higher roof at the rear, can be seen in one of the earliest photos of the church below (see also images on page 17). The house was


so close to the church that it was one of the reasons why the north transept was delayed, because of the risk of fire.

This arrangement can also be seen in the Thomas Ward map of 1894 shown below, which shows a 3 roomed house with an attached 2 roomed house behind, built hard up against the boundary. Sometime prior to Premier Richard John Seddon’s funeral in 1906 these small houses were replaced with a large two storey house, with a wooden front façade with corrugated iron sides, and with two bay windows supporting balconies above, as shown in the image below.

A land survey done in 1922 shows this sliver of land containing a large dwelling at the front facing Mulgrave Street, probably the one shown above, behind which was an open space and then an attached shed and brick stable behind.\(^\text{16}\)

This house was in turn replaced at some stage with a two storey brick house, known as Dr Skinner’s house. This strip of Section 543 was acquired by the Ministry of Works, who demolished the house in 1966, as part of the restoration project, in order to provide ‘breathing space’ for the church. Fencing was removed and a new wall built on the new boundary, and the site incorporated into the landscaping of the church. It is now difficult to imagine the church without this green space on its northern edge. It is worthy of note that this portion of the St Paul’s site is not consecrated, but it is part of the Historic Reserve.

Two other small pieces of land complete the site. These are Subdivision C of Section 542, Town of Wellington (142m\(^2\)) and Pt Section 542 Town of Wellington (area size has not been officially surveyed), which both are behind the church. The first of these is largely cliff going down towards the modern Pipitea Marae and extends toward the new Pipitea

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\(^{16}\) DP6216, Wellington SD, 1922
House, and the second is completely cliff face. These are part of the Historic Reserve, but not unlikely to be consecrated land. All four of these sections are covered by this Conservation Plan.

To the south of the eventual site of St Paul’s on Mulgrave Street was Section 541, which is not part of the Old St Paul’s site, but its history of very much connected to it. This section had been deemed to be a normal Town Section in the New Zealand Company’s allocation, not set aside as Native Reserve. The part of the section from Mulgrave Street to the edge of the cliff was purchased in 1855 by the Hon Algernon Tollemarche and then donated by him in 1859 to the Diocese of Wellington; under the terms of the deed it was gifted ‘for the Bishop of the Diocese of Wellington for the time being to occupy and enjoy’.

This section became the site of two bishop’s residences (only later called Bishopscourt; the term Bishop’s Residence probably being more palatable to the low church principles of Wellington churchgoers), and at its southern most corner, the Diocesan Offices and Library. From 1866 the church, residence and library, plus the St Paul’s school and hall building just around the corner in Sydney Street, formed a significant collection of buildings, giving the Anglican church a substantial footprint in that area of the city for almost 100 years.

17 See Elizabeth Kay, A Suitable Residence, for the history of this section.

18 In the 1870s, Bishop Abraham also privately leased parts of both neighbouring Section 543 (which was a Native Reserve), on which at least three houses facing Pipitea Street were built, and Section 544. Frederick Thatcher lived in one of these houses for a time. Matthew Campbell, ‘Archaeological Investigation of 1 – 15 Pipitea Street Wellington’, CFG Heritage, June 2009
The first Bishop’s Residence was built in 1859–1860, sitting beside an empty site until 1865 when the construction of the church began. As Elizabeth Kay, historian of the Bishop’s Courts, notes, these house were ‘not simply a home for the bishop and his family. It was his place of work, and the diocese’s administrative, spiritual and social centre’. This first house was the building from which the bishops emerged on the day of the consecration of St Paul’s in 1866, then walked in procession to the church to be met by the churchwardens.

This first Bishop’s Residence was replaced by a new building in 1879, designed by prominent Victorian architect William Chatfield. Built for Bishop Hadfield, it also housed three further bishops and their families until 1940, after which it was a boarding house, until acquired from the Diocesan Trustees by the government in 1964. It was used for various government purposes, including as a family court, until the Diocesan Trustees reacquired it in 1991 under the terms of the Public Works Act. This building is listed as a Category 2 historic place by Heritage New Zealand.

The first and second Bishop’s Residences, taken from a similar position, the first probably in the late 1860s, and the second after 1879. Note what is presumed to be the first diocesan office/library building in the second image, and what is presumably the second diocesan office/library building in the second image. First image: Photographer unknown, Ref: 1/2-003927-G. Second image by William Henry Whitmore Davis. Ref: 1/1-039674-G. Alexander Turnbull Library, Wellington.

An early small Diocesan Office appears to have been built at around the time of the church on the site of the bishop’s residence; a reference has been found to it in 1866.20 This was then replaced by a building designed by Christian Toxward in 1874, which hosted most of the Wellington Diocese synod meetings until around 1911, plus parish and other meetings, it also housed around 2,000 library books, and was used later as the Church Stores book store.21 In 1887, a small portion of neighbouring section 540 was added to the area owned by the bishop, allowing the building extended. These additions were designed by Frederick de Jersey Clere.22 This building survived until 1961, when it was demolished, without protest, despite being almost a contemporary of the church, to provide a site for the Government Printing Office (and now Archives New Zealand).

2.2 The Church 1864 – 1964

In 1859 Bishop Abraham was appointed the first Bishop of Wellington and one of his first decisions was to build a combined diocesan cathedral and parish church. He offered £1,000 if parishioners could raise twice that sum. It was agreed that this new church

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20 For example, the first meeting of the Wellington Chess Club was held there, Evening Post, 17 May 1866, Page 2.
21 Evening Post, 4 March 1873, p3
22 Evening Post, 1 June 1889 p.2 talks of Clere adding 12 feet to its length and 8 feet to its width, as well as some other alterations.
would be built on the Mulgrave Street site and plans were drawn up in 1862 by Frederick Thatcher. Matters were delayed during the extension of the existing church to meet an immediate demand, and then the war in the Waikato diverted attention. Finally, in the spring of 1864, John McLaggan signed a contract to build the church for £3,472. In August 1865, ten months after work began, the foundation stone was laid by Governor Grey and the church was finally consecrated by Bishop Abraham on 6 June 1866. These ceremonies are discussed in more detail below.

At its opening, the church was a simple gabled church in the Gothic Revival style, comprising a nave, apse and aisles, together with a bell tower. The nave was oriented east-west, with the baptistery at the west end and chancel at the east. The chancel was the width of the nave, so that north and south aisles on either side of the nave terminated at their eastern end at the chancel arch. A small octagonal vestry with a turret roof occupied the south-east corner, its form neatly reflecting that of the tower and spire at the other end of the building. The steeply pitched roofs, and the spire, were clad in timber shingles, with crocketing on the roof ridge. The exterior walls were clad with board and batten, and contained string coursing. All doors and windows are timber, painted outside and left natural inside. The doors are generally framed and ledged, with heavy timber, and clad in vertical or diagonal tongue and groove boarding. The windows were generally small lancet windows, often in pairs, and with a trefoil or quatrefoil light between them at the top. The central east window in the sanctuary depicting Christ was in place at the time of the dedication of the church, and the apostles, six on either side, followed soon after. Elsewhere, the glass was originally plain. The tower, at the west end, square in plan, changing to an octagon, and surmounted by a tall broach spire. The main entrance to the church was then, as it still is, through the porch space in the base of the tower.

The church’s plan was influenced by the doctrines of the Cambridge Camden Society, later the Ecclesiological Society, an organisation founded in 1839 in Cambridge that had wide influence in the architectural design of church buildings in the middle of the 19th century; its principal tenet being that English medieval Gothic was the only permissible style for a church. Thatcher had been influenced by the new architectural movement as a young man, and both Bishops Selwyn and Abraham were patrons of the society. As Margaret Alington observed, all of the Selwyn/Thatcher churches conformed to the society’s ideas ‘with ingenuity’. The Gothic Revival style of the building is evident in the steep-pitched roofs, the rib vaulting effect of the timber roof trusses, the tall lancet windows, and in the simplicity of the ornament.

Thatcher gave an interview to the New Zealand Advertiser in February 1866, four months before the church opened. The reporter provides a vivid description of the church:

> It stands on Thorndon flat, on a piece of land adjoining Bishop Abraham’s house, and commanding a magnificent view of the harbour, to which its east front faces. The style of architecture is early English, and the building consists of a nave and two side-aisles with a chancel at the east end, forming an apse of the same width as the nave.

From the west end to the chancel, inclusive, measures ninety feet, and the extreme breadth is about forty-seven feet, the nave being twenty-one feet, and each aisle eleven feet nine inches.

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23 See Margaret Alington, An Excellent Recruit: Frederick Thatcher Architect, Priest and Private Secretary in Early New Zealand, Auckland, 2007; Margaret Alington, Frederick Thatcher and St Paul’s: An Ecclesiological Study, Wellington, 1965.
wide. The height of the nave is thirty-eight feet, and it is separated from the aisles supporting the roof, which strikes sharply upwards from them.

The chancel is pierced by one double window in the centre and two pairs of windows at either side, which will give ample light to this portion of the building, and along the aisles at each side of the nave, run eight pairs of clere-story windows, throwing a brilliant light into the interior.

At the south-east corner, and joined to the chancel by a lobby, is the vestry – a small octagonal building somewhat in the quaint fashion that the style of architecture admits of, and at the west end of the north aisles is a tower, also octagonal, terminating in a pointed spire, on the summit of which a vane will be placed. The height of this tower and spire is to be seventy feet, and through its base is the main entrance to the Church …

All the timbers, both on the exterior and in the interior of the building, are to be of wrought work, so as to give an airiness to its appearance, and seats are to be fixed in the nave and aisles capable of holding about five hundred persons.

One the whole, the plans for the building give the idea of great chasteness in the edifice to be erected from them. There is no redundancy of ornaments, and no pretension to the floridness

24 Margaret Alington notes that it seems that a floriated cross, similar to the one over the vestry, was placed on the spire instead of a vane in the end. Margaret Alington, Frederick Thatcher and St Paul’s: An Ecclesiological Study, Wellington, 1965, p.45, fn1.
of the early English architecture as applied to more extensive buildings; but a neatness of design
pleases the eye as being more appropriate to a sacred edifice constructed of wood.

The foundation stone was laid, as will be remembered, in August last, and as it was not required
for the usual purpose of foundation stones in stone buildings, it has been converted into a base
on which the font will stand, just inside the great west window.

Placed on an elevation, and having nothing to obstruct the view from the harbour, the new
church at Thorndon will form a pleasing object at that end of the town, when looked at from
the water, and on the east side a clear opening has been left between the building and the road,
so as to give a good view of it from the land. The graceful spire and the sharp peaked roof, so
suited to the smaller class of ecclesiastical buildings, added to the buttressed wall, and octagonal
tower and vestry at either end, will leave nothing wanting to enhance the good keeping of the
whole, and the greatest credit is due to the rev. gentleman who designed it, for the able manner
in which he performed his work.²⁵

In March 1867 the St Paul’s bells were installed and rung for the first time – as described
in the Wellington Independent ‘the ears of the inhabitants of Wellington were gratified by the
unaccustomed sound arising from the ringing of a peal of church bells … and though but

²⁵ ‘The New Cathedral’, New Zealand Advertiser, 7 February 1866, quoted in full in Alington, Margaret, Frederick Thatcher and St
a small one, is a great improvement upon the single bells hitherto used in our places of worship and arouses pleasant reminiscences of the old country.\(^{26}\)

It soon became clear that the church, oriented as it was on an east-west axis, had little protection against prevailing winds. The parish decided to strengthen it by building transepts, which would act as buttresses. With the Rev. Thatcher ill and forced to return to Britain, Christian Toxward, a noted early Wellington architect, was commissioned to prepare plans for south and north transepts. Initially only the south transept was completed, in 1868. The design for this new area of the church by Toxward was very much in keeping with the design of the new church, with Toxward carefully following the style of the original work, with fully exposed timber structure in the interior, as required by the Ecclesiologists, and the exterior clad with vertical board and batten.

Toxward’s work has made the church more complex, but the junction between old and new is seamless, and the choice of lancet windows in the transept matched the Gothic style of the church. The window in the south transept is now the Levin window, but this was not installed until 1894, it was probably plain glass in the meantime. This addition included a mezzanine gallery, which housed for a time the organ and choir, and later the congregation. No image has been found of this gallery, and it was removed when the Levin window was installed.

The north transept remained unbuilt until the need to increase congregational capacity led to the decision, in 1874, to not only add the transept but also to widen the church by adding another aisle, also on the north side. These additions were again designed by Toxward, but with new plans. For his efforts he won a competition and £10 in prizemoney.

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\(^{26}\) Wellington Independent, 2 April 1867, p.3. A piece of poetry ‘On Hearing St Paul’s Church Bells for the First Time’, was anonymously published in the Evening Post a few days later, Evening Post, 15 April 1867, p.2.
Three gables to accommodate the aisle extension, and the new transept, were built east of the tower. A second gallery was added; again no image has been found, and it is not clear when it was removed. The contractor was I Beard. Work began in April 1874 and was completed in one month. Again, Toxward’s work merged successfully into the original style of the church, and created the distinctive ‘crossing’ in the roof, with its diagonal trusses, above the nave, which is such a defining feature of the church.

To complete the building’s symmetry, attention turned to extending the south aisle the following year. However, as it would have destroyed so much of what remained of the original church, it was instead decided to buy an organ, and build a chancel to house the organ and choir. Lands and Survey draughtsman and parishioner George Fannin designed this work, with remarkable skill, and gave his time free of charge. The contractors were Gascoine and Parsons and the work cost £627. Fannin also designed the pulpit in 1876.

The chancel, the north and south minor transepts and the side aisle extensions were created by detaching the apsidal sanctuary and vestry and moving them five metres east. The organ (discussed further below) was housed in the north minor transept. This work was finished in 1876, and the south aisle extension was never built.

A gabled choir vestry was added in February 1883 in the north-eastern corner of the church, but it is not known who designed this addition. Moore suggests it may have been Toxward again. It was probably not Frederick de Jersey Clere, who is more likely to have begun his long but sporadic involvement with the church later that year. Clere was then
Old St Paul’s in the late 1870s, showing how close the adjoining properties were on the north side. By this time the north-west porch, north aisle extension and north transept were in place. Note the new trefoil ventilator in the west end of the nave, and the two ventilators in the north transept roof. ATL, ref. 52883½

The church in the mid to late 1880s, and certainly before 1891, as the baptistry has not been extended. ATL, ref. F-4096-½
working in Wanganui but had just been appointed Diocesan Architect. He did not move to Wellington until 1886.  

As part of this work, the north transept was extended about five feet beyond the line of the gables of the north aisle extension, allowing the relocation of organ. This work was not of the good quality of the rest of the church; architect Peter Shepherd wrote later that it had been poorly built and had been in poor condition for many years. By the time of the restoration project in the late 1960s, the wall was beyond repair; the work required on this area is discussed in Section 2.6. Probably at the time of this extension, two heavy posts had been fixed on the outside of the north wall and bolted through the weatherboards to the posts inside – this is interesting as these were the only external structural members anywhere in the church. What is more, although original timbers had been reused, they were not put back in the same order and in places the decorative chamfered edges had been turned around to face inwards. Margaret Alington observed that the bracing in this work contrasted with 'the careful woodwork of most of the rest of the building'.

A porch was added between the clergy vestry and the east side of the south minor transept in 1883, primarily to check draughts through the chancel, and Clere is assumed to have designed this. Another porch, again to minimise draughts, was added to the south-east corner of the chancel in 1893. This work was partly funded, to the tune of £10, by the Governor, Lord Glasgow, who had his seat in the chancel and doubtless felt the need for the porch. In between, in 1891, Clere enlarged the baptistry by creating a bay where there had previously been a straight wall.

In 1894, prominent businessman, parishioner and philanthropist William Hort Levin died suddenly. When he was younger Levin had converted from Judaism to Anglicanism and later became a prominent churchgoer. In his memory a new window was placed in the south transept. In conjunction with this, Clere, then in partnership with Edward Richmond, removed the gallery in the transept and designed a new porch. This was completed in 1894 by builder C.J. Johnson.

Meanwhile Clere reported that the foundations of St Paul’s were not in good condition and 150 new piles were provided for. This work was completed in July 1896, at a cost of £79.1.11. At this time, the floor level of the chancel and the sanctuary were raised – as Dallas Moore mentions, a sign of ‘high church’ ideas creeping into the church. In 1897 Clere designed a lean-to porch and corridor that wrapped around the north transept and connected it with the choir vestry. A curious by-product of this addition was the enclosure of a small ‘well’, an unroofed gap in the building between the north minor transept and north transept. The south wall was strengthened by Clere in 1903.

Apart from the addition of a flat-roofed robing room (the women’s vestry) in 1944, designed by William Gray Young and placed between the chancel and old choir vestry, this was the full extent to which the church grew.
Old St Paul’s, looking east, c. 1901. Note the carved wooden case for the organ, on the left; the pulpit, probably the one designed by architect George Fannin; the electric lights hanging from the ceiling and above the pulpit and lecturn, and the curtains below the sanctuary windows.

Heritage New Zealand, ref. 2876, collection of Mrs Jane Aim
S. Paul’s Pro-Cathedral

Proposed Work in S. Transept

Clere’s drawing for strengthening work in the south transept. ATL, ref. Frederick de Jersey Clere, Plans – 80 – 1009
Maintenance of the church was a constant battle for the vestry, and it was sometimes neglected for lengthy periods, reaching particularly difficult points in two periods, the 1920s and the 1950s.

The roof was initially clad in timber shingles like many colonial buildings, with roof ridge crocketing. No reference appears to have been made to any maintenance being done to the shingles. It is possible the church was built without gutters, as Thatcher suggested in 1867 that ‘eyes-gutters should be put up to carry off the water from the roof’.

The shingles were replaced with corrugated iron in 1895, under the supervision of Clere, and the crocketing removed. The new roof apparently wasn’t painted for 12 years, until Rev Sprott pointed out that it was corroding. Architect John Swan, of Swan and Lawrence, reported that in order to repair it, as well as patching the laps and edges of the corrugated iron, the complete renewal of the internal gutters and valleys, the baptistry roof, the flat roofs over the choir vestry, the back of the clergy vestry and a large portion of the eaves, gutters and downpipes, was required. Swan commented to the vestry that the received tenders were high, but that ‘there is a large amount of work to be done and that is of a very awkward nature’. Eventually, rather than repair it, the parish decided to replace the roof.

Money that had been raised to replace the church was instead diverted into reroofing, in Welsh slate, in 1924-25, to a plan by John Swan.

The church’s annual report in 1925 contained a stark statement of the state of the church at that time:

Despite much patching and repairing during several years past, it was found that the condition of the Church building was still far from satisfactory. The corrugated iron of the roof which had replaced the original shingles some thirty years ago was almost perished, the roof gutters were leaking badly in many places, and the external covering of the walls was opening up and letting in the weather … [A] contract was let and carried to a successful conclusion, to cover the whole of the roofs of the main portion of the building with Welsh slates. These slates are secured with copper nails, and the ridging, the internal gutters, and the flat portions of the roof are of copper.

Archdeacon Johnson told the Church Chronicle that ‘the old wooden pillars and rafters have proved equal to the strain of the extra burden of some 30 tons of slate’. The spire (apparently because the vestry had plans at the time to replace it with a 100ft tower and spire, to architect John Swan’s design), baptistry and small porches at the southeast corner were not reroofed in slate at this time.

The new slate roof almost immediately gave trouble. In 1927 leaks had already appeared in the main gutter; these were repaired, but that summer further work was needed before winter arrived. After the repair work had been completed the vestry tried to find out who could be held liable for the problems, but didn’t get anywhere. In 1932 the guttering and spouting needed to be replaced, so further money was removed from the Rebuilding Fund.

The church had once again reached a bad state by the early 1950s. Architect William Gray Young was commissioned to inspect the building. Dean Davies reported in the St Paul’s Pilgrim:

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30 Most of the information for this section comes from Dallas Moore’s ‘Roof’ chapter in Old St Paul’s: A Notebook (1967, revised in 1998), and Old St Paul’s vestry minutes.
You will have probably have heard some comments on the fabric of St Paul’s. The architect’s report was rather disconcerting. The timbers of the church are by no means as free of borer as we fondly believed they were. In fact, some of them are in a very bad way, and we must take prompt steps to strengthen the building.

He also told the Synod ‘For 10 years, I have suffered from the delusion that the borer in St Paul’s was confined to the pulpit’.

For a time proposals were made to strengthen the interior of the church, but during an inspection by the Ministry of Works – to check the safety of the church in preparation for the Royal Visit in 1954 – it was found to be safer than first thought, much to the relief of the vestry: ‘we feared that steps would have to be taken which would not only be costly but would also diminish the beauty and dignity of the old church’. This was the year, of course, that the foundation stone for the new cathedral was laid, for which a major fundraising effort was needed, so money spent on the old church was done with caution. The spire cross was removed by the fire brigade in 1959 as it was considered ‘in a dangerous position’. Further major restoration of the church needed to wait until the Ministry of Works project in 1967, discussed in Section 2.6 below.

**Fittings**

Fittings were progressively added to the church. The interior was originally lit by kerosene lamps, and less than a year after the church opened, one burst in the belfry, although the fire was quickly extinguished. In 1870, the choir complained that their position, up in the new south transept gallery, was made extremely hot by the kerosene lamps.

The supply of gas, for both internal lights and street lights, was introduced to Wellington in 1871. In March the manager of the newly formed Wellington Gas Company, which had the task of installing the gas pipes and lights throughout the city, approached the church’s vestry to encourage them to switch to gas. It was eventually decided that it would be added during Toxward’s addition of the north transept, and the choir appears to have held a special concert to raise money for it. Just after the final decision was made to install gas, in May 1874, another kerosene lamp burst, briefly setting fire to the woodwork in the south transept. The work of installing the gas lights was completed in June 1874, and the kerosene lamps were removed. A later report said that 117 jets had been installed in the church at this time.

This system remained in place until 1888 when a Mr Moore replaced the jets with 72 albo-carbon burners (which also burned gas). A report at the time said that:

> The 117 gas jets previously used, with an estimated illuminating power of 1,000 candles, and a consumption of over 700 cubic feet per hour, but dimly lighted the large building, while the 72 albo-carbon burners, with a gas consumption of 390 cubic feet per hour, brilliantly lighted it with an actual light of 2050 candles. This result is obtained by 12 richly gilted cluster lights suspended from the centre of the Gothic arches, and hanging about 12 feet from the ground. The purity of the atmosphere was especially noticeable, there being no smell of burnt gas, as is usual in that building.

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[31] Much of the information for this section comes from Dallas Moore’s ‘Lighting’, ‘Heating’, and ‘Roof’ chapters in Old St Paul’s: A Notebook (1967, revised in 1998), and Old St Paul’s vestry minutes.

The system reduced the gas bill significantly. The disadvantage of both kerosene and gas was the heat, although various forms of ventilation were tried, as discussed below. In 1895, a committee was formed to consider the replacement of the gas with electricity, but couldn’t come to a conclusion, until in August 1896 the Lewis Bequest Trustees offered to pay for it. The necessary fittings were imported from the United Kingdom. In July the next year they were used for the first time and the Evening Post favourably reviewed the result, saying ‘the appearance of the church was much improved by the innovation’. The paper reported that the light provided a total power of 2,500 candles:

In the main aisles are six five-light electroliers, containing lamps of 36-candle-power, while in the side naves are ten three-light electroliers. All the electroliers are of most handsomely finished brass. The light is so regulated by means of switches that any degree of light down to the slightest glimmer can be obtained. At the organ is a special light which is designed to protect the eyes of the performer, while at the same time affording a strong light. The main electroliers are controlled by switches in the belfry, the brackets in the apse and chancel, however, having a special switch-board under the control of the choir-master.

For some time, however, some parts of the church was still lit by gas; the choir vestry was not lit by electricity until 1901, further lights were installed elsewhere in 1902-3 and it appears from a pencilled note on timbers in the north aisle that perhaps electric light was not installed in that area until 1905.

The city council required the church to be rewired as a result of a change to 230 voltage; this appears to have set off a plan to rework the lighting in the church at the same time. The Church Chronicle recorded in April 1933:

When Synod meets for Evensong at St Paul’s Pro-Cathedral visitors will be struck by the beauty of the new lighting scheme. Our congratulations to all who were responsible for it. It shows up the real dignity of the branching arches and is at once illuminating, restful and conducive to worship.

By 1955 the electrical installation was considered a ‘constant fire hazard, due to the age and condition of much of the electrical wiring’. A reference in 1956 mentions that the ‘concealed lighting enhances the beauty of the timbered arches’. The lighting was not updated during the main restoration project by the Ministry of Works in 1967-70, but the church was closed to visitors for a number of months in 1973, when the heating, wiring and lighting was replaced by the New Zealand Historic Places Trust.

Heating the church received little mention in the early years; in 1878 the outgoing vestry requested that the new vestry look at ways of heating the church, but apparently nothing was done. In 1902 Rev Sprott, vicar of the church, said that ‘I have no doubt that, at least in winter, our morning congregation would be larger if we had some efficient method of heating the church, which, from its exposed position and the fact that its walls are unlined, is probably the coldest church in Wellington’. However, he said, ‘the cost of installing heating apparatus is too great even to contemplate’. It appears the first heaters were installed in 1919-20, when the church was already 50 years old, funded by the women of the parish, who had raised the money in their annual Sale of Work.

33 New Zealand Mail, 8 October 1896, p.42
34 Evening Post, 6 March 1897, Page 4
35 Church Chronicle, April 1933
36 St Paul’s Pilgrim, Sept 1956
In 1930 new heaters (also gas), were installed. For the Royal Visit by the Queen in 1954, the radiators were removed to make room for more seats and were then reinstated; they were replaced in 1958. Like the lighting, the heating was not updated until 1973. This was when the underpew heating, which remains in the church today, was installed. A revision of the under-pew heating, and the provision of some new heaters, was completed in 2013, as part of the project to make the pews movable.

As noted above, the choir, sitting up in the mezzanine gallery in the south transept complained in 1870 of hot air from the kerosene lamps. The architect Toxward suggested ventilators in the roof; but rather than that, a year later he installed a large trefoil-shaped ventilator in the wall above the west window, and two ventilators in the new south transept, which was done in 1871. The distinctive west wall trefoil ventilator was removed at some point, although it is not clear when, but prior to the turn of the century. In 1875, after the north transept was added, Fannin, the parishioner and draughtsman/architect who was to soon to go on to be the architect for the enlargement of the sanctuary, put together a ventilation plan; a series of square perpendicular pipes was added (although it is not clear where) in 1876. In 1890 a large Boyle roof-top ventilator was installed on the roof. A series of such roof-top and other ventilators were then tried over the years, including when the timber shingles were replaced by corrugated iron in 1895, but they appear not to have been adequate. A new large Boyle ventilator was installed in 1896. At the time of the slating of the roof in 1924, the Annual Report recorded that ‘opportunity was taken at the same time to remove the projecting ventilators that disfigured the ridge, and to replace them with secret ventilators of copper below the ridge’.

Recent observations saw probably eight passive vents along the nave, near the ridge, four to the east of the crossing and four to the south, in the form of a plenum box on the inside - shafts from the vents on either side coming up to meet at the centre, where there is a downwards-facing opening covered from view with a baffle plate. There are also at least two on the north transept roof. New cover flashings were given to the two on the north face of the nave roof (west section) when the spire was done in 2012.

The earliest floor coverings are not known but a cork covering dates from as early as 1897 when cork ‘carpeting’ was installed. The chancel was carpeted in 1899 (although possibly earlier), and it was followed by the sanctuary. The carpet in these areas has been regularly renewed. A runner was placed in the nave in 1939. For many years the aisles were covered in an early form of linoleum, only finally removed in 1967. Further changes to the flooring coverings during the restoration and since are discussed below in Sections 2.6 and 2.7.

In 1866 three bells were ordered from John Warner and Son, London, at a cost of £148, to be installed in the tower of the church. They rang out Wellington’s first peal on 31 March 1867, and were New Zealand’s first full-circle ringing peal in the English style. The bells were inscribed with psalms. In 1868 Toxward organised the strengthening of the
tower with braces. Contemporary records record that sometimes only one bell was rung, sometimes all three.

At some point, perhaps in the 1940s or 50s, the tenor bell was cracked and removed from the church to William Cable’s, iron and brass founders, for repair and, it appears, forgotten about. In the late 1960s a Mr Sommerville, the concert manager of the National Orchestra, visited Cables and was shown a bell that they had been storing for St Paul’s. The bell was then lost from sight again – it was sent to a school in the Wairarapa, and then given to St Barnabas, Khandallah. That parish paid for it to be repaired, and for some time it hung on the lychgate and chimed for church purposes; a large piece of the rim was broken off. It was found there in 1990 by bellringer Terry Barrett. In 1997 it was retrieved by the Friends of Old St Paul’s, which funded its repair by conservation expert Jack Fry. Since 2002 it has been on display at the Wellington Museum, on long-term loan.

A ship’s bell was donated to the church by the Shaw Saville Shipping Company in 1958, as a celebration of the company’s centennial year. Records show it was given with the intention of it being taken to the new Cathedral when it was completed, and that it apparently was already an old bell: the church newsletter recorded that it ‘belonged to one of the old sailing ships operated by the Shaw, Savill and Albion Line in the early days of settlement in New Zealand’. This bell, which was sometimes known as the Curator’s Bell, but more correctly as a sanctus bell, is still in the tower. It would traditionally have been used to mark the start of services, and can still be used for chiming, but today is only used by staff and volunteers to show visitors; chiming for funerals is now done by one of the bellringers on the tenor bell from the 5 bell peal.

In 1964 the remaining two original 1866 bells were taken to the new Cathedral to be used there. They were used for the final Sunday at St Paul’s, and then transferred to the Cathedral to be used as part of the service of entry for its first service. These historic bells were melted down when the cathedral needed new bells and incorporated into the new Cathedral bells.

The first services at St Paul’s were accompanied by a harmonium, probably brought from the first St Paul’s, but an organ was installed in 1868; it had been imported from London by organist C Russell, and then purchased by the parish.41 It was a small manual pipe organ which required an organ blower. At its first use ‘Mr Russell himself conducted the

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41 Much of the information for this section comes from Dallas Moore, ‘Organ’ chapter, Old St Paul’s: A Notebook, (1967, revised in 1998), p.4, Vestry Minutes and Terry Barrett
music, and under his masterly touch the grand tones of the organ filled the sacred edifice with harmony. \(^{42}\) It was placed into the mezzanine gallery of the newly constructed south transept, along with the choir. It was soon found that neither organ nor choir could be heard from there: in 1874 the Wellington Independent complained of the ‘isolated position of the choir’, which meant it was unable to lead the congregation’s singing. \(^{43}\) For a time, when the second gallery was built in the north transept in 1874, it was planned to split the choir, half into each gallery, although the position of the organ made this difficult.

Instead, when the decision was made to extend the chancel in late 1874, the organist argued that the church would need a new organ as well. After much fundraising it was ordered from the prestigious organ maker T C Lewis in London in June 1875; it was finally installed in January 1877. In the meantime, the choir had already moved down from the gallery into the newly extended chancel. Despite great care to provide the organ makers with the plans for the church, when it was installed a small part of the organ chamber roof

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42 Evening Post, 27 December 1883, p.2
43 Wellington Independent, 18 November 1873, p.2
had to be cut away to make room for it. Installed in January 1877, it was considered the best in the colony at that time.

It was pumped by an hydraulic (water driven) engine; in 1878 the organist failed to turn the water off after playing the organ and ‘inundated’ the houses below the church. The placement of the organ once again gave concern and at the same time as the addition of the choir vestry the organ was moved into the north transept. In 1893 a decorative screen was added, and in 1894 it was shifted again, closer to the chancel. In the 1920s an electric pump was installed, finally ending the need for water.

The Lewis organ was removed from St Paul’s in 1964, electrified and installed in the new cathedral, and a small organ, which had originally been purchased by the Cathedral Committee to be a temporary stopgap at the cathedral, was installed at Old St Paul’s. This was eventually replaced with the organ in the church today, as discussed below.

2.3 The Life of the Church 1866 – 1964

The following section attempts to capture some of the flavour of the official, theological, community and pastoral life of St Paul’s, although in the space available only a glimpse of it can be provided. From the records it is clear that the church was always so much more than a building, that the community life within the church and its parish halls was a rich and nurturing one.

From its earliest years, and throughout its 98 years as a congregation, St Paul’s church had a complicated role to play; within the Wellington community, and on a wider national scale, and also within the Wellington diocese. St Paul’s represented the seat of the bishop, but was also the parish church of the surrounding local community. A further layer was added through its role as the Anglican church next to Parliament, in a community where Anglicanism, while not the state religion, often took on such a role.

The complicated context within which the church operated was established well before it was actually built. Many issues faced the church in the future: issues such as race, class, social standing, political and episcopal influence.

The name given to the church by the parishioners and the diocese changed over the years, helping to demonstrate that complicated context. In the Cathedral Agreement for St Paul’s, it was called a ‘quasi-Cathedral’. The 1896 annual report for the church was headed as being for ‘the parish of St Paul’s, Thorndon’; in 1913 the report was headed as being for the ‘parish of St Paul’s Pro-Cathedral’. This term became popular in the 1890s and lasted until the 1920s-1930s. In 1925, in the Diocesan’s Cathedral Chapter Act, it was described as ‘The Cathedral Church of St Paul until such time as the Diocesan Cathedral has been established’; accordingly after that the annual reports described it as ‘the Cathedral Church of St Paul’. In 1959 Minor Canon Pirani worded it as: ‘Today’s St Paul’s is a great Parish Church Cathedral – the Mother Church of the Diocese and the Parish Church of the Diocese’.44

As the long view of the history of the church is examined, it becomes clear that this context helped set the scene for the lengthy arguments about the replacement of the church with a new cathedral, which continued, with numerous plans, architects and sites,

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Old St Paul’s from the south-west, c. 1901. Heritage New Zealand, ref. 2868, collection of Mrs Jane Aim

Old St Paul’s from the east, 1960s(?). Heritage New Zealand, ref. 46, NPS A40534
from as early as 1895 until the 1960s, and must have served as a real distraction for both
church hierarchy and congregation throughout that long period.

Once the land had been acquired for the church in 1853, the arguments about the nature
and role of the future church began. Bishop Abraham, having agreed to give money for
the new church, found himself at loggerheads with the St Paul’s parishioners and vestry.
He offered to pay £1,000, provided the parish found the remaining £2,000. He thought
this generous, but he had two stipulations – that he approve the plans, and that the front
58 seats be given to him as bishop – and when not being used for ‘Episcopal Services’ (in
other words, when the bishop was not using the church as a cathedral), those 58 seats
must be provided for free to those who wanted to use them. (This stipulation, of course,
also accorded with the stated purpose of the church, to provide free sittings for hospital
patients). This proposal caused outrage, as the long-standing tradition at the existing St Paul’s and
many other churches in New Zealand, was that people paid rent to reserve a pew, and that
this was the main way churches raised income. The vestry minutes of the early 1860s, and
letters from the bishop, reflect the arguments between the two. In the end, a compromise
was reached, as negotiated by Frederick Thatcher, then priest of St Paul’s and soon of
course to be designing the new church. The vestry agreed to the deal– but only up until
such time as the bishop built his own cathedral. When that happened, the vestry said, the
bishop would be required to give up all claims on their church – ‘Upon the Bishop electing
to establish his Cathedral of the ‘Holy Trinity’ on any other site, the entire use of the
Chancel and Church revert to the Parish’. The intended temporary nature of the church as a cathedral was reflected in the
foundation stone of 1865 – the text reads that the church ‘was intended to serve for a time
as the cathedral of the diocese’. In the end, however, it held that role for 98 years.

At the laying of the foundation stone by Sir George Grey, held on 21 August 1865, the
bishop spoke of the benefits of a combined cathedral and parish church. The ceremony
was attended by around 300 people, including almost all the members of both houses
of parliament, the Superintendent Judge Johnson, and ‘a large number of ladies’. A
procession, including Abraham Bishop of Wellington, Thatcher and many local clergymen,
emerged from the bishop’s residence next to the site. A crimson velvet cushion containing
a silver hammer and coins was carried at the front of the procession. Psalm 132 was sung,
and Thatcher deposited the coins in a hole in the ground, and the foundation stone was
lowered into the ground and was struck by Grey with the hammer.

The bishop made a speech in which he said that ‘whereas in England, cathedrals were
always separate and distinct from parish churches, in this country they were one. This
difference between the churches in England and New Zealand was, in his opinion,
symbolical of the bond of union that existed between bishops, priests, and people in this
country’. He stated that not only would the church have the function of both cathedral and
diocesan church but also ‘as a place where the more studious clergy might withdraw, and

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45 These discussions are given in more detail in Michael Blaine’s book Wellington Cathedral of St Paul: A History 1840–2001.
46 Proceedings of the Diocesan Synod, 25 September 1861, quoted in Michael Blain, Wellington Cathedral of St Paul – A
47 St Paul’s Vestry Minutes, 10 March 1862, 88-290-01/1, ATL, quoted in Michael Blain, Wellington Cathedral of St Paul – A
in retirement watch the progress of the church in the colony, and, if necessary, defend its doctrines'.

This foundation stone is presumed to be buried under the church, but whether under the original position of the font or elsewhere is presently unknown. An article in the New Zealand Advertiser, based on an interview with Thatcher, said of the stone "as it was not required for the visual purpose of foundations stones in stone buildings, it has been converted into a base on which the font will stand", so this is another possibility, that the base of the font is the old foundation stone.

The church was consecrated on 6 June 1866. Again the dual nature of the church was emphasised, as was the temporary nature of the Cathedral status. The Building Committee’s advertisement inviting people to attend the consecration was headed ‘Consecration of St Paul’s Church and the Cathedral, Wellington’ and stated that the Parish Church of St Paul’s Thorndon ‘for the present is to serve as the Cathedral of the Diocese’. From this wording it seems clear that the parishioners, who had done so much work to create the church, wanted to make it clear that the parish nature of the church was not going to be subsumed into the cathedral.

The consecration service, led by Bishop Abraham, was attended by the Governor, clergymen from the diocese, Bishop Moran of the Lutheran Church and many people from the city (the Evening Post said that ‘every available seat was occupied by an earnest and highly respectable congregation’). Thatcher was not present at this service. The new vicar of St Paul’s, Rev Hay Maxwell led the service, and the bishop gave a sermon on Psalm 45 verse 14; he equated St Paul’s to the King’s daughter whose chief glory was her inner holiness, but who was also clothed in wrought gold. In St Paul’s, he said, ‘we have desired to make the clothing of wrought gold, to devote to the service of God the best fruits of skill and art we could produce’. He noted Thatcher’s profession as a priest as well as an architect, and said that the church was ‘as much the result and product of his faithful ministration as of his designing skill’. He also referred back to church’s free seats: ‘this church … will again lead to moral and spiritual results, in the increased devotion and piety of our people, as there will be more room for our parishioners, and the poor may have the gospel preached to them; for there will be upwards of 100 seats, diocesan or parochial, that will be free’.

St Paul’s Parish

The growth of Wellington, particularly once it became the seat of government in 1865, meant that the parish continually outgrew the ability of the clergy to cope with the requirements of the work. Initially the St Paul’s area included areas that later became independent parishes such as Wadestown, Khandallah and Johnsonville.

St Paul’s sister church, St Peter’s, was established in 1848 on the corner of Willis and Ghuznee Streets and has been on the same site ever since. Those two churches served the city until the rising population in the city brought about the establishment of the third city.

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48 Wellington Independent, 22 August 1865, p5; Evening Post, 20 August 1845, p.4.
49 New Zealand Advertiser, 7 February 1866.
50 Wellington Independent, 5 June 1865, p.6.
51 Evening Post, 6 June 1866, p2; Wellington Independent, 7 June 1866, p5. Abraham’s sermon is given in full in this report.
church, St Mark’s, at the Basin Reserve, consecrated in 1876.\textsuperscript{52} St Paul’s and St Peter’s vestry funded the salary of the new clergyman for what was to become St Mark’s for a year while the congregation was being brought together. These three churches served their areas of their city until the closure of St Paul’s in 1964, although their boundaries were altered at various times.

The parish boundaries continued to change as the suburbs grew. For many years, St Paul’s provided a church room in Wadestown, and had Sunday services there. Wadestown and Northland were created as a separate parish in 1904, but St Paul’s provided continuing funding to it for another two years.\textsuperscript{53} In 1905, the northern boundary of the St Paul’s parish was altered and a Khandallah Parish was formed.\textsuperscript{54}

As well as leading services at St Paul’s, the vicar (or his assistant curate, when he had one) travelled to other parts of his parish to lead services on various Sundays, particularly at Tinakori Road or Wadestown.

The number of services offered at St Paul’s and their times changed over time, depending on the needs of the parish, the interests of the vicar, and the changing responsibilities of the vicar to service the outer suburbs on Sundays. In 1896-7, there were three services on a Sunday, as well as evening services on Wednesday and Friday. Communion was provided every Sunday at 8am, but not at the 11am service on the 2nd Sunday of the month. In 1930, six services were held every Sunday at St Paul’s, including two services for children, one at St Paul’s and one at the Tinakori Churchroom.

Special services were held at various times, including offertory services to collect for special causes. In 1896-7 five special offertories were held – one each for the Melanesian Mission, the Māori mission, Sunday Schools, the General Church Fund and the Pension Fund.

\textsuperscript{52} Evening Post, 15 August 1874, p3; Butt, Peter, The Cross and the Stars: An Historical Record of the Anglican Diocese of Wellington, Wellington, 1993, p.47.

\textsuperscript{53} Annual Report 1904-5, Alexander Turnbull Library, Wellington.

\textsuperscript{54} Evening Post, 15 July 1905, p.2.
Despite the church being both a parish church and the cathedral, Dallas Moore maintains that as a parish church it was 'typical rather than unique'. This is a topic which would reward further study – particularly to examine the influence of bishop, versus the parish clergy (and later the Dean), in the setting of the style of services at the church, the furnishings and the rebuilding.

Certainly, the liturgical style of services remained a controversial subject for many of its early decades. Two years after the church opened, the new vicar, Rev Ewald, reformed the form of service, leading to bitter arguments between him and the vestry. Ewald asked for six months to trial his style of service, such as monotoning to lead the congregation and the chanting of prayers – at the end of the trial the services 'elicited an almost unanimous expression of disapproval'. As one letter writer to the newspaper stated, 'I have viewed with alarm the evident partiality shown by our pastor for a mode of service as closely similar to that of the Romish Church as possible, and the successive steps by which the service at St Paul’s has been gradually drawn nearer to that Church, while its beautiful simplicity has been desecrated and spoilt’. He also complained of Ewald’s sermons, and stated that ‘it remains for the congregation to show plainly whether they are going to be led by an inexperienced young clergyman … through the mazes of Ritualism, into the arms of the Romish church’. The arguments were only resolved by Ewald’s resignation in 1870.

As Dallas Moore notes, the question of the style of music relates to the level of engagement of the congregation in the service. At St Paul’s in the early days, complex music that inhibited their involvement was generally opposed: ‘not that the congregation normally sang with remarkable heartiness. They were, however, determined not to be dominated by their choir and vicar, and set their faces against the introduction of any high church practice’. The lengthy arguments about the adoption of the New Zealand Hymnal, or its rival Hymns Ancient and Modern, was the next significant disagreement over the form of service in the church. This lasted throughout the 1870s, with many, including the Vicar, objecting to some particular hymns in Hymns Ancient and Modern as offensive to the Church of England. Numerous meetings took place, including a whole-of-parish meeting in 1877, the lengthy newspaper report stating that ‘great interest and strong feeling as to the matter under consideration was manifest throughout’. The eventual decision of the parish was that while it would adopt the book it did so with the following proviso: ‘it being distinctly understood that as certain hymns are objected to as containing statements and sentiments contrary to sound doctrine, the book has no claims whatever to be regarded as an authoritative service book of the Church’.

Despite these early positions, as Moore has noted, 'high church’ customs crept in and became more acceptable to the congregation: surplicing the choir, more Holy Communion services, and changes to the furnishings and layout of the church – a credence table added in 1882, a new altar in 1885, an altar cross and candlesticks in 1887 (sent by Bishop

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55 Dallas Moore, Old St Paul’s: The First Hundred Years, Wellington, 1970, p.11.
56 Wellington Independent, 24 April 1869, p.5.
57 Evening Post, 28 April 1869, p.2.
58 Dallas Moore, Old St Paul’s: The First Hundred Years, Wellington, 1970.
59 Evening Post, 11 July 1876, p.2; Evening Post, 28 September 1876, p.2; Evening Post, 10 April 1877, p.2; Evening Post, 7 July 1877, p.2; Dallas Moore, ‘Music and Drama’ chapter, Old St Paul’s: A Notebook, (1967, revised in 1998), p.7.
Abraham and Bishop Selwyn's widow from the United Kingdom) and even, in 1896, the raising of the floor level of the chancel and sanctuary.  

In 1880 the Evening Post decided that St Paul's carried off the award for the best dressed church that Christmas: 'the graceful branches of nikau palm and tree ferns were freely used, also mosses, white lilies, scarlet geraniums and other brilliantly coloured flowers, while the scrolls being Scripture texts were very artistically carried out.' Special Christmas Eve services were often held, and in 1879 a coach was hired to take the choir around the parish. In 1883 the church was adorned with the new illuminated panels by Charles Barraud; a carol service was held and at midnight the choir visited parishioners to sing carols.

Christmas in 1891 did not sound so festive – the Church Chronicle recorded that while there was a large attendance at the Anglican services throughout the city 'very little attempt at decoration was made at St Paul's. Lilies and marguerites were used to festoon the communion rails, reading desk etc., but beyond this there was nothing ... There was nothing special in the music, owing to the absence of nearly all the leading members of the choir.'

The organist and Director of Music at St Paul’s for almost 60 years was Robert Parker. He began his career there in 1878, in slightly inauspicious circumstances – he apparently came to Wellington from Christchurch on the offer of employment from St Peter’s, as well as being conductor of the Choral Society, and presented himself to the church on arrival – but having seen the church, it seems he changed his mind and decided two days later accepted a job at St Paul’s instead. At his first concert just after taking his position (which the newspaper stated was 'an unqualified musical success') he stated that the concert 'most probably will also be my last.' Rather, this was the first of very many concerts and services held by Parker, who had a profound influence over the church and its music for 50 years. A jubilee service was held for him in 1928, and he continued into his 80s, playing at the consecration of Bishop Holland in 1936.

At first the choir appeared in their own clothes, but from 1879 the men were provided with surplices. Boys were added to the choir in 1879, and the following year the entire choir was in surplices (from which flowed a request for a choir room, which was eventually built in 1883; the women of the choir only received their own separate room for robing in the 1940s). In 1900 the choir was described as being made up of 16 boys and 14 men, with a 'supplementary choir of ladies at the back of the chancel'.

Two others were crucial in the life of the music of the church – Winifred Upham, who was a chorister at the church of 57 years, and also played the organ at the Tinakori Road Churchroom for 36 years. She and Parker were for long the Grand Old Pair of St

60 Dallas Moore, Old St Paul’s: The First Hundred Years, Wellington, 1970, p.12.
61 Evening Post, 28 December 1880, p.2.
62 Evening Post, 27 December 1883, p.2.
63 Church Chronicle, Jan 1892, Alexander Turnbull Library, Wellington.
64 Evening Post, 11 September 1878, p.2; 13 September 1878, p.2.
65 Evening Post, 23 August 1879, p.2. It is not immediately clear why he made this statement.
66 For more detail see Dallas Moore, ‘Choir vestries’ chapter, Old St Paul’s: A Notebook, (1967, revised in 1998).
67 The Musical Herald (London), 1900, quoted in Terry Barrett, 'R Parker [memorial], held at Old St Paul’s.
Paul’s music’, along with a Mrs Parsons, ‘whose beautiful bird-like soprano delighted congregations until after her eightieth year’. 68 Both Parker and Upham have memorial brasses in the church.

Rev Sprott recorded in 1897 that when he began his time at the church five years earlier he requested that the music be simplified:

I took that step, which was somewhat of a sacrifice, on my own part, in the hope that it might lead to a heartier congregational worship. I am bound to say that the result has been somewhat doubtful. 69

Almost ten years later he continued to mourn the quality of music and noted that the choir struggled to find enough voices. He wrote:

when I think what an uplifting thing the Psalter sung by a large body of trained and devotional voices can be … it is to me a weekly grief that we cannot have it so sung. Many of us do not know what we thus miss … Perhaps if we all really began to interest ourselves in it we might at least have psalms and hymns sung in such a way that their music would go with us along the dusty roads of life’. 70

Despite Sprott’s concerns, music remained a crucial part of the life of the church – concerts were a regular occurrence, and Robert Parker recalled later that the standard of music was so high that people would congregate outside the church to listen to evensong. 71

The most lucrative way to raise funds for many decades was the collection of pew rents, in which people paid for a particular seat or pew to be kept for them. This was common practice in early colonial New Zealand. The evidence of it remains today, in the cardholders at the ends of pews in the church.

As discussed above, pew rents were a source of tension before the church was even begun, with Bishop Abraham arguing that a certain number must be set aside as free. In 1866 it was stated that there were 480 seats, including 50 diocesan, 15 for hospital patients and 63 free. In 1868 there were only 305 sittings, of which 53 were free. 72 In 1867 the diocesan seats were held for Members of the General Assembly, at the bishop’s direction, and a notice placed on the door to that effect. The collection of these rents caused trouble for the vestry: in 1871, for example, the parish meeting recorded that the non-payment of rent caused ‘a great deal of trouble and annoyance to those whose duty it is to manage the funds of the parish’, and the names of all the defaulters were read aloud at the meeting. 73

From the 1870s, unoccupied seats were given free to those who wanted them, although the rules around this changed over the years. The current rules were published in the annual report every year for many years – for example in 1905 the rules read ‘after the choir is seated in the morning, and in the evening after the bell ceases to ring, vacant sitting be considered open to all persons indiscriminately’. 74 In 1879, despite the church having been recently altered to accommodate more seats, there was a waiting list of 76 for seats.

68 F L Irvine-Smith, The Streets of My City: Wellington, New Zealand, Wellington, 1948
69 St Paul’s Annual Report 1896-7, Alexander Turnbull Library, Wellington
70 St Paul’s Annual Report 1904-05, Alexander Turnbull Library, Wellington
71 Dallas Moore, Old St Paul’s: The First Hundred Years, Wellington, 1970, pp12-13
72 For more detail see Dallas Moore, ‘Sittings’ chapter, Old St Paul’s: A Notebook, (1967, revised in 1998)
73 Report of the St Paul’s Parish Meeting, Evening Bst, 28 July 1871, p2
74 St Paul’s Annual Report 1904-5, Alexander Turnbull Library, Wellington
Even though pew rents were not unique to St Paul’s, they became a stigma to the church. As mentioned above, in 1892 Rev Still stated that there was too much ‘class distinction’ in New Zealand churches and that all the seats in the church should be free, that working class people were discouraged from attending and that St Paul’s was becoming a ‘West End’ Church. In 1927 Frederick de Jersey Clere suggested that the church be free, but the issue was not dealt with at the time. During the Second World War, with an increased use of the church by servicemen and others, some seat holders were upset that ‘strangers’ were taking their seats. Pew rents were finally finished in 1957 – a resolution was made not to charge further rents for the pews, but that previous holders of pews were to be able to retain the use of ‘their’ pew.

Clergy

Reverend Thatcher, who had designed the church for his own parish, never actually had the opportunity to be the vicar of St Paul’s: before the church was completed he became very ill and retired to be Private Secretary to Sir George Grey. His name is recorded on the foundation stone – both as architect and as the previous curate to the church; he attended the laying of the foundation stone in 1865 although not the consecration service the following year. After Thatcher left, the bishop retained the position of parish priest for a short time until his replacement Rev P Hay Maxwell took over; Maxwell was the incumbent when the new church opened in 1866.

Ten vicars led the church during its century of history. The first five were there for relatively short periods, and then the subsequent five for longer periods. They were:

- Patrick Hay Maxwell  – 1868
- William Harris Ewald  1868 – 1871
- Bache Harvey  1871 – 1882
- Richard Thorpe  1882 – 1884
- John Still  1885 – 1891
- Thomas Sprott  1892 – 1911
- Allan Macdonald Johnson  1911 – 1929
- Percival James  1929 – 1937
- David Davies  1938 – 1962
- Walter Hurst  1963 – time of closing

Maxwell died of typhoid in August 1868 while vicar of St Paul’s, so his involvement in the new church was fairly brief. The bishop said of him ‘His able and earnest ministrations in the Church, as well as his frank, kindly, and manly demeanour to all alike won him the

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75 Evening Post, 30 October 1891, p2; Church Chronicle 2 November 1891
78 This list is taken from Dallas Moore, ‘Clergy’ chapter, Old St Paul’s: A Notebook, (1967, revised in 1998), p14. Moore also provides the names all the assistant curates, clergy and others who officiated at services, pp14-21. For biographies of all see Michael Blain, Blaine Biographical Directory of Anglican Clergy in the South Pacific, 2011: http://anglicanhistory.org/ nz/blain_directory/directory.pdf
respect of the community’. He was widely admired, particularly for his work with the poor, and having founded the Wellington Benevolent Society.79

His replacement, William Ewald took over in October 1868, his most recent post having been chaplain to the Bishop of Nelson. As discussed above, Ewald’s style of worship upset a number of people in the congregation at St Paul’s as being too ‘Romish’, and he resigned at the end of 1870.

Rev Bache Harvey replaced Ewald in 1871. As the population of the parish increased in size, he struggled with the amount of work required of him, and the vestry was faced with finding a solution. As discussed above, St Mark’s was created at about this time to relieve some of the pressure on both the existing city churches. Nevertheless, at the 1878 parish annual meeting, Harvey requested that the vestry employ an assistant. When they refused, Harvey promptly threatened to resign, saying that he was unable to visit his parishioners more than once a year and that it was ‘utterly impossible’ to undertake the work required of him. At the time there were around 5,000 people in the parish, of which 3,000 were Anglican. Ten days after the meeting the vestry decided to employ an assistant for Harvey after all (the first to be appointed at St Paul’s).80

Despite this, in February 1879 Harvey was granted a year’s sick leave; the vestry having conceded that his illness had been brought on entirely by overwork in the parish.81 Not long after his return to St Paul’s he left to become a master at Wanganui Collegiate. Harvey had a lasting impact on the work of the diocese through his introduction of the General Church Fund, into which all pew rents, special fundraising and other income from all parishes in the diocese went, in order to pay for salaries and new churches and parishes. After his death in 1888 the parish put a memorial window to Harvey in the north transept.82

Archdeacon Richard Thorpe, who was appointed to replace Harvey, lasted only two years. The Evening Post noted, when his appointment was rumoured, that when he had been acting vicar for Harvey he had ‘won golden opinion all round’, and his appointment would be welcomed, but that concern was already surfacing that his health would not be robust enough for the ‘arduous labours of such a large parish’. This proved to be the case; the vestry had not provided him with an assistant, and he too resigned as a result of overwork in 1884.83

Rev John Still took over St Paul’s parish in 1885. He had previously been a missionary in Melanesia; he had returned to the United Kingdom with his ill wife, but was convinced to return to New Zealand to take this position. As he left in 1891 he noted that ‘the difficulty he, and indeed most colonial clergymen, had to contend with was the migratory habits of many of the parishioners. Out of 300 families who had attended church, at least 270 had gone to reside in other parishes. Just as a clergyman was beginning to take an interest in a family they flitted and were seen no more in that particular parish. This was most

80 Evening Post, 1 February 1878, p2; Evening Post, 12 February 1878, p2; Church Chronicle 1 March 1878
81 Evening Post, 28 January 1879, p2
82 The inscription on the window reads that it was ‘given by the parishioners to whom he dedicated himself with loving zeal and untiring energy’.
83 Evening Post, 2 September 1881, p2
Rev Hay Maxwell, first vicar of St Paul’s.
ATL, ref. 2301-¼

Rev Bache Harvey, the third vicar of St Paul’s.
ATL, ref. 110426-½

Rev Thomas Thomas Sprott, firstly the vicar of St Paul’s from 1892 to 1911, then Bishop of Wellington from 1911, until his retirement in 1936.
ATL, ref. 1/1-018792-G, 1928

Dean Davies, outside St Paul’s in 1955, with the flag of Le Quesnoy, the town in France with which New Zealand has had a special relationship since the end of World War One.
Freelance Collection, ATL
disheartening to a minister'. Still also made a pronouncement at his farewell to the effect
that he believed that there was too much 'class distinction' in New Zealand churches and
he would like to see the entire church given over to free seats.84

During Still’s time, he was assisted by William Lush, son of the Rev Vicesimus Lush from
Auckland. He has left a rare record of his experiences of being a clergyman at St Paul’s. In
January 1887 he wrote to his sister Blanche about his experiences during one week at the
church: ‘Thinking that I was not doing much or working to my best for my parishioners,
this week I have been convinced that I can sometimes do a great deal’. He described his
travels around the parish that week:

Well today I started in broiling sun at 2.15 for Wadestown finding my presence there useless as
my dying patient was still unconscious or sleeping – I struck down a terrible path to the railway
& walked along it to Crofton, there I sat & chatted with a boy with a broken leg & got into very
good terms with the whole family, but I stayed there chatting too long for I had to see some
other people so I visited a house or two (missed my train) walked down a hill through Kaiwarra
(on the harbour) & up home about 7 or 8 miles altogether.

Yesterday morning I was at Wadestown & Thursday – that day I had just done a round of visiting
& returning to tea was caught by a boy to go up – his mother said to be dying – she has gone
on till now and shows the briefest signs of consciousness – I had been up Wednesday to the
School Feast & tried to play rounders with the boys & Mr Still on a “saddleback” – went rolling
down the hill with sundry bruises in a frantic effort to catch a ball.

I am a bit tired of the walk up that hill, but expect I have to go again, perhaps tomorrow. I try to
go a long walk every Saturday for exercise & find the most pleasant end to it is to have a good
bath as soon as cool enough it takes off all tired feeling & freshens one up & one must be fresh
against Sunday.

He also described the arrival of the new cross and candlesticks, sent from England by Sarah
Selwyn, by then the widow of Bishop Selwyn, and Bishop Abraham, 20 years after they had
both returned to England. He writes:

The Cross & Candlesticks have come, don’t publish it too freely, – as they have not got the
Vestry’s sanction yet. The candlesticks are most beautiful. I like them very much they are
designed by Bp Abraham from pillars in the Chapter House at Lichfield an identical pair adorn
the Lady Chapel altar there. They are very massive & large too big I fear for our Altar which
is only 6 instead of 12 feet long as it shd. be for such candlesticks. The Cross is very ordinary
brass Cross but good; though nothing to the Candlesticks. I fear we shall not light them at
Celebrations for a long time but evensong we may.

His noting of the fact that they had not received official sanction from the vestry, and his
suggestion that they might not be used in the church except during Evensong for some
time was in reference to the possible concerns from the vestry of their ‘high church’
nature, something resisted by many church members throughout the life of the church.

Lush has interesting observations about the religious opinions of his parishioners, and the
impact that that was having on him:

I never shall I fear really like this work because I feel so terribly gagged. I can’t teach the whole
truth because they are not able to bear it, I feel this increasingly & it is this which galls me – but
we progress & shall get up to daylight in time I hope.

84 Evening Post, 30 October 1891, p2
Finally, he ended with some perhaps less than charitable observations on some of his parishioners:

Yesterday I had to do all at St Paul's morning service, I much prefer reading the lessons myself to a layman [reading them], Major Jervois reads properly but Kenneth Wilson is very pompous & thereby makes nonsense of the verses with wrong emphasis &c.

The Choir & SS [Sunday School] teachers are all on holidays [it was early January] & we are about driven distracted with the effect on the singing & the noise of the children &c. 85

An extraordinary squabble erupted in 1890 between the St Paul’s parish, Octavius Hadfield (at the time both Bishop of Wellington and Primate of New Zealand) and a Canon Howell, who had briefly acted as curate at St Paul’s while Still was overseas. Their dispute was widely reported in the press and many people protested in letters to the editor, after Hadfield apparently instructed all three Wellington city churches not to allow Howell to officiate at their churches.

During his brief time at St Paul’s, only seven months, Howell had become extraordinarily popular with the congregation. The ban caused a long dispute, probably enflamed by the deep unpopularity of Hadfield toward the end of his life. It seems from the reporting that Howell was too ‘High Church’ for Hadfield and that he had given offence to the bishop at some point during his brief tenure at St Paul’s. Now no longer able to work in Wellington, Howell moved to Dunedin. The dispute rumbled on, until in 1892 at the national synod, a Dunedin member of the synod tried to ask a question about the dispute, causing the Primate to refuse to allow him the speak, and then threaten to leave, and the Bishop of Dunedin and a large number of others walking out of the meeting.86

Thomas Sprott, the next vicar of St Paul’s, had a deep involvement in the church that lasted 45 years. He was vicar of the parish for almost twenty years, until 1911, and then was elevated to become Bishop of Wellington (1911-1936). During his time as vicar, he was very involved in the Bible in Schools movement. Just before his enthronement as bishop, the parishioners of St Paul’s held a function to honour him and his wife and their work in the parish, and to present him with a pectoral cross made of New Zealand gold. The vestry’s testimonial stated that, while they congratulated him on his new position, they were ‘at the same time deeply deplore the great loss that we and the whole body of the parishioners sustain in having you no longer as vicar of St Paul’s.’87

Sprott’s replacement as vicar at St Paul’s, Rev Allan Johnson came from St Mark’s. He held the position from 1911 to 1929, when he retired due to ill-health. He also acted as ‘vicar general’ for the diocese for the last five years of that time, and was also chaplain to the New Zealand Forces. A brass in the north side of the apse is dedicated to Johnson and his wife.

Rev Percival James oversaw St Paul’s through the great depression, being vicar from 1929 until 1937. When he took over the position from a parish in Auckland the Evening Post noted

85 William Edward Lush to Blanche Lush, 8 January 1887, William Edward Lush Letters, MS-1423, Auckland War Memorial Museum
86 Evening Post, 19 July 1890, p2; New Zealand Herald, 20 October 1890, p5, Evening Post, 15 February 1892, p2, Press, 17 February 1892, P3; Otago Daily Times, 23 February 1892, P6
that his sermons have attracted a great deal of public attention and dealt with ‘pressing social, moral, and religious problems in a fresh and courageous way’.\textsuperscript{88}

Rev David Davies was appointed vicar of St Paul’s in 1936, beginning a 25 year incumbency at the church. In 1939, he expressed dismay at the number of people attending services, particularly the 8am Holy Communion: ‘This is a large parish, and after all we are the Cathedral Church of the Diocese, and there should be an attendance of about a hundred every Sunday morning. Sometimes there are not 30 present, and one comes away with the heart-breaking feeling that there is little life in the parish’.\textsuperscript{89} In 1948 he was appointed the first Dean of Wellington. As one history of the diocese noted in the 1950s, ‘The Dean’s Welsh eloquence has made the pulpit of St Paul’s well known throughout the country’. He oversaw the church and congregation through a time when many discussions were held about the future of the building, starting with the proposal to replace it as a memorial to the Second World War, through to the eventual laying of the foundation stone of the new Cathedral in Molesworth Street by the Queen in 1954. Davies said as he retired in 1962 that he was disappointed not to be entering the Cathedral, but that he was happy to be finishing his ministry there: ‘the church certainly casts its spell on all who enter it, unless they are insensitive to the finest means of the Spirit’.\textsuperscript{90}

The last vicar of St Paul’s, also Dean of Wellington, was the Very Rev Walter Hurst, who held the position for three years before the closure of the church. He announced when he arrived that his task was take in a number of different positions: dean of the cathedral, general manager of the new building, dean to the city of Wellington and vicar of St Paul’s Thorndon. He was very involved in the new building; every Monday morning he met with the architect and builders of the cathedral.\textsuperscript{91}

**St Paul’s Sunday Schools**

The Sunday School was an important part of the work of the church. Once the battle of religious education in public schools was lost, the church put much effort into the work of supporting Sunday Schools. In the 1850s a building had been built in Sydney Street for the St Paul’s Sunday school. By 1873 it numbered 120 pupils, and a Sunday School library was established.\textsuperscript{92} In 1897 classes on offer had substantially increased: there were no less than three Sunday School buildings run by the St Paul’s parish, one in Tinakori Road (seven classes for boys and seven for girls), one in Sydney Street (five classes of girls and four for boys) and one in Wadestown, all holding classes from 3 to 4pm each Sunday.\textsuperscript{93} These three schools ran for many decades, and every annual report of the parish charted the many hundreds of pupils who attended, as well as Bible Classes for adults, and a kindergarten for pre-school children. Both women and men were involved in the running of these classes.

\textsuperscript{88} Evening Post, 3 May 1929, p10

\textsuperscript{89} St Paul’s Annual Report 1939, Alexander Turnbull Library, Wellington

\textsuperscript{90} St Paul’s AGM minutes 1962, quoted in Peter Butt, The Cross and the Stars: An Historical Record of the Anglican Diocese of Wellington, Wellington, 1993, p109

\textsuperscript{91} Peter Butt, The Cross and the Stars: An Historical Record of the Anglican Diocese of Wellington, Wellington, 1993, p110

\textsuperscript{92} Evening Post, 21 July 1873, p2

\textsuperscript{93} St Paul’s Annual Report 1896-7, Alexander Turnbull Library, Wellington
The parish was also involved in the running of the St Paul’s School (sometimes called the ’day school’ to distinguish it from the Sunday School) from its very earliest days. The school was opened in 1852 with 35 children, and was originally known as the Church of England School. The school accepted both boys and girls from the beginning.94 The school was later often known as ‘Mowbray’s School’, for William Mowbray, who ran the school for many years. It was taken over by the government in 1873, with Mowbray still as headmaster. This school later moved site and became Thorndon School.95 In 1888 a new Church of England school was established by the St Paul’s vestry.

St Paul’s also had a long association with the Fitzherbert Terrace School for Girls, from its formation until it moved to Karori and was renamed Samuel Marsden Collegiate in the 1920s. The headmistresses had a close connection to the church, and the vicar at St Paul’s was also the chaplain for the school and visited bi-weekly. The schoolgirls attended services at St Paul’s for many years.96

**Organisations and Pastoral Work**

In keeping with all churches, St Paul’s had a rich social and community life. A multitude of organisations existed in the century of the church’s function. While it isn’t possible to track them all in this space, it is worth discussing a few to give the flavour of them, and to observe changes over time.

The parish was run by a vestry, which concerned itself with the maintenance of the building, the finances of the church, collection of the pew rents, and making decisions on issues such as the music and hymnals (although this could be a vexed issue in which the vestry and vicar could disagree). At various times it was also responsible for various pastoral organisations, schools and Sunday schools, church buildings, the salaries for their clergymen and so on.97 Throughout the history of St Paul’s the vestry struggled with financing its commitments.

Annual parish meetings were held for all members of the parish, as well as special meetings when controversial issues arose. For example, in 1876 a series of lengthy meetings was held to discuss the adoption of a hymn book, and in 1878 to discuss the possible division of the parish. In the early decades of the church’s life, these meetings were reported in exhaustive detail in the newspapers. On occasions, the invitations published in the papers to these parish meetings noted that ‘the lady members of the congregation are particularly invited to attend’.98 Nevertheless, it was not until 1920 that the Anglican General Synod gave women the right to vote on parish matters, and 1922 when

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94 Wellington Independent, 26 February 1853, Page 3
97 These commitments waxed and waned as different commitments were established by the vestry but then, for example, taken over by a separate trust or sometimes by the diocese. The salary of the clergymen was later taken over by the General Church Fund.
98 Evening Post, 8 February 1878, p2
they were allowed to stand for all church bodies.99 Despite this, women took an active role in parish affairs, through a number of the organisations discussed below.

One prominent organisation that existed through the 1880s was the St Paul’s Parochial Association. It organised entertainments and lectures (one of which was ‘Common Sense and Elementary Science’, in which the speaker explained the concept of atoms, and acoustics, electricity and magnetism were demonstrated with science experiments, and another was by James Hector about the geological formation of Milford Sound). The Association also had a library and reading room in the Sydney Street Hall which was open to the public.100 In 1888 the library subscriptions dropped off, as a result of shorter opening hours, and the library collection was dispersed.101

The Parochial Society had two branches in the 1880s, one for visiting hospital patients and another a Dorcas Society. Both organisations persisted after the Society itself folded. The Dorcas Society, a women’s organisation, assisted the poor, particularly by providing clothes, coal and boots, and sums of money to widows at Christmas.102 In the years before the government provision of social welfare and assistance, in particular, organisations such as this took a very active role in the care of families.

In 1890 Canon Howell (discussed elsewhere) urged the women of the Dorcas Society to ‘conduct house to house investigations in the exercise of their functions, as in this way causes of real need would be sought out’. He also reminded the women that they should not only support those of the parish who were in need, but people of all denominations. The Society continued for many years, and sewed a huge number of garments to give away – in 1912-13 for example they made 380 garments to distribute to families.

In the same period a Ladies Working Society (later called the Ladies Guild) also existed, which made sewing work for sale. This organisation raised very significant amounts of money over many decades to defray the expenses of the parish; for example in 1890 it raised the funds to pay the rent on the Tinakori School Room, and in 1911 made a significant payment for the fund to rebuild the church, and towards the repair of the organ.103 It seems clear from the record that the parish could not have stayed afloat without the efforts of these women.

For many years St Paul’s provided particular support to the Mission to Seamen, which provided assistance to visiting sailors who came into Wellington harbour. It was run directly by the vestry of St Paul’s for some years, and then later taken over by a public committee, but with continued close ties to the vestry. (At the same time, St Peter’s, its sister church, focussed more on the inner-city poor, in an organisation which later became the Wellington City Mission). Furthermore, in 1896 the vestry agreed to a request from

99 Evening Post, 1 May 1920, p9. As far as the author is aware, no women ever joined the vestry at St Paul’s. Historian of the Anglican Church, Allan K Davidson, has noted that in all Anglican churches, women were slow to join the vestry. ‘Anglican Church’, Te Ara – The Encyclopedia of New Zealand, http://www.teara.govt.nz/en/anglican-church/page-2.
100 Evening Post, 7 August 1883, p2; Evening Post, 17 July 1883, p2
101 Evening Post, 11 September 1888, p2
102 Annual Report 1912-1913, Alexander Turnbull Library, Wellington
103 Dominion, 28 April 1913, p5
the bishop to partly fund a chaplain for the hospital, the goal of which was to ‘relieve the Parish Clergy of a large amount of extra-parochial labour’.104

In 1912 a St Paul’s Boy’s Club was established: ‘it is hoped that in time it will be the means of securing the boys to the Church’.105 A St Paul’s Boys Scouts existed for some years, and a St Paul’s Girl Guides unit was established in 1924, one of the first units in the country, and which remained an active part of the church until the 1960s.

At the beginning of the century an active branch of the Church of England Men’s Society (CEMS) existed at St Paul’s, an organisation imported from the United Kingdom. In its early years, St Paul’s CEMS noted at one point that all but two of the members of the vestry were members. At St Paul’s the CEMS took over managing the church grounds and other work. As discussed in the history of Wellington diocese, the CEMS was a ‘very aggressive body and in the cities on Saturday, they held evangelists services in the open air on the lines of the Church [Salvation] Army’, but that it did not last in New Zealand past the First World War.106

The Mother’s Union, another organisation originally from the United Kingdom and widespread in New Zealand Anglican churches, played a strong role in St Paul’s for many years. It enabled mothers to support each other, and also provided women with an avenue for involvement and leadership in the church. It was devoted to maintaining the Christian ideal of marriage, held monthly services, organised speeches and did a great deal of work in the parish.107 At the end of the 1950s some women formed an alternative group called the Young Wives Club; they approached the vicar and asked how they could become a more integral part of parish life, taking over tasks such as the care of the church linens, choir surplices and prayer books.108

In the 1930s there was a Social Club, which held dances, and organised badminton, table tennis and billiards. There was also a very popular St Paul’s Nursing Division of the St John Ambulance Brigade, which met at the Sydney Street Rooms. It was very active during the Second World War, and its flag was dedicated at the church in 1941.109

Towards the end of the church’s active life, Dean Davies noted that he had been concerned for some years about the connection between the church and its young people (blaming his own age as one possible reason), but noted that a new Sunday School teacher, Dudley Smith, had revived the fortunes of the Sunday School, and Minor Canon Pirani had done great work with the young adults through the St Paul’s Young People’s Club and Senior Bible Classes. Davies said that ‘I sometimes felt in the past that this was essentially ‘an old person’s parish’; there is youth in it now, alert, keen, devoted’.110

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104 Annual Report, 1896-97, Alexander Turnbull Library, Wellington
105 St Paul’s Annual Report 1912-13, Alexander Turnbull Library, Wellington
106 H W Monaghan, From Age to Age, Wellington, 1957, p141
107 H W Monaghan, From Age to Age, Wellington, 1957, pp139-141
108 St Paul’s Annual Report, 1958, Alexander Turnbull Library, Wellington
109 Since removed to the Cathedral.
110 Dean’s report, St Paul’s Annual Report, 1958, Alexander Turnbull Library, Wellington
The Bishops
Bishops of Wellington who used St Paul’s as their seat were:

Charles Abraham – 1870
Octavius Hadfield 1870 – 1893
Frederic Wallis 1895 – 1911
Thomas Sprott 1911 – 1936
Herbert St Barbe Holland 1936 – 1947
Reginald Owen 1947 – 1960
Henry Baines 1960 – time of closing

The first Bishop of Wellington, Charles Abraham (1814-1903), played a crucial part in the creation of the new St Paul’s, as discussed above, but did not use St Paul’s as his seat for long, as he returned to the United Kingdom in 1868, two years after the church was opened, and resigned his See in 1870.

A feature of the history of the church was the consecration of bishops – particularly of course Bishops of Wellington, but occasionally also of Nelson and Melanesia. Bishop Octavius Hadfield (1814? – 1904) was the first Bishop of Wellington to be consecrated there, in 1870, followed by Wallis, Sprott, Holland and Owen. The last bishop to use St Paul’s as his cathedral, Henry Baines, was already a bishop in Singapore, so did not need to be consecrated as bishop, but was enthroned there in 1960.

The enthronement of Bishop Hadfield, the second Bishop of Wellington, in 1870, caused some controversy. St Paul’s sister church, St Peter’s Te Aro, had no service that day, in order to allow its vicar to take part in the consecration service. This meant a large crowd (described by one letter writer as ‘excited and not very quiet’) gathered outside St Paul’s prior to the service. The Evening Post described the scene as being ‘more like one at the doors of a London theatre, on a Pantomime night, than one outside a place of Christian worship’. At play were issues more nuanced than just a large crowd trying to see the bishop’s consecration. As the newspaper maintained, on days when a church was acting as a cathedral, it is usual to open all the seats up to the public, rather than keep them for those who had paid for them on a normal Sunday. (This, of course, had been the subject of lengthy discussion between the St Paul’s congregation and Bishop Abraham, when he was trying to establish the ground rules of the use of the church).

Instead, on this day the main doors were kept shut until minutes before the service, but the choir door was open and policed by two churchwardens, who admitted the seat holders, plus allegedly ‘their friends, and some other favoured individuals, a few of whom


114 Evening Post, 10 October 1870, p2
had tickets issued by some authority unknown’. The paper noted that both the St Paul’s congregation, who were used to being accommodated once the seat-holders had gone in, and the St Peter’s congregation, for whom no accommodation had been made at all, were both equally aggrieved about the process.115

Octavius Hadfield was Bishop of Wellington from 1870 to 1895, and Primate of New Zealand from 1890. He was first ordained in 1839 in the Bay of Islands, and was steeped in missionary work to Māori and played an important part in the early colonial history in New Zealand, long before he became bishop. In the late 1850s and 1860s, however, he made himself deeply unpopular by his position on Māori land, in the lead up to the New Zealand Wars, and in the eyes of many he did not recover. Keith Sinclair wrote of him ‘He was one of the most remarkable men who have lived in New Zealand, brilliant, fearless, highly educated and snobbish. Meekness and patience to him were suitable for personal hardships, but boldness and plain speaking were called for in the hardships of others’.116 Hadfield led the battle between the church and government regarding the need for religion in education during the drafting of the Education Act. He wrote: ‘there is no intermediate position between religion education and irreligious education’. Having lost the battle, he exerted himself in improving Sunday Schools including those of St Paul’s.117 He resigned from his position as Primate and Bishop in his 80th year.

Frederic Wallis was Bishop of Wellington from 1895 to 1911. He arrived from the United Kingdom with his brother in law, Bishop Wordsworth of Salisbury, who preached at Wallis’s consecration at St Paul’s. The Bishop of Salisbury suggested that a new cathedral was needed and at his first Synod, Bishop Wallis launched the Cathedral Scheme, stating ‘We have set our hands to a work which, God helping us, we do not mean to leave until it is completed’. Given a little time, however, the bishop realised that perhaps there were more pressing needs for his diocese. His time as bishop was a great time of consolidation for the diocese – no less than 43 new parishes were formed during his time.

Thomas Sprott, as discussed above, was elevated to bishop from being vicar at St Paul’s, and maintained the position from 1911 to 1936. During this time he spent a great deal of time on social relief work throughout the diocese, and also on the many schemes that emerged to replace St Paul’s with a new cathedral, in bursts of enthusiasm for the idea that arose during and after the First World War.

Herbert St Barbe Holland was consecrated as Bishop of Wellington at St Paul’s in July 1936, having arrived from the United Kingdom. The consecration service, at St Paul’s, was attended by a crowd that ‘taxed the accommodation of the church’; it included all the bishops of New Zealand and the Bishop of Jerusalem. The event was an impressive one: the procession entered by a door on the south side of the church and then with the choir the bishops came down the centre aisle to take their placed in the chancel: ‘the cardinal red accoutrement of the bishops’ habits and the white of the surplices of clergy and choir sanding out vividly against the background of the altar and the red floor coverings of the chancel’118

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115 Evening Post, 10 October 1870, p2 (editorial)
116 Keith Sinclair, Origins of the New Zealand Wars, p210
118 Evening Post, 27 July 1937, p6
Holland arrived enthused and energised about the idea of a new cathedral: at his very first synod he stated that ‘I do not think we can hope to see New Zealand maintaining or recovering its Christian faith without some external reminder that ‘god reigneth’; and I believe that only a noble cathedral with its dignified and uplifting standard of ceremonial and worship can meet that need’. An enormous cathedral appeal was launched during his time, towards the intention of marking New Zealand’s centennial in 1940. In the end Holland’s time as bishop was dominated by the difficult years of the Second World War, and the Cathedral did not eventuate in his time; but he had laid the foundations for the eventual final product soundly.

In the end it was his successor, as Sixth Bishop of Wellington, Reginald Owen, who oversaw the laying of the foundation stone of the new cathedral with Queen Elizabeth, even though he probably personally believed that there were more pressing needs. His tenure, from 1947 – 1960, was marked by his constant remainders to the clergy and laity for the need to bear personal witness to the work of Christ, and the organisation of a large Teaching Mission throughout the Diocese.119

Bishop Henry Baines was Bishop of Wellington from 1960-1972, during the final years of St Paul’s, and took over the position at the height of the public controversy about the preservation of the old church. As Dean Davies slowed down towards the end of his career, Baines took over the hard work of the campaign to ensure that the new cathedral was completed, but placed Dean Hurst in charge of the work as soon as he was appointed to be Dean of Wellington and vicar of St Paul’s in 1963. Bishop Baines took the service to close St Paul’s in May 1964, closing the doors on the church for the final time.

Māori and the Church

It is thought that many of the people of Pipitea Pā converted to Christianity and attended Church at St Paul’s. However, numbers living at the pā significantly decreased as the colonial town of Wellington grew. Many Māori from Pipitea Pā were to move out to Waiwhetu Pā at the mouth of the Hutt River.

One Māori family which is strongly connected with St Paul’s is the Porutu family. When the immigrant ship Adelaide arrived in Lambton Harbour in 1840 there was on board a New

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Zealand Company representative Dr Evans, a lawyer; Mr E Ticehurst, a carpenter; and his thirteen year old assistant, T W McKenzie. After landing at Thorndon these two decided to sleep in a new wattle and daub house which had been erected for Dr Evans. The Chief at Pipitea, Te Rira Porutu who was to remove the tapu on the house the next day, saw the boys enter the house, an affront of tapu. He had with him his greenstone mere, Horokiwi which he raised to strike the two down; however Te Rira’s daughter-in-law Ruhia, who had earlier become a Christian, grabbed a finely woven kaitaka (cloak), ran to the boys, threw the cloak over them and placed her head on the ground in their place. Te Rira held back, the boys were spared and Tommy McKenzie, an orphan, was adopted by the Porutu family. Te Rira also became a Christian after this event. Ruhia with her husband Ihaia and her father-in-law Te Rira became Anglicans and a whole pew of St Paul’s Cathedral was filled by various members of the Porutu family. Thomas McKenzie became a newspaperman in Wellington as well as a City Councillor. When McKenzie died in 1911 the cloak was laid over his casket. Both the cloak and the mere pounamu, Horokiwi, are on loan to Te Papa Tongarewa in Wellington, and have been on display there in recent times.

Like all Anglican dioceses, the Wellington Diocese had a strong historical connection to the Mission to Māori, particularly when Octavius Hadfield was the bishop, due to his long and dedicated work with Māori before he was made bishop. For many years St Paul’s church set aside one Sunday a year to collect money for the mission: for example in 1874 a newspaper report noted that the annual sermon in aid of the mission to Māori at both St Paul’s and St Peter’s resulted in substantial collections.

In the 1930s, the Māori history of the site, and the Māori connection with the history of the creation of the church, was raised by the Right Rev F A Bennett, the first Bishop of Aotearoa. He retold in a sermon given in St Paul’s the story (discussed above) about the meeting Grey, Selywn and Tollemarche had with Māori, in which Māori urged Grey to donate his own wealth to the work of the church, which may have resulted in the giving of the sites for Bishop’s Court and St Paul’s. Bennett concluded that he hoped that ‘this interesting co-operation between Māori and the pakeha in the early history of St Paul’s would be continued for all time’.

For a time during the 1950s, one of the possible uses of the church posited by those fighting for the saving of the church was its use as a sort of national Māori church, although this was later rejected by others.

**US Marines and the Church**

United States servicemen were an important part of the St Paul’s life for the two years that they were in Wellington from 1942 to 1944. The Marines were based nearby on Anderson Park, on the corner of Glenbervie and Tinakori Roads, in those years. In that time, the church became the spiritual home of the Marines, and many worshipped there. On the first Thanksgiving Day the troops were in Wellington, November 1942, the Evening Post recorded the service at St Paul’s in detail, using the opportunity to help to explain the presence of the Americans a little better. The service was led by the Marines’ chaplin; the American servicemen were placed in the central aisle and the civilians in the side aisles. Also in attendance were the Prime Minister Peter Fraser and his wife, and the Governor General’s wife, Lady Newall, also an American.
Upon the departure of the forces from New Zealand, Major General Julian C Smith, commander of the second division of the Marines, presented Old St Paul’s with a United States of America flag and the Second Division’s Colours. The church still displays replicas of these flags, and many ex-servicemen continue to visit the church.  

Buildings

There are a number of buildings associated with the church over its century, which were a crucial part of its functions. Although they were a real asset to the church and the wider community, maintenance of them was a major part of the work of the parish. Fundraising efforts were made over many decades, particularly by the women of the parish, who raised substantial amounts of money to fund the rents, repair and maintenance of these buildings, as well as the church itself. They include:

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121 Evening Post, 26 November 1942, Page 3.
122 Some of these buildings included here are more associated with the Bishop of Wellington, rather than the parish of St Paul’s, but are still relevant to the story of the church, and it seems, at least in the early years, that the St Paul’s vestry was very involved in their management. Further work would be required to examine the details of some of these buildings; the history is given as much as is available at present.
• **Vicarage in Bolton Street**, built in 1867, and pulled down in 1930. It was used by Revs Maxwell, Ewald, Harvey, Still and Sprott and their families. A newspaper report in 1930 said that it was used for 20 years, until replaced by a new vicarage in the garden of this house.

• **Second vicarage in Bolton Street**, built in the garden of the above, which was used until the 1950s; it was then rented out to others.

• **A schoolroom in Sydney Street East** (now Kate Shepherd Place) dating from the years of the first St Paul’s, opened in 1852. This building was built on the original Town Section 514, which had been Native Reserve (see map above), and was taken from Native Reserve and given to the church. This building was the home of St Paul’s School, as well as the Sunday School, educating many thousands of children.

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123 Another Bolton Street vicarage pre-dated this one, built in the 1830s, but had fallen into disrepair by this period. As a result, Bishop Abraham purchased a house on Pipitea Street for Thatcher to live in until the new vicarage was completed in 1867. Margaret Alington, *An Excellent Recruit: Frederick Thatcher Architect, Priest and Private Secretary in Early New Zealand*, Auckland, 2007, p200. Matthew Campbell, ‘Archaeological Investigation of Pipitea Street, Wellington, CFG Heritage, Auckland, 2009, pp120ff

124 *Evening Post*, 8 July 1930, p8

125 *Evening Post*, 8 July 1930, p7; personal communication with Rev Gavin Yates, Oct 2013
This building burned down in 1895, taking with it three libraries: that of the Sunday School, the St Paul’s Young Men’s Club and the Rev Tisdall. At the time it was noted that the building was one of the oldest in Thorndon.126

A replacement St Paul’s Schoolroom in Sydney Street was opened on the same site in 1897, by the Bishop of Wellington. It was designed by Frederick de Jersey Clere. It was 63 feet × 40 feet (19.2 × 12.2 metres), and had half a dozen classrooms, some of which were fitted out for ‘socials’.127

For six decades it was a vital part of parish and Wellington life; many parish and other meetings, social events and sports such as badminton used this building. It also hosted many Diocesan meetings, including Synod meetings. During the First World War the parish let the building to the Soldier’s Club, and it was a vital part of the social life of soldiers throughout the war.128 This building was used by the St Paul’s parish until the 1960s. The building was relocated in the 1990s to Thorndon School in Hobson Street.129

• A new Sunday School and Church room building was opened in Tinakori Road in 1879.130 It too became a fundamental part of the parish and as well as housing a large Sunday School was a place of social gatherings, Sunday evening

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126 Evening Post, 14 October 1895, p2
127 St Paul’s Annual Report 1896-7, Alexander Turnbull Library, Wellington; Evening Post, 23 December 1897, p6 and 24 December 1897
128 Dominion, 12 May 1919, p2
129 'Old St Paul’s Schoolroom', Heritage New Zealand Register No.4423, http://www.historic.org.nz/TheRegister/RegisterSearch/RegisterResults.aspx?RID=4423 . The land on which the Sydney Street Rooms was compulsorily acquired by the government in 1938. St Paul’s Annual Report 1939, Alexander Turnbull Library, Wellington. It was a very valuable piece of land in later years, and was subject to a Waitangi Tribunal claim in the 1990s.
130 Evening Post, 29 May 1879, p2
church services and meetings for many decades. The building was moved to this location from Lambton Quay, where it had previously been the Presbyterian St Andrew’s. It was later used as the St Paul’s Scout and Guide Hall, and in 1935 was badly damaged by fire.

- The parish also maintained a church room in Wadestown, where Sunday services and Sunday School classes were held. The church room, opened in 1881, was built on land donated by S J Woodward. Wadestown remained within St Paul’s parish until 1904.

Also associated with the church, but owned by the Diocese of Wellington (rather than by the St Paul’s church vestry) were the first and second bishop’s residences (known from 1895 as Bishopcourt) and the Diocesan Library office. This history of these buildings is given in Section 2.1.

Important Ceremonies and Occasions

Although, unlike in the United Kingdom, the Anglican Church is not established as New Zealand’s official church, Anglicans often have a semi-official role in that regard on state occasions, and because St Paul’s is the church next to Parliament, this role has meant that the church has been used for a large number of state occasions.

131 Evening Post, 9 April 1880, p2
132 Evening Post, 9 December 1935, p7
For many years, the opening of Parliament was marked by a service held at St Paul’s. In attendance at these services was usually the Governor General, MPs, judges and representatives of the embassies, and the Governor General often read the lesson. The sermon, by the St Paul’s vicar or the bishop, often took the chance to discuss issues such as the importance of faith and morals in governance, and the importance of a continuing connection between church and state.

The church was used for many state funerals. The funeral of Richard John Seddon, Premier of New Zealand from 1893 to 1906, was a huge event for Wellington, held on 21 June 1906. The doors of the church were closed until the cortege arrived, to ensure only those travelling with the coffin were admitted, but even so the 800 seats were completely inadequate for those who wished to get in. The pulpit and prayer desk were draped in purple hangings ‘which with violet form the church’s outward sign of mourning’. The Bishop of Wellington, Dr Wallis, and Rev Sprott, the vicar of St Paul’s, met the gun carriage bearing the coffin at the gates of the church and held the funeral service before the enormous crowds of mourners went to the Government Buildings, and then on to the cemetery.

133 In the 1930s, St John’s Presbyterian Church also held services for the opening of parliament.
134 Auckland Star, 17 March 1941, P8; Evening Post, 30 March 1936, p13
135 Evening Post, 21 June 1906, p5
The funeral of Rt Hon R J Seddon, 21 June 1906.

Heritage New Zealand, refs. 2870 and 2871 from NZ Graphic, 27 June 1906.
Old St Paul’s also hosted the first state funeral for a private citizen, Sir Frederick Truby King, in February 1938. So great were the flowers donated for the funeral that two trucks carried them to the church. Plunket nurses and Plunket Society committee members took turns to stand guard at 10 minute intervals at the four corners of his coffin for the three hours before the service.

Playing its role as New Zealand’s semi-formal ‘official’ church, services to mark royal occasions have also been a feature of the church, as have royal visits. In 1901 a service was held in memory of Queen Victoria, and in the subsequent year to mark the coronation of her son, Edward.

In 1920 the Prince of Wales (later Edward VIII) attended matins at the church. The Duke and Duchess of York (later King George VI and the Queen Mother) worshipped at the church during their visit of 1927. No public announcement of their visit to the church had been made, but even so the church was full and the streets around the church were crowded with spectators. The Prime Minister, many MPs and the Mayor were in attendance. The royal couple spent time after the service talking to those who had attended.136

The visit of Queen Elizabeth to Wellington in January 1954, during her first visit to New Zealand, marked an important stage in the life of both St Paul’s and the new Cathedral. The Queen laid the foundation stone of the new cathedral in Molesworth Street on 13 January 1954 in a large ceremony viewed by thousands of people. A few days earlier, she and the Duke of Edinburgh worshipped at St Paul’s at a Sunday service intended to provide the Queen with an experience of being part of a ‘typical New Zealand church congregation’. Rather than being a service for VIPs, tickets to the service were restricted almost entirely to parishioners of St Paul’s. The Duke read one of the lessons at the service. A beautiful white altar frontal, sewn for the occasion, remains at the church.137

As well as state and royal occasions the church was used for almost a century as a place of many family occasions, weddings, funerals and baptisms.

136 Evening Post, 7 March 1927, p5. The Duke of Gloucester also attended a service in 1934.
137 Dominion 11 January 1954
One of the many weddings held just after the start of World War II. An archway of swords is held over the bride and groom, Captain and Mrs Scott, by members of the 1st Battalion Wellington Regiment, as they leave St Paul’s.

Evening Post, 12 September 1939, p14
In 1868, two years after the church opened, it held 75 baptisms and 17 weddings. Many families used the church to mark such occasions over a number of generations. An example is that of Richard Seddon and his descendants. Their family worshipped at St Paul’s; his funeral was a major occasion for St Paul’s in 1906, and his wife Louise’s funeral was also held there. One of their daughters was married there, as was one of their granddaughters in 1935. One of their great-granddaughters was baptised there in 1937, and she later married in the church in 1963. A great-great-granddaughter was married there in 2003, the fifth generation to have a close association with the church. This family tradition, for the Seddon family and many others, has continued after the transfer of the church to public ownership, as funerals and weddings and many other special occasions continue to be a large part in the life of the church.138

2.4 Decorating the Church

St Paul’s has been decorated with a large number of brasses, stained glass windows, flags and other memorials (to both people and events) over many decades. Terry Barrett’s historical work on these memorials has charted over 100 memorial items inside the church.139 There are too many to note here, although a few are discussed to give the flavour of some of the items. Interested readers are referred to Barrett’s work on the background of each of these memorials.

There are a large number of brass memorial plaques, usually placed on the timber posts, often near the pews that had been reserved for that particular family. Some families have been memorialised a number of times, such as the Barraud family with six memorials ranging from the 1890s to the 1930s. One brass is dedicated to three members of the Greenwood family: Ellen Greenwood, who with her sisters ran a number of early Wellington schools for girls, and who established the Wellington Ladies’ Christian Association and a number of homes for destitute and vulnerable girls, is memorialised along with her two nephews who died in the First World War, one at Gallipoli and one at Le Quesnoy in France, within days of the end of the war.140 Zella (Judy) Hunter, who was engaged to George Shirtcliffe, died in 1928, at age 22, before they could be married. Her brass is alongside others of the Shirtcliffe family, long-term and notable parishioners, who have a number of memorial brasses and a window (see below) in the same area on the south wall. Fourteen men who died in the First World War were given memorial brasses, although there are none for the Second World War.141

In the 1930s Bishop Holland asked that the brasses and all other memorials in the church be more tightly controlled: ‘We are beginning to realise that brass tablets in memory of those who served the Church faithfully are not a truly worthy memorial; they are not an adornment to God’s house and cannot be described in any true sense as “To the Glory of God”. We want to establish a new tradition that the memory of those who love should be perpetuated by something both of use and beauty in God’s House’. Thereafter

138 Family information from Jane Aim (nee Blundell), 2013
139 The information for the following section was taken from Terry Barrett, ‘Brasses at Old St Paul’s’, n.d., held at Old St Paul’s
141 Terry Barrett, ‘Military memorials – 1860s and World War 1’, n.d., held at Old St Paul’s
the mechanism for examining proposals for memorials was more bureaucratic – and interestingly had to be signed off by the bishop – but as Dallas Moore suggests, there is little or no evidence the bishop’s speech had any effect on the number of memorials being erected.142

As to be expected, there are a number of memorials to the vicars and bishops who served at St Paul’s. Sprott specifically asked that no memorial be placed for him; the family eventually agreed to one, provided it was specifically a parish memorial, to remember his 20 years as a vicar before he became a bishop. His memorial, and those of the two bishops who preceeded him, are all on the southern side of the apse.

A small number of these memorials date from the time of public ownership, including one to Betty Plant, long time leader of the St Paul’s Girl Guide company and first curator at the church; to one of those who helped to save the church, Professor John Beaglehole, and to Margaret Campbell, who was the founder and first chair of the Friends of Old St Paul’s.

In 1886, twenty years after they had left to return to the United Kingdom, Sarah Selwyn, now widow of Bishop Selwyn, and Bishop Abraham together donated an altar cross and candlesticks to St Paul’s. Eighty years later, these still remain in Old St Paul’s.

The wooden hexagonal pulpit, with a memorial brass, is dedicated to Richard John Seddon, Premier of New Zealand from 1893-1906. As noted elsewhere, Seddon’s funeral was a major event for St Paul’s, and he and his family had been regular members of the congregation. The memorial pulpit was made of English Oak in Exeter; it was the gift partly of Mrs Seddon and partly of the ‘Royal Besses o’ the Barn’ Band, who handed over to Mrs Seddon the funds raised by them from a memorial concert they held while in New Zealand.

The large brass lectern is a memorial to William Barnard Rhodes, wealthy pastoralist and politician, who was very involved in St Paul’s for many years; it was given in his memory by his widow in 1881.143

The stained glass windows are of course a major feature of Old St Paul’s, and many were donated as memorials, or as gifts or bequests.144 In the printed proceedings of the 1866 Synod, Bishop Abraham said that all the orginal windows were gifts. It is often said that the 13 sanctuary windows were given by the Abrahams, but no contemporary documents have confirmed this.

On both sides of the nave, below the clerestory windows, are ten illuminated texts, painted by Charles Decimus Barraud, a noted artist, and long-term church warden and parishioner; they were put up for Christmas 1883.145 Christmas decorations in early years often included banners with texts, which were hung below the clerestory windows. The Church Chronicle said of them in 1984:

143 A smaller version of this lectern was also given to St Peter’s Willis Street in Rhodes’ honour by his widow.
145 Robin Kay, ‘Charles Decimus Barraud’, Dictionary of New Zealand Biography, Te Ara – The Encyclopedia of New Zealand; Terry Barrett, ‘Barraud’s Illuminated Panels’, n.d., held at Old St Paul’s; Church Chronicle, 1884. See also Section 3.1 Description of the Building, for a description of the texts.
The boards on which they are illuminated in oil colour are of Rimu planted on frames of Kauri, chamfered at the edges in keeping with the building; all prepared expressly for the position in which they are placed. The letters chosen as being best adapted for such a purpose are taken from works on illumination and are from examples preserved in the Kensington Museum of portions of Italian and other choral books of the 14th and 15th centuries.146

The flags of the United States and the Division Colours of the Second Division of the Marine Corps hang in the nave as a memorial to the many United States servicemen who adopted St Paul’s during their time in Wellington during the Second World War. On the departure of the Marines from New Zealand, Major General Julian Smith, Commander of the Second Division, presented the church with the flags.

2.5 A New Cathedral

The on-going discussions about a possible cathedral to replace St Paul’s have a history which extends over half a century. As noted above, even the foundation stone mentioned that the intention was for St Paul’s to remain both a church and a cathedral ‘for some time’. For many years fundraising efforts went into various building funds, estates were left towards proposals that didn’t eventuate, and in some periods St Paul’s itself was not maintained as the focus went onto the ‘new cathedral’. The discussions and the various sites, buildings and architects proposed over the years are usefully charted in Michael Blain’s book, Wellington Cathedral of St Paul: A History 1840–2001.147

In 1895 Bishop Wordsworth of Salisbury drew attention to the need for a proper cathedral for the Wellington diocese, when he travelled to New Zealand for the consecration of his brother-in-law Frederick Wallis as Bishop of Wellington. After the church building was criticised by the Evening Post, donations began arriving for a new cathedral.148 Although land was bought in Taranaki Street, and £4,000 was raised, the donations received were not nearly enough to begin building, public interest waned, and the diocese turned its efforts to building suburban churches.

In 1909 the cathedral proposal was revived. Having decided that population movements had made Taranaki Street unsuitable as a site for a cathedral, the synod wanted the cathedral built back in Thorndon. However Bishop Wallis did not want the parish church and the cathedral next to each other: ‘there must be no thought of building the Cathedral here until it is found possible to remove the present St Paul’s to another quarter. To place Cathedral and parish church side by side would clearly be harmful to both; to substitute the former for the latter would be to violate one of the main purposes of the undertaking’.149 Later, of course, this concern was put to one side when the church’s replacement became a reality.

In 1917 Frederick de Jersey Clere prepared designs for a large Gothic cathedral in reinforced concrete, but it never left the drawing board. It was a project he was ‘deeply

148 Evening Post, 15 July 1895
149 Church Chronicle, August 1910, p117; Michael Blain, Wellington Cathedral of St Paul: A History 1840–2001, Chapter 3
committed to’ and it was arguably his greatest design.\(^{150}\) In 1919, the design of another architect, Frank Peck, was chosen to be built at St Mark’s, near the Basin Reserve. It too remained unbuilt.

In the meantime David Anderson, a member of the synod cathedral committee in 1916-17, who died the following year, left £2,500 to help in the rebuilding of St Paul’s, or the building of a new cathedral on the Mulgrave Street site. As the decision had been made to build at St Mark’s, the money was safely diverted for much needed slating of the roof in 1924.

The St Paul’s vestry commissioned several rebuilding schemes through the 1920s, of increasing elaboration and cost. Many ideas were floated to replace the exterior walls in brick and stone; in June 1925 Archdeacon Johnson said that the west front was ‘totally unworthy of the interior … we should advise members of Synod to judge the beauty of the church we want our children and their children to see, not by looking at the west part, which we hope to replace, but by walking round to the east and viewing the roof of the sanctuary and clergy vestry’.\(^{151}\)

At one stage in the early 1930s, Clere devised another plan to convert St Paul’s into a cathedral. On account of the Napier Earthquake, the Rebuilding Committee asked that the entire scheme be reconsidered. In 1932, with plans to build a new cathedral on the site of St Mark’s, the rebuilding of St Paul’s was urged by Canon James: ‘he complained of the creaking from a preacher’s point of view’. There was, at that point, no question over the need to retain St Paul’s – the Church Chronicle stated ‘St Paul’s must be, because of proximity to the Houses of Parliament, and because of its own traditions, the centre of Church-life in Wellington’.\(^{152}\) In 1935 the synod set up another cathedral committee, with the hope that construction might start in 1940, and in 1937 it commissioned noted Christchurch architect Cecil Wood to prepare the first working drawings for the cathedral.\(^{153}\) The site chosen was land on Molesworth Street once partly occupied by Premier Seddon’s house. The land was gifted by the Government and in an attempt to assuage the concerns first raised by Bishop Wallis about the proximity of parish church and cathedral, it was decided to incorporate a portion of Old St Paul’s – the sanctuary and part of the nave – as a lady chapel in the new cathedral.

World War II interrupted progress and it was not until 1954 that the new cathedral’s foundation stone, donated by Queen Elizabeth, was laid. Queen Elizabeth also attended a service in Old St Paul’s during her visit. The foundation stone was all that anyone was to see of the cathedral for some time. Significantly, this was also the year that the National Historic Places Trust, as it was originally known, was formed. Old St Paul’s was to become a major milestone in raising public awareness of the significance of New Zealand’s heritage.

As construction of the new cathedral neared, debate on the future of Old St Paul’s began in earnest. The vestry and diocese had assumed that it was still to be incorporated in the

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\(^{150}\) S Maclean, “Eight Wellington Churches designed by Frederick de Jersey Clere” in Onslow Historian, Vol. 28 nos 3 and 4, 1988, p 3

\(^{151}\) Church Chronicle, 1 Sept 1932

\(^{152}\) St Paul’s Vestry Minutes 26 Sept 1932; Church Chronicle, 1 Sept 1932

\(^{153}\) Although not entirely, as successive additions have drifted away from Wood’s original concept.
cathedral as a lady chapel, but in the intervening years opinion within and without the church was hardening against the idea. In 1954 architect Jock Beere lauded the church in an article in Design Review, which significantly raised the stakes. The church’s scheme also involved the relocation of unwanted sections of the church for use in other parts of the diocese. In 1955 the Early Settlers and Historical Association unanimously agreed that the church be preserved, but be incorporated in the new Cathedral.154

The debate raged on. The Society for the Preservation of St Paul’s was formed in 1955 by Ministry of Works architect Roger Gibb, the society’s first president, to try and keep the church intact and on its original site. In 1958 architect D.G. Porter chaired the inaugural meeting of the Movement for the Preservation of St Paul’s. In 1960 this became the National Movement to save St Paul’s.155 Some prominent Wellingtonians weighed into the debate, including historian Dr J.C. Beaglehole, who became one of the more outspoken supporters of the preservation of the church.

Against rapidly hardening opposition, the cathedral committee meanwhile justified its stance by arguing that the church would lose its essential value if its spiritual role ended and it was left unused on the site. In 1957, Dean Davies convened a meeting of the parish to canvas their opinions; of the 83 who attended, 82 of them formally agreed that the old

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154 Dominion n.d. 1955
church should be moved to become a part of the new cathedral. This consensus didn’t last, however; in the early 1960s individual parish members put forward many different ideas for the future of the church, just as those outside the parish were doing the same.

In 1961 the lady chapel scheme was abandoned. It was then decided to offer the church to Rathkeale College as a chapel. Those parts of the church not required were to be put aside for repairs to the parts of the church that were to be kept. This did nothing to dampen protest and matters were still unresolved as the cathedral neared completion.

The cathedral, complete only up to the first bay of the nave, was finally opened in May 1964. Old St Paul’s was formally closed on 10 May 1964. It was not deconsecrated.

In the following year, 1965, the Friends of Old St Paul’s Society was formed by Wellington City Councillor Margaret Campbell and others. All opposition to the demolition or removal of the church was united under this organisation. When efforts to find a permanent congregation for the church failed in 1966 the Friends undertook to collect £20,000 over five years towards the cost of £35,000 needed to purchase the building. The diocese offered the church for sale to the Government in November 1966 and the offer was accepted. The church was then placed in the care of the Historic Places Trust.

As part of its day to day administration of the church, the Trust was required to establish a committee known as the Old St Paul’s Advisory Committee, to advise the Trust on the management of the building. (See Section 5.1). Composed of representatives of the Trust, the Anglican Church in Wellington, the Friends of Old St Paul’s Society, and the Department of Internal Affairs, the committee first met on 25 May 1967.

Early representatives were:

- New Zealand Historic Places Trust: Ormond Wilson (chair)
  Prof. J. C. Beaglehole
- Friends of Old St Paul’s: Jane Aim (two meetings, then Margaret Alington)

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157 File IA 60/70/21 Minister, Internal Affairs to Chairman, NZHPT, 16/3/1967, National Archives
During the period that the new cathedral was being built, and conscious of the imminent shift, the vestry’s efforts in maintaining the old church had begun to wane. Two more years went by after the cathedral was opened before the Government finally purchased the building, and it was another year before restoration could begin. The church was in poor condition.

The restoration, funded by the Government, took place between 1967 and 1970, although work continued for another ten years after that date. It was carried out by the Ministry of Works and Development and supervised by Peter Sheppard, then a senior architect in the MOWD’s Wellington office. (See the following section for a description of this work).

The relocation of the congregation to the Cathedral

The final service was held at St Paul’s on 10 May 1964. It was an emotional time for the congregation: St Paul’s had been their home for almost 100 years, and it must have been difficult to say goodbye. And on the other hand, the opening of the new cathedral was a time of much celebration and relief at a job completed (or at least a significant stage completed; the cathedral was not finally finished until 2001). Their decision about the future of the building was being discussed around them by many others who, many felt, did not have the right to tell them what the future of the church should be.

At the end of the final service, Bishop Baines shut the doors of the church and a procession, carrying the instruments of sacrament; the historical marriage, baptism, confirmation and burial registers; the prayer book and Bible and other important objects, moved to the new cathedral. Bishop Baines stated: ‘we come to say a grateful and loving goodbye to the church, which has been the shire of our forebears for 98 years. Today marks the climax of the work of old St Paul’s, just as the ascension of Jesus … was the fulfilment of his mission’.

Many objects and furnishings were removed from St Paul’s when the congregation moved to the cathedral. Many of these were objects intimately connected to the history of St Paul’s and its parishioners. Some of the most important items were:

- **Organ**, as noted above, a small temporary organ purchased by the Cathedral Committee for the cathedral was eventually installed into St Paul’s, and the old organ from St Paul’s was installed in the cathedral.

- **Bells**.

- **Processional cross** presented in 1932 in memory of Louisa Seddon.
2.6 Restoration 1967 – 1980

By the time work began on the restoration in 1967 the church was in rather poor condition. The Ministry of Works and Development, which had responsibility for the construction and maintenance of government owned structures, took on the project and Peter Sheppard, then a senior architect in the Ministry, was the project manager. In this period before the advent of conservation plans there was little planning in a formalised sense, but the entire execution was undertaken in a methodical fashion, overseen by Sheppard with a firm adherence to the principle of retaining existing historic fabric to the greatest extent possible.

A special committee, the Old St Paul’s Advisory Committee, was set up to advise the Trust on the future uses of the building and to liaise with the various concerned groups, especially the Friends of Old St Paul’s.
Philosophical basis

The general philosophy of the work was described by Sheppard as ‘restoring a badly deteriorated 19th century historic church, retaining its particularly fine form and atmosphere, while at the same time rendering it suitable for the much wider variety of uses required by the committee. It had to be brought up to modern standards of safety without destroying its historical associations. Also consideration had to be given to its change in setting from the centre of a cluster of intimate houses to a future surrounding of modern office towers.’

Planning

Basic remedial work was underway while discussions on the restoration were still taking place. The planning process was thus: ‘The Old St Paul’s Advisory Committee met regularly and made proposals to the architects on the restoration work. One proposal was to convert the annexes and the clergy vestry to offices but this was duly rescinded. The architect later prepared a plan based on the committee’s requirement of facilities for “performers” who were expected to use the church on occasion for concerts, dramatic performances and so on. With the plan agreed to by the committee, the architects were able to start the preparation of drawings and specifications for subdivisions, plumbing and drainage and fittings. This was done keeping in mind the wider range of uses envisaged for the church by the committee. And it was in this detailing that every effort was made to ensure that the necessary alterations for these uses and the city council requirements would be carried out without damaging the integrity of Old St Paul’s. Public and performers’ toilets, new fire egresses, and a custodian’s office were to be incorporated with minimum disturbance to the church’s form.’

Work

In Restoring Old St Paul’s Sheppard described the restoration in this sequence:

Initial actions: To prevent further deterioration through water ingress the exterior sheathing was repaired, copper spouting fitted throughout and temporary repairs made to the slate roof.

Painting: All old paint was removed by hand with a chemical stripper (to avoid fire) and the building was primed and painted.

For the full description, see Restoring Old St Paul’s, Peter Sheppard, Ministry of Works, 1970, pp. 6-29.
Rewiring and sprinklers: Dangerous electrics were rewired. Hose reels and fire extinguishers were installed immediately and then a sprinkler system installed.

Windows: The stained glass windows were removed and rebuilt. This involved removing and replacing broken pieces and replacing the lead jointing. Rotting timber joinery and sills were repaired or replaced where necessary. The frame of the south transept window was considered too rotten to repair, so it was completely replaced. To match the curvilinear tracery of the old window, the new frame was built of laminated timber.

Demolition of house: An old house close to the north side of the church was demolished to allow the church more ‘breathing space’ and the church surrounds were re-landscaped.

Slate roofing: The old iron roofs were removed from the broach spire, the baptistry, and the small porches at the south-east corner. These were re-roofed with slate from the old Customs building on the waterfront which had been demolished a few months earlier. This slate has a slightly browner and more textured appearance than the 1924 slate. Sheppard noted ‘... to avoid clumsy ridge flashings the detailing of the old octagonal clergy vestry roof was reused, requiring small purpose-cut soakers behind the rows of slates up the ridge.’

Spire cross: A 1.9 metre high bronze cross which had once crowned the spire was replicated following examination of historical photographs, parts of the original cross, and the preparation of scale drawings. This cross was installed as the slate on the spire was being finished. (A plaque acknowledging the funding of this project by the Morice family, parishioners of the church, is in the tower entry.)

Rebuilding north transept: The north transept had been poorly built and was in an advanced state of decay. The roof had slumped with the foundations and, to prevent the weather coming through, malthoid had been fixed over the end wall. It could not cover all the gaps though and the decision was made that the wall had to be reinstated. New foundations were constructed, the roof framing repaired and a new wall built faithfully matching the original construction. The window was repaired and its joinery remade before it was fitted back. To help match the interior timberwork the framing members were chamfered and the dado matchlining reed-edged. All this was built in rimu, oiled to blend with the old.

Exterior features: The major exterior restoration was the repair of the picket fence, in matching totara. It was extended down the south boundary, alongside Bishopscourt.

Structural survey: An inspection of every timber for borer damage and foundation rot was made in conjunction with the Forest Service. The timbers above ground were found to be in good condition for their age but the foundations were in a very poor state and decay was extensive. Later extensions to the building did not match the original in standard of design and workmanship. Various ways of eradicating borer were investigated.

Borer eradication: A contract to eradicate borer, through fumigation, was let in April 1969. Using a scale model of the building a full size plastic tent was formed to fit over the building. The whole building was then filled with methyl-bromide for 24 hours. Test blocks infested with live borer that had been hung inside showed a 100 percent kill. A little later this effort was augmented by spraying a chemical deterrent in more remote places such as under the floor and inside the tower. Later, Bishopscourt next door was also fumigated and sprayed to prevent reinfestation during flight seasons.
Foundations: The north transept foundations had been rebuilt when the new end wall was built but work on the rest of the foundations, where there was extensive rot and many piles had sunken, was still required. Some bearers had been laid directly in trenches dug out of the ground. Nor was the building properly tied down to the remaining foundations. The building was firstly jacked up. This was found to be possible without stressing the timbers. The piles, mostly totara, were then removed as most were no longer able to support the building. Some of the bearers were removed as well. New concrete piles were laid, with the heavy piles under the main posts being poured in situ from inside the church. Galvanised steel straps were cast in the footings, set into the posts and bolted through. Heavy laminated and treated beams were used to replace the rotted bearer and stringer members. To provide better ventilation under the floor soil was dug out by hand. Any new baseboards and flooring were made good to match the existing. The building then had a sound and permanent foundation.

Tightening and bracing: The completed foundations allowed tightening of the bolts and ties in the upper framing. Before that could be done a system of diagonal braces, carefully matched to existing timberwork, was designed and installed to support the roof of the north-aisle extension, which had no bracing, also the vertical panel abutting the north transept which was unbraced and had slumped. Long lengths of heart rimu were shaped with chamfered edges in the tradition of the church and treated with linseed oil.
Cleaning down: While the flooring was being replaced after repiling, the pews were removed from the church for repair. The opportunity was taken to clean down the upper timberwork, coated with black dust from the steam engines of the nearby railway.

Dado: The wainscotting of the dado in the north-aisle extension was riddled with borer and was entirely replaced with heart rimu, matching the original in width and profile.

Flooring: Then the flooring was planed and sanded. New flooring matched the old satisfactorily. The aisles had been covered in linoleum (by then rotting) and this was replaced in cork tiles, and floor surfaces were finished in polyurathane.

Pews: The pews were moved off-site to the Ministry of Works workshop at Trentham. Those badly damaged by borer were dismantled and the remainder were cleaned down with sugar-soap. Those parts of the pews that were too borer damaged to retain were cut out, matched and replaced. The pews were then returned to the church and refixed to the floor, minus their kneelers. A few new pews were required to complete the seating [these are not identified] and all pews were finished with satin polyurethane. The identification shields on the pew ends were refurbished and refixed and the old umbrella holders were repaired and screwed to their positions on the first three pew ends. The seats were later fitted with foam rubber squabs, paid for by the Friends of Old St. Paul's.

Preliminary landscaping: The old taupata hedge and some of the trees on the cliff-top at the east end were trimmed and thinned to partially open the view of the church from Thorndon Quay and the railway station. The property on the north side of the church was incorporated in the grounds, and a mature pohutukawa was transplanted onto this land.
**Underground cabling:** All aerial cables were taken down, poles removed and new underground cabling installed and exterior floodlights installed along the Mulgrave Street elevation.

**Exterior fittings:** The timber crosses on the various roof peaks, previously removed to make way for the fumigation tent, were repaired, gilded, and then permanently re-fixed. Old bracketed light fittings on exterior corners, long since removed, were rebuilt and refitted in their old positions. The exterior window grilles were removed, repainted and refitted or replaced where necessary.

**Annex roofs:** There were leaking iron roofs on the additions in the north-east corner and these were replaced in copper matching the ridge cappings and spouting.

**Subdivision:** Inside, alterations had to be made for the building's new uses. The north transept porch was converted into a curator's office with a pair of new matching windows and new match-lining with a profile the same as the old wall linings. At the west-end of that annex a new egress door was added, as required by the city council, and made identical to the original doors, with diagonal profiled boarding. It was installed with a panic bolt and was not intended to be used as an entrance.

New outside doors to the services room, otherwise known as the north-west porch, were also fitted. A new matching door was also installed to replace the temporary one from the meeting room (previously the ladies’ choir vestry). All new doors were fitted with floriated false-hinge leaves. One of the original leaves was temporarily removed from an old door and this was used as the pattern in casting the new hinges. New totara treads replaced the old rotted thresholds.

The Gray Young designed addition of 1944, with flat roof, was intended to be temporary; it was nevertheless retained and alterations were made to help it match. The casement window was replaced with quality joinery matching the windows in the north annexes, and the interior door was repositioned. In the south transept porch the exterior door was repositioned as additional egress. The ends of the porch were divided off with heart rimu partitions and diagonally boarded doors, and two windows were converted to be opening. These spaces were turned into public toilets.

After the removal of the organ from the north minor transept, the opening was filled with wide board panelling and the space later used for an interpretive display. The choir stalls in the south minor transept were removed to enable the removal of a false floor (installed in 1952), and the original floor level was re-established.

**1970–1980:** Work on-going or still to be done at the time of the publication of the Sheppard monograph was as follows:

- Restoration of interior fittings and chattels.
- New electrical wiring.

The Gray Young designed addition of 1944, just before the windows were replaced in a matching Gothic style. Peter Sheppard
Provision of heating and emergency lighting.
Provision of toilets in the annexes and rear offices.
Installation of kitchenette; changing rooms with cupboards and washbasins.
Displays in the north transept and clergy vestry.
Display of old bell mechanism in bell tower.
Building of movable stage.
Repairs to joinery, windows, slates and gutters.
The building of a noticeboard in kauri.
Landscaping, including the provision of paths and seats, and more plants.

Many of these tasks were completed over the following four years but by March 1974 there was still work to be done, in addition to the on-going maintenance. Among the outstanding items were:

- Refixing of roof slates and new flashings, relining of roof valleys.
- Many small joinery and painting tasks, fixing of fittings and doors, repair of glass, eradication of leaks etc.
- Restaining of interior timberwork from gloss to satin.
- Cleaning and repair of the pulpit and font.

**Organ**: After the removal of the organ from the north minor transept, to be installed in the new Cathedral, the space was filled with timber panelling. Later, the Friends of Old St Paul’s raised funds for a new organ. The specification for the new organ was developed by Roy Tankersky and it was built and installed by the South Island Organ Company of Timaru; it was dedicated on 26 August 1977. It has been maintained since then by the company, and is frequently played for weddings, concerts, funerals and services (particulary the consecration service and at Christmas).

The South Island Organ Company was founded in 1968 by expatriate Englishmen Garth Cattle and Vic Hackworthy. The company began modestly, but gained significant work in the South Island during the early 1970s and gradually expanded its operations, taking over other organ companies and hiring new staff, eventually carrying out commissions throughout the country and occasionally in Australia. The firm constructed new purpose-built premises in 1985. Throughout its 46 year history, the company has undertaken the restoration of many organs, as well as building new instruments as for Old St Paul’s.

**Refitting of bells and mechanism**: This was the last major item of work. As noted, the three original 1866 bells were no longer in the tower, but the Shaw Savile chiming bell...
remained. Five new bells were cast at the Whitechapel Bell Foundry, London especially for the project. Their purchase was funded by public subscription brought in by a Friends of Old St Paul’s appeal. They were hung in the old frame, which was secured to the strengthened tower structure and foundations. They were dedicated in 1979 and immediately following this a bell-ringers’ guild was formed; it continues to this day.

The last landscaping task was paving the whole of the surrounds of the church, along with the formation of channel drains for the disposal of stormwater. Peter Sheppard’s long association with the church finished in 1980, when responsibility for further work fell to others in the Ministry, principally Chris Cochran. Annual reports detailing maintenance requirements continued to be issued until the involvement of the Ministry of Works and Development ended in 1987 when it became a state owned enterprise. Responsibility for maintenance and repairs then fell directly to the New Zealand Historic Places Trust, now Heritage New Zealand.

2.7 The Fabric 1980 – 2016

The period since 1980 has been characterised by the constant challenge of maintaining an ageing timber building, highlighted by the periodic need to repair or replace fabric to maintain a sound and weatherproof structure.

From 1980 to 1988, the Ministry of Works, through senior architect Chris Cochran, remained closely involved in its care and maintenance. Following the corporatisation of the Ministry of Works in 1988, Programmed Maintenance Services (PMS) was appointed by the Historic Places Trust to care for the fabric of the church. This contracting out of the work was not entirely successful, as PMS had little empathy for the specialist work of caring for a heritage building of the age and complexity of Old St Paul’s. However, they were retained in their role until as late as 2012, after a final contract was signed in 2005.

Although PMS were the main contractors, and carried out regular washing and painting of the exterior (they carried out three full repaints of the exterior during their tenure), a number of other tradesmen worked on the building during and after this time on a range of projects; they included roofers, plumbers, builders, electricians, mechanical engineers and pest eradicators.

In 1990, at the instigation of the FOSP, the Jack and Emma Griffin Trust funded an upgrade of the lighting, providing theatre-type lighting control for the church.

In 1993, a sound system was installed, part-funded by the FOSP.160 In 1998, the baptistery was re-roofed in corrugated profile copper in place of the slates. This was apparently done to eliminate leaks in the low pitched roof, although it drastically altered the appearance of the front of the building. Another roofing job was the complete renewal of the slates of the gables of the north aisle extension in 2002; this was carried out by MacMillan Tile and Slate of Auckland, using Spanish slates of somewhat darker colour than the Welsh originals. MacMillans also replaced part of the roof over the office in 2005, and re-ordered the stormwater disposal system in this quarter of the building.

In 2006, the two staff toilets opening off the back hall (hall 2 on the floor plan on page 119) were combined to make one accessible toilet. The alteration was designed by

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160 AC minutes, 29 September 1992
Chris Cochran, executed by Jackson Properties Ltd, and again it was paid for by the FOSP following a bequest from the Sutherland Self Help Trust. The following year, vinyl flooring was laid in the north and south transepts. Improvement to staff facilities saw the kitchen refurbished in 2009, with new benches and fittings installed, and a shop in the south minor transept was fitted out. Later that year two security cameras were installed, one in the shop and one in the exhibition area, to enhance security in the church. The year 2009 also saw the installation in the north minor transept of ‘Read This Building’, a small multi-media exhibition telling stories of the church, its collection and its people. This replaced the exhibition ‘A Friend in Need’ which told the story of the US Marines in the Wellington region and their link to Old St Paul’s; it was in the church from 2007 to 2009.

Deferred or inadequate maintenance has long been an issue at Old St Paul’s, exacerbated by the complex nature of the building and the general scarcity of funds for repair and maintenance works. PMS were required to keep the exterior in good order following their initial repainting, but their maintenance contract focussed on the superficial condition of the paint and not on the condition of the underlying timbers, and significant areas of decay and deterioration were allowed to develop over time.

A new cycle of repair and maintenance work was started in 2011, partly in response to the increasingly poor condition of some parts of the building and partly in response to the increasingly frequent leaks and gutter overflows. Work to date has stemmed most of the leaks but water ingress is always a risk in an old timber building of complex form.

Repair work carried out since 2011 has included:

- Re-securing slates that were screw-fixed with new stainless steel screws and washers over the main body of the roof;
- Replacing missing and re-fixing loose slates across the roofs, securing ridgings and flashings;
- Re-slating the spire to replace all the old slates (which were second-hand from the former Customhouse building) with new Welsh Ffestiniog slates. This required sheathing the spire in plywood, and also re-securing the cross at the apex (the cross contains a modest time capsule);
- Repairs to the internal gutters and outlets over the north aisle extension roofs;
- Re-lining of leaking valley gutters with butynol;
- Repairs to gutters, rain water heads and down-pipes around the building;
- Installation of weather covers to the high-level vents on the north side of the nave roof;
- Repairs to both transept roofs and adjoining slopes, and associated valley gutters;
- Carpentry repairs and painting to the upper walls of the nave, north and south sides; to the lower walls of the north transept and to the upper walls of the south transept, including a significant repair to the east corner post and top plate junction of the south transept, and replacement of roof apron flashings over the toilet area of the south transept;
- Repairing and re-securing the gable end boards, both the top cover boards and the barge and fascia boards (this work is now 50% complete);
- Repairing and re-securing the apex crosses;
• Carpentry repairs, painting and flashing work to the west wall above the baptistery and associated window;
• Replacement of copper stolen from the kitchen gutters;
• Installation of a new interior lighting system;
• Repairs to tower and paint above first 2.5 m;
• Remedial work to junction of baptistery roof and tower;
• Switchboard repairs after a valve leak in the north porch sprinkler room;
• Repairs and painting of north entry porch; north transept walls and gable ends; and north minor transept;
• Repairs to west window.

The majority of this recent repair work, including painting, has been carried out by Jackson Properties Ltd, MacMillan Tile and Slate of Auckland, Kells Plumbing and Gold Plumbing.

The next scheduled round of work includes repairs to the lower reaches of the tower and adjoining fabric. It is expected that the entire building will be progressively repaired and re-painted over the next few years, to put it into thoroughly sound condition that can be kept up with regular maintenance; to this end, a comprehensive maintenance plan is to be prepared.

This extensive range of repairs has been complemented by some capital works as well. In 2011, a new toilet block was completed on the south side of the church, adjacent to the south transept. Providing five toilets, two of them accessible, it was designed by Cochran and Murray, Conservation Architects, and built by Maxey Construction Ltd; at the same time, the public toilets in the south transept were upgraded. This work was again part-funded by a grant from the FOSP. In 2008 protective glazing was fixed to the stained glass windows by Olaf Wehr-Candler of Pukerua Glass Studio; he also made conservation repairs to some of the windows, especially the West Window (W16) and later (2012) to the Levin Window (W11).

A project of particular significance was designed to make the church more easily adaptable to a broader range of uses, including, for example, themed banquets. The main aspect of the work was making the pews easily removable, which included the installation of new floor-mounted power sockets and fasteners to secure the pews to the floor, and a revision of the under-pew heating, including the provision of some new heaters. There has been an expansion of the security camera system to help counter petty theft at the church, and in 2014, a major lighting project was commissioned, resulting in a complete revision of the interior lighting to provide new lighting for different events, reduce fire hazard and to save power. The Friends of Old St Paul’s undertook a project to provide floodlighting from the outside of some of the stained glass windows.

2.8 A Place to Visit

The opening of Old St Paul’s in 1970 came with the hope, but perhaps not the expectation, that the public would come in sufficient numbers to make the place a success. Early events allayed any concerns. Visitor numbers started promisingly and grew steadily, despite the fact that restoration was on-going. For instance, for the year to March 1977, the church attracted a total of 41,156 visitors, including 23,356 tourists; the remainder were made up
of those attending functions or weddings, funerals or baptisms. The following year, there were over 51,000 visitors.

Old St Paul’s has always been managed on a day-to-day basis by curators and, more latterly, managers, supported by a great many volunteers who have acted as visitor guides. The first curator was Betty Plant, a former parishioner and a great lover of the building; after her retirement she became a volunteer. The full list of curators/managers is as follows:

<table>
<thead>
<tr>
<th>Curator/Manager</th>
<th>Period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Betty Plant (Curator)</td>
<td>1970–79</td>
</tr>
<tr>
<td>Brenda Sommerville</td>
<td>1979–80</td>
</tr>
<tr>
<td>Barbara Stairs</td>
<td>1981–82</td>
</tr>
<tr>
<td>Rachel Kay</td>
<td>1982–83</td>
</tr>
<tr>
<td>Madge Robinson</td>
<td>1983</td>
</tr>
<tr>
<td>Anna Waddell</td>
<td>1984–1993</td>
</tr>
<tr>
<td>Gail Hibbert-Hempell (Acting Curator)</td>
<td>1993–96</td>
</tr>
<tr>
<td>Peggy Tramposch (Manager)</td>
<td>1997–99</td>
</tr>
<tr>
<td>Richard Benge (Functions Co-ordinator)</td>
<td>1999–2001</td>
</tr>
<tr>
<td>David Hyams (Manager)</td>
<td>2001–03</td>
</tr>
<tr>
<td>Carol Haney</td>
<td>2003–07</td>
</tr>
<tr>
<td>Marie Gillies</td>
<td>2006–09</td>
</tr>
<tr>
<td>Silke Bieda</td>
<td>2009–present</td>
</tr>
</tbody>
</table>

In 1977, the restoration of Old St Paul’s won a National Tourism Design Award, presented to Peter Sheppard on behalf of the Ministry of Works at a function at Parliament. In 1978, the restoration won a New Zealand Institute of Architects National Award. Among other things, it was the thoroughness of the work that attracted the jury, which commented that it was ‘a fine example of restoration carried out with world class consistency to a building that is a vital part of New Zealand’s heritage.’

In 1980, Peter Sheppard finally ended his involvement with the church. Over a period of more than 12 years he had managed the restoration with a remarkably sure hand, displaying a dedication to conservation principles that would not have been out of place several decades later. Ministry of Works involvement in the church did not end with the completion of the restoration however. As an old timber building with a variety of other vulnerable materials, the church required ongoing maintenance just to hold its condition. For the next eight years, Chris Cochran, Senior Architect in the Ministry, was closely involved in its care and maintenance.

In 1985, to broaden the visitor experience, historical photos, artifacts, ephemera and the like were professionally displayed in the north minor transept, to the design of museum designer Gary Couchman. From April 1985 to Sept 1987, the parish of the Catholic Cathedral of the Sacred Heart used Old St Paul’s while renovations and strengthening were

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161 Marie Gillies and Carol Haney co-managed from September 2006 to August 2007. The former was sole manager from that point to her retirement.

162 New Zealand Architect 3, 1978 p.22

163 Advisory Committee minutes, 12 June and 9 October 1985
undertaken on its church. This required Old St Paul’s to be closed to the public for short periods.

In 1988, as part of a major restructuring of government departments, the Ministry of Works’ technical advice and design arm became a state-owned enterprise, Works Consultancy, and its government role ended. In essence it was to compete with private organisations for government work. As part of this change, ownership of Old St Paul’s passed from the Ministry to the Department of Conservation. The Historic Places Trust became responsible for the maintenance of Old St Paul’s; it managed its portfolio of properties from head office, had only a small regional presence and did not have the capacity to do this work itself. It appointed Programme Maintenance Services, as described above, to manage the maintenance of the fabric of the church.

Meanwhile, the setting of Old St Paul’s continued to change. A large commercial building (now known as Revera House) was erected on Old St Paul’s northern boundary in 1990. Objections by the New Zealand Historic Places Trust and the Friends of Old St Paul’s to the original design of the building meant that it was re-designed to step down in height towards the church, and to be set back from the Mulgrave Street boundary to protect views of the church from Murphy Street. Nevertheless, the building resulted in significant shading to the grounds and church itself. As part of the construction of this building, a new brick wall was erected along the north boundary, with the Trust’s share of the cost being $3,400; it gave a formal edge to the lawn on the west side of the church, but this was now overlooked, and shaded, by an out-of-scale office building. It became a much less attractive place for visitors to sit and enjoy the views of the church.

In 1992, Old St Paul’s was licensed for public assembly after three of the staff gained a certificate of proficiency from the New Zealand Fire Service. In 1993, the church and property were declared an historic reserve, vested in the Historic Places Trust, under section 26 of the Reserves Act.

In 1994, the Old St Paul’s Advisory Committee, an entity that had helped guide the restoration and use of the church for nearly 30 years, met for the last time. In the short term, no new committee was formed to replace it. It took three years before a new committee, the Joint Consultative Committee (JCC), was established; it met for the first time on 20 March 1998.

The Historic Places Trust was decentralised in 1999, and as a result, responsibility for properties was devolved to regions. Six area co-ordinators, who worked for regional managers, became responsible for administering ‘properties-based staff and budgets in their areas and for developing relationships with…properties management and [the] consultative committees’. Old St Paul’s was included within the central region.

However, this arrangement proved unsatisfactory and in 2006, eager to return a greater focus on its properties, the Trust proposed the creation of a new properties division in its national office. This was confirmed by the Board in December 2006. Implementation

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164 AC minutes, 11 October 1988
165 AC minutes, 16 March 1992
166 AC minutes, 25 March 1993 and 22 September 1993
167 Heritage New Zealand file HP 12004-315
168 ‘Staff Update: a Newsletter to Staff – Change Update no.7, 24 March 1999’, Heritage New Zealand
began early the following year, with the appointment of a general manager based in the national office, and three regional managers (Auckland, Wellington and Christchurch). The central regional manager (Priscilla Pitts, then Elizabeth Cox) was responsible for Old St Paul’s.

The year 2000 was an important one for the church. The Trust received additional funding from the government of $3 million, of which $1.25 million was to be used for deferred maintenance and development at Crown-owned properties; some of this money was subsequently used at Old St Paul’s. New lighting was installed in the building, commissioned by the FOSP. The same organisation commissioned the first conservation plan for the building, from historian Michael Kelly and conservation architect Chris Cochran. Completed in 2001, the plan brought together for the first time a history, description, significance assessment and conservation policies; there was also a lot of information in appendices, including a cyclical maintenance plan. Although the plan proved to be useful on a number of levels (for example, the history was used for visitor information and interpretation, and the inventory for the development of the education programme), there were difficulties in instituting the maintenance plan, partly due to management difficulties but also because the plan was not tailored to trade-specific procedures.

In 2006 and again in 2009, the setting of Old St Paul’s was irrevocably altered and not to its advantage. Defence House (2006) was built on the corner of Mulgrave and Aitken Streets. It was far enough away not to impact on sunlight, but it extended up Mulgrave Street to a point opposite Old St Paul’s, its six storey height further hemming the church in. Pipitea House (2009) was built at 1-15 Pipitea Street, on land adjacent to the church’s north-west boundary and previously occupied by four Victorian villas. The New Zealand Historic Places Trust objected to the original design of the building and some changes were made to step the building away from the church. The Resource Consent for the building required a detailed survey and monitoring of the church to be undertaken, during construction and for the subsequent seven years, to measure any detrimental impact of the work, particularly in terms of impacts of changes in light and water on the site. This building does affect sunlight to the church, and is visually dominant in views from Mulgrave Street.

By 2014, the church had been open to the public for 44 years, a significant part of its 148 year life. It is today one of Wellington’s most visited tourist attractions, with 62,321 tourists or visitors in total in the year to June 2014. With function attendees included, 91,715 people visited Old St Paul’s in that period, roughly 80% more than four decades earlier.

2.9 Weddings, Funerals and Baptisms

Weddings had always been performed at Old St Paul’s while it was the Anglican parish cathedral church; they were also performed after the reopening of the church, and an informal register was kept between 1970 and 1989, and is being kept today. From 1989 onwards, according to an agreement with the Registrar-General’s office, a legal register was kept of marriages held at Old St Paul’s. In 1990 Sunday weddings were approved, and the church remains a popular wedding venue to this day.

In accordance with the wishes of the Anglican synod, funerals were generally not held at the church after it was closed in 1964. In 1987 the Advisory Committee changed its policy
and allowed secular funerals, and this was approved the following year. A register of funeral and memorial services had been approved two years earlier in 1986.

As for funerals, baptisms and naming ceremonies were not permitted when the church re-opened, and this policy was confirmed by the Historic Places Trust in 1986 and again the following year. In 1990 baptisms were approved for families with an historical connection with Old St Paul’s, and later the rule was relaxed further if a member of the clergy officiated. A register of baptisms and naming ceremonies has been kept since 1988.169

2.10 The Grounds

Old St Paul’s has had a buffer of land around it since it was built in 1866. The nature and extent of those grounds have changed significantly over time.170

The first parcel of land in Mulgrave Street was purchased by Bishop Selwyn from Alexander MacDonald in 1845. The balance was acquired by Governor Grey and given to Bishop Selwyn in 1853 – as a Crown Grant of Māori Reserve – on the understanding that a church would be erected and always used for that purpose.

When the church opened in 1866 it was accompanied by a fence and gates on the west boundary. The fence, which was built of alternating short and tall pickets with regular posts, was roughly the same height as the gates and fell gently to the south. To the north and south of the two gates were corrugated iron fences with timber cappings. This fence, with adaptations, lasted until well into the 20th century.

It is assumed that a fence must have been built on the north boundary that same year because it was proposed to increase the height of this fence (in corrugated iron) the following year to reduce the fire hazard to the church. The house on the northern boundary was hard up against this fence, while the church itself was about six metres from the fence. There was much more room on the south elevation, despite the construction of the relatively large Bishopscourt near the boundary in 1879.

The side of the church near the north fence was planted in several trees, including one or more pines, soon after the church’s completion, while a collection of shrubs and small trees (including more pines) was planted on the western and southern boundaries over the next decade.171 The plantings had become a significant feature of the church’s main elevation by 1879. A standard lamp was in place opposite the baptistery by 1874; this had gone by 1895. A set of steps leading from the vestry porch probably dates from the eastward expansion of the church in 1876 and, being built of concrete, is a relatively early example of its use.

By the early 1880s there was a fence visible along the top of the cliff on the east side of the church. Relatively uniform at its southern end, it became more irregular the further north it went.172


170 Unless otherwise stated this information comes from St Paul’s Vestry Minutes 1866-1964 or Chester-Freeman, Boyd 2007, ‘Grounds of Old St Paul’s Conservation Plan’, assignment for MHST 519, Victoria University.

171 William Davis, 1/2-230668-G, ATL

172 William Davis, PA7-12-61, ATL
This image from early 1879 shows the shrubs on the street boundary and more pines and other trees on the southern boundary. The timber framing for Bishopscourt is rising to the right. William Davis, ATL, ref. 2088-G

Post 1895, gates, probably built of wrought iron, were installed in the south end of the front boundary. Shrubs were planted to the north and south of this gate, along with a cabbage tree at the south. In 1903, concerns were raised that the south fence (with Bishopscourt) may have been encroaching on church land.

Three years later, on the opposite boundary, a new and much larger (two-storey) house was built on the adjacent property. Along with this, a new corrugated iron fence was built. A vestige of a brick wall remains in the north-east corner of the grounds; this probably relates to an earlier house or structure on the property.

By the early 1900s, most large vegetation was gone from around the front of the church. There was a maturing ti kouka (cabbage tree) on the north side and three young ti kouka
had been planted along the street boundary. These were to assume greater prominence in the decades to come. Otherwise, the church had opted for low planting, with a front hedge kept to the height of the fence. Extensive plantings were made on the margins of the south boundary. A gardener was employed in 1909, but for how long is not known. It is assumed that much of the early landscaping was done by church volunteers. The WCC took a considerable role in the grounds later in the 20th century.

Following a letter from the WCC in 1914 regarding the lack of conveniences in the church grounds, a toilet was built. Later, in 1926, after complaints from the public, a trellis fence

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173 See photo in 21 June 1906 (Te Papa, PS.003059)
was erected to screen the door. New crossings to the gates were formed by the Wellington City Council in 1924, and in 1929, lamps were installed over the gates; these are likely to be the ones that are in place today.

By the early 1930s, the grounds featured the now fully grown ti kouka and tall hedges. The plantings on the street and southern boundaries were particularly dominant. At least three of the pohutakawa that are such a feature of the grounds today were becoming very evident by this time and it has been speculated that they were planted between 1910 and 1920. They were closely followed by another tree planted to the south-west side of the church and another two to the north-west. Later, about the time of the restoration, more pohutakawa were planted around the church and today there are 9 in total.

In 1933, the street fence, which was as old as the church, was lowered in height. However this had the effect of destabilising the gate posts, which began to fall inwards. Stiffening rails were ordered to be installed. That same year, a noticeboard, designed by architect William Gray Young, was installed on the Mulgrave Street boundary. In 1936, a new fence was erected on the south boundary by the Diocesan Trustees. That same decade, the church authorised its wardens to spend what was necessary on planting hydrangeas and to lay grass on bare patches.

Although flagpoles had been mooted before, an offer from the Royal Society of St George in 1943 offering to erect a flagpole directly in front of church was agreed to by the vestry and clergy. In April 1944 the Flag of St George was dedicated.

In 1947 slightly raising the gates in front of the church was proposed but in the end this was not done and instead, at a later date, the gates were replaced. Later that year, the shingle in front of the church, which had been a feature for many decades, was replaced in bitumen. Also that year it was decided to replace the old corrugated iron fencing to the north and south of the gates with wooden pickets similar to that in the central portion.

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174 Chester-Freeman, Boyd 2007, 'Grounds of Old St Paul’s Conservation Plan', assignment for MHST 519, Victoria University p.10
A sum of £10 was paid to the WCC to alter the driveway entrance at the gates so that larger vehicles could enter.

The WCC was also involved inside the grounds two years later when the vestry thanked it for planting the grounds in lawns and flowers. In 1950 a new fence was built on the north boundary. In 1955 the taupata hedge, which is still a feature behind the church, was established on the east boundary. The fence between the church grounds and Bishopscourt was also repaired that year. The WCC was back in 1958 to repair and reseal the area in front of the church.

In 1968, following the purchase of the church by the government, the house and section alongside the north boundary of the church were acquired to provide a broader buffer for the church. The house and fence were removed, along with part of a taupata hedge that had been established at some point. The following year, landscaping of this new area continued. The historic street boundary fence, which was repaired, was continued north and a new gate added near the north end. Topsoil was added to allow grass to be sown. By 1970, as part of the restoration of the church, all overhead wires and cabling had been buried and floodlights installed in the grounds to light the building.

Although the church was reopened in 1970, work continued not only on the building but on the grounds. Plants were ordered in 1971 for new landscaping, including 12 Virginia creepers, 12 *Ficus pumila minima*, one kowhai, 18 toe toe and 12 bronze flax. A pohutakawa was acquired from the proposed site of the Beehive and transplanted on the north side of the grounds. Three other pohutakawa were also planted on the north side of the church.
about this time. Later that year, a revised landscaping plan prepared by Peter Shepperd was completed. It emphasised the predominantly New Zealand character of the landscaping, including large scale natural planting, a range of different species, and the need for the planting to relate to the form of the building.

In 1980 taupata were planted to fill gaps in the hedge. Also that year, new paving and guttering was designed and installed. Later that decade, an example of each of the trees that are represented by timbers used to build Old St Paul’s – totara, kauri, matai and rimu – were planted on the south and east side of the church, but only the totara remains today.

In 1990, a low brick wall was built along the northern boundary at the same time as the new office building on the adjoining block, now known as Revera House, was being completed.

Modern bench seats were installed in the grounds about 2000, replacing seats that had been installed post-restoration. One seat has no plaque; another is dedicated to Roskruge of St Anthony-in-Meneage (an ancient English family), and the remaining seats have plaques on them which relate to notable figures in the church’s history. They are:

- Thomas Plant (Youth and bible class leader 1906) and Daisy Wickens (his wife, married in 1912)
- Paul Gillingham and Laura Salmond (married 6 September 1921)
- Flora Maclean (1917-2000)
- Andrew Maclean (1910-1969)
- Emily Dearsley, née Browne (1862-1968)

The flagpole of St George was moved to the south-west corner of the property in 2007.

In 2011, a new toilet block, designed by Cochran and Murray, was built on the south side of the side of church, adjacent to the south transept. This is described in more detail in the history.

The historic picket fence along the Mulgrave Street boundary, including the gates and the returns at either end, was rebuilt or repaired in 2011 by Maxey Construction Ltd. What is left of the middle section is unlikely to contain any of its original 1866 fabric because of regular repairs, but the fence remains largely as it has always been, with the exception of the reduction in height of half of the pickets in 1933. In 2007, it was noted that the pickets were not uniform, some having 'decorated tops and rebating, some with triangular tops, some with triangular tops and milled rebating or hand worked rebating'175. This reveals as much as anything else the manner in which the fence has been repaired.

2.11 The Architects and the Builder

Frederick Thatcher, 1814 – 1890

Thatcher was born in Hastings, England. He trained as an architect in London under Alfred Bartholomew (1801-45) and was one of the earliest associates of the Royal Institute of British Architects, established in 1835. His workhouse (1840) for Battle, Sussex, survives. He married in 1840 but his wife and infant son died in 1842 and he emigrated to New Zealand in 1843, arriving in New Plymouth. There he designed several buildings for

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175 Chester-Freeman p.22
Bishop G.A. Selwyn, including St Mary’s Church (1846) in stone, before moving to Auckland.

A genial and efficient man, Thatcher had three careers in New Zealand. He held positions as a civil servant and a cleric, but in a young colony, his architectural skills were constantly in demand. In the 1840s his appointments included superintendent of public works and assistant private secretary to the governor, Sir George Grey. In 1848 he entered St John’s College to study for the Anglican ministry. He had already designed the chapel (1847), and other buildings for the college followed. He married again in 1849 and he and his wife, Caroline Wright, had one son. After ordination in 1853, he was assigned to St Matthew’s parish in Auckland where he remained for four years until ill health forced him to take leave of absence. The family spent several years in England. Thatcher was persuaded by Bishop Selwyn to return to New Zealand in 1861, to the parish of St Paul, Wellington, where he worked under Bishop C.J. Abraham whom he had known at St John’s College.

While vicar of St Paul’s, he designed for the bishop what is regarded as his finest work in New Zealand, the cathedral church of St Paul (1866), now known as Old St Paul’s. As vicar of the parish, he also collected £2000 towards its cost. His health caused him to resign in 1864, before the church was built, and once more he joined Sir George Grey’s staff, this time as private secretary during the difficult years of the New Zealand Wars. He left New Zealand in 1868, following Bishop Selwyn to Lichfield where he became the bishop’s secretary until he retired in 1882. He died in 1890 and was buried in the grounds of Lichfield Cathedral beside his wife and close to Selwyn’s grave. There is a tablet to his memory inside the cathedral.

Most of Thatcher’s work in New Zealand was in the Auckland area, but there were also a few small churches round Wellington that were built to a basic design he prepared for Bishop Abraham. Two examples that survive are the mortuary chapel (1866, but now a replica) for the Bolton Street Cemetery, and Holy Trinity Church, Ohariu Valley (1870).

Thatcher appears to have been held in high regard in his own day. To quote Sarah Selwyn, he combined ‘strong good sense with no lack of backbone ... and a great capacity for business’, and Sir George Grey also paid him tribute. In his church building, Thatcher was strongly influenced by the precepts of the English Ecclesiological Society, of which both Selwyn and Abraham were members. His great achievement was the success with which he
translated the society’s dictates about Gothic Revival architecture into the colonial situation where timber was the dominant material for construction.\footnote{Margaret Allington, \textit{An Excellent Recruit}}

**Christian Julius Toxward, 1831 – 1891**

Toxward was born in Copenhagen, Denmark in 1831. He studied at the Kunstakademiet (Academy of Fine Arts) between 1841 and 1851, but without passing any final examinations. He emigrated to Australia to find his fortune in the goldfields, and finally arrived in New Zealand (in Invercargill) in 1861. He was employed by the Southland Provincial Council for a period and in 1864 he married Jane Hughes in Invercargill.

Toxward was resident in Wellington by 1866. That year he designed two major churches, the second St Andrew’s Church, Lambton Quay and St Mary’s Cathedral, Hill Street, the predecessor to the present cathedral and a very fine timber church. Toxward designed more than just churches and received a great range of commissions; a recent study found he was responsible for the design of some 230 buildings in Wellington. Among them were the Kirkcaldie and Stains store (1868), Wellington College and Grammar School (1868), Wellington Provincial Council buildings (1872), Wellington Hospital (1875) and the AMP Building (1877).

Toxward also designed the first masonry building to be built in Wellington for several decades – a warehouse and bonded store for Jacob Joseph and Co. (1875) – but because most of his buildings were modest in size and on central city sites they have not survived. The only remaining examples of his work left in Wellington are the additions to Old St Paul’s; Powles House, Wesley Road, and possibly 22 The Terrace (formerly Dr Boor’s residence), although his authorship of this is not certain. The First Presbyterian Church, Martinborough (1891) also survives.

Toxward generally designed in the Classical idiom and his use of timber mouldings to imitate stone, particularly his use of rusticated weatherboards, added an obvious elegance to the growing town. He was Wellington’s first major architect in private practice and to his list of accomplishments can be added his role as a justice of the peace, as the Danish consul in New Zealand and as an artist and district grand master of the freemasons from 1879.\footnote{Geoff Mew and Adrian Humphris, \textit{From Raupo to Deco}, Wellington 2014, pp 103–106}

**Frederick de Jersey Clere, 1856 – 1952**

Frederick de Jersey Clere was born in Lancashire, the son of an Anglican clergyman, and he spent his youth in Tickenham, Somersetshire. He was taught drawing by M.R. Hagreen, head architectural drawing master at South Kensington. Clere was articled to Edmund Scott, an ecclesiastical architect of Brighton. Once articled he joined Robert Jewell Withers, a London architect and a follower of the Ecclesiologists. Clere became his chief assistant and joined the Architectural Association in London.

Clere arrived in New Zealand in 1877, practising first in Wellington before moving to Feilding and then onto Wanganui. In 1886 he moved back to Wellington and practised there for the following 58 years. He was elected an associate of the Royal Institute of British Architects in 1882 and a Fellow in 1886. He held office for 50 years as one of five honorary secretaries in the Empire. In 1883 he was appointed Diocesan Architect of the Anglican
Church, a position he held for most of his professional life. In his lifetime he designed some 100 churches in the diocese.

Clere was also a member of the Concrete Institute of London and an enthusiastic advocate of its structural properties. He was a pioneer in advocating reinforced concrete construction in New Zealand but it took him some time after his arrival in the country to put his ideas into practice. His first ecclesiastical design in concrete was the Anglican Church of St Mary the Virgin, Karori (1911). He followed this with St Matthew’s Anglican Church, Hastings (1913), the first Gothic Revival church built in concrete. St Mary of the Angels (1922) is the outstanding example of this oeuvre and certainly his best known church. Another fine design is the brick All Saints Church, Palmerston North (1911). Arguably Clere’s best church design was a large Gothic Revival reinforced concrete Anglican cathedral for Wellington (1917), but it never left the drawing board.

As well as being pre-eminent in church design, Clere was responsible for many domestic and commercial buildings, among the best known of which are the Harbour Board and Bond Store, Wellington (1891), the Wellington Harbour Board Buildings and, in association with his son, the Renaissance-styled AMP head office (1928); Clere also designed large woolsheds in Hawkes Bay and Wairarapa.

Clere was active in the formation of the New Zealand Institute of Architects and served on their council for many years. He was a member of the Wellington Anglican Diocesan Synod and the General Synod; he was also a member of the New Zealand Academy of Fine Arts. Clere practised on his own and in association with other architects, including his son Herbert and John Swan.178

Georgie Fannin, 1841 – 1909

George Fannin, born in Dublin, arrived in New Zealand in the early 1860s and became a draftsman at Crown Lands office in Wellington. He is known to have designed some of the buildings at Wanganui Collegiate, at least eight houses in Wellington, as well as alterations to Old St Paul’s. He was a parishioner of St Paul’s in the 1870s. He later lived in Masterton, and is listed there as an architect, but in 1890 he returned to the public service, including in Invercargill. He married in 1873 but appears to have lived apart from his wife after a time. Little is known of the style of his work, although his work on Old St Paul’s was carefully designed to match the existing style of the church, and the collegiate buildings appear to have been designed in a similar style. A rimu and mottled kauri pulpit he designed for Old St Paul’s was praised as ‘a piece of work which scarcely has its superior in the colony. It is a valuable witness in showing what can be done with New Zealand woods, whilst the workmanship in it may be truthfully termed perfect’.179

John McLaggan, 1803 – 1886

John McLaggan was born around 1803, and came to New Zealand from Scotland in the 1840s or 50s. It is likely that his wife Margaret was with him then. He first appears in

178 Susan Maclean, Architect of the Angels, Steele Roberts, 2003
179 Raupo to Deco, pp.75-76; New Zealand Times, 5 May 1876

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records in 1855, making an unsuccessful tender to carry out work on the Lands and Survey Office in Wellington.\textsuperscript{180} He always described himself as a carpenter in electoral rolls.

In 1867 he began his brief political career, standing alongside Edward Jerningham Wakefield for election to the Wellington Provincial Council. The Council existed from 1853 until 1876, during which time New Zealand was governed by six and later ten provincial councils, which co-existed with the national General Assembly. The provinces were powerful, with land disposal policy, public works and immigration devoted to them.

Wakefield was at the time locked in a fierce battle with the Province’s powerful Superintendent Isaac Featherson, and gathered together an odd grouping of working settlers, combined with ‘independent runholders’, in a grouping known as the ‘Radical Reformers’. These ‘reformers’, including McLaggan, easily won the 1857 election.

The Wellington newspapers of the time were deeply partisan and can’t be relied on to give an accurate opinion of their political opponents, so it is difficult to assess his real effectiveness as a councillor, but McLaggan was criticised for his lack of speech-making at the Council. The Wellington Independent wrote ‘Mr McLaggan may as well be an Ashantee or a Patagonian as far as any can judge by his language, for he takes uncommonly good care not to exhibit himself on the floor’.\textsuperscript{181} During this one election cycle, the Reformer’s faction collapsed in acrimonious quarrels, and at the 1861 election only one Reformer was elected. Featherston’s political power was never again seriously challenged, and he stood down 10 years later.

In the same year McLaggan’s political career came to an end, 1861, he won the contract with his partner Thomson, to build Queen’s Wharf. This was a very ambitious project, commissioned by the Provincial Council, to provide the growing town with a deep water wharf. It required McLaggan to bring large volumes of totara over from the Wairarapa, and was made more complex with changes to the plans during construction, contending with the tides, and ships berthing against the wharf while McLaggan was still working on it. It was completed by 1863. McLaggan and his partner had to sue the Provincial Council to get paid for cost overruns, a case in which McLaggan was successful.\textsuperscript{182}

McLaggan was also the city’s undertaker (perhaps for just a short time), a member of the committee of the Wellington Mechanic’s Institute, and he owned a saw mill in the Wairarapa with his partner while he was building Queen’s Wharf.\textsuperscript{183} He also owned a section in the Hutt Valley from the 1850s; a two storey house on the Terrace (just before the intersection with Woodard Street), where he lived for many years, and later a house on the corner of Cuba and Vivian Street (then called Ingestre Street). He had sufficient funds to leave his brother in Perth, Scotland, a substantial legacy of £800 in his will.

McLaggan built Old St Paul’s in 1864-66, when he was aged in his early 60s. The tender was advertised in August 1864, the foundation stone was laid in August 1865 (when the work was presumably already well underway), and the church was completed in June 1866. The

\textsuperscript{180} LS-W2 4 Record No.1855/94, Letter from John McLaggan to Dillon Bell, 19 Feb 1855: Tender for repairs to Land and Survey Office, 1855, Commissioner of Crown Lands registered files, National Archives, Wellington.

\textsuperscript{181} Wellington Independent, 28 April 1858, p.2.

\textsuperscript{182} Wellington Independent, 21 June 1864, p.3.

\textsuperscript{183} Wellington Independent, 9 October 1862, p.2, 11 February 1864, p.4.
Wellington Independent newspaper, which had earlier been so disparaging of McLaggan during his political career, was very complimentary of his work:

The work of erection was entrusted to Mr. McLaggan, of this City, and to him, too, we willingly accord the greatest praise for the scrupulous exactness with which he has followed his instructions, and the expeditious manner in which the work has progressed. It seems but yesterday that we saw the rude skeleton of a building standing on a barren roughly fenced spot of ground, and now a handsome Church attracts the attention of the passerby. Mr. McLaggan has verified the good opinion always held of his capabilities, and shown that it is possible to combine speed, strong workmanship, and skill. We congratulate him on the approaching successful termination of his labours.\(^{184}\)

Just before the end of the project, McLaggan’s name and that of his carpenters was written on a piece of wood, dated 31 May 1866, and hidden within the first pillar in the western aisle in the church, to celebrate their work.\(^{185}\) Bishop Abraham provided the builders with a dinner at the completion of the work.

Just after the completion of Old St Paul’s, McLaggan, a Presbyterian himself, won the contract to make the timber seats, pulpit and reader’s desk for the Presbyterian St Andrew’s on Lambton Quay, which was being built by a different builder at the time.\(^{186}\) (This building was later moved and became St Paul’s off-shoot church in Tinakori Road). McLaggan doesn’t appear to have been actively working after this, and doesn’t appear in the newspapers, so perhaps St Paul’s was his last major job.

McLaggan’s wife died in 1876.\(^{187}\) Four years later his housekeeper burnt to death in McLaggan’s house on the Terrace: she was described as being ‘given to intemperance’, and had been on a drinking spree for 10 days when she accidently set herself on fire. The newspapers provided gruesome accounts of her death.\(^{188}\) McLaggan died in 1886, at the age of 83, while living in his house on Vivian Street; his death was barely reported, and the only description currently found in a newspaper described him simply as a ‘very old settler’.\(^{189}\) He was buried with his wife in the Bolton Street Cemetery.

2.12 Chronology of Events

General
Source (unless otherwise stated) is Dallas Moore’s Old St Paul’s: The First Hundred Years.

<table>
<thead>
<tr>
<th>1861 — 1864</th>
<th>The Rev. Frederick Thatcher, architect and vicar of the parish of St Paul’s, prepares plans for the new St Paul’s.</th>
</tr>
</thead>
<tbody>
<tr>
<td>October 1864</td>
<td>Contract for the construction of the church let to J. McLaggan.</td>
</tr>
<tr>
<td>August 1865</td>
<td>Foundation stone laid by Sir George Grey.</td>
</tr>
<tr>
<td>6 June 1866</td>
<td>New church opened and consecrated by Bishop Abraham.</td>
</tr>
</tbody>
</table>

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\(^{184}\) Wellington Independent, 10 April 1866, p.6

\(^{185}\) It does not appear to be in McLaggan’s handwriting, and each man did not sign his own name, as it is all in the same handwriting.

\(^{186}\) Wellington Independent, 14 August 1866, p.5.

\(^{187}\) Evening Post, 19 February 1876, p.2 and 3 March 1876, p.3.

\(^{188}\) Westport Times, 13 April 1880, p.3.

\(^{189}\) Wairarapa Standard, 23 June 1886, p.2.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1871</td>
<td>Wall ventilators added to the west wall and south transept.</td>
</tr>
<tr>
<td>June 1874</td>
<td>Gas lighting installed.</td>
</tr>
<tr>
<td>May 1876</td>
<td>Chancel and sanctuary moved 5.2 metres to the east, and north and south minor transepts built. Designer George Fannin.</td>
</tr>
<tr>
<td>February 1883</td>
<td>Choir robing room added and north transept extended. Architect uncertain.</td>
</tr>
<tr>
<td>1883</td>
<td>Porch extension to clergy vestry passage added. Architect probably F. de J. Clere.</td>
</tr>
<tr>
<td>1888</td>
<td>72 albo-carbon lights installed.</td>
</tr>
<tr>
<td>1890</td>
<td>Large Boyle roof top ventilator installed. one of a number tried.</td>
</tr>
<tr>
<td>1891</td>
<td>Extension to the baptistery. Architect F. de J. Clere.</td>
</tr>
<tr>
<td>1893</td>
<td>Porch added on east side of south minor transept. Architect Clere &amp; Richmond.</td>
</tr>
<tr>
<td>1894</td>
<td>Porch added to south transept. Architect Clere &amp; Richmond.</td>
</tr>
<tr>
<td>1895</td>
<td>Timber shingles replaced by corrugated iron on the roof. Architect F. de J. Clere.</td>
</tr>
<tr>
<td>1897</td>
<td>Corridor lean-to added to end of north transept. Architect F. de J. Clere.</td>
</tr>
<tr>
<td>1897</td>
<td>Electricity first used to light the church.</td>
</tr>
<tr>
<td>1903</td>
<td>South wall of south transept strengthened and woodwork decorated in a complementary way. Architect F. de J. Clere.</td>
</tr>
<tr>
<td>1924</td>
<td>Corrugated iron and all roof top ventilators removed; slates fixed to all the roofs except the spire, the baptistery, the 1883 and 1893 porches, and the 1897 lean-to corridor on the north transept. Architect John Swan.</td>
</tr>
<tr>
<td>1938</td>
<td>Decision by Wellington Diocesan Synod to incorporate sanctuary and part of nave of OSP as a Lady Chapel within the structure of the proposed new cathedral.</td>
</tr>
<tr>
<td>1944</td>
<td>‘Temporary’ flat-roofed robing room for women’s choir added. Architect W. Gray Young.</td>
</tr>
<tr>
<td>January 1954</td>
<td>Queen Elizabeth II on first visit to New Zealand, attended a service in OSP. (Also laid the foundation stone for the new cathedral.)</td>
</tr>
<tr>
<td>1958</td>
<td>Shaw Saville and Albion Line ship’s bell donated to the church.</td>
</tr>
<tr>
<td>Year</td>
<td>Event</td>
</tr>
<tr>
<td>----------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>1959</td>
<td>Spire cross removed by the fire brigade.</td>
</tr>
<tr>
<td>1961</td>
<td>Lady Chapel proposal abandoned and new locations for OSP unsuccessfully sought.</td>
</tr>
<tr>
<td>May 1964</td>
<td>OSP closed but not deconsecrated. Chattels, including bells and organ, removed.</td>
</tr>
<tr>
<td>November 1965</td>
<td>Friends of Old St Paul's Society formed (incorporated 22 December 1965). Originally known as Society for the Protection of St Paul's, formed in late 1950s.</td>
</tr>
<tr>
<td>November 1966</td>
<td>Offer of diocese for sale of OSP to Government accepted.</td>
</tr>
<tr>
<td>December 1966</td>
<td>NZHPT informed of Government decision on retention and restoration of OSP. (8 Dec 1966, Minister of Internal Affairs to NZHPT, HP file 8/8/1/1).</td>
</tr>
<tr>
<td>March 1967</td>
<td>MOWD, owners of Old St Paul’s on behalf of the Crown, instructed to consult with NZHPT when carrying out major repairs or restoration. The Trust to administer the use of OSP. OSP Advisory Committee to be set up by Cabinet as a subcommittee of, and responsible to, the NZHPT. (16 Mar 1967, HP 8/8/1/1)</td>
</tr>
<tr>
<td>1967 – 1970</td>
<td>Major restoration carried out by the MOWD Architect Peter Sheppard. (See summary under 2.1 History – restoration).</td>
</tr>
<tr>
<td>28 September 1970</td>
<td>First curator (Betty Plant) commenced duties. (Advisory Committee [AC] minutes 23 Sep 1970)</td>
</tr>
<tr>
<td>9 October 1970</td>
<td>OSP re-opened as a public building. (AC 23 Sep 1970)</td>
</tr>
<tr>
<td>1970</td>
<td>Piano given on indefinite loan by Lorna Donn, in memory of her parents (AC 3 Dec 1970). Now owned by FOSP. (AR 1989) Instruments of worship formerly used in OSP and then transferred to Wellington Cathedral photographed and captioned by Peter Sheppard and Margaret Alington and a set placed with the NZHPT (duplicates of those on display in the clergy vestry at OSP). (AC 28 Oct 1971)</td>
</tr>
<tr>
<td>November 1971</td>
<td>Stage first used. (AC 28 Oct 1971, FOSP/AR 3 May 1972). It was sold in 2007/08</td>
</tr>
<tr>
<td>1972</td>
<td>OSP used by congregation of Wellington Cathedral for about six months. (AC 25 July 1972)</td>
</tr>
<tr>
<td>1973</td>
<td>Rewiring, relighting and heating project carried out. OSP closed for several months. (AC 1 Aug 1973)</td>
</tr>
<tr>
<td>1977</td>
<td>Notice-board erected adjacent to Mulgrave St boundary. (AC 17 Feb 1977)</td>
</tr>
<tr>
<td>1977</td>
<td>Ministry of Works recipient of Tourism Design Award for restoration of OSP.</td>
</tr>
<tr>
<td>1978</td>
<td>New Zealand Institute of Architects gives OSP an award. (AC 7 Aug 1978)</td>
</tr>
<tr>
<td>Date</td>
<td>Event Description</td>
</tr>
<tr>
<td>--------------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>27 October 1979</td>
<td>Bell mechanism restored and new set of bells dedicated. (AC 10 Sep 1979)</td>
</tr>
<tr>
<td>1979</td>
<td>OSP Guild of Bellringers formed. (HP8/8/1 Paper HP229/1979)</td>
</tr>
<tr>
<td>1985</td>
<td>New carpet laid, following search made for fleur-de-lis carpet for chancel and sanctuary. (AC 30 Jun 1982) Feltex (NZ) to match existing carpet (AC 14 Apr 1983); Bremworth quotes $7,000. (AC 2 May 1984) Carpet laid in body of church (AC 9 Oct 1985); carpet laid in clergy vestry (AC 27 May 1986), funded by the FOSP.</td>
</tr>
<tr>
<td>1985</td>
<td>Historical display of photos, artifacts, etc. professionally set up in the north minor transept. (AC 12 Jun and 9 Oct 1985). Designer Gary Couchman. A record of the items and captions is in HPT 8/8/1/1 Pt .92.</td>
</tr>
<tr>
<td>1985</td>
<td>Security system installed. (AC 5 Mar 1985 and 3 Jun 1987)</td>
</tr>
<tr>
<td>April 1985 – Sept 1987</td>
<td>OSP used by the congregation of the Cathedral of the Sacred Heart, Hill Street, during renovations of their church. (AC 20 Nov 1984 and 3 Jun 1987)</td>
</tr>
<tr>
<td>1987</td>
<td>No parking allowed in grounds during weddings, funerals, etc. (AC 14 Oct 1987)</td>
</tr>
<tr>
<td>1 April 1988</td>
<td>MOWD converted into an SOE – Works Consultancy.</td>
</tr>
<tr>
<td>September 1988</td>
<td>Ownership of OSP passed from the MOWD to the Department of Conservation. (AC 11 Oct 1988)</td>
</tr>
<tr>
<td>1990</td>
<td>New building erected on north boundary, consequent shading of OSps and its grounds. (AC 25 Sep 1990)</td>
</tr>
<tr>
<td></td>
<td>A 1.3m brick-faced fence erected along north boundary, the Trust’s share of the cost to be $3,400. (AC 25 Sep 1990)</td>
</tr>
<tr>
<td>13 January 1992</td>
<td>OSP licensed for public assembly after three of the staff had gained the certificate of proficiency issued by the NZ Fire Service. (AC 16 Mar 1992)</td>
</tr>
<tr>
<td>1992</td>
<td>Sound system installed. Following the funeral of Sir Charles Fleming, a private fund was opened for a sound reinforcement system. (AC 16 Mar 1992) The FOSP contributed to the fund and arranged for the installation. (AC 29 Sep 1992)</td>
</tr>
<tr>
<td>1993</td>
<td>OSP was vested in the NZHPT as an historic reserve under section 26 of the Reserves Act 1977. (AC 25 Mar 1993 and 22 Sep 1993)</td>
</tr>
<tr>
<td>17 March 1994</td>
<td>Last meeting of OSP Advisory Committee.</td>
</tr>
<tr>
<td>August 1997</td>
<td>OSP Joint Consultative Committee established. Inaugural meeting, 20 Mar 1998. (NZHPT file HP 12004-315)</td>
</tr>
<tr>
<td>1998</td>
<td>Copper laid in place of slates on baptistery roof. Joint Consultative Committee meets for the first time.</td>
</tr>
<tr>
<td>1999</td>
<td>NZHPT decentralises and property management is devolved to the regions. OSP is taken over by central region.</td>
</tr>
<tr>
<td>2000</td>
<td>New lighting installed in building, commissioned by FOSP.</td>
</tr>
<tr>
<td>Year</td>
<td>Event</td>
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<tr>
<td>------</td>
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</tr>
<tr>
<td>2001</td>
<td>First OSP conservation plan, prepared by Michael Kelly and Chris Cochran, completed.</td>
</tr>
<tr>
<td>2002</td>
<td>Slates on the north aisle roof replaced with Spanish slates by MacMillan Tile and Slate of Auckland.</td>
</tr>
<tr>
<td>2005</td>
<td>MacMillan Tile and Slate replaced part of the roof over the office.</td>
</tr>
<tr>
<td>2006</td>
<td>The two staff toilets opening off Hall 2 combined to make one accessible toilet; designed by Chris Cochran, consent issued 31 March 2006; work executed by Jackson Properties Ltd, and paid for by FOSP following a bequest from the Sutherland Self Help Trust. New properties division formed in NZHPT national office and oversight of OSP reverts to central management. Defence House, cnr. Aitken and Mulgrave Streets completed, with some impact on OSP’s setting.</td>
</tr>
<tr>
<td>2008</td>
<td>Vinyl flooring laid in the north and south transepts. A ‘Baseline Monitoring Survey’ of the church was carried out during the construction of a major high-rise building at 1-15 Pipitea Street. The Harvey Window (W5) was damaged by this building activity; repairs were carried out by Olaf Wehr-Candler of Pukerua Bay Glass Studio. He also installed protective glazing to some of the stained glass windows at this time.</td>
</tr>
<tr>
<td>2011-16</td>
<td>An extensive programme of repair initiated on the church and ongoing as of 2014. (See summary in 2.7) New toilet block built on the south side of the church, adjacent to the south transept, providing five toilets, two of them accessible; also the public toilets in the south transept upgraded; designed by Cochran and Murray, Conservation Architects; work executed by Maxey Construction Ltd, and funded jointly by Heritage New Zealand and FOSP.</td>
</tr>
<tr>
<td>2013</td>
<td>Pew fixings altered to allow more flexible use of the church interior.</td>
</tr>
</tbody>
</table>
(Above) Pencilled note in the roof timbers of the north aisle, dating the installation of at least some of the electric lighting to June 1905.

(Left) The names of the contractors and the carpenters on a post at the western end of the nave, 31 May 1866.

## Grounds

<table>
<thead>
<tr>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1845</td>
<td>Parcel of land in Mulgrave Street purchased from Alexander MacDonald by Bishop Selwyn.</td>
</tr>
<tr>
<td>1853</td>
<td>Balance of land given by Governor Grey to Bishop Selwyn as a Crown Grant of Māori Reserve on the understanding that a church be maintained there in perpetuity.</td>
</tr>
<tr>
<td>1865 – 1866</td>
<td>Church built. Fence on west boundary built of long and short pickets the same height as gates. Corrugated iron fence beyond the gates to the north.</td>
</tr>
<tr>
<td>1867</td>
<td>Proposal to heighten existing fence on north boundary with corrugated iron to reduce fire hazard to the church.</td>
</tr>
<tr>
<td>1874</td>
<td>Small trees on north side of north gate; shrubs along fence, not a hedge. Standard lamp in place opposite baptistery; this had gone by 1895. (See image 10x8-2088-G, ATL)</td>
</tr>
<tr>
<td>1876</td>
<td>Probable date of construction of concrete steps leading from vestry porch, east elevation.</td>
</tr>
<tr>
<td>By 1879</td>
<td>Various shrubs and trees, including pines, make up plantings on south elevation.</td>
</tr>
<tr>
<td>1880s</td>
<td>Rough fence visible at top of cliff on east elevation. (See image 539251, ATL)</td>
</tr>
<tr>
<td>1895</td>
<td>Gates installed at south end of Mulgrave Street boundary, probably built of wrought iron. Shrubs planted to north and south of south gate, with a ti kouka (cabbage tree) at the south.</td>
</tr>
<tr>
<td>1903</td>
<td>South fence (belonging to Bishopscourt) thought to be encroaching on church land.</td>
</tr>
<tr>
<td>Year</td>
<td>Event</td>
</tr>
<tr>
<td>--------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>1906</td>
<td>House on north boundary replaced by larger two-storey dwelling, with new corrugated iron wall and fence (all removed in 1968). Low planting visible, with hedge kept to height of fence and three ti kouka showing just over hedge. Plantings on the south fence include a maturing ti kouka. (Weekly Press photo 27 April 1906)</td>
</tr>
<tr>
<td>1909</td>
<td>Gardener employed. (SPVM 29 April 1909) Paths shell-gravelled.</td>
</tr>
<tr>
<td>1912</td>
<td>Light installed at church gates (relationship with 1929 lamps uncertain).</td>
</tr>
<tr>
<td>April 1914</td>
<td>Letter from WCC regarding the lack of conveniences in the church grounds.</td>
</tr>
<tr>
<td>October 1914</td>
<td>Outside toilet built.</td>
</tr>
<tr>
<td>1924</td>
<td>Two driveways formed at gates by WCC (widened 1947).</td>
</tr>
<tr>
<td>February 1926</td>
<td>Trellis fence erected to screen toilet door after complaints from the public.</td>
</tr>
<tr>
<td>1927</td>
<td>Trefoil lamp installed over entrance door.</td>
</tr>
<tr>
<td>1929</td>
<td>Gate lamps installed (still there in 1968).</td>
</tr>
<tr>
<td>June 1931</td>
<td>Grounds dominated by cabbage trees and hedges. (See image 1/1-032126-F, ATL)</td>
</tr>
<tr>
<td>July 1932</td>
<td>Cover sketch on issue of ‘St Paul’s Pilgrim’ shows oval plot of grass at west end with three cabbage trees and three shrubs which are likely to be the three pohutukawa. A small patch of lawn outside the south wall appears to contain another garden.</td>
</tr>
<tr>
<td>April 1933</td>
<td>Decision made to lower the street fence to its present height.</td>
</tr>
<tr>
<td>May 1933</td>
<td>Work on the grounds undertaken by the Boys’ Club.</td>
</tr>
<tr>
<td>September 1933</td>
<td>Owing to lowering of front picket fence the gate posts were falling inwards. Stiffening rails ordered to be installed.</td>
</tr>
<tr>
<td>1933</td>
<td>Notice board erected, designed by William Gray Young.</td>
</tr>
<tr>
<td>November 1936</td>
<td>New fence erected on south boundary between Bishopscourt and OSP by Diocesan Trustees.</td>
</tr>
<tr>
<td>April 1937</td>
<td>Churchwardens authorised to spend what is necessary to plant hydrangeas and lay grass on bare patches.</td>
</tr>
<tr>
<td>c.1940s – 1970s</td>
<td>Church cleaned by company girl guides (Cathedral Company).</td>
</tr>
<tr>
<td>March 1942</td>
<td>Incinerator purchased.</td>
</tr>
<tr>
<td>April 1942</td>
<td>Man employed for outside work at OSP (and Schoolroom).</td>
</tr>
<tr>
<td>September 1943</td>
<td>A letter received from Royal Society of St George offering to erect a flagpole in front of church. Agreed subject to approval of Bishop and Canon Davies.</td>
</tr>
<tr>
<td>April 1944</td>
<td>Flag of St George dedicated.</td>
</tr>
<tr>
<td>August 1945</td>
<td>Grounds committee established to decide ‘what reparations and improvements are needed in connection with the surface, drainage and other matters in the churchyard.’</td>
</tr>
<tr>
<td>October 1947</td>
<td>Gates in front of church to be raised slightly above ground.</td>
</tr>
<tr>
<td>Date</td>
<td>Event Description</td>
</tr>
<tr>
<td>--------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>November 1947</td>
<td>Work on gates not done (later replaced). Consideration given to replacing shingle with bitumen.</td>
</tr>
<tr>
<td>December 1947</td>
<td>Bitumen used only in front of church. Worn corrugated iron fencing to north and south of gates to be replaced with timber palings similar to that in the central portion (presumably undertaken in 1948). £10 paid to WCC to alter crossings at gates so that larger vehicles can enter.</td>
</tr>
<tr>
<td>December 1949</td>
<td>WCC thanked for planting the grounds in lawns and flowers.</td>
</tr>
<tr>
<td>1950</td>
<td>New fence built on north boundary.</td>
</tr>
<tr>
<td>1955</td>
<td>Taupata hedge established on east boundary. Fence between church grounds and Old Bishopscourt repaired.</td>
</tr>
<tr>
<td>May 1958</td>
<td>Grounds in front of church repaired and resealed by WCC.</td>
</tr>
<tr>
<td>1958</td>
<td>House and section to north of church purchased and house removed.</td>
</tr>
<tr>
<td>1959</td>
<td>Part of taupata hedge and fence on north boundary removed as part of assimilation of land acquired on north side of church.</td>
</tr>
<tr>
<td>1968</td>
<td>Mulgrave Street fence continued north, with a small gate near the north end, to cover the section of land added to the grounds. New topsoil laid as part of landscaping of grounds.</td>
</tr>
<tr>
<td>1969</td>
<td>All overhead wires and cabling buried. Floodlights installed in grounds to light building.</td>
</tr>
<tr>
<td>May 1971</td>
<td>Plants ordered for grounds as part of relandscaping – 12 Virginia creepers, 12 ficus pumila minima, one kowhai, 18 toe toe, 12 bronze flax.</td>
</tr>
<tr>
<td>November 1971</td>
<td>Revised landscaping plan formulated by Sheppard and Stirling. Predominantly New Zealand character of landscaping, large scale natural planting, a range of different species, planting to relate to form of building.</td>
</tr>
<tr>
<td>1979</td>
<td>Paving and drains around church completed. (AC 10 Sep 1979) A rimu, totara, kauri and matai, representing the native timbers used in OSP, planted at the south-east corner of the church; only the totara remains today.</td>
</tr>
<tr>
<td>2000</td>
<td>New garden seats installed, some with plaques dedicated to various people or families associated with the church.</td>
</tr>
<tr>
<td>c.2005</td>
<td>Interpretation panel erected on Mulgrave Street boundary, funded by the FOSP; replaced with the present signs in 2009.</td>
</tr>
<tr>
<td>2007</td>
<td>The flagpole of St George was moved to the south-west corner of the property.</td>
</tr>
<tr>
<td>2011</td>
<td>Historic fence on Mulgrave Street boundary was repaired by Maxey Construction Ltd. New toilet block built on south side of church, designed by Cochran and Murray. It was the first new building constructed in the grounds of the church for 98 years.</td>
</tr>
</tbody>
</table>
Bibliography

Notes on Sources

Two historians have written extensively about Old St Paul’s – Margaret Alington and Dallas Moore. Margaret and her husband Bill were responsible for a much deeper understanding of Frederick Thatcher and his work, particularly the connection between his work and the Ecclesiologists in England. New Zealand historians and architectural historians are very much in their debt for their work, stretching over more than five decades. The welcome plaque in the main porch of the church, funded by the FOSP, is in memory of Margaret Allington.

Likewise, Dallas Moore has spent many years in the study of Old St Paul’s, and has made a particularly detailed reading of the vestry minutes and other records. His work, Old St Paul’s: The First Hundred Years and Old St Paul’s: A Notebook, (1967, revised in 1998, held at Old St Paul’s), charts the changes in the church as reflected in those minutes and other sources, and is an invaluable resource. He has compiled a ring binder of information from the vestry minutes, and these can be consulted on a range of topics to do with the fabric of the church. Contents include: Bibliography, Books, Brasses, Chancel, Choir Vestries, Church Grounds, Clergy, Clergy Vestry and Porch, Fire Protection, Flags, Floor Coverings, Foundations, Furnishings, Heating, Lighting, Music and Drama, North Transept and North Aisle, Organ, Organists, Painting, Rebuilding and Preservation, Roof, Sanctuary, Site, Sittings, South Chancel Porch, Tower and Bells, Vergers and Windows.

A member of the clergy in the 1950s, Minor Canon Maurice Pirani, wrote a very early history of the church, based on a number of sermons he gave in the 1950s. Michael Blain has written a very useful and readable study of the history of the Wellington Cathedral, from the first St Paul’s to the current cathedral, covering the many schemes and machinations of bishops and vestries attempting to build a permanent cathedral for Wellington. There are also two histories of the Wellington Anglican diocese (by Peter Butt and H W Monaghan) which provided useful background information. There are numerous useful pictorial studies of the church. The ‘heritage battle’ to save Old St Paul’s has been written about in various sources, including in the biography of J C Beaglehole.

In terms of the history of the site, many papers written for the Wellington Tents Waitangi Tribunal Inquiry (Wai 145) which occurred in the 1990s were very helpful, (although the Waitangi Tribunal’s report itself has not necessarily provided an accurate summary of the information contained within them), as the land for the church, and the Sydney Street Hall were both intended to be Māori reserves set aside in perpetuity, but were not. Many of these research papers were written by iwi or the Crown, and so have a ‘point of view’, but they contain much evidence about the very contested and complex history of the two sites.

There are also two very useful recent archaeological studies of the area by CFG Heritage (Matthew Campbell and Beatrice Hudson), which contain very good historical summaries of this complex history. In this Conservation Plan, the Māori history of the Pipitea Pā area has been written by Morrie Love, Te Atiawa.

There are a number of primary sources, held at the Alexander Turnbull Library and at the Cathedral, including vestry papers and annual reports, and church and diocesan magazines such as Church Chronicle, Church and People and St Paul’s Pilgrim. In the early years of the church, every vestry and other church meeting was covered by long-suffering journalists, so newspaper reports have also been very helpful.
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Wellington Tenths Trust GIS Plans
3.0 DESCRIPTION

This section includes a general description of the building, of the various components that make up the fabric, and the site. It should be read in conjunction with the Heritage Inventory, Section 4.2, which includes more detailed information and photos of individual spaces and elements.

3.1 Description of the Building

Originally

Old St Paul’s began in 1866 as a simple Colonial church in the Gothic Revival style, designed by Rev. Frederick Thatcher. In its original form it consisted of a tower at the west end, square in plan, changing to an octagon higher up, and surmounted by a tall broach spire. The main entrance to the church was then, as it still is, through the porch space in the base of the tower.

The nave was oriented east-west, with the baptistery at the west end and chancel at the east. The chancel was the width of the nave, so that north and south aisles on either side of the nave terminated at their eastern end at the chancel arch. A small octagonal vestry with a turret roof occupied the south-east corner, its form neatly reflecting that of the tower and spire at the other end of the building. The steeply pitched roofs, and the spire, were clad in timber shingles.

This plan was influenced by the doctrines of the Ecclesiological Society, an organisation founded in 1839 in Cambridge that had wide influence in the architectural design of church buildings in the middle of the 19th century. For a full appraisal of how the design of the original St Paul’s was influenced by the Ecclesiological Society, the reader is referred to Margaret Alington’s Frederick Thatcher and St Paul’s, an Ecclesiological Study.

The Gothic Revival style of the building, prescribed by the Ecclesiological Society, was closest to the style known as Early English, the English Gothic of the 13th century. Characteristics of the style are evident today in the steep-pitched roofs, the rib vaulting effect of the timber roof trusses, the tall lancet windows, and in the simplicity of the ornament. Four months before the opening of the church, the New Zealand Advertiser of 7 February 1866 reported that ‘the plans of the building give the idea of great chasteness …. There is no redundancy of ornaments, and no pretension to the floridity of the early English architecture as applied to more extensive buildings; but a general neatness of design pleases the eye as being more appropriate to a sacred edifice constructed of wood.’

St Paul’s was consecrated by Bishop Abraham on 6 June 1866, and was described by him as ‘a very handsome building of wood, and the interior is a great success. Being built of totara, it may last, unless some accident occurs to it, several centuries.’ No accident has occurred to it, although the first addition was made within a year of the church opening, and was made partly because of the instability of the original structure in high winds. This addition was the south transept, designed by C J Toxward. He also designed the north transept and the north aisle extension, added in 1874.

The additions designed by Toxward carefully followed the style of Thatcher’s work, with a fully exposed timber structure and vertical board and batten cladding. They made the original space of nave, aisles and chancel more complex, although the junction between the new and old was seamless. The tradition of change and growth, an important characteristic of the Gothic style, continued with the extension of the chancel and the addition of the north and south minor transepts in 1876, this work being designed by George Fannin. This was followed by the addition of a choir vestry in 1883 and the enlargement of the baptistery in 1891 by Frederick de Jersey Clere, the diocesan architect. The final addition was of a women’s choir vestry in 1944 designed by Gray Young. This is the only 20th century addition to Old St Paul’s, and was intended to be temporary.

The exterior appearance of the church changed not only with these various additions, but also with the replacement of the shingle roof, first with corrugated iron in 1895, and in 1924 with the long-lasting Welsh slates, which one sees today.

All the additions (the last excepted because of its flat roof) have combined to give the church an extraordinarily complex form, yet a unified and satisfying one with all the parts expressing their function and contributing to the whole.

For the modern layout and form of Old St Paul’s, as well as that for the original form of 1866, reference should be made to the measured drawings by Carnachan, Kay and Lenihan. These were made at the request of the Ministry of Works in 1972 and were included in the restoration plan set. They are due to be updated as Part 3 of the conservation planning process. Suffice to say here that the plan remains today largely as it was when the church closed in 1964, although there have been some modest changes in service areas and some re-arrangement of church furnishings.

**The Plan Today**

The main entrance to Old St Paul’s is still through the porch in the tower. It opens into the low and intimate space of the baptistery and in turn into the soaring space of the west end of the nave. The nave is separated from north and south aisles by a row of heavy timber posts; these carry through the clerestory to support the timber trusses which span across the nave, and at the crossing defining the north and south transepts there are diagonal trusses. The north aisle extension, making double aisles on the north side, makes the body of the church nearly as wide (18m) as it is long (20m).

Three steps lead eastward from the crossing to choir stalls on either side of the chancel, and two further steps lead to the altar rail and the altar itself in the apsidal end of the sanctuary. The roof structure over the altar is particularly intricate as there is a half-truss framed from each facet of the chancel wall. Spaces that are linked to the chancel, visually and functionally, are the north minor transept (with steps down from the chancel, and separated from the north transept by the organ), and the south minor transept, again with steps down from the chancel.

There is one particular ancillary space independent of the body of the church. This is the Vestry, approached from the south minor transept via a low-ceilinged porch; it is an intimate octagonal room, with small lancet windows and an intricately framed turret roof.

The other spaces are the service rooms of Manager’s Office, Choir Vestry and Meeting Room, accessed from the north transept and the north minor transept. A staff toilet is
Plan of Old St Paul’s showing the sequence of construction.
located here too, with public toilets in a small space off the south transept; there is also the
detached toilet block just beyond the south transept.

Natural lighting is subdued, and asymmetric, with high level windows in the clerestory of
the nave; small ones to the aisles; large Gothic Revival windows to the transepts, and tall
lancet windows in the chancel. Many windows are stained glass in lead.

Fabric
The age of the fabric that makes up the complex structure of Old St Paul’s dates from 1866
through to the present day. A remarkable amount of original fabric, and fabric dating from
the time of the major additions, remains in the building, giving it a very high level of
authenticity. Repairs have of course meant that new material has been introduced to the
building, but this has generally been matching and has blended seamlessly with the old
fabric.

Foundations
While the original foundations were totara blocks, all foundations now are concrete. There
is a mixture of cast in-situ concrete, varying in size from 300 × 350 up to 450 × 450191,
and pre-cast concrete piles 150 × 200. The large foundations are around the perimeter and
under major load-bearing timber posts, and some of these (under the chancel wall) are
joined by a concrete foundation wall.

There is little trace now of the original foundations, although some bearers still have
notched bottom edges where they passed over the piles. There is an occasional spike left in
these bearers, 300 long × 5 square, which fixed the bearer to the pile.

Sub-floor Framing
The sub-floor framing is a conventional arrangement of plates, bearers and joists, although
sizes are bigger than is commonly found today. Bottom plates vary from 105 × 150, to
150 × 150, up to 250 × 300. Floor joists are 140 × 70 and 150 × 80, with spacings of 450
or 500 centres.

Flooring
Most of the flooring is 230 wide boards, tongue and groove profile, and typically 30 thick.
Areas of heavy wear have been carpeted, including the main aisle and the whole of the
chancel; some other areas, such as the two main transepts, were covered with cork tiles as
part of the main restoration work, and are now covered with vinyl ‘boards’.

Structural Framing
Old St Paul’s is framed as a post and truss structure, with large cross section posts standing
on the bottom plate and supporting a heavy top plate; the top plate in turn supports the
trusses of the roof. The trusses span the width of the nave and transepts, and there are
additional diagonal trusses that meet at the centre of the crossing. Trusses support 170 × 80
purlins.

191 Dimensions are given in millimetres. They are generally nominal dimensions, since in most of the timbers that
were worked by hand, dimensions vary between members and along the length of the same member.
Posts vary in cross section from $150 \times 195$ up to $240 \times 250$ which is the size of the main posts in the nave and on up to $280 \times 280$ corner posts of the tower; top plates are generally $150 \times 180$. The frame is braced with $150 \times 95$ braces set within the thickness of the main members. All wall framing is exposed within the building, above dado height. (It is worthy of note that Thatcher’s earlier buildings had the wall frame exposed to the outside, which was picturesque, but led to the rapid decay of the timbers).

There is evidence of traditional carpentry techniques in the construction of the main framework. There are mortice and tenon joints between the posts and the top and bottom plates, and these are secured with timber dowels. Where the top plate is joined longitudinally, a long scarf joint, with a key, has been used. Examples of these timber joints are visible in the nave. In fact most of framework of the building is fully exposed, since internal linings (in the main spaces) are confined to a low dado, and above the dado the framing and inside face of the cladding is visible.

There is evidence of some pre-cutting of timber members. In the nave for example, Roman numerals have been chiselled into the faces of the main beams, suggesting that the joints were cut on the ground and later fitted after the posts had been erected.

**Wall Cladding**

The exterior wall cladding is consistently vertical board and batten to all elevations. The boards are $240 – 270$ wide $\times$ $30$ thick. Visible in several locations is a tongue of timber $20 \times 5$ (known as a slip-tongue) which is let into both edges of adjoining boards, giving a tongue and groove effect. Chamfered battens nominally $75 \times 30$ cover the vertical joints between the boards.

All exterior timber is painted and has been from the time of construction, although it has been left in its natural state inside. There is a long history of changes to the exterior colour scheme of the church, from reddish-brown (1878); a battleship grey (1897); reddish-brown again with black joinery (1933); grey again (1953), through to the present off-white with brown doors and windows which dates from 1967. Excluding the progressive repainting of the building underway since 2010, there are some 14 repaints of the building recorded, approximately every 10 years.

**Roof Cladding**

The roof cladding generally is Welsh Ffestiniog slate, the slates being Countess size ($520 \times 260$), with copper ridges, gutters and downpipes. There is Spanish slate on the north aisle extension roofs, put on in 2002, and the slate on the spire is also new Ffestiniog slate, put on in 2012.

Several of the lesser spaces – the Kitchen and the Office – are roofed with long-run copper, while the Baptistery is roofed in corrugated profile copper.

Barge boards and cover boards are timber, generally $25 – 35$ thick timber, but the main barge boards are formed of three layers of chamfered boards $275$ wide $\times$ $55$ thick, giving a very pronounced effect.

There are two wrought or cast iron finials, and five crosses on gable ends that are made of timber and gilded, or simply painted in gold paint. Several of these have lead apron flashings.
Joinery
All doors and windows are timber, painted outside and left natural inside. The doors are generally framed and ledged, with heavy timber, and clad in vertical or diagonal tongue and groove boarding; two internal doors are fully covered in baize. As part of the restoration work, a decision was made to use plain flush doors in the staff service area, not seen by the public.

The windows are generally small lancet windows, often in pairs, and with a trefoil or quatrefoil light between them at the top; some have fixed sashes, and some are bottom or side hung. The windows that hold stained glass are similarly timber-framed, are all fixed, and they vary in size from very small (those in the baptistery), to very tall (in the sanctuary) and very large (the north transept People’s Window). The stained glass is described separately below.

Internal Finishes
The only lining of the body of the church is a dado that covers the bottom of the walls, generally up to a height of 1.2 metres (higher in some areas); this is 230 wide tongue and groove boarding, the boards finished with a fine beaded edge. Above this, the finish is the back face of the vertical board and batten cladding. The roof is fully sarked with 210 × 30 tongue and groove boards running down the slope, and this timber too shows to the inside.

All the timber, as well as the framework, is unpainted but given a clear oiled finish, imparting a wonderful richness and colour to the interior.

Service rooms are generally lined, the Kitchen and Manager’s Office with painted tongue and groove boarding, and the Office with modern rimu boarding with a clear finish.

The Timbers
Part of the uniqueness of Old St Paul’s derives from its construction in timber. Today all the major structural components, with the exception of the foundations, are timber; all the wall cladding, internal linings and most of the fittings are also timber. The species of timber as identified in 1956 were:

- Plates and bearers, mātaior and totara.
- Floor joists, mainly rimu.
- Flooring, mātaior with some totara.
- Framing and roof trusses, rimu.
- Exterior sheathing, totara.
- Sarking, kauri.
- Pews, rimu and kauri.

Most of this timber was heartwood, with the rimu framing estimated to be 80% heartwood. The foundation blocks, now replaced with concrete, were natural rounds of totara about 500 in diameter; being set in the ground, these decayed over time and have been replaced.

Other timbers are evident in fittings. The altar for example, presented in 1885, was executed in kauri and puriri, and was lengthened and raised in height in 1934 using heart
The altar rails are kauri. The pulpit, dedicated in 1908, was executed fully in English oak.

**Stone**
The only stone found in the building is the baptismal font, brought from England and installed in 1866. When the baptistery was enlarged in 1891, it was moved slightly west from its original position over the foundation stone to its present position. The font has an octagonal oak canopy, which is lifted off for each christening or naming ceremony.

The stone carving is rich in Christian symbolism, and depicts the Lamb of God, the Dove and the Trinity—Father, Son and Holy Ghost; the eight sides of the octagon are symbolic of regeneration.

**Stained Glass**
The stained glass windows are one of the glories of the church, adding immeasurably to the richness, to the quality of the light, and to the visual and graphic interest of the interior.

The central east window in the sanctuary depicting the Crucifixion was in place at the time of the dedication of the church, and the apostles, six on either side, followed soon after. Elsewhere, the glass was originally plain, and was gradually replaced over time with the stained glass one sees today. Many of these windows were gifted by, or commemorate, those with connections to the church. Most came from the studio of Lavers and Barraud of London, with one from Mayer and Company of Munich.

The windows are included in Section 4.2 Heritage Inventory, and dedications have been recorded by Dallas Moore in his Old St Paul’s, The First Hundred Years, Wellington, 1970. The condition of the stained glass was reported on by Graham Stewart in Old St Paul’s Church, Wellington, Stained Glass Condition and Conservation Report, 25 March 2000; a summary of this report was included as Appendix V, Stained Glass Conservation and Condition, in the Conservation Plan of 2001.

Olaf Wehr-Candler of Pukerua Glass Studio Ltd has been responsible for significant conservation, cleaning and restoration of the glass during the last decade, especially for the window on the east side of the north transept, Christ and St Peter, and the great West Window, St Paul’s Conversion, also for fitting protective glazing to the outside of important windows. He has also photographed the windows, see the report Archival Photo Documentation of Stained Glass Windows, January 2007, held in the Office.

Given the highly specialised and technical nature of the work in properly caring for the stained glass, this Conservation Plan recommends that the glass should be the subject of a separate conservation plan. This would document the history of the glass, its manufacture, an assessment of its cultural and artistic significance, and guidelines for its proper conservative care.

**Brasses**
A large number of memorial inscriptions adorn the church, many in engraved polished brass. These are an integral part of the fabric of the church, permanently fixed to the structural timbers of the nave and aisles. They contribute to the richness of the interior, as well as forming a valuable social record of the lives of office holders and parishioners.
The inscriptions have again been recorded by Dallas Moore in his Old St Paul’s, The First Hundred Years, Wellington 1970, and further information is available in his Old St Paul’s, A Notebook, 1998; there is also information on Terry Barrett’s CD titled Terry’s Work (see below).

Painted Surfaces
The interior of Old St Paul’s is natural timber, but the exception is some special illuminated texts painted on boards above the arcade in the nave and below the clerestory windows.

The Church Chronicle of 1884 described them thus: ‘The boards on which they are illuminated in oil colour are of Rimu planted on frames of Kauri, chamfered at the edges in keeping with the building; all prepared expressly for the position in which they are placed. The letters chosen as being best adapted for such a purpose are taken from works on illumination and are from examples preserved in the Kensington Museum of portions of Italian and other choral books of the 14th and 15th Centuries’.

These texts, painted by Charles Decimus Barraud and erected for Christmas 1883, are very important historically, and have significant aesthetic and rarity value.

Liturgical Furnishings
The main liturgical furnishings of the church remain today. They include the font in the baptistery (previously described); the pulpit (now in a position to the north of its original location) and brass lectern in the crossing, and altar rails and the altar itself in the sanctuary.

The pulpit was given in memory of Richard John Seddon by his widow; it is an elaborately carved structure, Gothic in spirit and ornamented with bunches of grapes and oak leaves. The lectern, entirely of brass, is a handsome object composed of four lions, flying buttresses and a wonderful eagle whose outstretched wings support the bible. It was given by Mrs Rhodes in memory of W B Rhodes in 1881.

While the altar rails are thought to date from 1866, the altar itself was donated in 1885 by F W Pennefather. It was built of kauri and puriri, and was lengthened and raised in 1934 using heart rimu, as described above.

The original pews remain in the body of the church, as do the choir stalls in the chancel.

Organ
As discussed above, the Lewis organ of 1877 was removed to the new cathedral in 1964. A completely new instrument was then built by the South Island Organ Company, funded by public subscription through the Friends of Old St Paul’s, and installed in its present position in the quite restricted space between the north transept and the north minor transept. Great care was taken in the integration of the instrument into the fabric of the church, with finishing timbers beaded and in heart rimu to match adjacent timberwork.

The organ was designed ‘to give a wide range of musical capabilities and is used for all forms of music from recitals to accompaniment, appropriate to the varied public activities which take place in Old St Paul’s’. It was dedicated on 27 August 1977, and is in regular use today.192

Given the highly specialised nature of the instrument, the care and maintenance of the organ is entrusted to its builders, the South Island Organ Company of Timaru. An organ loft access platform was a later addition, paid for by the Friends of Old St Paul’s.

Bells
The original peal of three bells was first rung on 31 March 1867; like the organ, the two remaining original bells were removed to the new cathedral after the closing of Old St Paul’s; they were later melted down and their metal incorporated in the Cathedral’s new peal of bells. The third original bell, which carries the inscription ‘Cast by Thomas Warner and Son 1866. My tongue shall sing aloud of thy righteousness’, was removed from the church in the 1940s or 1950s, as discussed earlier, and this is currently on long-term loan to the Wellington Museum.

In 1977 the bell cradle and tower structure were strengthened, and a new set of five bells was cast by the Whitechapel Bell Foundry in London; they are: tenor (E flat); 4th (F); 3rd (G); 2nd (A flat) and treble (B flat). Funded by a public appeal organised by the Friends of Old St Paul’s, they were hung and dedicated on 27 October 1979.

Also in the church is the Shaw Saville bell, given to the church in 1958, which is used for chiming, especially at funerals. This bell may well be quite old; it was reported as being from an old sailing ship in the early days of colonisation.

In an interesting re-design of the bell chamber, part of the floor was fitted with clear perspex, so that the bells, instead of being hidden, can be seen from the entrance porch.

Given the highly specialised nature of the bell mechanism, and the skill required to ring them, the care and maintenance of the bells is entrusted to the Old St Paul’s Guild of Bellringers. They are regularly rung today.

For further information on the bells, see the commemorative brass plaques in the main porch; Dallas Moore’s Old St Paul’s, A Notebook, 1998, and Terry Barrett’s All Dressed up and Nowhere to Go.

Chattels
Old St Paul’s has a remarkable and important collection of chattels, being moveable objects or artefacts which are not an integral part of the fabric of the church, but which part of its cultural heritage value, and essential to an understanding of its past use. They are also, in some cases, things of great beauty, and rare examples of particular crafts.

The chattels are the subject of a separate document Old St Paul’s Collection, prepared by Rebecca Apperley, Heritage Advisor Collections, Heritage New Zealand, July 2013. This builds on an earlier inventory prepared by Jan Harris which was included as Appendix IV in the Conservation Plan of 2001, which recorded 214 items.

The Apperley report includes an assessment of significance and an outline inventory, with recommendations for further work. A copy is held in the Office at Old St Paul’s. The currency of this document should be checked, and it should be updated if necessary.
Further Information

For further information on the fabric of the building, and on most of the elements of the building described above, reference can be made to Old St Paul’s, A Notebook held in the Office at Old St Paul’s. This was compiled by Dallas Moore in 1967 and revised in 1998; it is the result of very thorough research into primary documents, and includes information on all aspects of the fabric of the church.

Further information, on the plaques and other commemorative features, is available on a CD titled Terry’s Work, compiled by Terry Barrett for the Friends of Old St Paul’s; this too is held in the Office at Old St Paul’s.

Dallas Moore’s Old St Paul’s, The First Hundred Years, Wellington 1970, is a useful published source. This includes a guide to the church, descriptions of liturgical furnishings, and (as mentioned above) there is a record of all the memorial inscriptions in Appendix A. A leaflet entitled Windows at Old St Paul’s is available to visitors, describing the 15 groups of stained glass windows.

3.2 The Site

The main built feature of the site is Old St Paul’s itself, central and dominant, and fully described in the previous section. Other built structures are the toilet block, and perimeter fencing; these, along with the paving, trees, and the wider setting are described in this section. More detail can be found in individual entries in Section 4.2 Heritage Inventory.

Toilet Building

The toilet building is sited under the large pohutukawa trees along the south boundary, and opposite the door out from the south transept of the church. The roof pitch, cladding and some details match those of the church, although the building stands apart because of its small scale and discreet colour. It is easily accessible, providing five toilets, and is opened whenever there are functions on in the church. The construction of this building in 2011 is the most significant change to the grounds of Old St Paul’s since the 1970s, when the demolition of the house next door on the north side allowed the creation of the open space on that side of the church.

Fencing

The fencing along Mulgrave Street is a low timber post and rail construction with Gothic shaped pickets, and there are two pairs of matching gates with tall gate-posts dominating this main street boundary; the fence returns part way back along both the south and north side boundaries. Further back along the north boundary against 48 Mulgrave Street, there is a low brick wall covered in creeping fig (ficus minima), while around on the east side there is no fence, but dense planting (see below).

Paving

Concrete block paving surrounds the church on all sides. This drains towards the church, where a half-round open channel gutter collects storm-water from the roof and discharges it to a major stormwater drain at the eastern end of the site.
**Trees**

Trees are a prominent feature of the grounds, the most important being two old pohutukawa between the gates on the Mulgrave Street boundary. On the north side of the church, and on the south boundary adjoining the former Bishopscourt, are mature pohutukawa, six in all, and there are another four near the eastern boundary. At least one of the pohutukawa on the north side came from Parliament grounds, where it had to be removed to allow the construction of the Beehive.

An example of each of the trees that are represented by timbers used in the construction of Old St Paul’s, totara, kauri, matai and rimu, were planted on the south and east side of the church in the 1980s, but only the totara remains today.

An important geological feature of the site is hidden by the thick growth along the east (harbour) side, behind the church. This is the cliff face that drops to the level of Thorndon Quay, the original shoreline, and it remains today relatively unmodified, although largely hidden by the growth. There are remnants of concrete retaining walls and stray pipes evident in the undergrowth.

The Pipitea Marae, established in 1980 and the modern successor to the old Pipitea Pa, adjoins Old St Paul’s on this eastern boundary. Although there is an overgrown and rarely used footpath, there is no formal linking path between these two places of great cultural importance, and only a very tenuous visual link, with glimpses through the trees from Old St Paul’s to the roof of the whare on the marae. There have been talks with Te Atiawa about the possibility of a proper path being made.

Reclaimed land here has now pushed the shoreline well away from the foot of the cliff, beyond the railyards, stadium and wharfs, and the harbour is visible in glimpses only.

**Wider Setting**

For much of its life, the wider setting of Old St Paul’s was residential, with two-storey timber houses being commonplace in the neighbourhood. With the increasingly dense residential and commercial use of surrounding land over the last 50 years, the open space around the building and the mature trees on the site have become more important elements in the townscape.

Distant views of the church are now rare, and views out from the grounds are seriously constrained by modern high-rise buildings; sun shading is also severe. To the west, on the opposite side of Mulgrave Street, there is Defence House (2 Aitken Street), six storeys high, with St Paul’s Apartments alongside at eight storeys; further around to the north is Revera, 48 – 54 Mulgrave Street, five stories high on the Old St Paul’s boundary and stepping up to eight, and Pipitea House at 1 – 15 Pipitea Street closes off the north-west segment of the site.

Despite this radically altered setting, certain historic anchors exist in the neighbourhood, so that Old St Paul’s is by no means a relic standing in isolation from any contemporary structures. The former Bishopscourt, 1879, (now known as Anglican House), stands next door to the south at 32 Mulgrave Street; it has strong historical links to the church, and today is in use as offices. Its scale and materials make it a very compatible companion to Old St Paul’s, and provides some relief from the otherwise high-rise nature of the surroundings. Further south at the end of Mulgrave Street there is the Thistle Inn, built
in 1866, so is an exact contemporary of the church. The Wellington Railway Station, 1936, is visible beyond the Thistle; although of a much later period, it too is an important Wellington landmark.

While not visually related, the former St Paul’s Sunday School Hall, previously in Kate Sheppard Place, is now part of the Thorndon School grounds and is several hundred metres to the west along Murphy Street. The Parliamentary Library, 1899, and Parliament Buildings, begun in 1913, are just a block away to the south in Molesworth Street.

There is now little domestic architecture of the 1860s and 70s, contemporary with Old St Paul’s, nearby. Ascot Street and its environs at the southern end of Thorndon provides a graphic reminder of the working class housing that once formed a component of the setting of the church. Thorndon has always boasted a range of housing types, and there are pockets of housing from around the turn of the 19th century in nearby Pipitea Street and further away in Hobson Street and Tinakori Road that are more substantial and illustrate the lifestyle of the well-off in the community.

Altogether, sufficient domestic architecture survives throughout the suburb to give an impression of the character of residential Thorndon in the late 19th and early 20th centuries. Old St Paul’s was an important landmark in this context, but its landmark qualities and the sunnyness of the west-side lawn are severely diminished in its 21st century context of high-rise commercial buildings.
4.0 SIGNIFICANCE

Heritage New Zealand has a statutory role under its 2014 act to assess historic significance, and list buildings that possess 'aesthetic, archaeological, architectural, cultural, historical, scientific, social, spiritual, technological, or traditional significance or value' (section 66).

In Guidelines for Preparing Conservation Plans (Greg Bowron and Jan Harris NZHPT, 2000), it is recommended that these be reduced to four general criteria – historic, social, aesthetic and scientific, and these are used in this statement of significance.

4.1 Statement of Significance

Historic Significance

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

The Anglican church has the largest following of any denomination in New Zealand and it is the church of the head of state, the Queen. Old St Paul’s was the seat of the Anglican Church in New Zealand during the time that the head of the Church resided in Wellington, and while it never had the impressive size usually associated with cathedrals, it fulfilled that role for nearly 100 years in the country’s capital city.

Old St Paul’s was the second cathedral church to be built by the Anglican church anywhere in the world. Five of Wellington’s first seven bishops were consecrated there, also six others (two assistant bishops, three for Melanesia and one for Nelson), and some 60 others, from within New Zealand and many parts of the world, have held services there. Over 500 different clergy preached or celebrated services there up to 1964.

The church was a popular place of worship throughout its religious life. The quality of the music, especially in the first half of the 20th century under organist and choirmaster Robert Parker, enhanced its popularity. There was huge competition for pews, with the waiting list for reserve pews especially long in the late 19th century.

The campaign to save Old St Paul’s after its closure in 1964 is very significant in the preservation movement. Although some tentative moves had been made to protect heritage buildings in New Zealand from the early 1900s, it was not until the 1950s that there were campaigns on any scale. The successful campaign to save Old St Paul’s marked a maturing in the country’s view of its heritage, and from that time on, the threatened destruction of an historic building was viewed as a legitimate matter for public concern.

The restoration of Old St Paul’s represented a milestone in the development of conservation practice in New Zealand. Working with little precedent, Ministry of Works and Development architect Peter Sheppard repaired and restored the church in a manner which bears close scrutiny by today’s standards. It set a standard for future restoration work.

The building provides a link back to the early days of European settlement on the shores of Port Nicholson, being built when Wellington was just 25 years old and still a town of modest timber buildings. Today it is amongst the oldest buildings in the capital city, and one of the oldest churches of any denomination in the region; others of similar age are Christ Church, Taita, 1854; St John the Evangelist, Trentham, 1863, now much altered; Coast
Road Church, Wainuiomata, 1866, and Holy Trinity, Ohariu Valley, 1870. Being small scale rural churches, they are very modest in comparison with Old St Paul’s.

**Social Significance**

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

Old St Paul’s has played a pivotal role in the social and spiritual life of Wellington’s Anglican community for 100 years, and despite not having been used by a parish congregation since 1964 (with a few short exceptions), it remains strongly in the consciousness of many Anglicans. Former parishioners have always been among members of the Friends of Old St Paul’s and been volunteers that have helped out at the church. The association of Anglicans and the Anglican Church itself with Old St Paul’s, personal or official, has been a constant in its life.

For those who have been married or christened in the church since it has been in public ownership; for the families who have farewelled loved ones in funeral services; for those who have rung the bells or played the organ or performed, or for those who have taken part in special ceremonies in Old St Paul’s, the place will always have special commemorative significance.

For the wider community Old St Paul’s is a place of great cultural significance. It is treated with the respect that befits an actively used church and it remains a consecrated place. In the 40 years since it was re-opened it has hosted a broad range of cultural activities – mainly in the performing arts – that have raised the church’s profile and shown how such a venue can be successfully adapted for non-religious purposes whilst retaining public support and approval. It is also a popular destination for visitors to the city and is Heritage New Zealand’s most visited property.

**Aesthetic Significance**

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

The aesthetic significance of Old St Paul’s, including its architectural, artistic and townscape significance, is very great. It is the most important Colonial Gothic building in Wellington, and one of the finest 19th century buildings in New Zealand. Although derivative in design, being based on an English Gothic revival style, it nevertheless has a strong indigenous quality because of its design and construction in timber.

The aesthetic value derives firstly from the brilliance of the architectural design of the building, which started as a modest colonial church, following the canons of the time and executed in timber. That the architect Frederick Thatcher was followed by designers of equal skill was the greatest good fortune, for the additions to Old St Paul’s that were made throughout the 19th century followed the style that he had set. C J Toxward and F deJ Cler are amongst the most important architects practising in Wellington at the time, and their work has added immeasurably to Thatcher’s. While the building has grown over time, there is a consistency and unity in design, in interpreting the Gothic style in timber, that gives the building a rare unity.
Growth over time is an important characteristic of many of the great Gothic churches and cathedrals. Such change has imbued Old St Paul’s with a quality of mystery, where the space cannot be understood or appreciated from a single vantage point. There are sequences of spaces leading and flowing from one to another, some spaces and vistas half hidden and only opening to view as one moves around the body of the church. Yet the whole has a logic and consistency that is determined by the functional and spiritual requirements of Anglican church worship, by the articulation and rhythms of the structure of the building, by the all embracing unity of the timber, and by the quality of light. The light from richly coloured stained glass windows enhances the architectural forms of the interior, while the darkness of obscure corners and lofty heights increases the sense of mystery.

The phenomenon of a major building fully executed in timber is highly significant. Good quality building timber was readily available in colonial Wellington, and it had proven itself as the appropriate building material for a place that had suffered massive earthquakes shortly after its settlement (in 1848 and 1855). Timber in the hands of Frederick Thatcher proved itself not only structurally suitable but also adaptable to the requirements of the Gothic style. Painted board and batten to the exterior enhanced the vertical character of the tall gables and the spire, and left in its natural state it gave a warm, rich and colourful ambience to the interior.

There is very significant art-aesthetic value in parts of the fabric of the building, in particular the stained glass, one of the glories of the church, most executed by Lavers and Barraud in London, and in the illuminated texts of Charles Decimus Barraud. These works of art are integral parts of the fabric of the church.

Old St Paul’s has always been important in the townscape. In its early days, it was a prominent cliff-top landmark, visible from the harbour and many parts of Thorndon. Today surrounding high-rise buildings to the north and west diminish its prominence, but it is well seen from several directions, particularly southeast along Murphy Street (a view that was protected by a view-shaft in a previous Wellington District Plan), from Aitken Street, and from Thorndon Quay. Old St Paul’s is seen in conjunction with several heritage buildings nearby in Mulgrave Street. It is an integral and long established part of the inner city suburb of Thorndon, first settled by Europeans in 1840, and containing today a varied mix of some of the most important historic buildings in the country.

The architectural achievement of Old St Paul’s is well summed up by J.C. Beaglehole, who wrote in 1955, ‘The Rev Frederick Thatcher, by some unexpected magic, enclosed in his wooden building in Mulgrave Street something I can only call the mystery of religion, or, if you like, at once the quietude and exaltation of the human spirit that every sensitive person may feel, be he churchman or not.’

**Scientific Significance**

Values associated with building materials and technology, with structure and services, and with evidence of past use.

Old St Paul’s has very great technological value as a major 19th century building in timber. It demonstrates the amazing versatility of timber as a construction material, timber having been used for all structural and cladding elements including the foundations; sub-floor, wall and roof framing; wall cladding; floor and internal linings. (Originally, even the roofing was timber, in the form of totara shingles.)
Many of the church furnishings including pews, pulpit and altar are also timber. More particularly, the timbers used (with several minor exceptions) are those native to New Zealand, demonstrating the beauty, strength, workability and durability of some of the best building timbers in the world.

Timbers of particular importance that are found in Old St Paul’s are
- Totara, _Podocarpus totara_, softwood
- Matai, _Podocarpus spiticus_, softwood
- Rimu, _Dacrydium cupressinum_, softwood
- Kauri, _Agathis australis_, softwood

The building also demonstrates the timber technology of the time in the shaping, jointing, finishing and detailing of the individual members, which is the work of John McLaggan and carpenters W Good, Clarke, W Aitken, O Chappell, Mcfunn, John Clark, Mitchell and William Good. (These names are recorded in a hidden panel on a post in the nave.)

Because of the high level of authenticity of the building, a great deal of information about 19th century timber construction in New Zealand can be learnt from a close examination of its fabric.

**Tangata Whenua**

This section was written by Liz Mellish, Te Atiawa.

Old St Paul’s has a close connection with Te Atiawa as Mana Whenua. St Paul’s stands within the takiwa of Pipitea Pā and the story of the land taking is well documented. What is not so well understood is the relationship Te Atiawa forged with St Paul’s as the spiritual house for New Zealand Anglicans. The relationship has many strong events that tie us together to transcend the loss of land that occurred in the period from the arrival of the New Zealand Company in 1839.

Members of Te Atiawa have been prominent in the Church, not the least being Sir Paul Reeves, formerly the Archbishop of the Anglican Church in New Zealand. Tupuna such as Riria Porutu, who brought her husband and his whanau to the church, and there are many others who have been active in the church since then. St Paul’s has maintained a relationship with the current Pipitea Marae and Ngati Poneke, Ngati Poneke being an urban Māori organisation established in the early twentieth century.

St Paul’s represents for Te Atiawa a building that celebrates kaupapa, being the value of heritage, wairuatanga (spirituality) and enduring relationships. Te Atiawa have the principle of forgiveness and peace and that has been passed to us through the prophets of Parihaka Te Whiti and Tohu Kakahi, and we wear the symbols of Te Raukura with great pride. The forgiveness is reflected in the settlement legislation for the Port Nicholson Block Settlement. The building, St Paul’s, is therefore a symbol of forgiveness and of the enduring relationship between Te Atiawa and the Crown and the Church.

**Authenticity**

The level of authenticity is very high, and this enhances its historic and scientific values. Although the church had many additions in its early life, and up until 1944, there has been no change since that time to the footprint or general form of the building, nor have
there been internal alterations (general maintenance, repairs and small scale alterations to service areas excepted). Thus the building stands today as an exceptional example of a 19th century Colonial church.

4.2 Heritage Inventory

For the purposes of this plan, it is considered that three degrees of significance are appropriate to delineate the status of the fabric of Old St Paul’s. Each element and space is assigned a cultural heritage value, the meanings of the assigned values being:

**Heritage Value 1 (HV 1)**
This means the element or space is of *exceptional* cultural heritage value. It is generally assigned to spaces that date from the period of church use, 1866 to 1964.

**Heritage Value 2 (HV 2)**
This means the element or space is of *some* cultural heritage value. It is generally assigned to spaces that date from the restoration period, 1964 to 1980.

**No Heritage Value (HV 0)**
This means the fabric is of *little or no* cultural heritage value. It is generally assigned to fabric that dates from the modern period, 1980 to the present.

**Negative Heritage Value (Neg)**
Fabric of *negative* cultural heritage value is fabric that detracts from the value of the building because it is inappropriate in such an important heritage building.

The inventory uses these categories in assessing the built elements and natural features that make up the grounds of the church; the fabric of the exterior elevations, and the spaces within the building. Each entry has (where appropriate and known) the date of construction, the designer, and a brief history; there is an outline schedule of the fabric of the space, with an assessment of the heritage value of the space as a whole and the fabric.

Because of the complexity of the plan and form of the building, and the often indistinct demarcations between the spaces, the exterior doors are scheduled with the elevation they are a part of, and the internal doors with the space where they are first encountered. Windows are included with the space they are part of; because of the great importance of the stained glass windows, and for ease of understanding them as a distinct aspect of the heritage value of the building, they are scheduled out separately.

The locations of the doors, and the stained glass windows, are coded on the key plan.
Built Elements of the Grounds
   Toilet building
   Picket fence and gates (Mulgrave Street boundary)
   Brick walls (northern boundary)
   Flagpole
   Paving

Natural Features of the Grounds
   Pohutukawa
   Totara
   Kowhai
   Cliff-top 'hedge' or thicket
   Open space

Elevations of the Church
   E1 West Elevation
   E2 South Elevation
   E3 East Elevation
   E4 North Elevation

Spaces of the Church
   1 North Porch
   2 Main Porch
   3 Baptistery
   4 South Porch
   5 Nave
   6 North Aisle
   7 North Aisle Extension
   8 South Aisle
   9 North Transept
   10 Crossing
   11 South Transept
   12 North Minor Transept
   13 Chancel
   14 Sanctuary
   15 South Minor Transept
   16 South Minor Transept Porch
   17 Vestry Porch
   18 Vestry
   19 North Transept Porch
   20 Hall 1
   21 Kitchen
   22 Hall 2
   23 Staff Toilet
   24 Manager’s Office, formerly the Choir Vestry
   25 Office, formerly Women’s Choir Vestry
   26 South Transept Porch
   27 Toilet 2
28  Toilet 3
29  Well

**Stained Glass Windows**

- W1  Diamond Panes
- W2  Christ Blessing the Children
- W3  St Cecilia and St Catherine
- W4  The People’s Window
- W5  Christ and St Peter
- W6  The Transfiguration
- W7  Crucifixion
- W7a–W7f  The Apostles
- W8  The Angel Window
- W9  St Luke and St Mark
- W10  Christ with Martha and Mary
- W11  The Good Samaritan
- W12  Joshua and the Centurion
- W13  Resurrection Morning
- W14  Diamond Panes and Fleur de Lis
- W15  Great West Window
- W16  Diamond Panes and Fleur de Lis (Manager’s Office)
<table>
<thead>
<tr>
<th></th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Toilet building</td>
</tr>
<tr>
<td>2</td>
<td>Picket fence and gates</td>
</tr>
<tr>
<td>3</td>
<td>Brick walls and fence</td>
</tr>
<tr>
<td>4</td>
<td>Flagpole</td>
</tr>
<tr>
<td>5</td>
<td>Bench seats</td>
</tr>
<tr>
<td>6</td>
<td>Flood lights</td>
</tr>
<tr>
<td>7</td>
<td>Security fence</td>
</tr>
<tr>
<td>8</td>
<td>Trellis fence</td>
</tr>
<tr>
<td>9</td>
<td>Pohutukawa (11 no.)</td>
</tr>
<tr>
<td>10</td>
<td>Totara</td>
</tr>
<tr>
<td>11</td>
<td>Kowhai</td>
</tr>
<tr>
<td>12</td>
<td>Clifftop thicket</td>
</tr>
<tr>
<td>13</td>
<td>Garden areas</td>
</tr>
<tr>
<td>14</td>
<td>Lawn areas</td>
</tr>
<tr>
<td>15</td>
<td>Paved areas</td>
</tr>
</tbody>
</table>

Consecrated ground shown lightly shaded.
## BUILT ELEMENTS OF THE GROUNDS

<table>
<thead>
<tr>
<th>Toilet Building, 2011</th>
<th>Heritage Value 0</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architects, Cochran and Murray</td>
<td></td>
</tr>
</tbody>
</table>

### History

Apart from the church itself, the toilet building is the only other building on the Old St Paul’s land. It was built in 2011 in response to the growing need for adequate toilet facilities, for visitors to the church and for those attending functions. There are five toilet cubicles in the building, two of them accessible for people with disabilities.

The design is a close reflection of the forms and materials of the parent building, executed in modern materials, although painted differently to differentiate it from the church and to subdue its presence under the pohutukawa.

The project was subject to an Archaeological Authority; an archaeological investigation of the site was carried out before construction began, and the results have been reported on.

### Fabric

<table>
<thead>
<tr>
<th>Structure</th>
<th>All modern materials</th>
<th>HV 0</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Area of modern paving, to north-west</td>
<td>HV 0</td>
</tr>
</tbody>
</table>
### Picket Fence and Gates

**Heritage Value**: 1

**Architect, not known**

**History**

There have always been fences and gates of some description on the Mulgrave Street boundary; alterations and repairs to the fence and gates have been frequent throughout their life and it is unlikely that any original fabric remains. Certainly the gates have been completely replaced at least once.

The first picket fence was confined to the portion between the gates; there were wrought iron gates from 1895 – 1924, and in 1947 the original corrugated iron fencing to the north and south of the gates was replaced with wooden pickets similar to those in the central portion. In 1933, the alternating tall and short pickets were simplified to all short pickets.

The gates and fence were both substantially refurbished in 1969. At this time the fence was extended down the south boundary, alongside Bishopscourt, also along the north boundary; a small gate at the north-west corner was added at this time to give access to the newly acquired land. There had always been a fence on the south boundary; the previous one was erected in 1936 by the Diocesan Trustees.

Major repairs were carried out in 2011 by Maxey Construction to the whole of the fence, and the gates, the work documented by Cochran and Murray.

**Fabric**

<table>
<thead>
<tr>
<th>Posts, rails, pickets</th>
<th>Heart totara</th>
<th>HV 1</th>
<th>Some modern treated radiata pine below ground</th>
<th>HV 0</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lights</td>
<td>Carriage-type lights on gate posts</td>
<td>HV 0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flag sockets</td>
<td>Steel flag sockets</td>
<td>HV 0</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Brick Walls, Northern Boundary
Architect, not known

History
With the construction of a multi-storey commercial building on the north boundary, a 1.3m high brick-wall was built in 1990 to soften the edge of the new structure against the church land. This wall was further extended towards Mulgrave Street in conjunction with the fence work carried out in 2011.
At its far eastern end there is a section of high brick wall, roughly 2.4m high, which is considerably older and is thought to relate to the 1930s house (which was built in brick) that previously occupied the site.

Fabric

<table>
<thead>
<tr>
<th>Western end</th>
<th>Plain red bricks, some recycled</th>
<th>HV 0</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eastern end</td>
<td>Plain red bricks</td>
<td>HV 2</td>
</tr>
<tr>
<td>Far east corner</td>
<td>Metal security fence</td>
<td>Neg</td>
</tr>
</tbody>
</table>
Flagpole

Architect, not known

History

In 1943 the Royal Society of St George offered to erect a flagpole in front of the church. This was agreed to, and in April 1944 the flag of St George was dedicated. It remains in its original location directly in front of the church, but its visual impact has been diminished by the spreading pohutukawas.

Fabric

<table>
<thead>
<tr>
<th>Pole</th>
<th>Timber pole</th>
<th>HV 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Concrete foundations, stainless steel stays</td>
<td>HV 0</td>
</tr>
</tbody>
</table>
The paving, channelling and kerbing was completed in 1979/80. It was designed by the Ministry of Works in a manner sympathetic to the setting, replacing a haphazard mix of poorly draining bitumen and concrete.

<table>
<thead>
<tr>
<th>Paving</th>
<th>Heritage Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architect, Ministry of Works</td>
<td></td>
</tr>
</tbody>
</table>

**History**

<table>
<thead>
<tr>
<th>Fabric</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Paving</td>
<td>Paving Pre-cast concrete blocks, including two carparks HV 0</td>
</tr>
<tr>
<td></td>
<td>Modern pavers to north-west of toilet building HV 0</td>
</tr>
<tr>
<td>Channelling</td>
<td>Glazed terracotta HV 0</td>
</tr>
<tr>
<td>Steps to Vestry</td>
<td>Concrete, of some age HV 2</td>
</tr>
</tbody>
</table>

Paving outside the north porch door.
NATURAL FEATURES OF THE GROUNDS

<table>
<thead>
<tr>
<th>Pohutukawa (11)</th>
<th>Heritage Values 1, 2, 0</th>
</tr>
</thead>
<tbody>
<tr>
<td>History</td>
<td></td>
</tr>
</tbody>
</table>
| There are eleven pohutukawa altogether, two large specimens just inside the Mulgrave Street boundary, two further substantial trees along the south boundary, four along the eastern boundary (three of these down the bank towards Pipitea Marae) and another three trees along the north side of the church. The two pohutukawa at the front, along with the two along the south boundary, were probably planted in the early 1930s (they show as small shrubs in a 1932 photo), and these are now the oldest and most venerable trees on the property. The two at the front are an integral part of the setting of the church, inseparable from it in any views from the street. The others are of various ages and all play a role in defining the character of the setting.
| Pohutukawa     | Two near Mulgrave Street boundary (1, 2) | HV 1 |
|                | Two on southern side of church (3, 4)    | HV 2 |
|                | Four on eastern side of church (5, 6, 7, 8) | HV 2 |
|                | Three on northern side of church (9, 10, 11) | HV 0 |

View towards Mulgrave Street.
The totara, near the vestry in the south-east corner of the grounds, was planted in 1979 to celebrate the contribution that New Zealand timbers had made to the building of Old St Paul’s. Four trees were planted at this time: a kauri, rimu and matai have not survived. The remaining totara has modest commemorative value; it is somewhat distorted, and needs the attention of an arborist to return it to a suitable form.

<table>
<thead>
<tr>
<th>Totara</th>
<th>Heritage Value 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>History</td>
<td></td>
</tr>
</tbody>
</table>

The totara, near the vestry in the south-east corner of the grounds, was planted in 1979 to celebrate the contribution that New Zealand timbers had made to the building of Old St Paul’s. Four trees were planted at this time: a kauri, rimu and matai have not survived. The remaining totara has modest commemorative value; it is somewhat distorted, and needs the attention of an arborist to return it to a suitable form.
<table>
<thead>
<tr>
<th>Kowhai</th>
<th>Heritage Value 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>History</td>
<td>The kowhai is at the north-east corner of the grounds, behind the row of four pohutukawa trees, so that it is a discreet part of the setting of the church. It produces a bright splash of colour in season, yellow in contrast to the red of the pohutukawa. Its age is not known, although it is thought to have been planted as part of the Sheppard/Stirling landscape plan of 1971.</td>
</tr>
<tr>
<td>Cliff-top ‘Hedge’ or Thicket</td>
<td>Heritage Value 2</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>------------------</td>
</tr>
<tr>
<td><strong>History</strong></td>
<td></td>
</tr>
<tr>
<td>The ‘hedge’ was established in 1955, augmented with further planting in 1980, and is of modest significance for its role in defining the eastern edge of the property. Taupata (<em>Coprosma repens</em>) is an important component of the hedge; historically, taupata has featured elsewhere in the church grounds, specifically along the old north boundary, when there was another building close to the church. There is also an interesting array of other natives, including some that are clearly self-sown; other species are karo, mahoe, kawakawa, nikau, tikouka (cabbage tree), and the pohutukawa previously mentioned. Non-natives include holly, sycamore and puka (the latter two could profitably be removed). The north end of the thicket is presently overrun with wandering willy (<em>Tradescantia fluminensis</em>) and several ivy varieties; this area too could be tidied up. There is an overgrown and now unusable path though the thicket which joined Old St Paul’s to the Pipitea Marae below.</td>
<td></td>
</tr>
</tbody>
</table>
Open Space Heritage Value 2

History

The open space around the church was largely limited to the front and south side before the church’s restoration began in 1967. The following year the adjoining property on the north boundary was bought and the house removed; this more than doubled the area of open space around the church.

This space has become more important in recent years. The increasing number of high-rise buildings in the vicinity has made it more important that the church has a buffer on all sides, than when the nearby buildings were almost all domestic structures and relatively small. Today the open space fulfils a public purpose as a place to sit and relax, eat lunch, gather before or after an event, or simply to enjoy views of the exterior of the church.

Fabric

<table>
<thead>
<tr>
<th>Signs</th>
<th>Main sign between pohutukawa trees</th>
<th>HV 0</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Large sign at south-west corner of grounds</td>
<td>HV 0</td>
</tr>
<tr>
<td></td>
<td>Shop sign on fence</td>
<td>HV 0</td>
</tr>
<tr>
<td></td>
<td>‘No parking’ signs</td>
<td>HV 0</td>
</tr>
<tr>
<td>Lighting</td>
<td>3 concrete floodlight housings at ground level</td>
<td>HV 0</td>
</tr>
<tr>
<td></td>
<td>4 sets of pole-mounted floodlights, east and south</td>
<td>HV 0</td>
</tr>
<tr>
<td>Trellis</td>
<td>Between car-parks on south side of grounds</td>
<td>Neg</td>
</tr>
<tr>
<td>Memorial seats</td>
<td>7 total, 5 on north side, 2 south side</td>
<td>HV 2</td>
</tr>
<tr>
<td>Bollard</td>
<td>For traffic control</td>
<td>HV 0</td>
</tr>
<tr>
<td>Garden beds</td>
<td>Semi-circular bed on Mulgrave Street boundary</td>
<td>HV 0</td>
</tr>
<tr>
<td></td>
<td>Bed around car-park area, south boundary</td>
<td>HV 0</td>
</tr>
</tbody>
</table>
1. North Porch
2. Main Porch, Belfry above
3. Baptistery
4. South Porch
5. Nave
6. North Aisle
7. North Aisle Extension
8. South Aisle
9. North Transept
10. Crossing
11. South Transept
12. North Minor Transept
13. Chancel
14. Sanctuary
15. South Minor Transept
16. South Minor Transept Porch
17. Vestry Porch
18. Vestry
19. North Transept Porch
20. Hall 1
21. Kitchen
22. Hall 2
23. Staff Toilet
24. Manager's Office
25. Office
26. South Transept Porch
27. Toilet 2
28. Toilet 3
29. Well
# ELEVATIONS OF THE CHURCH

<table>
<thead>
<tr>
<th><strong>E1 West Elevation, 1866, 1874, 1891</strong></th>
<th><strong>Heritage Value 1</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Architects, Frederick Thatcher, C J Toxward, F de J Clere</strong></td>
<td></td>
</tr>
<tr>
<td><strong>History</strong></td>
<td></td>
</tr>
<tr>
<td>With the exception of the north-west porch and the extension to the baptistery, the west elevation is as Frederick Thatcher designed it in 1866. From the north the main elements are the north aisle porch (1874), main entrance and tower (1866), baptistery and west end (1866 and 1891), and south aisle porch (1866). The roof was initially clad in shingles, then replaced with iron in 1895 under the supervision of F de J Clere, and in turn replaced with slate in 1924, supervised by John Swan. The baptistery roof has been replaced with long-run corrugated copper.</td>
<td></td>
</tr>
<tr>
<td><strong>Fabric</strong></td>
<td></td>
</tr>
</tbody>
</table>
| **Roof** | Welsh Ffestinniog slates to main roof **HV 1**  
Modern Welsh Ffestinniog slates to spire **HV 2**  
Corrugated copper roof to baptistery **HV 0** |
| **Walls** | Board and batten cladding and all trim **HV 1** |
| **Joinery** | Door D1, double, framed and boarded **HV 1**  
Door D2, double, framed and boarded **HV 1**  
Door D3, double, framed and boarded **HV 1** |
| **Windows** | Refer to interior space inventories |
| **Services** | Carriage-type lamps **HV 0** |
North porch and entrance doors to the main porch, 2008.
**E2 South Elevation, 1866, 1868, 1893 and 1897**

<table>
<thead>
<tr>
<th>Heritage Value 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architects, Frederick Thatcher, C J Toxward, F de J Clere</td>
</tr>
</tbody>
</table>

**History**

The south elevation has been changed by the construction of the south transept (1868), and two porches – the vestry porch (1883) and south minor transept porch (1893). Note too that the vestry was moved east in 1876 – to make way for the new chancel and minor transepts.

**Fabric**

<table>
<thead>
<tr>
<th>Roof</th>
<th>Welsh Ffestinniog slates</th>
<th>HV 1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Long run copper</td>
<td>HV 0</td>
</tr>
<tr>
<td>Walls</td>
<td>Board and batten cladding and all trim</td>
<td>HV 1</td>
</tr>
<tr>
<td>Joinery</td>
<td>Door D4, double, framed and boarded</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Door D5, single, framed and boarded</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Door D6, single, framed and boarded</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Door D7, single, framed and boarded</td>
<td>HV 1</td>
</tr>
<tr>
<td>Windows</td>
<td>Refer to interior space inventories</td>
<td></td>
</tr>
<tr>
<td>Services</td>
<td>Carriage-type lamps</td>
<td>HV 0</td>
</tr>
<tr>
<td></td>
<td>Metal air vent hoods</td>
<td>HV 0</td>
</tr>
</tbody>
</table>
Doors to the south minor transept porch and the vestry porch, vestry on the right, 2008.
### E3 East Elevation, 1866, 1876, 1883 and 1944

#### Heritage Value 1

**Architects, Frederick Thatcher, George Fannin, William Gray Young**

#### History

The east elevation (specifically the apse and vestry) was originally (1866-1876) five metres west of its present position. In 1876 it was moved to make way for the chancel and minor transepts. From south to north the elements are vestry (1866), apsidal end of the sanctuary (1866), meeting room (former women’s choir vestry, 1944), and manager’s office (former choir vestry, 1883).

#### Fabric

<table>
<thead>
<tr>
<th></th>
<th>Description</th>
<th>Heritage Value</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Roof</strong></td>
<td>Welsh Ffestiniog slates</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Long run copper</td>
<td>HV 0</td>
</tr>
<tr>
<td></td>
<td>Corrugated coloursteel to vestry porch</td>
<td>HV 0</td>
</tr>
<tr>
<td><strong>Walls</strong></td>
<td>Board and batten cladding and all trim</td>
<td>HV 1</td>
</tr>
<tr>
<td><strong>Joinery</strong></td>
<td>Door D8, single, framed and boarded (on the diagonal)</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Access doors to basement</td>
<td>HV 2</td>
</tr>
<tr>
<td><strong>Windows</strong></td>
<td>Refer to interior space inventories</td>
<td></td>
</tr>
<tr>
<td><strong>Services</strong></td>
<td></td>
<td>HV 0</td>
</tr>
</tbody>
</table>
Vestry and chancel roofs at the eastern end of the church, 2008.
<table>
<thead>
<tr>
<th>E4 North Elevation, 1866, 1874, 1883 and 1897</th>
<th>Heritage Value 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architects, Frederick Thatcher, C J Toxward, not known</td>
<td></td>
</tr>
</tbody>
</table>

**History**

The north elevation is the most altered of all the elevations. The only original parts of this façade that can be seen are the tower and roof of the nave. From west to east the elements are the north aisle extension (1874), north transept (1874), north transept porch and corridor (1897) and choir vestry (1883).

**Fabric**

<table>
<thead>
<tr>
<th>Roof</th>
<th>Welsh Ffestinniog slates</th>
<th>HV 1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Spanish slates to north aisle extension roof</td>
<td>HV 2</td>
</tr>
<tr>
<td></td>
<td>Long run copper</td>
<td>HV 0</td>
</tr>
<tr>
<td>Walls</td>
<td>Board and batten cladding and all trim</td>
<td>HV 1</td>
</tr>
<tr>
<td>Joinery</td>
<td>Door D9, framed and boarded (on the diagonal)</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Door D10, framed and boarded (on the diagonal)</td>
<td>HV 1</td>
</tr>
<tr>
<td>Windows</td>
<td>Refer to interior space inventories</td>
<td></td>
</tr>
<tr>
<td>Services</td>
<td>Sprinkler gong, air vent covers</td>
<td>HV 0</td>
</tr>
</tbody>
</table>
North transept, 2008.
SPACES OF THE CHURCH

<table>
<thead>
<tr>
<th>1 North Porch, 1874</th>
<th>Heritage Value 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architect, C J Toxward</td>
<td></td>
</tr>
</tbody>
</table>

**History**

The north-west porch was added in 1874 as part of the additions to the church that included the north transept and north aisle extension. The porch was converted into a services room during the 1967-70 restoration, when new doors were installed. It has served the same purpose since, containing the sprinkler valves and main electrical switchboard.

**Fabric**

<table>
<thead>
<tr>
<th>Structure</th>
<th>Posts 105 × 95mm; top plate 100 × 90mm; rafters 135 × 45mm</th>
<th>HV 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Floor</td>
<td>Timber boards, 135mm tongue and groove</td>
<td>HV 1</td>
</tr>
<tr>
<td>Walls</td>
<td>E and S: original board and batten cladding</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>W and N: inside face of exterior board and batten</td>
<td></td>
</tr>
<tr>
<td>Ceiling</td>
<td>Boards, 135mm tongue and groove</td>
<td>HV 1</td>
</tr>
<tr>
<td>Joinery</td>
<td>Door D11, framed and boarded (on the diagonal)</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Circular window, west wall</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Lancet window, north wall, fixed, trefoil head</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Exterior door, refer to exterior space inventories</td>
<td></td>
</tr>
<tr>
<td>Services</td>
<td>Sprinkler valves; electrical switchboards; lighting system controls; alarm system; emergency lighting system.</td>
<td>HV 0</td>
</tr>
</tbody>
</table>

---

144
West-facing gable, 2014.

Sprinkler valves, north-east corner, 2015.
## History

The porch was part of the original building, and has always been the main entry to the church; there are double doors from the outside (with ramped access), and doors from the porch into the baptistery and the north aisle.

The porch forms the base of the bell tower and spire structure. The bell pulls hang in the space (so that other entrances must be used when the bells are being rung), and there is a view through clear toughened glass to the bells in the chamber above; a ladder on the south wall giving access to the chamber.

## Fabric

<table>
<thead>
<tr>
<th>Structure</th>
<th>Posts 250 × 120mm; diagonal braces 195 × 100; heavy plates; mortice and tenon joints</th>
<th>HV 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Floor</td>
<td>Plain red carpet</td>
<td>HV 0</td>
</tr>
<tr>
<td></td>
<td>Timber floorboards (covered)</td>
<td></td>
</tr>
<tr>
<td>Walls</td>
<td>E: tongue and groove boards, 230mm, beaded</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Elsewhere: inside face of exterior board and batten, beaded edges</td>
<td></td>
</tr>
<tr>
<td>Ceiling</td>
<td>Underside of bell chamber floorboards</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Floor framing of belfry</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Clear Perspex protective sheeting under bells</td>
<td>HV 0</td>
</tr>
<tr>
<td>Joinery</td>
<td>Door D12, framed and boarded (on the diagonal)</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Door D13, framed and boarded (on the diagonal)</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Triple-lobed windows, north wall and south wall</td>
<td>HV 1</td>
</tr>
<tr>
<td>Fittings</td>
<td>Ladder to belfry</td>
<td>HV 2</td>
</tr>
<tr>
<td></td>
<td>Bench on north side</td>
<td>HV 2</td>
</tr>
<tr>
<td></td>
<td>Cupboard to south side</td>
<td>HV 2</td>
</tr>
<tr>
<td></td>
<td>Brass plaques</td>
<td>HV 2</td>
</tr>
<tr>
<td>Bells</td>
<td>Peal of five bells, 1979</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Shaw Saville bell</td>
<td>HV 1</td>
</tr>
<tr>
<td>Services</td>
<td>Sprinkler heads; fire hose reel; light fittings; internal rain-head</td>
<td>HV 0</td>
</tr>
<tr>
<td>Belfry (space above)</td>
<td>Timber framing; bells, cradle, and bell-ringing mechanism</td>
<td>HV 1</td>
</tr>
</tbody>
</table>
East wall opposite the main doors, bell ropes above, 2008.
3 Baptistery, 1866 and 1891

**Heritage Value 1**

**Architect, Frederick Thatcher and F deJ Clere**

**History**

Constructed in 1866 as part of the original church, the baptistery was skilfully enlarged (by extending the west wall) into the space we see today by architect F de J Clere, in 1891. The font was donated by the family of Mrs Johnston in 1866 and is original but for a replacement basin installed in 1934. Very many baptisms have taken place in this low roofed space.

It is almost certain that the windows came from the clerestory on the north side of the nave in 1874, when they were removed for the addition of the north transept.

**Fabric**

<table>
<thead>
<tr>
<th>Structure</th>
<th>Posts 90 × 70mm; top plate 150 × 70mm; rafters 200 × 80mm</th>
<th>HV 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Floor</td>
<td>Plain red and fleur-de-lis carpet</td>
<td>HV 2</td>
</tr>
<tr>
<td></td>
<td>Timber floorboards (covered)</td>
<td></td>
</tr>
<tr>
<td>Walls</td>
<td>Dado: 190mm tongue and groove boards, beaded</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Above dado: inside face of exterior board and batten</td>
<td></td>
</tr>
<tr>
<td>Ceiling</td>
<td>220mm boards</td>
<td>HV 1</td>
</tr>
<tr>
<td>Joinery</td>
<td>Door D14, framed and boarded (on the diagonal)</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Five small lancet windows, trefoil heads, with coloured glass, spaced around west wall</td>
<td>HV 1</td>
</tr>
<tr>
<td>Fittings</td>
<td>Two pews</td>
<td>HV 2</td>
</tr>
<tr>
<td></td>
<td>Shelving on s-w wall</td>
<td>HV 2</td>
</tr>
<tr>
<td>Special features</td>
<td>Font, stone and timber</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Commemorative brass plaques</td>
<td>HV 1</td>
</tr>
<tr>
<td>Services</td>
<td>Sprinkler heads; light fittings; exit light</td>
<td>HV 0</td>
</tr>
</tbody>
</table>
Baptistery looking west, 2008.
**4 South Porch, 1866**

**Heritage Value:** 1

**Architect:** Frederick Thatcher

**History**

The south-west porch was constructed in 1866 as part of the original church. It has two pairs of outside doors, and two single doors inside opening to the baptistery and the south aisle.

It is used today when there are large gatherings in the church, or when the bells are being rung.

**Fabric**

<table>
<thead>
<tr>
<th>Fabric</th>
<th>Description</th>
<th>HV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Structure</td>
<td>Posts 150 x 100mm; top plate 150 x 140mm; braces 150 x 100mm; purlins 75 x 75mm</td>
<td>HV 1</td>
</tr>
<tr>
<td>Floor</td>
<td>Plain red carpet</td>
<td>HV 0</td>
</tr>
<tr>
<td></td>
<td>Timber floorboards (covered)</td>
<td></td>
</tr>
<tr>
<td>Walls</td>
<td>E: original board and batten cladding</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>N, W and S: inside face of exterior board and batten</td>
<td></td>
</tr>
<tr>
<td>Ceiling</td>
<td>210mm boards</td>
<td>HV 1</td>
</tr>
<tr>
<td>Joinery</td>
<td>Door D15, framed and boarded</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Circular window, west wall</td>
<td>HV 1</td>
</tr>
<tr>
<td>Fittings</td>
<td>Umbrella stand</td>
<td>HV 2</td>
</tr>
<tr>
<td>Services</td>
<td>Sprinkler heads; light fittings</td>
<td>HV 0</td>
</tr>
</tbody>
</table>

[Image of Church Plan]
Looking north, showing the door to the baptistery, 2008.
**History**

The nave is the congregational heart of the church, little altered from the time of its construction in 1866. The structure of posts, beams and trusses is fully exposed, and the space is open on all sides to the aisles, transepts and apse.

The west window, honouring two officers from Wellington who died in the battle at Te Ngutu o te Manu, was installed in 1869. The eastern end was altered with the construction of the north and south transepts, which required the apse to be moved eastward, and the removal of six of the 16 clerestory windows (five of these being re-used in the baptistery).

**Fabric**

<table>
<thead>
<tr>
<th>Structure</th>
<th>Posts 250 × 259mm; trussed roof, main beams 250 × 150mm</th>
<th>HV 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Floor</td>
<td>Fleur de lis carpet down aisle</td>
<td>HV 2</td>
</tr>
<tr>
<td></td>
<td>Timber floorboards, 235mm tongue and groove</td>
<td>HV 1</td>
</tr>
<tr>
<td>Walls</td>
<td>Open arcade of timber posts</td>
<td>HV 1</td>
</tr>
<tr>
<td>Ceiling</td>
<td>210mm boards</td>
<td>HV 1</td>
</tr>
<tr>
<td>Joinery</td>
<td>Ten pairs of lancet window in the clerestory, five pairs each side, one of each pair bottom hung</td>
<td>HV 1</td>
</tr>
<tr>
<td>Fittings</td>
<td>30 pews, mostly original</td>
<td>HV 1</td>
</tr>
<tr>
<td>Special features</td>
<td>Illuminated texts by C D Barraud, 1883 (five each side of the nave in clerestory)</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Stained glass window W 16, west wall</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Commemorative brass plaques</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Commemorative flags</td>
<td>HV 2</td>
</tr>
<tr>
<td>Services</td>
<td>Sprinkler heads; light fittings</td>
<td>HV 0</td>
</tr>
</tbody>
</table>
The nave from the west end, 2008.
6 North Aisle, 1866  
Architect, Frederick Thatcher

**History**

Part of the original church, the north aisle formed the north elevation of the church until 1874 when the aisle was extended. The wall was shifted out (to the north), the aisle was shortened and the north transept added. The westernmost post that separates the aisle from the nave has a hidden panel bearing the names of the builders and the date of its inscription in 1866.

**Fabric**

<table>
<thead>
<tr>
<th>Structure</th>
<th>Description</th>
<th>Heritage Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two scissor trusses, with bracing, supported on 215 sq posts</td>
<td></td>
<td>HV 1</td>
</tr>
<tr>
<td>Timber floorboards, 235mm tongue and groove</td>
<td></td>
<td>HV 1</td>
</tr>
<tr>
<td>Cork tiles</td>
<td></td>
<td>HV 0</td>
</tr>
<tr>
<td>S and W: dado of tongue and groove boards; above dado, board and batten, beaded</td>
<td></td>
<td>HV 1</td>
</tr>
<tr>
<td>Timber boards, 215mm</td>
<td></td>
<td>HV 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fittings</th>
<th>Description</th>
<th>Heritage Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 pews</td>
<td></td>
<td>HV 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Services</th>
<th>Description</th>
<th>Heritage Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sprinkler heads; light fittings</td>
<td></td>
<td>HV 0</td>
</tr>
</tbody>
</table>
Western end of the north aisle, showing the door to the main porch, 2008.
7 North Aisle Extension, 1874  
Architect, C J Toxward

**History**
The need to increase seating capacity led to the building of the north transept and north aisle extension in 1874. Evidence on the north elevation suggests that the original north wall was moved out (to the north) to form the new wall, along with new roof framing and gable ends. The eastern stained glass window may have been donated by photographer W. H. Davis. The centre window (1898) is a memorial to school teacher M.A. Swainson, while the third window commemorates Edith Carr, wife of Stanley Carr, a bank manager for the Bank of Australasia.

**Fabric**

| Structure | Trussed roof, with scissor truss at opening to each bay; top plate 150 × 140mm; braces 110 × 95mm | HV 1 |
| Floor     | Plain red carpet | HV 0 |
|           | Timber floorboards, 110mm tongue and groove | HV 1 |
| Walls     | N: dado of tongue and groove boards, beaded; above dado, inside face of exterior board and batten, beaded above dado | HV 1 |
|           | W: 230mm tongue and groove boards, beaded | HV 1 |
| Ceiling   | 160mm boards | HV 1 |
| Fittings  | 16 pews | HV 1 |
| Special features | Stained glass windows W1, W2 and W3 | HV 1 |
| Services  | Sprinkler heads; light fittings; exit light | HV 0 |
The middle gable of the north aisle extension, 2008.
8 South Aisle, 1866  
Architect, Frederick Thatcher

**History**

Like the nave and north aisle, the south aisle is a part of the original church. It has had just one significant change since 1866, when it was shortened with the construction of the south transept in 1868. The western and central windows were replaced with painted leaded panes in 1877 (a donation from parishioners); the three-light Shirtcliffe window was donated in 1935 by Sir George Shirtcliffe, and numerous brasses have been fixed over the years. Evidence on the south wall suggests the pews have been moved more than once.

**Fabric**

<table>
<thead>
<tr>
<th>Structure</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Four scissor trusses, with bracing, supported on 150 × 95mm posts</td>
<td>HV 1</td>
</tr>
<tr>
<td>Top plate 145 × 145mm</td>
<td></td>
</tr>
<tr>
<td>Bracing 150 × 100mm</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Floor</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Timber boards, 235mm tongue and groove</td>
<td>HV 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Walls</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>S: dado of tongue and groove boards, beaded; above the dado, the inside face of exterior board and batten</td>
<td>HV 1</td>
</tr>
<tr>
<td>W: as above, beaded above the dado</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ceiling</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Timber boards, 215mm</td>
<td>HV 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Joinery</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Door D15, framed and boarded (on the diagonal)</td>
<td>HV 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Fittings</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>15 pews, one seat at the back, built in</td>
<td>HV 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Special features</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Stained glass windows W13, W14 and W15</td>
<td>HV 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Services</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Sprinkler heads; light fittings</td>
<td>HV 0</td>
</tr>
</tbody>
</table>
Looking east towards the south and south minor transepts, 2008.
### History

The north transept was planned, along with a matching south transept (1868), to help brace the building against the prevailing winds on the east-west oriented church. This transept was built in 1874, at the same time as the north aisle extension (space 6) and north-west porch (space 1) were built. Cathedral glass was added in 1896.8 A porch (space 19) was added to the transept in 1897. In the 1967-70 restoration the north wall of the transept and the east return were completely rebuilt to match, and the window joinery reinstated.

### Fabric

| Structure | Three trusses, supported on heavy posts | HV 1 |
| Floor | Vinyl (timber floorboard pattern), 235mm tongue and groove boards (covered) | Neg, HV 1 |
| Walls | Dado of 225mm tongue and groove boards, beaded; above dado, inside face of board and batten cladding; E: beaded boards, north-east corner, very slender battens to balance of wall above dado; N and W: beaded boards above dado | HV 1 |
| Ceiling | Timber boards, 215mm | HV 1 |
| Joinery | Built-in shelving | HV 2 |
| Fittings | Pulpit, carved timber, Display drawers for vestments, Hymn board, and small tabernacle | HV 1 |
| Special features | Organ, built by the South Island Organ Company, Stained glass window W4, Commemorative flags | HV 1 |
| Services | Sprinkler heads; light fittings; exit light | HV 0 |
Looking north, the pulpit and organ on the right, 2008.
10 Crossing, 1868, 1874 and 1876
Heritage Value 1

Architect, C J Toxward

History
The building of the crossing began with the construction of C J Toxward’s south transept in 1868. The construction of the north transept in 1874 and then the eastward shifting of the chancel in 1876 both required further changes to be made to the crossing. Further work was done in 1884.
The pulpit of 1908, although presently in the north transept, and the lecturn of 1881, are two very significant chattels associated with the crossing.

Fabric

<table>
<thead>
<tr>
<th>Structure</th>
<th>Four posts 250 × 250mm</th>
<th>HV 1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Two crossing diagonal trusses</td>
<td></td>
</tr>
<tr>
<td>Floor</td>
<td>Plain red and fleur-de-lis carpet</td>
<td>HV 2</td>
</tr>
<tr>
<td></td>
<td>235mm tongue and groove boards (covered)</td>
<td>HV 1</td>
</tr>
<tr>
<td>Walls</td>
<td>The space is open on all sides</td>
<td></td>
</tr>
<tr>
<td>Ceiling</td>
<td>Timber boards, 215mm</td>
<td>HV 1</td>
</tr>
<tr>
<td>Fittings</td>
<td>Lectern, polished brass eagle</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Six pews</td>
<td>HV 1</td>
</tr>
<tr>
<td>Services</td>
<td>Sprinkler heads; light fittings</td>
<td>HV 0</td>
</tr>
</tbody>
</table>
The crossing showing the geometry of the roof framing, 2008.
11 South Transept, 1868

Architect, C J Toxward

History

The south transept was planned, along with a matching north transept (1874), to help brace the building against the prevailing winds on the east-west oriented church. It was completed in 1868 to C J Toxward’s design.

The substantial window in the south wall was given by William Hort Levin in 1887. When Levin died in 1893 a gallery in the transept was demolished and replaced by this window, dedicated in his honour. The south wall was strengthened in 1903. The east wall window is dedicated to singer Rosalie Matson. The original (or early) position of the pews can be observed from marks on the dado.

Fabric

<table>
<thead>
<tr>
<th>Structure</th>
<th>Four posts 200 × 150mm</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Two trusses</td>
</tr>
<tr>
<td></td>
<td>Braces 150 × 95mm</td>
</tr>
<tr>
<td>Floor</td>
<td>Vinyl (timber floorboard pattern) Neg</td>
</tr>
<tr>
<td></td>
<td>235mm tongue and groove boards (covered) HV 1</td>
</tr>
<tr>
<td>Walls</td>
<td>E: dado of 235mm tongue and groove boards, with board and batten above, very slender battens</td>
</tr>
<tr>
<td></td>
<td>S and W: beaded boards above dado HV 1</td>
</tr>
<tr>
<td>Ceiling</td>
<td>Timber boards, 235mm ?</td>
</tr>
<tr>
<td>Joinery</td>
<td>Door D16, framed and boarded (on the diagonal)</td>
</tr>
<tr>
<td>Fittings</td>
<td>Ten pews</td>
</tr>
<tr>
<td></td>
<td>Hymn board</td>
</tr>
<tr>
<td>Special features</td>
<td>Stained glass windows W10, W11 and W12</td>
</tr>
<tr>
<td></td>
<td>Commemorative brass plaques</td>
</tr>
<tr>
<td>Services</td>
<td>Sprinkler heads; light fittings</td>
</tr>
</tbody>
</table>
Looking south, lectern on the left, 2008.
In 1875 it was decided not to build a south aisle extension and instead extend the chancel to house an organ and choir. George Fannin designed the work, which also created two minor transepts, and it was finished in 1876. The new Lewis organ was housed in the north minor transept and the choir in the chancel proper. Evidence of the organ remains through the existence of the large brass water tap, which supplied the Lewis water-powered organ. The organ was removed in 1964 and, later, when a new organ was installed, it was placed between the north transept and north minor transept where it remains today.

This space has been used since 1985 for the display of interpretive material, which was upgraded in 2009.

**Fabric**

<table>
<thead>
<tr>
<th>Structure</th>
<th>Concealed, ceiling lined with timber boards, 6 heavy posts</th>
<th>HV 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Floor</td>
<td>Plain red carpet</td>
<td>HV 0</td>
</tr>
<tr>
<td></td>
<td>Timber floorboards (covered)</td>
<td></td>
</tr>
<tr>
<td>Walls</td>
<td>Dado of 185mm tongue and groove boards, beaded</td>
<td>HV 1</td>
</tr>
<tr>
<td>Ceiling</td>
<td>Timber boards, 135mm with 115 × 15 battens</td>
<td>HV 1</td>
</tr>
<tr>
<td>Joinery</td>
<td>Door 17, framed and boarded (on the diagonal)</td>
<td>HV 1</td>
</tr>
<tr>
<td>Fittings</td>
<td>One door, one window, one banner holder</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Organ loft, access platform and access doors</td>
<td>HV 0</td>
</tr>
<tr>
<td>Special features</td>
<td>Stained glass window W6</td>
<td>HV 1</td>
</tr>
<tr>
<td>Services</td>
<td>Sprinkler heads; light fittings</td>
<td>HV 0</td>
</tr>
<tr>
<td></td>
<td>Standpipe and brass hose tap</td>
<td>HV 1</td>
</tr>
</tbody>
</table>
Looking east, 2008.

Looking north, 2015.
**13 Chancel, 1876**  
*Heritage Value 1*

**Architect, George Fannin**

**History**

After the decision was made in 1875 to buy an organ, Lands and Survey draughtsman and parishioner George Fannin designed a chancel by detaching the east wall (including the vestry, space 18) and moving it five metres east. A new roof structure was built, and the new space extended into north and south minor transepts which were created at the same time. The organ was housed in the north minor transept and choir stalls were placed in the chancel.

The chancel floor was raised in 1896 when F de J Clere replaced the floor, which had been affected by dry rot.

**Fabric**

| Structure | 240 × 240mm posts, two full trusses and two half trusses | HV 1 |
| Floor | Plain red and fleur-de-lis carpet | HV 0 |
| Walls | Lined above transept arches, 215mm boards | HV 1 |
| Ceiling | Timber boards, 230mm | HV 1 |
| Fittings | Choir rails | HV 1 |
| Services | Sprinkler heads; light fittings | HV 0 |

![Chancel Diagram](image)
Looking east to the sanctuary, 2008.
The apsidal sanctuary was completed as part of the original church in 1866. When George Fannin designed the new chancel he moved the whole east end of the church five metres east and created the space now occupied by the chancel and minor transepts. The altar rails are original, from 1866, while the altar dates from 1886. The apsidal window depictions of the apostles were among the earliest to have stained glass and in the case of the central ‘crucifixion’ window it is known to have been in the church when it opened.

**Fabric**

<table>
<thead>
<tr>
<th>Structure</th>
<th>240 × 240mm posts, two full trusses and six half-trusses</th>
<th>HV 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Floor</td>
<td>Plain red and fleur-de-lis carpet</td>
<td>HV 2</td>
</tr>
<tr>
<td></td>
<td>Timber floorboards (covered)</td>
<td></td>
</tr>
<tr>
<td>Walls</td>
<td>Tongue and groove boarding, beaded</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Trefoil and quatrefoil frieze</td>
<td>HV 1</td>
</tr>
<tr>
<td>Ceiling</td>
<td>Timber boards, 230mm</td>
<td>HV 1</td>
</tr>
<tr>
<td>Fittings</td>
<td>Altar rails, 1866</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Altar, 1886 and 1934</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Sedilia and kneeler</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Prayer desk</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Glastonbury chair</td>
<td>HV 1</td>
</tr>
<tr>
<td>Special features</td>
<td>Stained glass windows W7</td>
<td>HV 1</td>
</tr>
<tr>
<td>Services</td>
<td>Sprinkler heads; light fittings</td>
<td>HV 0</td>
</tr>
</tbody>
</table>
Looking east, 2008.

Looking east, 2015.
**15 South Minor Transept, 1876**

**Architect, George Fannin**

**History**

In 1875 it was decided not to build a south aisle extension and instead build a chancel to house an organ and choir. George Fannin designed the work, which also created two minor transepts. The south minor transept originally had pews, arranged east-west, at right angles to those in the nave. Today it is in use as a shop. It contains the Kebbell Window, one of the earliest windows in the church, and the Angel Window. The Kebbell Window was relocated here from the original north east wall near the entry to the chancel. The entire chancel floor was raised in 1896 and the south minor chancel floor raised from nave level in 1952; this was removed during the restoration in the late 1960s.

**Fabric**

<table>
<thead>
<tr>
<th>Structure</th>
<th>240 × 240 posts, pair of crossing trusses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Braces, 150 × 125</td>
</tr>
<tr>
<td></td>
<td>Rafters 195 × 100</td>
</tr>
<tr>
<td></td>
<td>Purlins 170 × 70</td>
</tr>
<tr>
<td>Floor</td>
<td>Plain red carpet</td>
</tr>
<tr>
<td></td>
<td>Timber floorboards (covered)</td>
</tr>
<tr>
<td>Walls</td>
<td>E: tongue and groove boards</td>
</tr>
<tr>
<td></td>
<td>Elsewhere: tongue and groove boarding with slender battens</td>
</tr>
<tr>
<td>Ceiling</td>
<td>Timber boards, 235mm</td>
</tr>
<tr>
<td>Joinery</td>
<td>Door D18, framed and boarded (on the diagonal)</td>
</tr>
<tr>
<td></td>
<td>Door D19, solid boarded door with baize lining</td>
</tr>
<tr>
<td>Fittings</td>
<td>Modern shop fittings</td>
</tr>
<tr>
<td>Special features</td>
<td>Stained glass windows W8 and W9</td>
</tr>
<tr>
<td></td>
<td>Commemorative brasses</td>
</tr>
<tr>
<td>Services</td>
<td>Sprinkler heads</td>
</tr>
</tbody>
</table>

**HV**

| 1 | 0 | 1 | 1 | 1 | 1 |

---

![Diagram of the transept](image)
Looking south, 2008.

Looking south-west, 2015.
16 South Minor Transept Porch, 1893

Architect, Frederick de Jersey Clere

History

A porch was added to the south-east corner of the south minor transept in 1893, within the footprint of the transept. This work was part funded, at a cost of £10, by the Governor, Lord Glasgow, who had his seat in the chancel, and may have felt the need for a porch nearby.

Fabric

<table>
<thead>
<tr>
<th>Structure</th>
<th>Studs, rafters, purlins and top plate, 100 × 50mm</th>
<th>HV 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Floor</td>
<td>120mm tongue and groove boards</td>
<td>HV 1</td>
</tr>
<tr>
<td>Walls</td>
<td>N and W: inside face of board and batten cladding</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>S: exterior face of board and batten cladding</td>
<td></td>
</tr>
<tr>
<td>Ceiling</td>
<td>125mm tongue and groove boards</td>
<td>HV 1</td>
</tr>
<tr>
<td>Joinery</td>
<td>Window to south wall, triple lancet, trefoil heads</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>D6, 4-panel, tongue, groove and bead face</td>
<td>HV 1</td>
</tr>
<tr>
<td>Services</td>
<td>Sprinkler heads; fire call point; light fittings; exit light</td>
<td>HV 0</td>
</tr>
</tbody>
</table>

Looking south, 2014.
17 Vestry Porch, 1883

Architect, Frederick de Jersey Clere (likely)

History

A porch was added between the clergy vestry and the east side of the south minor transept in 1883, primarily to check draughts through the chancel, and Clere is assumed to have designed this. If it was his design it was his first work on the church. Today the space is used as part of the shop.

Fabric

<table>
<thead>
<tr>
<th>Structure</th>
<th>Details</th>
<th>Heritage Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Floor</td>
<td>Plain red carpet</td>
<td>HV 0</td>
</tr>
<tr>
<td></td>
<td>135mm timber floor boards</td>
<td>HV 1</td>
</tr>
<tr>
<td>Walls</td>
<td>W: tongue and groove boards, some battens</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>E: 245mm boards</td>
<td></td>
</tr>
<tr>
<td>Ceiling</td>
<td>215mm tongue and groove boards</td>
<td>HV 1</td>
</tr>
<tr>
<td>Joinery</td>
<td>Door D20, framed and boarded (on the diagonal)</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Lancet window, trefoil head, side hung, east wall</td>
<td>HV 1</td>
</tr>
<tr>
<td>Services</td>
<td>Sprinkler heads; light fittings</td>
<td>HV 0</td>
</tr>
</tbody>
</table>

Looking south, 2014.
18 Vestry, 1866

Architect, Frederick Thatcher

History

The clergy vestry was built in 1866 as a separately articulated adjunct to the main church; it is octagonal in plan with windows on six sides, and has a turret roof. It was moved east in 1876 to accommodate the new chancel and two minor transepts. It retained its original purpose for 98 years and since 1970 has been used to display photographs of the church and ecclesiastical items; today it is also used as part of the shop.

Fabric

| Structure      | Studs 100 × 70mm, rafters 115 × 75mm, top plate 100 × 100mm, braces 105 × 70mm | HV 1 |
| Floor          | Plain red carpet | HV 0 |
| Walls          | 240mm tongue and groove boards | HV 1 |
| Ceiling        | 205mm tongue and groove boards | HV 1 |
| Joinery        | Four lancet windows, trefoil heads, side hung | HV 1 |
| Fittings       | Built in bench/desk; high shelf and rail; drawers; wash stand | HV 1 |
| Services       | Sprinkler heads; light fittings | HV 0 |
Vestry roof, 2014.

View from the door, 2015.
19 North Transept Porch, 1883

Architect, Frederick de Jersey Clere

**History**

The north transept was built in 1874 and a porch/corridor (see also Hall 1) was added in 1897 to link the transept with the choir vestry and presumably to reduce draughts via this alternative exit. The porch was separated from the corridor by another door.

**Fabric**

<table>
<thead>
<tr>
<th>Structure</th>
<th>Posts 95 x 70mm, top plate 100 x 105mm, rafters 140 x 70mm, purlins 100 x 70mm</th>
<th>HV 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Floor</td>
<td>Plain red carpet</td>
<td>HV 0</td>
</tr>
<tr>
<td>Walls</td>
<td>135mm tongue and groove boards, beaded</td>
<td>HV 1</td>
</tr>
<tr>
<td>Ceiling</td>
<td>135mm tongue and groove boards, beaded</td>
<td>HV 1</td>
</tr>
<tr>
<td>Joinery</td>
<td>Door D21, solid boarded door with baize lining</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Lancet window, north wall</td>
<td>HV 1</td>
</tr>
<tr>
<td>Fittings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Services</td>
<td>Sprinkler heads; light fittings</td>
<td>HV 0</td>
</tr>
</tbody>
</table>
Looking west, opening to the north transept on the left, 2008.
### 20 Hall 1, 1897

#### Heritage Value

1

#### Architect

C J Toxward

#### History

This space was built in 1897 as the corridor to the choir vestry. Although separately delineated today it was, along with today’s office/kitchen, built to allow choristers to enter the north transept from the outside, rather than through the door leading into the north minor transept. The space was converted into the curator’s office in 1967-70, with a pair of new matching windows and new match-lining. It is now used as a space for volunteers.

#### Fabric

<table>
<thead>
<tr>
<th>Structure</th>
<th>Description</th>
<th>HV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Floor</td>
<td>Plain red carpet</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Timber floorboards (covered)</td>
<td></td>
</tr>
<tr>
<td>Walls</td>
<td>E and S: 135mm tongue and groove boards, beaded, painted</td>
<td>1</td>
</tr>
<tr>
<td>Ceiling</td>
<td>135mm tongue and groove boards, beaded, painted</td>
<td>1</td>
</tr>
<tr>
<td>Joinery</td>
<td>Door D22, modern flush door</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Three lancet windows, trefoil heads (two on east wall, bottom hung, one on north, fixed)</td>
<td>1</td>
</tr>
<tr>
<td>Services</td>
<td>Sprinkler heads; light fittings; bell</td>
<td>0</td>
</tr>
</tbody>
</table>
Looking north, 2014.
### History

This area was part of the corridor created in 1897 to allow choristers leaving the choir vestry (built 1883) to enter the north transept, rather than go through the door leading into the north minor transept. This portion of the corridor was absorbed into the choir vestry and it became one long space. In 1967-70 subdivision of the choir vestry turned this space into a kitchen and office, considered a necessary new facility for the effective running of the church in its new role as a 'museum' and performance venue.

### Fabric

<table>
<thead>
<tr>
<th>Structure</th>
<th>Not visible</th>
</tr>
</thead>
<tbody>
<tr>
<td>Floor</td>
<td>Vinyl (timber floorboard pattern) Neg</td>
</tr>
<tr>
<td></td>
<td>Timber floorboards (covered)</td>
</tr>
<tr>
<td>Walls</td>
<td>135mm tongue and groove boards, beaded, painted HV 1</td>
</tr>
<tr>
<td></td>
<td>Heavy moulded dado rail to south and west walls HV 1</td>
</tr>
<tr>
<td>Ceiling</td>
<td>135mm tongue and groove boards, beaded, painted HV 1</td>
</tr>
<tr>
<td>Joinery</td>
<td>Door D23, framed and boarded HV 1</td>
</tr>
<tr>
<td></td>
<td>Door D24, modern flush door HV 0</td>
</tr>
<tr>
<td></td>
<td>'Secret’ door to well HV 1</td>
</tr>
<tr>
<td></td>
<td>Two lancet windows, trefoil heads, fixed HV 1</td>
</tr>
<tr>
<td>Fittings</td>
<td>Modern kitchen joinery HV 0</td>
</tr>
<tr>
<td>Services</td>
<td>Sprinkler heads; fire hose reel; light fittings HV 0</td>
</tr>
</tbody>
</table>
Looking east, 2014.
22 Hall 2, 1883 | Heritage Value 2

Architect, not known; Peter Sheppard sub-division 1967-68

History

This area was created out of the choir vestry (added in 1882-83). It is not known who designed the vestry but the subsequent subdivision of this space in 1967-70 by Peter Sheppard for MWD created a hall to access the kitchen/office, toilets, manager’s office, north minor transept and former women’s vestry. It is a nodal point in accessing the service rooms of the church.

Fabric

<table>
<thead>
<tr>
<th>Structure</th>
<th>Description</th>
<th>HV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Floor</td>
<td>Plain red carpet</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Timber floorboards (covered)</td>
<td></td>
</tr>
<tr>
<td>Walls</td>
<td>135/150mm tongue and groove boards, beaded, painted</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Heavy moulded dado rail</td>
<td>1</td>
</tr>
<tr>
<td>Ceiling</td>
<td>150mm tongue and groove boards, beaded, painted</td>
<td>2</td>
</tr>
<tr>
<td>Joinery</td>
<td>Door D25, modern flush door</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Door D26, modern flush door</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Door D27, modern flush door</td>
<td>0</td>
</tr>
<tr>
<td>Fittings</td>
<td>Built-in cupboard, north side</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Ceiling hatch</td>
<td>2</td>
</tr>
<tr>
<td>Services</td>
<td>Sprinkler heads; fire hose reel; light fittings</td>
<td>0</td>
</tr>
</tbody>
</table>
Stairs up to the north minor transept, 2008.
**23 Staff Toilet, 2005**  
*Heritage Value 2*

**Architects, Cochran and Murray 2005**

**History**

This toilet space was divided off and made into two staff toilets in 1967-70 as part of the main restoration work. The two toilets were combined to make one accessible toilet in 2005.

**Fabric**

<table>
<thead>
<tr>
<th>Structure</th>
<th>Not visible</th>
</tr>
</thead>
<tbody>
<tr>
<td>Floor</td>
<td>Vinyl</td>
</tr>
<tr>
<td></td>
<td>Timber floorboards (covered)</td>
</tr>
<tr>
<td>Walls</td>
<td>125mm tongue and groove boards, beaded, painted</td>
</tr>
<tr>
<td>Ceiling</td>
<td>125mm tongue and groove boards, beaded, painted</td>
</tr>
<tr>
<td>Joinery</td>
<td>Two lancet windows, bottom hung</td>
</tr>
<tr>
<td>Fittings</td>
<td>Toilet pan, wash hand basin, grab rail</td>
</tr>
<tr>
<td>Services</td>
<td>Sprinkler heads; fire hose reel; light fittings</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>HV</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td></td>
</tr>
<tr>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>
Looking north, 2014.
Manager's Office, formerly Choir Vestry, 1883

Historic Value: 1

Architect: not known

History
The gabled choir vestry was added in the north-east corner of the church in 1882-1883, but it is not known who designed it. What was once one large space was subdivided into a kitchen, toilets, and this space – once a changing room, now in use as the manager’s office. To make it suitable for its new purpose, cupboards, a partition and wash hand basin were added in the 1967-70 restoration; the latter two items have since been removed.

Fabric

<table>
<thead>
<tr>
<th>Structure</th>
<th>Not visible</th>
</tr>
</thead>
</table>
| Floor | Plain red carpet
Timber floorboards (covered) |
| Walls | 135mm tongue and groove boards, beaded, painted
Heavy dado rail |
| Ceiling | 135mm tongue and groove boards, beaded, painted |
| Joinery | Three lancet windows on north wall, trefoil heads |
| Fittings | Bench |
| Special features | Stained glass window W16 on east wall |
| Services | Sprinkler heads |
Looking east, 2008.
<table>
<thead>
<tr>
<th>25 Office, formerly Women’s Vestry, 1944</th>
<th>Heritage Value 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architect, William Gray Young</td>
<td></td>
</tr>
</tbody>
</table>

**History**

This flat-roofed robing room or women’s vestry was completed in 1944, to a design by William Gray Young. It was never intended to be permanent and so externally does not match the general architecture of the church. This space was considerably altered with cupboards, benches and sinks in 1967-70, as well as some changes to the exterior joinery to make it fit better with the rest of the church.

**Fabric**

<table>
<thead>
<tr>
<th>Structure</th>
<th>Not visible</th>
</tr>
</thead>
<tbody>
<tr>
<td>Floor</td>
<td>Plain red carpet</td>
</tr>
<tr>
<td></td>
<td>Timber floorboards (covered)</td>
</tr>
<tr>
<td>Walls</td>
<td>135mm tongue and groove boards</td>
</tr>
<tr>
<td>Ceiling</td>
<td>Pinex softboard</td>
</tr>
<tr>
<td>Joinery</td>
<td>Four lancet windows, trefoil heads, two fixed, two bottom hung</td>
</tr>
<tr>
<td>Fittings</td>
<td>Bench; wall cabinet; stationary cupboard</td>
</tr>
<tr>
<td>Services</td>
<td>Sprinkler heads; sprinkler riser; light fittings</td>
</tr>
<tr>
<td>HV</td>
<td>0</td>
</tr>
</tbody>
</table>
Looking east, 2015.

Looking west, 2015.
### History

When businessman William Hort Levin died in 1893 a gallery in the south transept was demolished and replaced by a window dedicated in his honour. As part of this work the south transept porch was added to the building in 1894. During the 1967-70 restoration both ends of the porch were subdivided to make toilets for visitors.

### Fabric

<table>
<thead>
<tr>
<th>Structure</th>
<th>Not visible</th>
<th>HV 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Floor</td>
<td>135mm tongue and groove boards</td>
<td>HV 1</td>
</tr>
<tr>
<td>Walls</td>
<td>N: exterior board and batten; Elsewhere: 85mm tongue and groove boards</td>
<td>HV 1</td>
</tr>
<tr>
<td>Ceiling</td>
<td>85mm tongue and groove boards</td>
<td>HV 1</td>
</tr>
<tr>
<td>Joinery</td>
<td>Door D28, framed and boarded (on the diagonal); Door D29, framed and boarded (on the diagonal)</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Lancet window, bottom hung</td>
<td>HV 1</td>
</tr>
<tr>
<td>Services</td>
<td>Sprinkler heads; fire hose reel; light fittings</td>
<td>HV 0</td>
</tr>
</tbody>
</table>
Looking east, the door to the south transept on the left, 2008.
The south transept porch was completed in 1894. During the 1967-70 restoration both ends of the porch were subdivided for public toilets, this space being the women’s toilet. It originally had two toilet cubicles; during the construction of the new toilet building outside in 2011, it was altered to have just one toilet.

**Fabric**

<table>
<thead>
<tr>
<th>Structure</th>
<th>Not visible</th>
<th>HV 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Floor</td>
<td>Vinyl</td>
<td>HV 0</td>
</tr>
<tr>
<td></td>
<td>Timber floorboards (covered)</td>
<td></td>
</tr>
<tr>
<td>Walls</td>
<td>85mm tongue and groove boards</td>
<td>HV 2</td>
</tr>
<tr>
<td>Ceiling</td>
<td>85mm tongue and groove boards</td>
<td>HV 2</td>
</tr>
<tr>
<td>Joinery</td>
<td>Lancet window, bottom hung</td>
<td>HV 1</td>
</tr>
<tr>
<td>Fittings</td>
<td>Toilet, wash hand basin</td>
<td>HV 0</td>
</tr>
<tr>
<td>Services</td>
<td>Sprinkler head</td>
<td>HV 0</td>
</tr>
</tbody>
</table>
The south transept porch was completed in 1894. During the 1967–70 restoration both ends of the porch were subdivided for public toilets, this space being the men’s toilet. It was refurbished, and the cleaner’s cupboard added during the construction of the new toilet building outside in 2011.

**Fabric**

<table>
<thead>
<tr>
<th>Structure</th>
<th>Not visible</th>
<th>HV 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Floor</td>
<td>Vinyl</td>
<td>HV 0</td>
</tr>
<tr>
<td></td>
<td>Timber floorboards (covered)</td>
<td></td>
</tr>
<tr>
<td>Walls</td>
<td>85mm tongue and groove boards</td>
<td>HV 2</td>
</tr>
<tr>
<td>Ceiling</td>
<td>85mm tongue and groove boards</td>
<td>HV 2</td>
</tr>
<tr>
<td>Joinery</td>
<td>Lancet window, trefoil head, south wall, bottom hung</td>
<td>HV 1</td>
</tr>
<tr>
<td></td>
<td>Larger lancet window, trefoil head, west wall, fixed</td>
<td>HV 1</td>
</tr>
<tr>
<td>Fittings</td>
<td>Toilet, wash hand basin</td>
<td>HV 0</td>
</tr>
<tr>
<td></td>
<td>“Secret” cleaner’s cupboard</td>
<td>HV 0</td>
</tr>
<tr>
<td>Services</td>
<td>Sprinkler head</td>
<td>HV 0</td>
</tr>
</tbody>
</table>

Looking south, 2014.
Architect, not 'designed'

History

This tiny space, fully enclosed although unroofed, is a quirk of history, illustrative of the successive stages of the growth of the building. It was formed by the building in 1897 of the corridor to the choir vestry which left a rectangular space between the north minor transept and the new addition. It has remained intact and little changed since then. It has a tap which was used for filling vases.

Fabric

<table>
<thead>
<tr>
<th>Structure</th>
<th>Not visible</th>
</tr>
</thead>
<tbody>
<tr>
<td>Floor</td>
<td>Plastered concrete with sump</td>
</tr>
<tr>
<td>Walls</td>
<td>Board and batten</td>
</tr>
<tr>
<td>Ceiling</td>
<td>None (open to sky)</td>
</tr>
<tr>
<td>Services</td>
<td>Pipes and taps</td>
</tr>
</tbody>
</table>

Looking down into the well from the roof of the kitchen, 2014.
STAINED GLASS WINDOWS

The inventory entries for the stained glass windows are based on notes compiled by Silke Bieda from various sources, which can be found in the Bibliography.

<table>
<thead>
<tr>
<th>Window 1</th>
<th>Heritage Value 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diamond Panes</td>
<td></td>
</tr>
<tr>
<td>History</td>
<td></td>
</tr>
</tbody>
</table>

In November 1874 W.H. Davis, a photographer whose premises were across the road from Old St Paul’s, gave the vicar £20. In agreement with the vestry, the money was used to buy stained glass for the windows of the recently completed north aisle extension. The glass in this western-most window may be some of this.
<table>
<thead>
<tr>
<th>Window 2</th>
<th>Heritage Value 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christ Blessing the Children</td>
<td></td>
</tr>
</tbody>
</table>

**History**

The centre window of the north aisle depicts **Christ Blessing the Children**. It is a memorial to Mrs. M. A. Swainson, who in 1878 founded the educational establishment which is now Samuel Marsden Collegiate School for Girls. The window was a gift from her loving pupils and was executed by Lavers and Westlake of London in 1898, the year after her death.
The easternmost window of the north aisle portraying St Cecilia and St Catherine is in memory of Edith Carr. Mrs Carr’s parents lived nearby in Hobson Street. Her husband, A. E. Stanley Carr, was manager for the Bank of Australasia at Masterton and later at Invercargill and Dunedin. Next to nothing is known about Mrs Carr herself. The two saints, Cecilia and Catherine, are depicted in their special roles as patronesses of music and literature. The windows are from a German studio. They were manufactured by Mayer and Company of Munich and London. Although there is no adequate evidence, it is believed that the Carr windows were installed in 1898.
<table>
<thead>
<tr>
<th>Window 4</th>
<th>Heritage Value 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>The People’s Window</td>
<td></td>
</tr>
</tbody>
</table>

**History**

This large four-lighted window was at first glazed with plain frosted glass. In October 1896 it was lined on the inside with the present ‘cathedral glass’ which was subscribed for by the parishioners. This glass consisted of diamond shaped panes of pastel shades of glass in light lead frames. It was installed by R. Martin of Manner Street. Martin did not remove the earlier plain frosted glass in the window, but mounted the new glass on the interior side of it, giving a double layered window. Probably this was because the cathedral glass would not have withstood the pressure of the wind. Much later, in 1959, the outer glass was whitewashed in an attempt to reduce the sun glare through it. Since the parishioners paid for the window and all gave according to their personal circumstances, the window is known as **The People’s Window**. Sometimes the edges of the window glow like diamonds, depending on the time of year and the position of the sun.
Window 5

Christ and St Peter (The Harvey Window)

History

The window beside the organ depicts Christ and St Peter. The subject is Christ with his disciples at the lakeside after the Resurrection, when He instructed Peter to feed His sheep. The window is in memory of Rev. Bache Wright Harvey. Appointed from Governor’s Bay, Lyttelton, in 1871, he was vicar of St Paul’s parish until the end of 1881, when he was called to take charge of Wanganui Collegiate School. For his work, the Archbishop of Canterbury conferred on him in 1886 the degree of Doctor of Divinity. He collapsed from overwork in 1887, and died in January 1888. The window, suggested by C. D. Barraud at a parish social the following month, was installed in 1889 at a cost of £56. The window was damaged by the driving of the foundations for the neighbouring Pipitea House in 2009, the repairs being paid for by the developers. This window was floodlit with a gift from Alwyn and Gae Palmer in 2014.
<table>
<thead>
<tr>
<th>Window 6</th>
<th>Heritage Value 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Transfiguration</td>
<td></td>
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</tbody>
</table>

**History**

It is not known who gave the trefoil window in the north minor transept portraying *The Transfiguration*. It has inscribed on it ‘Lois’ and ‘C.S.B.’, but these people have not been satisfactorily identified. (‘C.S.B.’ is also inscribed on the Angel Window, Window 8.) This northern east wall window depicts Christ, Moses and Elijah at the transfiguration, which refers to the appearance of Jesus Christ in a glorified form to his disciples. This is recorded in the synoptic gospels when Jesus took Peter, James and John to the top of a mountain where he appeared to them alongside Moses and Elijah.
<table>
<thead>
<tr>
<th>Window 7</th>
<th>Heritage Value 1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Sanctuary Windows (The Crucifixion, and the Apostles)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>History</strong></td>
<td></td>
</tr>
<tr>
<td>The Sanctuary Windows are among the earliest installed. The central apse window depicts Christ crucified, with three other figures – the Blessed Virgin, and probably St John and Mary Magdalene. The surrounding windows, six on each side, depict the apostles with Matthias as the twelfth taking the place of Judas. They are: St James the Less bears a club, St Simon a cross-cut saw; St Bartholomew bears a knife, St Philip a crook; St Andrew bears a forked bough, St Peter a key and a book; St James the Great bears a staff and script, St John a large book; St Thomas bears a carpenter’s square, St Matthew a spear and a book, and St Jude bears an axe, St Matthias a spear. These windows were described in the <em>Pilgrim</em> of October 1948, <em>All eyes look inward toward the Master</em>. Tradition says that Mrs Abraham donated the crucifixion window and Bishop Abraham all the others, although there appears to be no documentary evidence of this. The designs were probably drawn and the windows manufactured by Lavers and Barraud of London. The Sanctuary Windows were floodlit with a gift from John and Jay Benton.</td>
<td></td>
</tr>
</tbody>
</table>

The Crucifixion, the central window in the sanctuary, above the altar.
<table>
<thead>
<tr>
<th>Windows 7a, b, c, d, e, f</th>
<th>Heritage Value 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Sanctuary Windows (The Crucifixion, and the Apostles)</td>
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</tr>
</tbody>
</table>

**History**

These windows, along with the Crucifixion, were designed and made by Lavers and Barraud of London, and installed very early on in the life of the church. They are thought to have been donated by Bishop Abraham.
Window 7c, St Andrew and St Peter.

Window 7d, St James the Great and St John.

Window 7e, St Thomas and St Matthew.

Window 7f, St Jude and St Matthias.
The Angel Window is a trefoil window in the south minor transept. It has inscribed in its borders four Greek capitals denoting Jesus, the Beginning and the Ending. On the window are also written the words 'To Thee All Angels Cry Aloud' as well as the letters 'C.S.B.' also found on the Transfiguration Window (Window 6). To whom these initials refer has not been identified.
<table>
<thead>
<tr>
<th>Window 9</th>
<th>Heritage Value 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>St Luke and St Mark (The Kebbell Window)</td>
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</tbody>
</table>

**History**

In the south minor transept is also a two-light memorial window to Dr Mark Kebbell who was a member of the Royal College of Surgeons and died in 1865 during a scarlet fever epidemic. All night he nursed a little girl who was dying of the disease and then caught it himself. The window depicts **St Luke and St Mark**, Dr Kebbell’s patrons and the two evangelists who are not among the apostles represented in the apse. Both lancet arch formed windows have the inscription panel placed incorrectly, thus St Luke has the St Mark inscription and visa versa for St Mark. This can be easily seen by the symbols in the diaper pattern curtains (bull and lion symbols), the winged bull being a symbol of St Luke, the winged lion of St Mark. The window was installed in 1867. An early photograph shows this window in the main body of the church on the north east wall to the left of the chancel, so it has been relocated here, presumably in 1876 when the chancel was extended and the south minor transept created.
Christ with Martha and Mary (The Matson Window)

History

The east wall window of the south transept depicting Christ with Martha and Mary was added in 1908. It is in memory of Rosaly Matson who was a prominent German singer. She used the title ‘Madame Merz’ in her professional role. Leaving Germany apparently in the 1870s she went to Australia where she married Murton Matson in 1880. She came to Wellington about 1893. She not only sang and conducted performances by musical societies, but also organised a ladies’ singing society. After she died in 1906, the window was bought from the sum of £100 which she left in her will for this purpose. It is in the style of the earlier Lavers and Barraud work and may well be by that firm or a successor. This window was floodlit with a gift from Alwyn and Gae Palmer in 2014.
The Good Samaritan (The Levin Window)

History

The main window in the south transept was erected in 1894 and depicts the parable of The Good Samaritan. It is the story of a Samaritan taking pity on a man who had fallen into the hands of robbers, and illustrates that compassion should be for all people. It is however, a story which does not lend itself to tall narrow lights. To accommodate the parable of The Good Samaritan, the four lancets of Toxward’s 1868 work were replaced by three circular-headed lights with pretty but un-Early English subsidiary surmounting lights, in one of which Christ is represented with a lamb. The window is in memory of William Hort Levin, a great benefactor to the city of Wellington, who died in 1893. His friends proposed to erect a window in the south transept to his memory. His father N.W. Levin who was living in London at the time had arranged with Lavers and Barraud of London for the manufacture. N.W. Levin was the founder of Levin and Company, of which his son, W.H. Levin, was a partner from 1868 and head from 1878 till 1889. It is after W.H. Levin that the town of Levin north of Wellington is named. He was for a time also chairman of the Wellington Manawatu Railway Company. The south wall of the transept was strengthened in 1903 and further decorated with ornamental woodwork, the gift of Mrs Amy Levin, W.H. Levin’s widow. The window was floodlit with a gift from the Levine family in 2012.
Window 12

Heritage Value 1

Joshua and the Centurion (The Major Lionel Levin Window)

History

In the west wall of the south transept is a two-light window portraying Joshua and the Centurion. It was the first memorial window erected in the south transept in 1887. The glass was prepared by Lavers and Barraud of London and apparently presented to the church by William Hort Levin in memory of his brother Major Lionel Levin of the Princess of Wales Own Yorkshire Regiment who died in 1886. The martial character of the figures portrayed suggests that the window was intended as a memorial to a soldier.
<table>
<thead>
<tr>
<th>Window 13</th>
<th>Heritage Value 1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Resurrection Morning (The Shirtcliffe Window)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>History</strong></td>
<td></td>
</tr>
<tr>
<td>This three-light window is the easternmost window of the south aisle. The 1876 glass was removed and a new window illustrating the <strong>Resurrection Morning</strong> was installed. It is in memory of Jane Barbara Shirtcliffe who died 18 July 1926. It is interesting to note that a window in her memory was not erected until 1935 and is the most recent window in the church. The figures make an interesting contrast with the earlier glass work in the church. Their features are more severe than those of the characters portrayed earlier, more perhaps like cartoons and less like portraits. Although the window is one of the smallest stained glass pictures in the church, its impact is excellent. It was made at Whitefriars by Powell and Sons of London. The little figure of a white friar used as the manufacturer’s trademark can be found in the bottom left corner of the right hand window. This window was floodlit with a gift from the Shirtcliffe family in 2015.</td>
<td></td>
</tr>
</tbody>
</table>
Windows 14 and 15

Diamond Panes and Fleur-de-Lis

History

These two south aisle windows were donated by parishioners and installed in 1877. They are filled with leaded white and gold diamond-shaped panes decorated with fleur-de-lis (The Holy Trinity) and Roses (England). They have the same pattern as the baptistery windows where the baptism font is located and the clerestory opening windows below the roof in the nave.
Window 16  

The West Window

Heritage Value 1

History

The great West Window, best viewed from the centre of the main aisle, depicts St Paul’s Conversion, on the left, and the incident at Lystra when the inhabitants, seeing a crippled man cured, concluded that St Paul and St Barnabas were Mercury and Jupiter, on the right. Early in 1867, a newspaper reported that the firm of Lavers and Barraud of London were working on the design for a west window for the Thorndon cathedral. The cost of the window was estimated at £85. It was supposed that parishioners would subscribe this sum and have the window erected. The hoped-for subscriptions, however, seemed to have been long in coming and nothing happened until the end of 1868. On 7th September that year Government forces suffered one of their worst defeats in Taranaki, in an attack on Titokowaru at Te Ngutu o te Manu. Among the dead were two Wellington officers, Captain George Buck of the Wellington Rifles, and Lieutenant Henry Charles Holland Hastings of the Wellington Rangers. Both had been professional soldiers. Their comrades and friends, members of the Wellington Veteran Corps No. 1 Wellington Rifle, the Porirua and Patea Rifle Companies, opened a memorial fund which raised about £100 pounds. Early in 1869, a meeting of the subscribers unanimously agreed to spend this on the west window in memory of Captain George Buck and Lieutenant Henry Charles Holland Hastings. The window was probably installed in that year.
<table>
<thead>
<tr>
<th>Baptistry Windows</th>
<th>Heritage Value 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diamond Panes and Fleur-de-Lis</td>
<td></td>
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</tbody>
</table>

**History**

These five small lancet windows light the baptistry. They are understood to be part of the original fabric of the church, relocated from the original Baptistery wall.
<table>
<thead>
<tr>
<th>Nave Windows</th>
<th>Heritage Value 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diamond Panes and Fleur-de-Lis</td>
<td></td>
</tr>
<tr>
<td><strong>History</strong></td>
<td></td>
</tr>
<tr>
<td>These small lancet windows light the nave from both north and south sides; there are five pairs on each side, with a quatrefoil above. They match the Baptistery windows and are understood to be part of the original fabric of the church. Some have opening sashes for ventilation.</td>
<td></td>
</tr>
<tr>
<td>Manager’s Office Window</td>
<td>Heritage Value 1</td>
</tr>
<tr>
<td>------------------------</td>
<td>------------------</td>
</tr>
<tr>
<td>Diamond Panes and Fleur-de-Lis</td>
<td></td>
</tr>
</tbody>
</table>

**History**

This window is on the east wall of the Manager’s Office, so is not seen by the visiting public. Its history is presently unrecorded.
5.0 INFLUENCES ON CONSERVATION

5.1 Terms of Acquisition

The decision to purchase Old St Paul’s for the nation was made by the Government in 1966. The resolution, in the form of a Cabinet minute, was conveyed in a letter from the Minister of Internal Affairs to the Chairman of the Historic Places Trust on 8 December 1966.

The building must be retained on its present site in the Government Centre as an historic shrine and for use for dignified purposes.

In a further letter to the Trust on 16 March 1967, the Minister outlined its future role and obligations, particularly towards other stakeholders.

Day to day administration of the use of the building should be undertaken by the Trust as part of its normal operations, and ... an Advisory Committee convened by the Trust and called the Old St Paul’s Advisory Committee, should be established as a sub-committee of, and be responsible to, the Trust. This would be composed of representatives of the Trust, the Anglican Church in Wellington, the Friends of Old St Paul’s Society, and the Department of Internal Affairs.193

The Ministry of Works and Development, while technically the ‘owner’ of the building on behalf of the Crown and responsible for the restoration, was not formally represented on the Advisory Committee, but it always had a representative present at meetings. The functions of the committee were to advise the Trust on issues regarding the use of Old St Paul’s and to establish a trust fund to purchase appropriate fittings and furnishings.193

The Advisory Committee was later replaced by the Old St Paul’s Joint Co-ordinating Committee, with representation confined to the (then) Historic Places Trust staff and the Friends of Old St Paul’s.

Management is now the sole responsibility of Heritage New Zealand Pouhere Taonga, with funding coming from Vote: Arts, Culture and Heritage through the Ministry of Culture and Heritage. The Friends of Old St Paul’s continue to act in a supportive and consultative role; in the past they raised funds for special purposes such as the bells and the organ, and in recent times they have made substantial grants towards the construction of the new toilets, the conservation treatment of altar frontals and textiles, a display cabinet for textiles, and for new staging.

Today, the staff of Old St Paul’s is made up of the Manager, who is Silke Bieda, and there is one other full time position, the Visitor Programme Co-ordinator; there are three part time positions, the Wedding and Events Co-ordinator, Visitor Services Administrator and Visitor Host.

Heritage New Zealand also has a Heritage Destinations Manager, Central Region. This person’s role is to oversee the management of Heritage New Zealand properties in the central region. This includes projects dealing with the exterior and structure of the building, overall finances and budgeting, and performance management to ensure best practice heritage and conservation principles are adhered to. The General Manager Heritage Destinations, Nicholas Chin, has responsibility for the whole of Heritage New Zealand’s property portfolio.

193 The proceedings of the Advisory Committee are contained in 14 volumes of files Old St Paul’s Advisory Committee (closed file) 12004-064, formerly file 8/8/1/1 held by Heritage New Zealand.
At Old St Paul’s, there is also a team of about six casual staff and 20 volunteers who take on front-of-house responsibilities such as meeting and greeting tourists, tour guiding and assisting with functions and events.

The parameters of use are not specific, other than that they should, according to the original cabinet minute, be ‘dignified’. Heritage New Zealand has established a broad range of uses that are judged to be suitable, and these provide a framework for assessing possible new uses.

5.2 Owner’s Objectives

Heritage New Zealand has always pursued a policy of a mix of live uses for Old St Paul’s, beyond simply that of an historic shrine to be visited and enjoyed for its own sake. Events such as weddings and funerals account for much of the activity at Old St Paul’s, but the range of uses has broadened over the years. The church also hosts a large number of concerts, theatre performances, flower shows and Christmas celebrations, and it welcomes people to hire the space for lectures, presentations, meetings, special ceremonies, and corporate and private functions.

A proposal for seated dinner functions in the church has recently been proposed by the manager and has been trialled since mid-2013. Specific conservation guidelines have been developed for these new uses.

In further widening the range of adaptive uses at Old St Paul’s, Heritage New Zealand has signalled a desire to expand the audience of people who come to the church and to increase the number of people visiting or attending a function, thereby fulfilling the promise of the original deed of purchase by the Government, as well as generating income for the proper maintenance and running of the building.

In addition to the functions and events business mentioned above and the cruise ship and tourism business, Old St Paul’s also runs an education programme to attract a different audience again – teachers and their school groups. The church lends itself perfectly to learning about and discovering social history.

In 2007, the south minor transept of the church was turned into a gift shop, offering a range of gifts and souvenirs. It has become increasingly popular and one of the most significant revenue streams. More recently the clergy vestry has been incorporated into the shop as well.

These uses are in accord with the Heritage New Zealand Pouhere Taonga Statement of Intent 2015 – 2019, which states that ‘our work can be classified into three distinct but inter-related areas:

• **Increasing the body of knowledge about New Zealand’s heritage**: This library of knowledge is necessary both to support current heritage conservation and engagement work, but is also an outcome in its own right to ensure this information is captured before heritage is lost for future generations. We identify significant heritage, enter it on the Heritage New Zealand List where appropriate and, where sites are unable to be avoided, capture archeological information before it is destroyed.

• **Ensuring heritage is conserved**: Heritage New Zealand does this by informing the central and local government environment, advising owners and Councils
on the management of impacts to significant heritage places, regulating changes to archeological sites, and delivering direct conservation assistance at properties both within our portfolio, to private property owners, and alongside iwi for significant Māori built heritage. Heritage conservation is critical to ensuring that future generations are able to appreciate the most important aspects of our history.

- **Increasing public engagement and awareness of heritage**: Heritage New Zealand’s role is to ensure heritage information and stories are accessible to enable New Zealanders to engage with and appreciate their heritage. We provide access to heritage stories through our website, interpret and open our properties to visitors, deliver community heritage events to engage the public with their local heritage, and provide seminars to facilitate wider understanding of specialist heritage knowledge.

### 5.3 Heritage New Zealand Pouhere Taonga Act

The purpose of the Heritage New Zealand Pouhere Taonga Act 2014 is ‘to promote the identification, protection, preservation, and conservation of the historical and cultural heritage of New Zealand’ (section 3). In achieving the purpose of the Act, all persons performing functions and exercising powers under the Act must recognise:

'(a) The principle that historic places have lasting value in their own right and provide evidence of the origins of New Zealand’s distinct society; and

(b) The principle that the identification, protection, preservation, and conservation of New Zealand’s historical and cultural heritage should –

(i) Take account of all relevant cultural values, knowledge, and disciplines; and

(ii) Take account of material of cultural heritage value and involve the least possible alteration or loss of it; and

(iii) Safeguard the options of present and future generations; and

(iv) Be fully researched, documented, and recorded, where culturally appropriate; and

(c) The principle that there is value in central government agencies, local authorities, corporations, societies, tangata whenua, and individuals working collaboratively in respect of New Zealand’s historical and cultural heritage; and

(d) The relationship of Māori and their culture and traditions with their ancestral lands, water, sites, wahi tapu, and other taonga.’

Heritage New Zealand maintains a Heritage List of historic places, and acts in a variety of ways to ensure the preservation of heritage.

**Statement of General Policy**

Section 17 of the Heritage New Zealand Pouhere Taonga Act 2014 requires Heritage New Zealand to produce a Statement of General Policy to govern the management and use of the historic places it owns and controls. Section 20 states that ‘Heritage New Zealand
Pouhere Taonga must not act inconsistently with a statement of general policy adopted under section 17 or a conservation plan adopted under section 19 unless the Board resolves on reasonable grounds that an action may be taken that is inconsistent with a statement of general policy or a conservation plan. Therefore, the General Policy is a statutory document, which must be adhered to, unless given approval of the Board of Heritage New Zealand to do otherwise. The most recent version of this General Policy was adopted in October 2015.  

It provides high level guidance, objectives and policies for the management and use of the Heritage New Zealand properties, including the protection, conservation and appreciation of the historic place, any adaption, development and new construction, the involvement of iwi and other communities of interest, the need to provide access, the proper management of heritage collections, records and archives about the place etc.

**Heritage Listing**

Part 4 of the Heritage New Zealand Pouhere Taonga Act, ‘Recognition of places of historical, cultural, and ancestral significance’ makes provision for a New Zealand Heritage List / Rarangi Korero.

The purpose of the Heritage List is to ‘inform members of the public about historic places …, to inform the owners of historic places … as needed for the purposes of this Act, and to be a source of information about historic places … for the purposes of the Resource Management Act 1991’ (Section 65.)

Any place may be entered on the list provided that Heritage New Zealand ‘is satisfied that the place or area has aesthetic, archaeological, architectural, cultural, historical, scientific, social, spiritual, technological, or traditional significance or value. (Section 66; part 3 of this section.)

Old St Paul’s is included in the Heritage List as a Category 1 historic place, item number 38. This means that it is a ‘place of special or outstanding historical or cultural significance or value’.

An important implication of the listing is that any work requiring a building consent (or an application for a project information memorandum) will trigger a statutory notification to Heritage New Zealand under Section 39 of the Building Act 2004. Thus in the case of work on Old St Paul’s that requires a building consent, Heritage New Zealand would have dual roles as applicant and reviewer.

**Conservation Plans**

Section 13 of the Heritage New Zealand Pouhere Taonga Act lists one of the functions of Heritage New Zealand as being to ‘manage, administer, and control historic places, buildings, and other property owned or controlled by Heritage New Zealand Pouhere Taonga or vested in it to ensure their protection, preservation, and conservation’. To this end, Heritage New Zealand may adopt a conservation plan for any of its own properties (section 19).

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If it does so, it shall first publicly notify the availability of a draft plan for inspection and comment, and ‘must consider any comments received and review the draft (conservation plan) before adopting it as a statement of general policy’ (section 17).

Heritage New Zealand ‘must not act inconsistently with a … conservation plan adopted under section 19 unless the Board resolves on reasonable grounds that an action may be taken that is inconsistent with a … conservation plan’ (section 20).

**Archaeological Sites**

The Heritage New Zealand Pouhere Taonga Act contains a consent process for any person intending to do work that may modify or destroy an archaeological site. The Act defines an archaeological site as any place that was ‘associated with human activity that occurred before 1900’ and which ‘may provide through investigation by archaeological methods, evidence relating to the history of New Zealand’ (section 6).

Any person intending to undertake work that may ‘modify or destroy the whole or any part of an archaeological site’ must first obtain an authority from Heritage New Zealand for that work. An authority is required by any person who ‘knows, or ought reasonably to have suspected, that the site is an archaeological site’, whether or not it is ‘an archaeological site or is entered on (a) the New Zealand Heritage List … or (b) the Landmarks list’.

An authority ‘is not required to permit work on a building that is an archaeological site unless the work will result in the demolition of the whole of the building’. In issuing an authority to carry out work, conditions can be imposed by Heritage New Zealand. (See sections 42 to 53.)

Certain below ground works at Old St Paul’s (such as re-piling, should this be required), would require an archaeological authority.

One formal archaeological investigation has recently been carried out in the grounds of the church, following the issuing of an authority for below-ground work associated with the construction of the new toilet block (2011). The excavations were monitored, and the results written up in a report ‘Old St Paul’s Archaeological Monitoring’ by CFG Heritage held by Heritage New Zealand.

Another function of Heritage New Zealand is to act as a heritage protection authority under Part 8 of the Resource Management Plan 1991 (see below).

### 5.4 Resource Management Act and District Plan Requirements

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

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

  - archaeological, architectural, cultural, historic, scientific, technological’
and includes sites, structures, places and areas; archaeological sites; sites of significance to Māori, including wahi tapu, and surroundings associated with the natural and physical resources.

The Act establishes the framework for the preparation and administration of district plans ‘to assist territorial authorities to carry out their functions in order to achieve the purpose of this Act’ (section 72). A district plan may include rules which ‘prohibit, regulate or allow activities’ (section 76) in order to achieve the plan’s objectives.

Section 88 of the Act requires an application for a resource consent on a listed heritage item to include an assessment of any actual or potential effects of the work and lists matters to be considered in the Fourth Schedule of the Act. These can include ’any effect on those in the neighbourhood, and where relevant, the wider community’ and ‘any effect on natural and physical resources having aesthetic, recreational, scientific, historical, spiritual, or cultural, or other special value for present or future generations.’

**Wellington City District Plan**

In fulfilment of the Resource Management Act’s requirement to protect historic heritage, the Wellington City District Plan includes a Heritage Policy and a list of protected heritage buildings. The objective of the Council’s Heritage Policy is ’to recognise and protect the City’s historic heritage and protect it from inappropriate subdivision, use and development.’

To achieve this objective, Council will:

- Identify, record and list the city’s significant historic heritage (20.2.1.1).
- Protect listed buildings from demolition or relocation (20.2.1.2).
- Promote the conservation and sustainable use of listed buildings and objects while ensuring that any modification avoids, remedies or mitigates, effects on heritage values (20.2.1.3).
- Protect the heritage values of listed buildings by ensuring that the effects of subdivision and development are avoided, remedied and mitigated (20.2.1.4).
- Ensure that signs on listed heritage buildings (or their sites) do not adversely affect heritage values (20.2.1.9).

Old St Paul’s is included in the list of protected heritage buildings, Map reference 18, symbol reference 221; this listing does not include the interior of the building. The place is therefore subject to the Heritage Rules set out in Chapter 21 of the District Plan, and as modified by Plan Change 43 (Heritage Provisions).

In summary, these are:

**Permitted Activities, 21A.1**

Repairs and maintenance are permitted activities (21A.1.1), as are internal additions and alterations (21A.1.2), except where structural strengthening is visible from the exterior of the building.

**Discretionary Activities (Restricted), 21A.2**

Any modifications to any listed heritage building which is not a permitted activity except:
Alterations or additions that involve the modification of any part of the main elevation of any listed heritage building;

Alterations or additions that extend the existing building footprint (at ground level) by more than 10% or add an additional storey (or stories) beyond the existing building envelope;

Modifications required to erect signage.

are Discretionary Activities (Restricted) in respect of:

- Effects on historic heritage (21A.2.1.1).
- Height, coverage, bulk and massing of buildings (21A.2.1.2).

Resource consent must be sought for a Discretionary Activity, and criteria for the assessment of the impact of the proposed changes are given in parts 21A.2.1.5 to 21A.2.1.15.

On a site on which a listed building or object is located:

- Any modification to the exterior of any existing building (that is not a listed heritage building) that extends the existing building footprint (at ground level) by more than 10% or adds an additional storey (or stories) beyond the existing building envelope; or
- The construction of any new building;

is a Discretionary Activity (Restricted) in respect of:

- Effects on historic heritage (21A.2.3.1).
- Height, coverage, design, external appearance and siting and massing of buildings (21A.2.2.2).

Resource consent must be sought for a Discretionary Activity, and criteria for the assessment of the impact of the proposed changes are given in 21A.2.2.5 to 21A.2.2.7.

Discretionary Activities (Unrestricted), 21A.3

The subdivision of a site of a listed heritage building is a Discretionary Activity (Unrestricted), and criteria are given in 21A.3.1.1 to 21A.3.1.3.

Signs on the sites of heritage buildings are subject to rules which are set out in part 21D Heritage Rules: Signs. One sign of less than 0.5 sq m is a permitted activity, otherwise signs are Discretionary Activities (Restricted), and are controlled in respect of design, location and placement; area, height and number of signs; illumination, and fixing methods; see 21D.3.1 to 21D.3.1.4. Assessment criteria are given in 21D.3.1.5 to 21D.3.1.10.

The District Plan rules do not require a conservation plan for listed heritage items (20.1.6), but are encouraged for those places ‘of greatest significance, or those for which the owners propose substantial modifications’. Where a plan is prepared it will be reviewed and ‘its policies taken into consideration when assessing the effects of a development proposal on a listed heritage item’.

Pipitea Precinct

This precinct covers part of the original site of the Pipitea Pa, and includes the present Pipitea Marae and Old St Paul’s. The purpose of the precinct is to ensure that Tangata
Whenua can see ‘the significance of the marae site reflected in any new development’, and it allows for consultation with tangata whenua as part of the Resource Consent process for any development within the boundaries of the precinct.

**Sight Lines**

District Plan rule 13.4.9 addresses the issue of sight lines to Old St Paul’s. ‘The construction of new buildings and structures, or the alteration of, and addition to existing buildings that … do not meet the height control standards for sites near Old St Paul’s specified in 13.6.3.1.7 and 8 are Discretionary Activities (Unrestricted)’ and would need Resource Consent.

Rule 13.6.3.1.7 states that ‘for all sites in the block bounded by Mulgrave Street, Pipitea Street, Moore Street and Thorndon Quay no building or structure shall be erected above a height determined by inclined planes commencing with lines drawn 10 metres above and parallel to each of the boundaries of the Old St Paul’s Church site and rising from that line at an angle to the horizontal of 1.5 vertical to 1 horizontal outwards in a direction perpendicular to the boundary. Along the northern boundary of the site the plane shall extend outwards in both a north (i.e. perpendicular to the boundary), and in a north-east direction (i.e. 45 degrees off perpendicular).

Rule 13.6.3.1.8 states that ‘no building or part thereof shall be permitted to be erected above the present ground level between the building line restriction and Mulgrave Street.

**Heritage Orders**

Under section 187 of the Act, a heritage order can be sought for an historic building (not necessarily a listed historic building) by a heritage protection authority. A heritage order is a provision made in a district plan to protect ‘any place of special interest, character, intrinsic or amenity value or visual appeal, or of special significance to the tangata whenua for spiritual, cultural, or historical reasons’, also ‘such area of land surrounding that place as is reasonably necessary for the purpose of ensuring the protection and reasonable enjoyment of that place’ (section 189).

A heritage order can be sought by a Minister of the Crown, a territorial authority, Heritage New Zealand, or by a specially approved heritage protection authority (sections 187 and 188). The effect of an order is to prevent the owner changing the place in a way that would ‘nullify the effect of the heritage order’ unless with the consent of the heritage protection authority (section 193 and 194).

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

**5.5 Building Act**

The Building Act 2004 controls all matters relating to building construction. The following matters are of particular relevance when considering repairs, maintenance and alterations to existing and historic buildings. While some clauses are not presently relevant in the case of Old St Paul’s, they are included for the sake of completeness.
**Repair and Maintenance (Schedule 1 Exempt Building Work)**

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

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

In dealing with heritage buildings, and in particular with a building of such significance as Old St Paul’s, it is appropriate to aim for a 50 year minimum life for all elements, with materials and repair techniques selected for durability.

**Principles to be Applied (Section 4)**

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

- 'the importance of recognising any special traditional and cultural aspects of the intended use of a building', and 'the need to facilitate the preservation of buildings of significant cultural, historical or heritage value' (sub-sections d and l); also
- 'the need to facilitate the efficient and sustainable use in buildings of materials and material conservation' (sub-section n).

**Historic Places (Section 39)**

When a territorial authority receives an application for a project information memorandum or a building consent for a listed historic place, historic area or wahi tapu, it must inform Heritage New Zealand. Any application for a PIM or building consent for work at Old St Paul’s would, in any event, have been submitted by Heritage New Zealand itself.

**Building Consents (Section 40 – 41)**

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

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

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

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

Such systems must be regularly inspected and maintained, and an annual building warrant of fitness supplied to the territorial authority. The purpose of the warrant of fitness is to ensure that the systems are performing as set out in the relevant building consent. A copy of the warrant of fitness must be on public display in the building.
**Alterations to Existing Buildings (Section 112)**

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

(i) means of escape from fire; and  
(ii) access and facilities for persons with disabilities, and

continue to comply with the other provisions of the building code to at least the same extent as before the alteration’.

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

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

Similar, but much more stringent, provisions apply to the change of use of a building.

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

No alterations, within the meaning of the Building Act, are currently proposed, but these provisions remain relevant to any potential future work.

**Change of Use (Section 115)**

This section of the Act deals with buildings being put to new uses, and sets high building performance standards for any new use – as if for a new building. Upgrading requirements made under this section of the Act can have major implications for heritage buildings – the extent of change required to achieve an acceptable level of compliance can sometimes be incompatible with the protection of heritage values. The risk of this is greatest when the new use is not properly compatible with the existing building.

While the provisions of section 112 can sometimes be called upon to help balance heritage values and upgrading requirements, careful design of upgrading and adaptive work is essential to minimise adverse effects on heritage values.

The Act states that an owner of a building must not change the use of a building –

‘(b) …unless the territorial authority gives the owner written notice that the territorial authority is satisfied, on reasonable grounds, that the building, in its new use, will—
(i) comply, as nearly as is reasonably practicable and to the same extent as if it were a new building, with the provisions of the building code that relate to—

(A) means of escape from fire, protection of other property, sanitary facilities, structural performance, and fire-rating performance; and

(B) access and facilities for persons with disabilities (if this is a requirement under section 118); and

(ii) continue to comply with the other provisions of the building code to at least the same extent as before the change of use.'

Written notice is usually in the form of an approved building consent.

No change of use is foreseen for Old St Paul’s.

**Access (Sections 117 – 120)**

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

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

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

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

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

Old St Paul’s is not known to be dangerous, earthquake-prone or insanitary. There is ongoing research into the structural capability of the building, and structural upgrading may be carried out if deficiencies are identified.

**5.6 Reserves Act**

Under the Reserves Act 1977, historic reserves have the purpose of ‘protecting and preserving in perpetuity such places … as are of historic, archaeological, cultural, educational, and other special interest’ (section 18).

Every historic reserve is to be administered so that:

(a) the structures, objects and sites illustrate with integrity the history of New Zealand:
the public shall have freedom of entry and access to the reserve, subject to … such conditions and restrictions as the administering body considers to be necessary for the protection and general well-being of the reserve and for the protection and control of the public using it.

Old St Paul’s Church, and the grounds it occupies at 34 Mulgrave Street, Wellington, constitute an Historic Reserve, owned by the Crown and vested in Heritage New Zealand, gazette number 93/1467.

The responsibility for the care and maintenance of the reserve lies with Heritage New Zealand. The Department of Conservation administers the Reserves Act and has an overarching responsibility to ensure all reserves are managed effectively, regardless of whether they are vested in the Department of Conservation or other agency.

To this end, a management plan is required, and this plan ‘shall provide for and ensure the use, enjoyment, maintenance, protection, and preservation, as the case may require … of the reserve for the purpose for which it is classified’ (section 41). The plan must be made available for public submission when in draft form, and be approved by the Department of Conservation (on behalf of the Minister) before it can be formally adopted.

There is presently no management plan for the Old St Paul’s reserve, but one is being planned.

(It is noted that this conservation plan will not serve as a management plan, although the heritage values of the building as defined here will be of central importance and would be referenced in a management plan.)

Major changes to the reserve require permission from the Minister of Conservation, as required by the Reserves Act. (For example the construction of the new toilet block required permission in this way.) Any addition of a concession would also require permission.

5.7 Risks

There are a number of risks to Old St Paul’s that require management in order to protect and maintain its heritage values for the future. These risks include:

Earthquake
Risk: Although built in the generally earthquake resistant material of timber, Old St Paul’s could be damaged in a serious earthquake. Possible modes of failures are collapse of vulnerable elements such as the spire, or dislocation from the foundations, or the loss of roofing slates. The building is not earthquake prone and currently considered safe in terms of life safety in a major seismic event, although it is possible that it could be damaged, and could even suffer partial collapse.

Action: The security of the structure is dependent on it being well maintained, being monitored regularly, and being repaired when any faults are uncovered. The structural evaluation presently underway may reveal deficiencies, and if so these should be immediately rectified.

Large gatherings in the building should be briefed on appropriate action in the event of an earthquake. Amongst instructions should be one that the building should not be evacuated during or immediately after an earthquake, as there is a risk of injury from slates falling from the roof.
Fire
Risk: Being built in timber, Old St Paul’s is vulnerable to fire, and this is perhaps the greatest threat to the building as it has the capacity to seriously damage or even completely destroy it. The building is nevertheless protected by a monitored alarm system, and an automatic fire sprinkler installation, making serious damage extremely unlikely.

Action: The fire protection systems must be constantly monitored and regularly maintained.

There is the possibility of an earthquake that disrupts the water supply to the building being followed by fire, and there should be a disaster management plan in place to deal with such extreme eventualities.

Decay processes
Risk: The effects of sun, water, hot and cold temperatures and wind on building fabric inevitably leads to weathering and can lead to decay and loss of heritage fabric.

Action: Rates of decay will be minimised by regular monitoring, maintenance and repair, and this is the single most important aspect of looking after Old St Paul’s well. Quality of management and execution is very important. A designated position of ‘surveyor to the fabric’ would ensure that maintenance is expeditiously attended to.

Adaptation
Risk: Adaptation works to suit a place for new uses can impact adversely on heritage values.

Action: Work specifications must be based on adequate research and sound conservation principles so as to minimise the adverse effects of alterations. Properly skilled workers should be employed and work supervised to ensure that approved plans are followed and standards met.

Visitor impacts
Risk: High visitor numbers, causing wear and tear, has an effect on heritage fabric, and can eventually cause serious damage (as, for example, to the kauri floorboards which have been seriously marked and split by unsuitably soled shoes). Visitors with swinging back-packs could cause damage to delicate fabric.

Action: The impact of visitors should be monitored and areas that are being damaged, or are assessed as liable to damage, should be protected. Timber flooring is particularly vulnerable to damage.

Visitor hazards
Risk: Dangers posed by hazards at an historic place may require interventions that could be harmful to the building. The most significant visitor hazards at Old St Paul’s are the steps at various places in the body of the church, from the nave to the chancel for example, and down to the north and south minor transepts. (The main entrance and the staff entrance are now ramped, as are the new toilets.)

Action: Generally, the hazards that exist are simply those of everyday life, and apart from staff alerting aged or disabled people to the idiosyncrasies of the church, no
other action is recommended. A temporary ramp for access to the chancel could be considered in special circumstances.

**Vandalism**

**Risk:** The building has been subject to periodic minor vandalism, such as the theft of copper spoutings and downpipes, and tagging.

**Action:** This risk can be lessened by strategies such as improved night-time lighting, surveillance, frequent monitoring, a comprehensive alarm system and a consistent lock-up procedure.

**Trees and vegetation**

**Risk:** Nearby trees pose a risk of affecting the building’s foundations; of branches falling on the building in the event of a storm, and of leaves and twigs filling and blocking gutters.

**Action:** These risks are best managed by ensuring the good health of the trees and by judicious pruning and trimming of the closest trees; because of the age and aesthetic appeal of the trees, this work needs to be carried out by an arborist. Any trees posing a higher than normal risk should be considered for removal.

**Storms and severe weather**

**Risk:** Severe weather, in particular high winds and heavy rain, pose a risk to the building of damage and flooding. This risk is greater in the case of Old St Paul’s than many other heritage buildings because of its complex form and intrinsically vulnerable details (for example, the internal gutters alongside the nave).

**Action:** Keeping the building in good repair and well maintained, and gutters and stormwater drains clear, will ameliorate this risk; it is of critical importance that maintenance of the stormwater disposal system is given high priority. There should be a contingency plan in the event of storm damage, and this should include materials and tradesmen being available on standby.

**Information loss**

**Risk:** The loss, destruction or lack of access to archival sources such as early letters and documents, plans and photographs is a threat, since it reduces our understanding of the history of the place.

**Action:** Records should be recorded as to their location, and copied as appropriate. Since 1967, extensive archival research has been undertaken by historians such as Dallas Moore and Margaret Alington, so that the history of Old St Paul’s is judged to have been well researched and documented. Yet important documents are known to be missing; the whereabouts of the Ministry of Works and Development restoration drawings, for example, is presently unknown.

**Loss of purpose**

**Risk:** Loss of purpose is a risk to most heritage places. It can lead to a lack of income, cessation of maintenance, deterioration, vandalism, and eventual demolition. Old St Paul’s has had a viable use (under its 1966 Deed of Purchase) since 1970; the building is well regarded in the local community and is well used.
Action: Heritage New Zealand is committed to maintaining and expanding the level of use of the building, and visitor facilities are being improved, thereby ensuring that there is no threat of loss of purpose for Old St Paul’s.

Lack of public support
Risk: The long term preservation of an historic place requires public understanding, support, and involvement. If this is absent it may be difficult to sustain suitable uses and the required level of core funding.

Action: Heritage New Zealand will continue to foster support for the Friends of Old St Paul’s as an active membership-based support organisation; to encourage wide public interest in the well-being of the building, and to educate the public about the issues surrounding the conservation of this important historic place.

Further information on dealing with risk will be included in Part 2 Maintenance Plan.

5.8 Standards

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

Important conservation principles contained in the charter are explained below. Note that some may not be fully relevant, but are included for the sake of completeness.

1. Carry Out Regular Maintenance

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

2. Life Safety

Where any life safety or health risk exists, work should be carried out to ensure the safety and well-being of people using heritage buildings.

3. Mitigate Risk

Where there is a risk to the survival of heritage buildings, whether from natural disasters such as storms or earthquakes, or from man-made threats such as those posed by neglect or district plan requirements, then all reasonable actions should be taken to mitigate those risks. Intervention should be the minimum required to achieve a reasonable level of security.

4. Prioritise Work

Work should be organised in such a way that risks that are fundamental to life safety and to the survival of a heritage building are dealt with before other tasks that can afford to wait.
5 Repair Rather than Replace
When repairs are necessary, cut out and replace only decayed material. It is better to have fabric that is worn and carefully patched than modern replica material, however faithfully copied.

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

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

8 Keep Change to the Minimum
Where alterations are carried out, change should be the minimum necessary to suit the new functional requirements. There should be the least possible loss of building fabric of heritage value, so that the authenticity and integrity of the place is maintained.

9 Use
Ideally, the original use of a heritage building should be continued; where this is no longer appropriate, a compatible use should be the aim.

10 Make New Work Reversible
Where possible, new work should be reversible, so that change back to the present form remains a possibility should this be required in the future. Recycle or store early fabric that has to be removed, and make new junctions with the old fabric as lightly as possible.

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

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

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

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

6.1 Principal Statement

Old St Paul’s was in continuous use for nearly 100 years, 1866 to 1964, as a place of religious worship. Since 1970 it has been an historic shrine, visited by many people for meditation, education and enjoyment; by others to celebrate and commemorate weddings and funerals, and by others again for the enjoyment of concerts and live performances.

The year 1964 marked the end of the active Anglican use of the church as a place of worship, although it was not de-consecrated; the year 1970 its opening for secular use by the people of New Zealand; and the year 1980 when the conservation of the church, begun in 1967, effectively ended.

In considering the adaptation of Old St Paul’s, cognisance will be given to:

   a) The form and detail of the building and its contents as it stood in 1964, and at the conclusion of conservation work in 1980, and

   b) Its origins as a place of worship, while recognising that sympathetic change is necessary to ensure the ongoing usefulness, and therefore survival, of a building that is now owned by the people of New Zealand and is one of the country’s significant national treasures.

Appropriate policies are set out below.

6.2 Policies

1 Use

The use of a building is simply the functional purpose(s) to which it is put.

Old St Paul’s will continue in use as a place of very special cultural heritage value, available to be visited and enjoyed by New Zealanders and overseas visitors; for use for special ceremonies such as weddings and funerals, and for special concerts, dramatic performances and other functions that are appropriate to the setting. Some of these uses may require the church to be closed to the general public.

All uses must comply with the Ministerial directive of 1966, that:

The building must be retained on its present site in the Government Centre as an historic shrine and for use for dignified purposes.195

The meaning of ‘dignify’ is ‘to invest with honour or dignity; to ennoble; to add distinction to’.196

2 Maintenance

Maintenance means the protective care of a place.

Old St Paul’s shall be regularly maintained according to sound conservation principles. These are to be set out formally in a maintenance plan to be commissioned by Heritage

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195 Minister of Internal Affairs to the Chairman of the Historic Places Trust, 8 December 1966, file 1A 60/70/21.
196 Collins English Dictionary.
New Zealand as part of this plan; it is to include standards to be met, procedures, inspection check lists and specifications.

Elements of the building that demand special care because of their technical complexity (in particular, the organ and the bells, also services such as fire protection, power and heating), should continue to be maintained by specialist firms or organisations.

Maintenance shall include, as well as the day-to-day and regular work, long-term strategic work that will ensure, as far as possible, the survival of the building in perpetuity.

3 Repair

Repair means making good decayed or damaged fabric.

Repairs to the fabric of the building shall be carried out according to the principles and practices set out in the maintenance plan (see above).

In particular, repairs shall be carried out in a manner that respects the original fabric, using materials that match the original materials as closely as possible in strength, texture and colour; details should match adjoining work. The minimum amount of decayed material shall be replaced, commensurate with a sound repair.

In all maintenance and repair work, it is important to protect the patina, the visible evidence of age, of adjacent materials.

( Heritage New Zealand is currently part-way through a long-term programme of repair and maintenance work aimed at eliminating leaks and putting the whole of the exterior fabric into first class condition. )

4 Restoration

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

In general, restoration is not to be attempted. Additions and alterations to Old St Paul’s have important historic and aesthetic significance in their own right, and indeed changes through time have enhanced the heritage values of the building immeasurably. The layering of history that is evident in the built fabric is thus to be retained, illustrating the century-long religious life of the building as well as its modern uses.

The exceptions to this are:

Where work has been badly executed and should be removed or re-built for technical or functional reasons; or

Where an element is so patently at odds with the age and character of the building that it should be replaced for the sake of authenticity. (See items rated as of ‘negative heritage value’ in the Inventory.)

Where there is an unexpected discovery of original fabric that enhances our understanding or appreciation of the building.

In these cases, restoration should be considered.
5 Adaptation

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

Any changes to the building which are necessary to improve its safety, to comply with code requirements, or to enhance its usefulness, should be the minimum necessary to achieve the stated goal. Change should be carried out in a way that respects the cultural heritage values, and has least impact on fabric of cultural heritage value.

Levels of change in the fabric of the place that are appropriate for the different levels of heritage value (as defined in section 4) are set out below. The intention is that those parts of the building that are identified as having high heritage value should be retained and conserved to the greatest extent possible, while other less sensitive areas can accept some degree of change.

Appropriate conservation processes for the assigned values are as follows:

Heritage Value 1 (HV 1)
This means the space or the fabric is of exceptional cultural heritage value. It is generally assigned to fabric that dates from the period 1866 to 1964.

Modification should be allowed only for the purpose of safeguarding the element, or to meet statutory requirements. Any such modification should be carried out only if no other reasonable option is available; it should be as discreet as possible and the minimum necessary.

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

Heritage Value 2 (HV 2)
This means the space or the fabric is of some cultural heritage value. It is generally assigned to fabric that dates from the restoration period 1967 to 1980.

Modification should be allowed for the purpose of safeguarding the element, to meet statutory requirements, to improve the functional attributes of the building, or to enhance the heritage value of the place. Any such modification should be carried out if no other reasonable option is available; it should be as discreet as possible and the minimum necessary.

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

No Heritage Value (HV 0)
This means the fabric is of little or no cultural heritage value. It is generally assigned to fabric that dates from the modern period, 1980 to the present (although by no means to all of this fabric).

Elements of no heritage value can be retained, modified or demolished, either to accord with modern functional needs or to allow for the enhancement of heritage value.

Allowable processes of change include maintenance, stabilisation, repair, restoration and adaptation, also demolition or removal.
Negative Heritage Value (Neg)

Fabric of negative cultural heritage value is fabric that detracts from the value of the building because it is inappropriate in such an important heritage building. Elements of negative heritage value can be programmed for removal or re-design.

6 Execution

Execution means the carrying out of any work on the fabric of the building.

In planning and executing any work on the fabric of the building, Heritage New Zealand should ensure that proper consideration has been given to the necessity of the work; to alternative courses of action, and to whether the work complies with the requirements of this plan and the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value.

All conservation work should be carried out under the direction of conservation professionals, by tradesmen with proven experience in historic building conservation.

All legal requirements (including those arising from the Heritage New Zealand Pouhere Taonga Act, Resource Management Act, Building Act and Health and Safety in Employment Act) will be met.

7 Stained Glass

The fired and coloured glass of the windows, held in lead cames in timber frames.

The stained glass of Old St Paul’s is one of its great glories; it is an integral part of its cultural heritage value, and should be given the same care and attention as is accorded the building.

Given the highly specialised and technical nature of the work in properly caring for the stained glass, it is recommended that it be the subject of a separate conservation plan. This would document the history of the glass, its manufacture, an assessment of its cultural and artistic significance, and guidelines for its proper conservative care.

8 Chattels

The chattels, or contents, are the moveable objects inside the church.

Old St Paul’s has a major collection of chattels, mostly relating specifically to the religious life of the church. This collection is an integral part of its cultural heritage value, and should be given the same care and attention as is accorded the building.

A conservation report on the collection was prepared in 2001 (see Old St Paul’s Conservation Plan, 2001, Appendix IV), and this has been supplemented by a separate document, Old St Paul’s Collection, prepared by Rebecca Apperley, Heritage Advisor Collections, Heritage New Zealand, July 2013. This includes an assessment of significance and an outline inventory, with recommendations for further work.

This work should now be supplemented by a separate conservation plan for the collection, to aid its long-term management. The plan should include an inventory, a description of each item, its provenance and its condition, as well as cleaning and maintenance requirements. A display and interpretation policy should be included. It will require the
input of a specialist with knowledge of artefact conservation. Such a plan should be kept up to date.

9 Interpretation
Interpretation means any material (visual, audio, electronic) that aid people’s understanding and appreciation of the place.

Specific policy on interpretation is beyond the scope of this plan. It is important to record however, that interpretation of the place is critical to people’s understanding and enjoyment, and therefore indeed, to the long-term survival of the place.

It is imperative that high standards of interpretation are met, and that new material is researched, and displayed in a manner that is vitally interesting to visitors. Themes and stories should encompass all eras of the building’s history. Interpretive material must not detract from the aesthetic qualities of the interior.  

Along with the conservation plan for the chattels (Policy 8), a display and interpretation policy should be developed; this will require the input of a specialist with knowledge of the operation of similar visitor destinations.

Signage should be considered part of the interpretation policy. Signage should be subservient to the architecture of the building, and should comply with district plan requirements (see section 5.4).

10 Commercial Activities
Commercial activity includes anything that involves making a profit, for example, selling souvenirs.

Commercial activities should not detract from the aesthetic qualities of the place; should be discrete, and should be relevant to and respectful of the ambience of the place.

11 Setting
The setting is all that land within the legal boundaries of the site.

The immediate surroundings are an integral part of Old St Paul’s, and an important component of its heritage value. The setting should be managed in a way that enhances the church and the ways in which it is used.

The built components of the setting, especially the boundary fences, should be treated as for the church, and be included in the maintenance plan.

The landscape components of the setting, should likewise be treated as for the church, and be included in the maintenance plan.

12 Wider Setting
The wider setting is the visual context of the place, of roads, trees and buildings, in all directions.

The wider setting of Old St Paul’s is also an important part of the heritage value of the place. Every effort shall be made to ensure the wider setting remains a compatible one, as far as this is possible in a commercial area of high land values and high-rise buildings.
While it is acknowledged that the setting of Old St Paul’s is far from ideal (in being of such density and scale as to detract from the townscape values of the building in particular), nevertheless such views to and from the church that still exist should be protected as far as possible. Building projects and planning changes in the vicinity of the church should be monitored.

Heritage New Zealand should maintain a close working relationship with the Wellington City Council to ensure that city plan provisions do not compromise the setting further.

13 Public Involvement
Public involvement is ensuring that users of the building, and those with an interest in its well-being, have an opportunity to contribute.

Public involvement in the future of Old St Paul’s is a vital ingredient in ensuring that the church is well used and is responsive to the needs of the community.

Heritage New Zealand should continue to build community input, by such means as enhancing the role of the Friends of Old St Paul’s as a partner with Heritage New Zealand; by encouraging feedback from users of the church, and by inviting feedback when major change is being considered. A draft of this plan should be made available for public consultation.

14 Acknowledgement
Acknowledgement means to pay tribute to people with a special connection to the place.

Persons having a long and close association with Old St Paul’s, or who have made a significant contribution to its on-going life and conservation, may be acknowledged by an entry in the Commemorative Book held in the Church. In special circumstances, for those few who have made an outstanding contribution, acknowledgement may be made by way of a plaque in the body of the church, with wording, design and location of the plaque to the approval of the Board of Heritage New Zealand Pouhere Taonga.

15 Review
Review means to take stock at regular intervals.

In acknowledgement of changing perceptions, of changing physical and social conditions, and increasing knowledge, all parts of this plan should be reviewed at 10 yearly intervals or such shorter intervals as may be appropriate to changing requirements.

6.3 Legislative Requirements

1 Reserves Act
It is recommended that Heritage New Zealand commission the preparation of a Reserve Management Plan for the Old St Paul’s Historic Reserve, as required by the Reserves Act 1977. See Section 5.6.
Preamble

New Zealand retains a unique assemblage of places of cultural heritage value relating to its indigenous and more recent peoples. These areas, cultural landscapes and features, buildings and structures, gardens, archaeological sites, traditional sites, monuments, and sacred places are treasures of distinctive value that have accrued meanings over time. New Zealand shares a general responsibility with the rest of humanity to safeguard its cultural heritage places for present and future generations. More specifically, the people of New Zealand have particular ways of perceiving, relating to, and conserving their cultural heritage places.

Following the spirit of the International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter - 1964), this charter sets out principles to guide the conservation of places of cultural heritage value in New Zealand. It is a statement of professional principles for members of ICOMOS New Zealand.

This charter is also intended to guide all those involved in the various aspects of conservation work, including owners, guardians, managers, developers, planners, architects, engineers, craftspeople and those in the construction trades, heritage practitioners and advisors, and local and central government authorities. It offers guidance for communities, organisations, and individuals involved with the conservation and management of cultural heritage places.

This charter should be made an integral part of statutory or regulatory heritage management policies or plans, and should provide support for decision makers in statutory or regulatory processes.

Each article of this charter must be read in the light of all the others. Words in bold in the text are defined in the definitions section of this charter.

This revised charter was adopted by the New Zealand National Committee of the International Council on Monuments and Sites at its meeting on 4 September 2010.

Purpose of conservation

1. The purpose of conservation

The purpose of conservation is to care for places of cultural heritage value.

In general, such places:

[i] have lasting values and can be appreciated in their own right;
[ii] inform us about the past and the cultures of those who came before us;
[iii] provide tangible evidence of the continuity between past, present, and future;
[iv] underpin and reinforce community identity and relationships to ancestors and the land; and
[v] provide a measure against which the achievements of the present can be compared.

It is the purpose of conservation to retain and reveal such values, and to support the ongoing meanings and functions of places of cultural heritage value, in the interests of present and future generations.
Conservation principles

2. Understanding cultural heritage value

Conservation of a place should be based on an understanding and appreciation of all aspects of its cultural heritage value, both tangible and intangible. All available forms of knowledge and evidence provide the means of understanding a place and its cultural heritage value and cultural heritage significance. Cultural heritage value should be understood through consultation with connected people, systematic documentary and oral research, physical investigation and recording of the place, and other relevant methods.

All relevant cultural heritage values should be recognised, respected, and, where appropriate, revealed, including values which differ, conflict, or compete.

The policy for managing all aspects of a place, including its conservation and its use, and the implementation of the policy, must be based on an understanding of its cultural heritage value.

3. Indigenous cultural heritage

The indigenous cultural heritage of tangata whenua relates to whanau, hapu, and iwi groups. It shapes identity and enhances well-being, and it has particular cultural meanings and values for the present, and associations with those who have gone before. Indigenous cultural heritage brings with it responsibilities of guardianship and the practical application and passing on of associated knowledge, traditional skills, and practices.

The Treaty of Waitangi is the founding document of our nation. Article 2 of the Treaty recognises and guarantees the protection of tino rangatiratanga, and so empowers kaitiakitanga as customary trusteeship to be exercised by tangata whenua. This customary trusteeship is exercised over their taonga, such as sacred and traditional places, built heritage, traditional practices, and other cultural heritage resources. This obligation extends beyond current legal ownership wherever such cultural heritage exists.

Particular matauranga, or knowledge of cultural heritage meaning, value, and practice, is associated with places. Matauranga is sustained and transmitted through oral, written, and physical forms determined by tangata whenua. The conservation of such places is therefore conditional on decisions made in associated tangata whenua communities, and should proceed only in this context. In particular, protocols of access, authority, ritual, and practice are determined at a local level and should be respected.

4. Planning for conservation

Conservation should be subject to prior documented assessment and planning.

All conservation work should be based on a conservation plan which identifies the cultural heritage value and cultural heritage significance of the place, the conservation policies, and the extent of the recommended works.

The conservation plan should give the highest priority to the authenticity and integrity of the place.

Other guiding documents such as, but not limited to, management plans, cyclical maintenance plans, specifications for conservation work, interpretation plans, risk mitigation plans, or emergency plans should be guided by a conservation plan.
5. Respect for surviving evidence and knowledge

Conservation maintains and reveals the authenticity and integrity of a place, and involves the least possible loss of fabric or evidence of cultural heritage value. Respect for all forms of knowledge and existing evidence, of both tangible and intangible values, is essential to the authenticity and integrity of the place.

Conservation recognises the evidence of time and the contributions of all periods. The conservation of a place should identify and respect all aspects of its cultural heritage value without unwarranted emphasis on any one value at the expense of others.

The removal or obscuring of any physical evidence of any period or activity should be minimised, and should be explicitly justified where it does occur. The fabric of a particular period or activity may be obscured or removed if assessment shows that its removal would not diminish the cultural heritage value of the place.

In conservation, evidence of the functions and intangible meanings of places of cultural heritage value should be respected.

6. Minimum intervention

Work undertaken at a place of cultural heritage value should involve the least degree of intervention consistent with conservation and the principles of this charter.

Intervention should be the minimum necessary to ensure the retention of tangible and intangible values and the continuation of uses integral to those values. The removal of fabric or the alteration of features and spaces that have cultural heritage value should be avoided.

7. Physical investigation

Physical investigation of a place provides primary evidence that cannot be gained from any other source. Physical investigation should be carried out according to currently accepted professional standards, and should be documented through systematic recording.

Invasive investigation of fabric of any period should be carried out only where knowledge may be significantly extended, or where it is necessary to establish the existence of fabric of cultural heritage value, or where it is necessary for conservation work, or where such fabric is about to be damaged or destroyed or made inaccessible. The extent of invasive investigation should minimise the disturbance of significant fabric.

8. Use

The conservation of a place of cultural heritage value is usually facilitated by the place serving a useful purpose.

Where the use of a place is integral to its cultural heritage value, that use should be retained.

Where a change of use is proposed, the new use should be compatible with the cultural heritage value of the place, and should have little or no adverse effect on the cultural heritage value.
9. Setting

Where the setting of a place is integral to its cultural heritage value, the setting should be conserved with the place itself. If the setting no longer contributes to the cultural heritage value of the place, and if reconstruction of the setting can be justified, any reconstruction of the setting should be based on an understanding of all aspects of the cultural heritage value of the place.

10. Relocation

The on-going association of a structure or feature of cultural heritage value with its location, site, curtilage, and setting is essential to its authenticity and integrity. Therefore, a structure or feature of cultural heritage value should remain on its original site.

Relocation of a structure or feature of cultural heritage value, where its removal is required in order to clear its site for a different purpose or construction, or where its removal is required to enable its use on a different site, is not a desirable outcome and is not a conservation process.

In exceptional circumstances, a structure of cultural heritage value may be relocated if its current site is in imminent danger, and if all other means of retaining the structure in its current location have been exhausted. In this event, the new location should provide a setting compatible with the cultural heritage value of the structure.

11. Documentation and archiving

The cultural heritage value and cultural heritage significance of a place, and all aspects of its conservation, should be fully documented to ensure that this information is available to present and future generations.

Documentation includes information about all changes to the place and any decisions made during the conservation process.

Documentation should be carried out to archival standards to maximise the longevity of the record, and should be placed in an appropriate archival repository.

Documentation should be made available to connected people and other interested parties. Where reasons for confidentiality exist, such as security, privacy, or cultural appropriateness, some information may not always be publicly accessible.

12. Recording

Evidence provided by the fabric of a place should be identified and understood through systematic research, recording, and analysis.

Recording is an essential part of the physical investigation of a place. It informs and guides the conservation process and its planning. Systematic recording should occur prior to, during, and following any intervention. It should include the recording of new evidence revealed, and any fabric obscured or removed.

Recording of the changes to a place should continue throughout its life.
13. **Fixtures, fittings, and contents**

Fixtures, fittings, and contents that are integral to the cultural heritage value of a place should be retained and conserved with the place. Such fixtures, fittings, and contents may include carving, painting, weaving, stained glass, wallpaper, surface decoration, works of art, equipment and machinery, furniture, and personal belongings.

Conservation of any such material should involve specialist conservation expertise appropriate to the material. Where it is necessary to remove any such material, it should be recorded, retained, and protected, until such time as it can be reinstated.

**Conservation processes and practice**

14. **Conservation plans**

A conservation plan, based on the principles of this charter, should:

- (i) be based on a comprehensive understanding of the cultural heritage value of the place and assessment of its cultural heritage significance;
- (ii) include an assessment of the fabric of the place, and its condition;
- (iii) give the highest priority to the authenticity and integrity of the place;
- (iv) include the entirety of the place, including the setting;
- (v) be prepared by objective professionals in appropriate disciplines;
- (vi) consider the needs, abilities, and resources of connected people;
- (vii) not be influenced by prior expectations of change or development;
- (viii) specify conservation policies to guide decision making and to guide any work to be undertaken;
- (ix) make recommendations for the conservation of the place; and
- (x) be regularly revised and kept up to date.

15. **Conservation projects**

Conservation projects should include the following:

- (i) consultation with interested parties and connected people, continuing throughout the project;
- (ii) opportunities for interested parties and connected people to contribute to and participate in the project;
- (iii) research into documentary and oral history, using all relevant sources and repositories of knowledge;
- (iv) physical investigation of the place as appropriate;
- (v) use of all appropriate methods of recording, such as written, drawn, and photographic;
- (vi) the preparation of a conservation plan which meets the principles of this charter;
- (vii) guidance on appropriate use of the place;
- (viii) the implementation of any planned conservation work;
- (ix) the documentation of the conservation work as it proceeds; and
- (x) where appropriate, the deposit of all records in an archival repository.

A conservation project must not be commenced until any required statutory authorisation has been granted.
16. Professional, trade, and craft skills

All aspects of conservation work should be planned, directed, supervised, and undertaken by people with appropriate conservation training and experience directly relevant to the project.

All conservation disciplines, arts, crafts, trades, and traditional skills and practices that are relevant to the project should be applied and promoted.

17. Degrees of intervention for conservation purposes

Following research, recording, assessment, and planning, intervention for conservation purposes may include, in increasing degrees of intervention:

(i) preservation, through stabilisation, maintenance, or repair;
(ii) restoration, through reassembly, reinstatement, or removal;
(iii) reconstruction; and
(iv) adaptation.

In many conservation projects a range of processes may be utilised. Where appropriate, conservation processes may be applied to individual parts or components of a place of cultural heritage value.

The extent of any intervention for conservation purposes should be guided by the cultural heritage value of a place and the policies for its management as identified in a conservation plan. Any intervention which would reduce or compromise cultural heritage value is undesirable and should not occur.

Preference should be given to the least degree of intervention, consistent with this charter.

Re-creation, meaning the conjectural reconstruction of a structure or place; replication, meaning to make a copy of an existing or former structure or place; or the construction of generalised representations of typical features or structures, are not conservation processes and are outside the scope of this charter.

18. Preservation

Preservation of a place involves as little intervention as possible, to ensure its long-term survival and the continuation of its cultural heritage value.

Preservation processes should not obscure or remove the patina of age, particularly where it contributes to the authenticity and integrity of the place, or where it contributes to the structural stability of materials.

i. Stabilisation

Processes of decay should be slowed by providing treatment or support.

ii. Maintenance

A place of cultural heritage value should be maintained regularly. Maintenance should be carried out according to a plan or work programme.

iii. Repair

Repair of a place of cultural heritage value should utilise matching or similar materials. Where it is necessary to employ new materials, they should be distinguishable by experts, and should be documented.
Traditional methods and materials should be given preference in conservation work.

Repair of a technically higher standard than that achieved with the existing materials or construction practices may be justified only where the stability or life expectancy of the site or material is increased, where the new material is compatible with the old, and where the cultural heritage value is not diminished.

19. Restoration

The process of restoration typically involves reassembly and reinstatement, and may involve the removal of accretions that detract from the cultural heritage value of a place.

Restoration is based on respect for existing fabric, and on the identification and analysis of all available evidence, so that the cultural heritage value of a place is recovered or revealed. Restoration should be carried out only if the cultural heritage value of the place is recovered or revealed by the process.

Restoration does not involve conjecture.

i. Reassembly and reinstatement

Reassembly uses existing material and, through the process of reinstatement, returns it to its former position. Reassembly is more likely to involve work on part of a place rather than the whole place.

ii. Removal

Occasionally, existing fabric may need to be permanently removed from a place. This may be for reasons of advanced decay, or loss of structural integrity, or because particular fabric has been identified in a conservation plan as detracting from the cultural heritage value of the place.

The fabric removed should be systematically recorded before and during its removal. In some cases it may be appropriate to store, on a long-term basis, material of evidential value that has been removed.

20. Reconstruction

Reconstruction is distinguished from restoration by the introduction of new material to replace material that has been lost.

Reconstruction is appropriate if it is essential to the function, integrity, intangible value, or understanding of a place, if sufficient physical and documentary evidence exists to minimise conjecture, and if surviving cultural heritage value is preserved.

Reconstructed elements should not usually constitute the majority of a place or structure.

21. Adaptation

The conservation of a place of cultural heritage value is usually facilitated by the place serving a useful purpose. Proposals for adaptation of a place may arise from maintaining its continuing use, or from a proposed change of use.
Alterations and additions may be acceptable where they are necessary for a compatible use of the place. Any change should be the minimum necessary, should be substantially reversible, and should have little or no adverse effect on the cultural heritage value of the place.

Any alterations or additions should be compatible with the original form and fabric of the place, and should avoid inappropriate or incompatible contrasts of form, scale, mass, colour, and material. Adaptation should not dominate or substantially obscure the original form and fabric, and should not adversely affect the setting of a place of cultural heritage value. New work should complement the original form and fabric.

22. Non-intervention

In some circumstances, assessment of the cultural heritage value of a place may show that it is not desirable to undertake any conservation intervention at that time. This approach may be appropriate where undisturbed constancy of intangible values, such as the spiritual associations of a sacred place, may be more important than its physical attributes.

23. Interpretation

Interpretation actively enhances public understanding of all aspects of places of cultural heritage value and their conservation. Relevant cultural protocols are integral to that understanding, and should be identified and observed.

Where appropriate, interpretation should assist the understanding of tangible and intangible values of a place which may not be readily perceived, such as the sequence of construction and change, and the meanings and associations of the place for connected people.

Any interpretation should respect the cultural heritage value of a place. Interpretation methods should be appropriate to the place. Physical interventions for interpretation purposes should not detract from the experience of the place, and should not have an adverse effect on its tangible or intangible values.

24. Risk mitigation

Places of cultural heritage value may be vulnerable to natural disasters such as flood, storm, or earthquake; or to humanly induced threats and risks such as those arising from earthworks, subdivision and development, buildings works, or wilful damage or neglect. In order to safeguard cultural heritage value, planning for risk mitigation and emergency management is necessary.

Potential risks to any place of cultural heritage value should be assessed. Where appropriate, a risk mitigation plan, an emergency plan, and/or a protection plan should be prepared, and implemented as far as possible, with reference to a conservation plan.
Definitions

For the purposes of this charter:

**Adaptation** means the process(es) of modifying a place for a compatible use while retaining its cultural heritage value. Adaptation processes include alteration and addition.

**Authenticity** means the credibility or truthfulness of the surviving evidence and knowledge of the cultural heritage value of a place. Relevant evidence includes form and design, substance and fabric, technology and craftsmanship, location and surroundings, context and setting, use and function, traditions, spiritual essence, and sense of place, and includes tangible and intangible values. Assessment of authenticity is based on identification and analysis of relevant evidence and knowledge, and respect for its cultural context.

**Compatible use** means a use which is consistent with the cultural heritage value of a place, and which has little or no adverse impact on its authenticity and integrity.

**Connected people** means any groups, organisations, or individuals having a sense of association with or responsibility for a place of cultural heritage value.

**Conservation** means all the processes of understanding and caring for a place so as to safeguard its cultural heritage value. Conservation is based on respect for the existing fabric, associations, meanings, and use of the place. It requires a cautious approach of doing as much work as necessary but as little as possible, and retaining authenticity and integrity, to ensure that the place and its values are passed on to future generations.

**Conservation plan** means an objective report which documents the history, fabric, and cultural heritage value of a place, assesses its cultural heritage significance, describes the condition of the place, outlines conservation policies for managing the place, and makes recommendations for the conservation of the place.

**Contents** means moveable objects, collections, chattels, documents, works of art, and ephemera that are not fixed or fitted to a place, and which have been assessed as being integral to its cultural heritage value.

**Cultural heritage significance** means the cultural heritage value of a place relative to other similar or comparable places, recognising the particular cultural context of the place.

**Cultural heritage value/s** means possessing aesthetic, archaeological, architectural, commemorative, functional, historical, landscape, monumental, scientific, social, spiritual, symbolic, technological, traditional, or other tangible or intangible values, associated with human activity.

**Cultural landscapes** means an area possessing cultural heritage value arising from the relationships between people and the environment. Cultural landscapes may have been designed, such as gardens, or may have evolved from human settlement and land use over time, resulting in a diversity of distinctive landscapes in different areas. Associative cultural landscapes, such as sacred mountains, may lack tangible cultural elements but may have strong intangible cultural or spiritual associations.

**Documentation** means collecting, recording, keeping, and managing information about a place and its cultural heritage value, including information about its history, fabric, and meaning; information about decisions taken; and information about physical changes and interventions made to the place.
**Fabric** means all the physical material of a **place**, including subsurface material, **structures**, and interior and exterior surfaces including the patina of age; and including fixtures and fittings, and gardens and plantings.

**Hapu** means a section of a large tribe of the **tangata whenua**.

**Intangible value** means the abstract **cultural heritage value** of the meanings or associations of a **place**, including commemorative, historical, social, spiritual, symbolic, or traditional values.

**Integrity** means the wholeness or intactness of a **place**, including its meaning and sense of **place**, and all the **tangible** and **intangible** attributes and elements necessary to express its **cultural heritage value**.

**Intervention** means any activity that causes disturbance of or alteration to a **place** or its **fabric**. **Intervention** includes archaeological excavation, invasive investigation of built **structures**, and any **intervention** for **conservation** purposes.

**Iwi** means a tribe of the **tangata whenua**.

**Kaitiakitanga** means the duty of customary trusteeship, stewardship, guardianship, and protection of land, resources, or **taonga**.

**Maintenance** means regular and on-going protective care of a **place** to prevent deterioration and to retain its **cultural heritage value**.

**Matauranga** means traditional or cultural knowledge of the **tangata whenua**.

**Non-intervention** means to choose not to undertake any activity that causes disturbance of or alteration to a **place** or its **fabric**.

**Place** means any land having **cultural heritage value** in New Zealand, including areas; **cultural landscapes**; buildings, **structures**, and monuments; groups of buildings, **structures**, or monuments; gardens and plantings; archaeological sites and features; traditional sites; sacred **places**; townscape and streetscapes; and settlements. **Place** may also include land covered by water, and any body of water. **Place** includes the **setting** of any such **place**.

**Preservation** means to maintain a **place** with as little change as possible.

**Reassembly** means to put existing but disarticulated parts of a **structure** back together.

**Reconstruction** means to build again as closely as possible to a documented earlier form, using new materials.

**Recording** means the process of capturing information and creating an archival record of the **fabric** and **setting** of a **place**, including its configuration, condition, **use**, and change over time.

**Reinstatement** means to put material components of a **place**, including the products of **reassembly**, back in position.

**Repair** means to make good decayed or damaged **fabric** using identical, closely similar, or otherwise appropriate material.

**Restoration** means to return a **place** to a known earlier form, by **reassembly** and **reinstatement**, and/or by removal of elements that detract from its **cultural heritage value**.

**Setting** means the area around and/or adjacent to a **place** of **cultural heritage value** that is integral to its function, meaning, and relationships. **Setting** includes the **structures**, outbuildings, features, gardens, curtilage, airspace, and accessways forming the spatial context of the **place** or used
in association with the place. Setting also includes cultural landscapes, townscapes, and streetscapes; perspectives, views, and viewshafts to and from a place; and relationships with other places which contribute to the cultural heritage value of the place. Setting may extend beyond the area defined by legal title, and may include a buffer zone necessary for the long-term protection of the cultural heritage value of the place.

Stabilisation means the arrest or slowing of the processes of decay.

Structure means any building, standing remains, equipment, device, or other facility made by people and which is fixed to the land.

Tangata whenua means generally the original indigenous inhabitants of the land; and means specifically the people exercising kaitiakitanga over particular land, resources, or taonga.

Tangible value means the physically observable cultural heritage value of a place, including archaeological, architectural, landscape, monumental, scientific, or technological values.

Tangata whenua means generally the original indigenous inhabitants of the land; and means specifically the people exercising kaitiakitanga over particular land, resources, or taonga.

Tangible value means the physically observable cultural heritage value of a place, including archaeological, architectural, landscape, monumental, scientific, or technological values.

Taonga means anything highly prized for its cultural, economic, historical, spiritual, or traditional value, including land and natural and cultural resources.

Tino rangatiratanga means the exercise of full chieftainship, authority, and responsibility.

Use means the functions of a place, and the activities and practices that may occur at the place. The functions, activities, and practices may in themselves be of cultural heritage value.

Whanau means an extended family which is part of a hapu or iwi.
This Corner Stone
of the
PARISH CHURCH OF ST PAUL, WELLINGTON,
Dedicated to the Glory of
ALMIGHTY GOD
And intended to serve for a time
AS THE
CATHEDRAL OF THE DIOCESE
Was laid by
His Excellency SIR GEORGE GREY*KCB
GOVERNOR OF NEW ZEALAND
In the Year of Our Lord 1865

George, Augustine, Solomon DD, Being Metropolitan
Charles John Abraham — DD, Bishop of the Diocese
Rev. J. Hay Maxwell, MA, Curate of the Parish
Rev. Frederick Hatcher, MA, Late Curate
(Architect of the Building)

Mr. John E. Smith  CHURCHWARDENS
Mr. Otis T. Bertrand
Mr. George Hart
Mr. Charles J. Pearson, Treasurer
Mr. John M. L. Laggan
(Builder of the Church)

J. Marriott, Scd.