



BUILT
1879

ST STEPHEN'S CHURCH
JERVOIS ROAD
PONSONBY

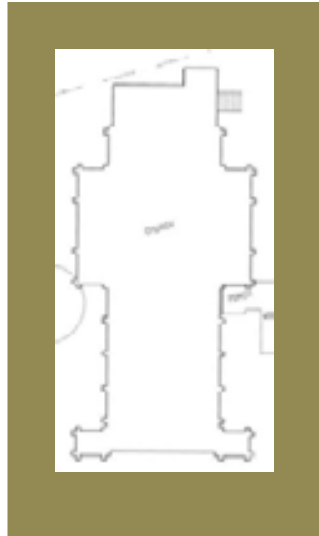
CONSERVATION PLAN



2010

MATTHEWS & MATTHEWS ARCHITECTS LTD

ST STEPHEN'S CHURCH
JERVOIS ROAD
PONSONBY



CONSERVATION PLAN

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For
St Stephen's Presbyterian Church

October 2010

Cover main photograph: St Stephen's Church circa 1898, depicted as designed by Edward Mahoney in 1876 before the 1907 Transept addition.

Source: Sir George Grey Special Collections, Auckland City Libraries, Reference 4-3450.

Inset photograph: St Stephen's 2010. Source: Kate Schoonees.

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EXECUTIVE SUMMARY

The aim of this Conservation Plan is to assist and promote the restoration and ongoing preservation of St Stephen's Presbyterian Church, Jervois Road, Ponsonby.

The building, built in 1879, was the third substantial Presbyterian Church building to be built in the central area of Auckland for the growing number of Presbyterian settlers to New Zealand. The original building was designed by, the then well known architect, Edward Mahoney and was enlarged in 1907 with a substantial transept addition designed by Robert Martin Watt. Both architects were, and still are, highly regarded for having made substantial contributions to the early architecture of Auckland in the late 1800s and early 1900s.

The Edwardian Baroque inspired, transept addition designed by Watt was successfully integrated into the earlier, Early English Gothic Revival, building of Mahoney. The resulting church is an imposing substantial building with a cruciform plan. As it stands today, the building is largely unaltered from this 1907 configuration. It stands out as a significant urban landmark on its site on the corner of Shelly Beach Road and Jervois Road in Ponsonby.

Built in timber, with extensive use of kauri which is now a rare building resource, it was designed with detailing that deliberately attempted to imitate the stone buildings of Europe of which both Watt and Mahoney would have been cognizant—for Mahoney, it would have been the limestone and sandstone buildings of Cork, and for Watt, the Presbyterian church buildings of Scottish Glasgow.

The building currently has no fire sprinkler system and it is the aim of the current Manager's of the building to have one installed. There are also, maintenance repairs to timber, and waterproofing repairs that are needed to preserve the integrity of the building. Re-roofing the building will become a priority in the near future.

Having been built over one hundred years ago, ensuring that the interior of the church continues to fulfil a useful purpose and fulfils the needs and requirements of the congregation will also be an ongoing challenge of the future. Careful and sympathetic interventions to the interior, which enhance its usefulness, may need to be made in order to do this. The policies and recommendations of this plan aim to assist in this process.

St Stephen's has been, and continues to be, actively used by the community. It has been well maintained over many years, but still requires ongoing maintenance. It is particularly important to maintain a building of this nature in a weather tight condition. This is an ongoing challenge for the local Presbyterian community. It is hoped that this conservation plan will assist them with the responsibility of caring for a building which is so much part of Presbyterian history but also New Zealand history.

October 2010

INTRODUCTION

St Stephen's is a timber church dating from 1879 and 1907 in the inner western suburb of Ponsonby, Auckland. It is prominently located and is a local landmark. It is on the north eastern corner of the intersection of Jervois Road and Shelly Beach Road. Shelly Beach Road is used by traffic entering the city from the Auckland Harbour Bridge. Jervois Road is a major urban route west of Auckland's Central Business District (CBD). The building is in an elevated position on the edge of the ridge. The church is part of a complex of church buildings dating from 1908, 1914 and 1920 with modifications to some of these undertaken in 1994 and 2005. This Conservation Plan outlines a contextual history of the church building and its use over the previous 130 years. It discusses the architecture of the building against the background of the development of church design in New Zealand from the mid 1800s to the early 1900s. The heritage significance of the church is identified in terms of its physical, historical and cultural value. The second half of the Conservation Plan identifies issues which are likely to affect the ongoing conservation and preservation of the building and its overall heritage significance. It sets out policies and guidelines for the conservation of the building. The Appendices provide supporting information and include: earlier drawings of surrounding buildings; Condition Report 2010; and the ICOMOS NZ charter.

Purpose of this Report

The Conservation Plan sets out the background history and heritage significance of the church and provides policies for the ongoing conservation of the building. It includes an overview of the historic development of other buildings on the site associated with the church but does not include a detailed assessment of these other structures.

Methodology

The document is modelled on the method developed in Sydney by Dr J S Kerr for the preparation of conservation plans: *The Conservation Plan; A Guide to the Preparation of Conservation Plans for places of European Cultural Significance*. (Sydney: National Trust of Australia, 6th Edition, Australia and New Zealand, 2004.) Guidelines prepared by the New Zealand Historic Places have also been consulted.¹ The plan adopts a discursive approach to the development of policy, which is intended to identify specific actions required to address conservation requirements. The conservation plan sets out to examine conservation issues that will affect the future of the building and surrounds.

Address and Legal Description

St Stephen's Presbyterian Church, 63-75 Jervois Road, Ponsonby, Auckland.
Part of Lot 1 DP 155740 North Auckland - CT NA93A/193

Ownership

The owners of the property are the Presbyterian Church Property Trustees on behalf of the Presbyterian Church of Aotearoa-New Zealand.

Brief and Identity of the Contributors

The brief was to prepare a conservation plan for St Stephen's Church based on accepted models, to develop policies for the ongoing care of the church. It has been prepared by Matthews & Matthews Architects Ltd with the assistance of Kate

¹ The New Zealand Historic Places Trust Pouhere Taonga, *Guidelines for the Preparing Conservation Plans*, Greg Bowron and Jan Harris, Second Edition 2000.

Schoonees *BArch MSc*. Information on the background of Presbyterianism in New Zealand was prepared with assistance of historian Tania Mace.

Construction Professionals of St Stephen's

1879 Main elevation, tower and spire, nave, chancel and lean-to

Architect—Edward Mahoney

Builder—JW James

1907 Transept, alterations to interior, lean-to and repositioning of chancel

Architect—Robert Martin Watt

Builder—Fortzer & Trevarthen

1963 Renovations, strengthening and repair

Gummer, Ford, Hoadley & Budge

Acknowledgements

The assistance of the following people and organizations in the preparation of this report is gratefully acknowledged:

St Stephen's Presbyterian Church;

Dr Ross Prestidge

Rev. Obed Unasa

Images from Alexander Turnbull Library,

Auckland Museum Library

Auckland City Library

Auckland City Council Archives Early Drawings of the surrounding buildings and Specifications on the 1963 work to the church

NZHPT for registration information on St Stephen's.

Auckland Regional Council, which contributed to the preparation of the conservation plan through the Environmental Initiatives Fund.

HISTORICAL OUTLINE

The establishment of the Presbyterian Church in New Zealand and Auckland

John MacFarlane gave the first Presbyterian service in New Zealand to a small group of settlers who arrived with him on board the vessel *Bengal Merchant*, Wellington Harbour, Port Nicholson, on the 23 February 1840. By 7 January 1844, MacFarlane and his followers were attending services in a newly built church in Wellington that was named St Andrews.¹ In Auckland, it was in October 1842, that a group of Presbyterian settlers arrived. They were on the *Duchess of Argyle* and *Jane Gifford*, which had sailed direct from Greenock, Scotland.² Onboard were 535 passengers, most of whom were Presbyterian. Presbyterianism reached New Zealand largely as a 'settler' faith, unlike many of the other Christian denominations, which were at first established in New Zealand by the missionary settlements of the Roman Catholics, Anglicans and Wesleyans.³

As Auckland grew as the capital city in the 1840s and 1850s, a number of Presbyterians soon became leaders in the new settlement. Members of the faith were well represented among the first public servants and businessmen in the growing city.⁴



Figure 1: Left, St Andrew's, Symonds Street, Auckland, as it was built in 1850 as a simple rectangular basalt stone building, Source: History Website of St Andrew's Church. Right: St Andrew's with its Neo-Classical portico and tower added in 1882. Source: Crawford 1956.

Although Presbyterian services began to be held in Auckland from 1842, it seems to have had a rocky start. It was only from 1847 that substantial progress was made towards establishing a Presbyterian Church in the new city. The first minister, Reverend George Ann Panton, arrived at about the same time as the building of St Andrew's was being brought to completion—the first Presbyterian Church to be built in the city in Symonds Street. In April 1850 St Andrew's was opened for services. Panton left Auckland only after a short time in late October 1850, having fallen out with his congregation. John Inglis, whose calling was essentially for missionary work and who soon moved on to the New Hebrides, stood in for a short time. A more settled era began for the Presbyterian Church with the arrival of the Reverend David Bruce in June 1853.⁵ In 1856 the Auckland Presbytery was officially constituted, proposed by Mr Bruce, and with Reverend Macky appointed Moderator.⁶

The growth of the local Presbyterian Church was reliant on the arrival of churchmen and adherents with sufficient fervour to form new churches.⁷ Fostered by

St Andrew's, Presbyterian services started in areas in and around Auckland as it grew—Otahuhu, Tamaki and Onehunga. This was followed, in 1855, with services extended to Papakura, Drury, Clevedon and Wairoa.⁸ In the city itself, in the earliest days, Auckland's population was located chiefly on the eastern side of Queen Street. Along with St Andrew's, the first Episcopal, Methodist and Presbyterian Churches were all built on that side. From the 1850s onwards rapid growth occurred on the western side of Auckland city. With this expanding population it became necessary to establish additional Presbyterian congregations.⁹

Demonstrating the considerable growth and prosperity of the Presbyterian Church in Auckland by the 1880s, the original St Andrew's had fostered the building of three more substantial Presbyterian churches in the central area of Auckland. These churches were all in the Gothic Revival style¹⁰, in marked contrast to the first simple rectangular building of the original 1850s St Andrews church building—and to its later elaborate Neo-Classical portico and tower added in the early 1880s. St James' Church, Wellington Street, Auckland, seating 550, opened in March 1865¹¹ (in 1964 it was demolished to make way for the motorway.¹²). St Stephen's Parish formed in 1876, on the west side of the city and St Stephen's church, Jervois Road, was built three years later in 1879. A third Presbyterian city church, St David's in upper Symonds Street, originated in an extension movement from St Andrew's. In 1861 a school room had been erected in upper Symonds Street to meet the needs of the growing population. By 1865 this had grown into the congregation of St David's and a substantial church, the first St David's, opened in 1880. This building was later moved to Khyber Pass where the later St David's brick church was built alongside it and now replaces it.¹³ St Stephen's is the only of these three Gothic Revival buildings to have survived.



Figure 2: Presbyterian churches built in the central area of Auckland between 1865 and 1880. Of these three Gothic Revival Presbyterian churches, only St Stephen's still exists today. Left: St James' Presbyterian Church, Wellington Street, opened 1865. Source: Cyclopedia NZ 1902. Centre: St Stephen's, Jervois Road, opened 1879, (copy on front cover) Source: Sir George Grey Special Collections Auckland City Libraries, Special Collections, Reference 4-3450. Right: St David's Presbyterian Church, Upper Symonds Street, later moved to Khyber Pass, where the brick St David's was built. Source: Cyclopedia NZ 1902.

Gradually settler congregations formed in other parts of the country, notably in Dunedin and Waipu where considerable numbers of Scots settled.¹⁴ By the 1870s Presbyterian churches were well established in the cities and were expanding into rural areas.¹⁵ Growth continued and at the close of the nineteenth century, there were over 40,000 Presbyterian worshippers in New Zealand, more than any other denomination.¹⁶

The 1860s saw an attempt to join the disparate Presbyterian churches of New Zealand under a single body. New Zealand had, to some extent, inherited the divergent ideologies of Scottish Presbyterianism that had resulted in the splitting of the Scottish Church the previous decade. Disagreements over relatively minor matters resulted in two bodies being formed, a synod for Otago and Southland, and a General Assembly for places north.¹⁷ In 1901 the Otago and Southland Synod, which had remained independent of the General Assembly, reached sufficient common ground with it to merge. New Zealand Presbyterians were now unique within the British Empire in being united by a single Presbyterian Church organisation.¹⁸

While the Presbyterian Church had large numbers of followers, the distribution of adherents was heavily weighted towards the south. Some 45% of Presbyterians hailed from the southern portion of the South Island. The challenge for the Presbyterian Church of the early twentieth century in New Zealand was to expand the church in the North Island, particularly in the vast remote bush areas where government farm settlement policies had seen new land being brought under the settler plough. With a shortage of ordained ministers, the church responded by sending lay preachers into the wilds of the North Island.¹⁹ Meanwhile church work continued. Initiatives such as the Maori and overseas mission work that began in the nineteenth century continued, while the church also entered new spheres of activity.²⁰ One of the main concerns of the early Presbyterian pioneers to New Zealand was the provision of education and they took responsibility to provide school facilities for early settlers. Churches were often associated with halls and small libraries were provided.²¹ The year 1914 saw the establishment of the first Presbyterian schools with the opening of Iona College in Havelock North.²²

The 1950s was an era of significant expansion in the Presbyterian Church. Well over 100 new parishes were established.²³ While the church appeared to be doing well, the nature of participation was changing.²⁴ Although women had long participated in church life, their role within the church was changing. In 1965 the first woman minister, Margaret Reid, was ordained.²⁵ Societal change in the closing decades of the twentieth century was fast paced and accompanied by a dwindling of church attendance for all Christian denominations. The Presbyterian Church tried to adapt and remain relevant to this rapidly changing world, but was ultimately unable to halt the decline experienced by all the major churches.²⁶ Today small congregations still gather in many of the numerous Presbyterian churches established in New Zealand since the birth of the church here in 1840.

Development of Jervois Road Area, Ponsonby

In the 1860s the area of Ponsonby was still sparsely inhabited. Streets shown on maps existed largely on paper. Land in the area to the west of the centre of Auckland at this time was divided into large blocks owned by speculators. By the end of the 1860s this was changing rapidly as subdivisions took place.²⁷ Early on in the development of the suburb as it was just starting to grow, a small Anglican church, All Saints, was built on Ponsonby Road in 1866. It was dedicated by Bishop George Augustus Selwyn. This early church building has since been replaced, but photographs show a building in the early Gothic Revival style—a style that was encouraged and popularised by Anglicans during the era of Bishop Selwyn.

In the same year that All Saints Ponsonby Road was built, nearby in St Mary's Bay, the little Catholic Convent Chapel of St Mary's was built. This was designed by Edward Mahoney, who twelve years later, designed St Stephen's for the then newly formed Presbyterian parish of Ponsonby.



Figure 3: Churches built in the newly developing area west of Auckland City in 1866
 Left: All Saints Anglican Church built in Ponsonby Road in 1866. The church no longer exists but the photograph illustrates the early development of the Gothic Revival Style during the Selwyn era in Auckland. Source: Cyclopedia of New Zealand 1902. Right: St Mary's Chapel built in 1866. Design by the architect Edward Mahoney the same architect to design St Stephen's Presbyterian Church in 1878. Source: Auckland City Library Reference 435-B4-199, photograph circa 1969.

The first form of local government for Ponsonby was created in 1868 as the Dedwood Highway Board. In 1873 it became the Ponsonby Highway Board.²⁸ Elections to the Board were first held in the Suffolk Arms Hotel on College Hill but moved to the newly opened Ponsonby Hall when a larger venue was required. The Ponsonby Hall opened on the 27 March 1874 on the site that is now the current police station.²⁹ The hall served the community for many years and was also the venue for the first Presbyterian gatherings in Ponsonby from 1876, before St Stephen's was built, to 1879.³⁰



Figure 4: Ponsonby Hall in Jervois Road Ponsonby, circa 1890. The newly planted plane trees lining Jervois Road can be seen. The Hall was opened in 1874 and was used for many social gatherings in Ponsonby as well as for school classes. In 1876 it was leased by the Presbyterian Church for church services for the newly formed Presbyterian Parish of Ponsonby. Source: St Stephen's photograph collection.



Figure 5: Left, St Stephen's designed by Edward Mahoney (before the plane trees were planted.) Right: St John's Methodist Church Ponsonby Road, designed by Edward Bartley 1881. Source: Museum of New Zealand C.011249 and C.011242, Burton Brothers circa 1880 to 1889.

The establishment of a Presbyterian Parish in the Ponsonby area coincided with a similar move by Wesleyans in the same year. In 1877 the Methodists built a small church in Ponsonby Road. This was soon too small and in 1881, St John's Church in Ponsonby Road was built to a design by the architect Edward Bartley. Bartley and Mahoney were contemporaries and were designing buildings in Auckland at about the same time. Similar in style, these churches were both Gothic Revival buildings popular at the time.³¹ They were followed by churches built in Ponsonby by the Baptists and Roman Catholics in 1885 and 1887 respectively.³²

There was a surge of house-building around Auckland in the economic boom



Figure 6: Jervois Road with St Stephen's on the left circa 1910, showing the new electric trams and the plane trees trimmed for winter. Source: Auckland Museum Library, DU436.1263 P79.

of the 1870s to early 1880s. In 1874 Ponsonby's population was 1640. It more than doubled by 1881, and doubled again by 1886.³³ In 1882 the Ponsonby Highway District, 755 acres, became a Ward within the City of Auckland, thus guaranteeing it a regular water supply, better roads and a tram service. This move contributed to the growth of the area and thus that of St Stephen's Parish.

Plane trees were planted on both sides of Jervois and Franklin Roads by the council in the 1880s and 1890s. In 1902 horse trams were phased out to be replaced by electric trams. Soon Jervois Road became one of the main tram routes. The new public transport had the effect of increasing both residential and commercial development in the area surrounding St Stephen's. In 1949, with the era of the motor vehicle, the electric trams were replaced by trolley busses and in this process the by now well established plane trees, which had lined both sides of Jervois Road outside St Stephen's, were chopped down.³⁴ Today only the trees in Franklin road survive.

The Formation of the Presbyterian Parish of St Stephen's

By the 1870s the growing number of Presbyterian families in the suburb of Ponsonby made it possible for the Presbyterians to think of establishing a new parish in the area.³⁵ In June 1876, at the invitation of Reverend McNicol, a meeting was held in the Ponsonby Hall to consider this and the erection of a Presbyterian place of worship and Sunday School in that suburb.³⁶ Sixty people attended the meeting. After the meeting a move was made to secure the use of the Ponsonby Hall for a small sum for regular church services.³⁷ On the 5 July 1876 the Presbytery appointed Reverend RF McNicol - as Moderator with Reverend D Bruce and R Sommerville to form a Commission with the power to constitute a charge and to moderate a call for a minister for the new parish. On 18 July the Commission met with Messrs Stewart, Morton and Anderson, and reported that after a canvas of the district, they were assured of the need for a parish in the area and that the people were prepared to guarantee a stipend of £250 per annum.³⁸

In Presbyterian records of July 1876, the Commission "resolved on the motion of the Reverend D Bruce, seconded by Reverend R Sommerville, that a new charge be now erected in the district of Ponsonby, to be called St Stephen's, the boundaries of which shall afterwards be fixed by Presbytery."³⁹ Initially the new congregation was served by an itinerant Minister who would walk or ride his horse every Sunday to Ponsonby Hall.⁴⁰

List of Ministers to St Stephen's 134 years, 1876 to 2010

Reverend DW Runciman (1878–1889)
 Reverend TF Robertson (1889–1904)
 Reverend A Macaulay Caldwell (1905–1909)
 Reverend Isaac Jolly (1910–1921)
 Reverend Frazer Barton (1921–1935)
 Reverend William R Milne (1936–1950)
 Reverend DE Duncan (1951–1959)
 Reverend GM Yule (1960–1975)
 Reverend David Evans (1977–1979)
 Reverend Andrew Dunn (1980–1992)
 Reverend RD (Dick) Holland (1993–2001)
 Reverend Obed Unasa 2002-present



Figure 7: Reverend DW Runciman. Source: St Stephen's Collection.

In 1877 Reverend David Williamson Runciman, from Dunoon, Scotland, arrived in Auckland. He was appointed by the Presbytery to conduct services at Ponsonby Hall and on the 14 February 1878 he was officially inducted as the first Minister of St Stephen's.⁴¹

St Stephen's Church 1879

Reverend Runciman was in charge of the pastorate during the building of St Stephen's church. In July 1878, a site on the corner of Shelley Beach and Jervois Road, was purchased from Mr W Aitken for a Presbyterian Church in Ponsonby. It had a frontage to Jervois road of 93 feet.⁴² Mr W Aitken was thanked for the generously low price of £130 for which he sold the property.⁴³ On 11 December 1878 a building committee—which was proposed by, and included Thomas Peacock—was elected and empowered to obtain the design of church.⁴⁴

The architect, Edward Mahoney, was appointed and plans were prepared for a church building that seated 275 people. At an annual congregational meeting, the use of brick for the construction of the church was discussed. The preference had originally been for the use of brick but the architect advised that it would cost 450 pounds more. It was decided to build the church in wood.

Edward Mahoney designed numerous church buildings for the Anglican, Catholic and Presbyterian Churches and was by 1878 a well-established architect in



Figure 8: The original St Stephen's, as built in 1879 to the design of the architect Edward Mahoney, before its 1907 enlargement. Source: St Stephen's photograph collection.

Auckland. A tender for £1,190 from the contractor, JW James, for erection of the building, was accepted. The church was opened on 28 December 1879.

A church bazaar was held, organised by the Ladies Guild, which raised the sum of 600 pounds for the building fund.⁴⁵ This substantial sum would have paid for a large portion of the building cost.

On the 31 December 1879 a soiree was held, in the Ponsonby Hall nearby, to celebrate the completion of the building. Reverend Runciman “complimented the architect (Mr Mahoney) and the builder (Mr James)—the one for the handsome design of the church, and the other for the faithful manner in which he had carried out his contract.”⁴⁶

Soon after the construction of the building in 1880 a leak was reported in the main gable window.⁴⁷ Some minor changes occurred to the building between its 1879 construction and 1907. In 1894 Mr Becroft submitted plans for changes and additions to the vestry that would cost 45 pounds. In 1898 during a heavy gale the front wall of the church is reported to have vibrated severely so that it was thought that the window might fall in or the wall collapse. The committee spoke to the architect Mr Mahoney (assumed to be Thomas Mahoney son of Edward Mahoney who retired in 1885) about the soundness of the construction. In 1902 Mahoney oversaw the strengthening of the front wall of the church with the addition of two cross beams, these still appear to be on the main gable wall across the front of the four light gothic window.

Reverend Runciman remained in the pastorate until 1889 when he was forced to resign due to ill health. In 1889 Reverend Thomas Frew Robertson was inducted and was the Minister for the Parish until December 1904.



Figure 9: Interior photograph circa 1900 showing interior prior to the 1907 transept addition. Source: Sir George Grey Collections, Auckland City Libraries Ref 4-3547L.

Comparing this photograph with the following one of the interior after the 1907 extension shows the extensive internal changes that occurred to the building at this time. Note: the original pews were replaced with the solid backed pews that are currently in the building. The truss detailing was considerably altered. The pulpit was moved to the east side. The candle brackets were removed and replaced with air vents. Decorative cornices and screens were added and additional light fittings.



Figure 11: Interior photograph dated 9 May 1907, taken shortly after the church opened after the new transept addition. Source: Sir George Grey Collections, Auckland City Libraries Ref 7-A2954.



Figure 11: St Stephen's with the 1907 transept addition designed by Robert Martin Watt. Source: Date 1907, Reference G-2855-1/1, Auckland Star Collection, Alexander Turnbull Library.

After St Stephen's was built, the western suburbs of Auckland—and the size of St Stephen's congregation—continued to grow. This gave rise to the formation of yet another parish. The new parish of St Peter's grew out of St Stephen's, and a part of the congregation moved there. St Peter's Presbyterian Church was built in 1884 in Rose Road, Surrey Hills—it was later moved to the corner of Brisbane and Great North Road in 1899.

St Stephen's Church 1907

In September 1905 Reverend Macaulay Caldwell from Scotland was inducted as the Minister of St Stephen's Parish. During his pastorate the size of the congregation was still growing rapidly. More space was required for the congregation and for Sunday school work and an official manse was needed for the church.

In 1906 a special Building Committee was set up to co-ordinate investigations to enlarge and remodel St Stephen's.⁴⁸ A new transept was proposed and its construction in brick or wood was considered with wood the preferred approach based on cost and compatibility with the existing church.⁴⁹ The cost was estimated at £1500 for the alterations in timber, including new seating for the whole church and reroofing the old building.⁵⁰ The architect appointed was Robert Martin Watt, a member of the congregation. Watt had, by a similar design in 1903–1904, enabled the enlargement of the Presbyterian Church at Howick.⁵¹ During July and August 1906 the Building Committee had several meetings with Watt to consider details of the design for the proposed alterations.⁵²

They inspected another church that had a similar form of seating as that proposed by Watt for St Stephen's. They agreed to keep length in the chancel by repositioning the rear wall back by one window/bay instead of two as initially suggested. It was also proposed to raise the Jervois Road end of the church by 2 feet giving a slope to the floor and to enclose part of the corridor at that end to provide a cloak room.⁵³ The enlargement for St Stephen's was done by shifting the back section of the church and adding a major new transept addition to the building. The floor plan changed from a simple rectangular form to that of a crucifix. The seating capacity was almost doubled to hold a congregation of 523. Horizontal wall linings in the original church were replaced with vertical boards to match the addition.⁵⁴ The Building Committee reported in October that the tenders received for the alterations were over the amount estimated.⁵⁵ The contract was awarded to Messrs. Fortzer and Trevarthen for £2,220.⁵⁶ While the work was underway, from October 1906, services were once again conducted in the Ponsonby Hall.

The architect, RM Watt, died aged 47, two weeks before the church re-opened for worship on 28 April 1907. Architect Alexander Wiseman (who designed the Auckland Ferry Building) was appointed to complete the work.⁵⁷ The parson's chair on the dais in the sanctuary was made based on a sketch design by Watt and presented in memory as 'Friend and Architect of St Stephen's Church'. The New Zealand Herald in April 1907 described the additions: "the church presents and imposing and handsome appearance. The aspect of the interior is beautiful and striking, the colour scheme adopted having produced charming effects. The floor of the older portion of the building is an inclined plane, which gradually recedes to meet the floor of the new part—the transept. From the pews placed thus tier above tier an uninterrupted view is obtained. The transept forms a large addition to the church. The pulpit, which is ornate in materials and design, is placed at the north-east angle of the transept and chancel. The ventilation has had special attention. By the additions and alterations the seating capacity has been doubled so that now 500 in all can be accommodated, and the comfort of the congregation has been largely increased."⁵⁸

The Hall and Manse are built

In May 1906 a section was bought facing Cameron Street for £120. It abutted the church property and had easy access to the church. The first project for additional space was initially going to be for the erection of a Sunday School Hall but it was soon decided to proceed with the enlargement of the church first.⁵⁹ However soon after the 1907 church enlargement, a committee was established to investigate provision of a hall.⁶⁰ Plans for the new hall were drawn up by architect Alexander Wiseman⁶¹ and presented in October 1907.⁶² Tenders were called in November and a contract was awarded to Messrs. Craig Bros. for construction of the hall at a cost of £714.⁶³ The new hall was built and completed and Sunday School classes started in March 1908.⁶⁴ Soon after this it was decided to build a manse for the church in Cameron Street. The architect for this building was Mr WA Holman. In October 1908 a tender from JA Penman for £1074 was accepted.⁶⁵

St Stephen's Organ (1909)

Once the extensive building work to enlarge the church (1907) and to build the hall and manse (1908) was complete, attention was turned to the provision of a church organ. Thomas Peacock, who was then the Session Clerk, offered to pay £400 towards the organ if church members could raise the equivalent amount for the building fund. The Ladies Guild fundraised and a double manual pipe organ was installed in 1909. New seats for the Choir were provided in conjunction with the organ.⁶⁶

A celebratory concert was held in the church for the opening of the new pipe organ described as follows.

"There was a crowded congregation at St Stephen's Presbyterian Church, Ponsonby last night the occasion being the opening of the new organ which has been presented to the church by Mr Thomas Peacock one of its oldest members."⁶⁷



*Figure 12: Thomas Peacock late 1800s
Source: Cyclopedia of New Zealand
Auckland Provincial District, 1902.*

Thomas Peacock was closely associated with St Stephen's from 1881 to 1921. He was an elder of the church and Session Clerk for 16 years from 1904 until 1920, and closely involved in the construction of the church building in both 1878 and 1906. Born in Glasgow, he arrived in New Zealand in 1862. He was an optician and mathematical instrument-maker. From 1878 to 1879 he was Mayor of Auckland. During this time the Auckland Free Public Library was opened. He was a Member of Parliament from 1881 to 1890. He held prominent public positions which included being chairman of the South British Insurance Company and vice-president of the Auckland Savings Bank. Thomas Peacock made numerous benefactions to St Stephen's including the gift of the pipe organ and he subsidised many church extension and improvement schemes. The Session Report of 1922 tributes Mr Peacock's work for St Stephen's: "A faithful and devoted servant of God, he gave freely of his best for the Church, not only by his material gifts, but also of his time and talents."

Reference: St Stephen's Centennial History and Cyclopedia of New Zealand Auckland Provincial District, 1902.

The organ, which was unusual at the time, had a water powered air pump.⁶⁸ The organ was designed by George Croft, a prominent organ builder in New Zealand in the late 1800s and early 1900s. Apart from St Stephen's organ he designed organs for St David's Presbyterian Church in Khyber Pass Road, the Choral Hall, the Baptist Tabernacle, St Benedict's Newton and numerous other pipe organs around New Zealand.⁶⁹

The organ has since been made electric and the original pump, although no longer still in use, exists under the church in the sub-floor space. The organ console was relocated from its original central position to the side in keeping with later fashion, and at this time the pipes had to be lengthened. The water powered-air pump can still be accessed in the sub-floor space under the church via a trap door in the north east side of the transept where it is in the crawl space under the building.⁷⁰

1910 to 1920 New Classrooms

From 1910 to 1921 Reverend Isaac Jolly was in charge of the pastorate. During this period further building was undertaken. In 1910 Thomas Peacock, a member of the congregation, took the initiative in a campaign to raise funds for clearing the substantial debt that had been incurred during the extensive building programme of the previous five years, by offering to subsidise any money collected by 50 per cent. By March 1913 the debt had been reduced to £375. Abolition of pew rents in 1914 suggests that the church was financially secure by this time.⁷¹

From 1913 it became evident that more space was needed for the Sunday school owing to the growth in bible classes. In February 1914 plans were prepared and a tender of £379 was accepted from James Lye & Sons, for additional classrooms.⁷² These were built on the east side of the church next to the east transept entrance. They were connected to the church with a lancet entrance gate. The design of the classrooms

Auckland Star, 31 July, 1909

The organ has been built in Auckland by Mr Geo. Croft, the well known organ designer, and reflects the highest credit of him. It contains two manuals and pedal clavier. On the great there are four stops, the swell six stops and the pedal on stop. The action is tubular pneumatic throughout constructed on the latest and most approved system, and the motive power is generated by a Swanton hydraulic engine. The compass of the manuals is from OC to G, 56 notes, and that of the pedals OOC to F, 30 notes. The organ has a beautiful tone; specially pleasing is the timbre of the diapasons and flute on the great organ. The swell organ is very effective; the viola has a nice stringy tone, the rohr flute stands out prominently, the voix celeste is beautifully

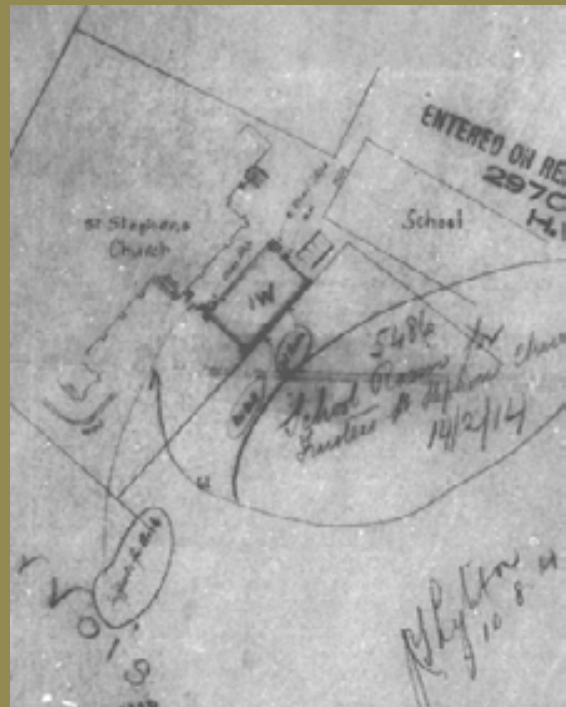


Figure 13: Site plan 1914, showing the corner site on Shelley Beach Road and Jervois Road with the classrooms to be built adjacent to the church 1W. The building called "School" is the hall which was built in 1908. The 1914 classrooms were extended in 1920 to a plan by the architect W Holman. Source: Auckland City Council Archives, 73-73 Jervois Road PN 5486, sheet 2 of 3.

was in a sympathetic style to that of the church and made use of similar Gothic Revival lancet windows and gable end detailing.

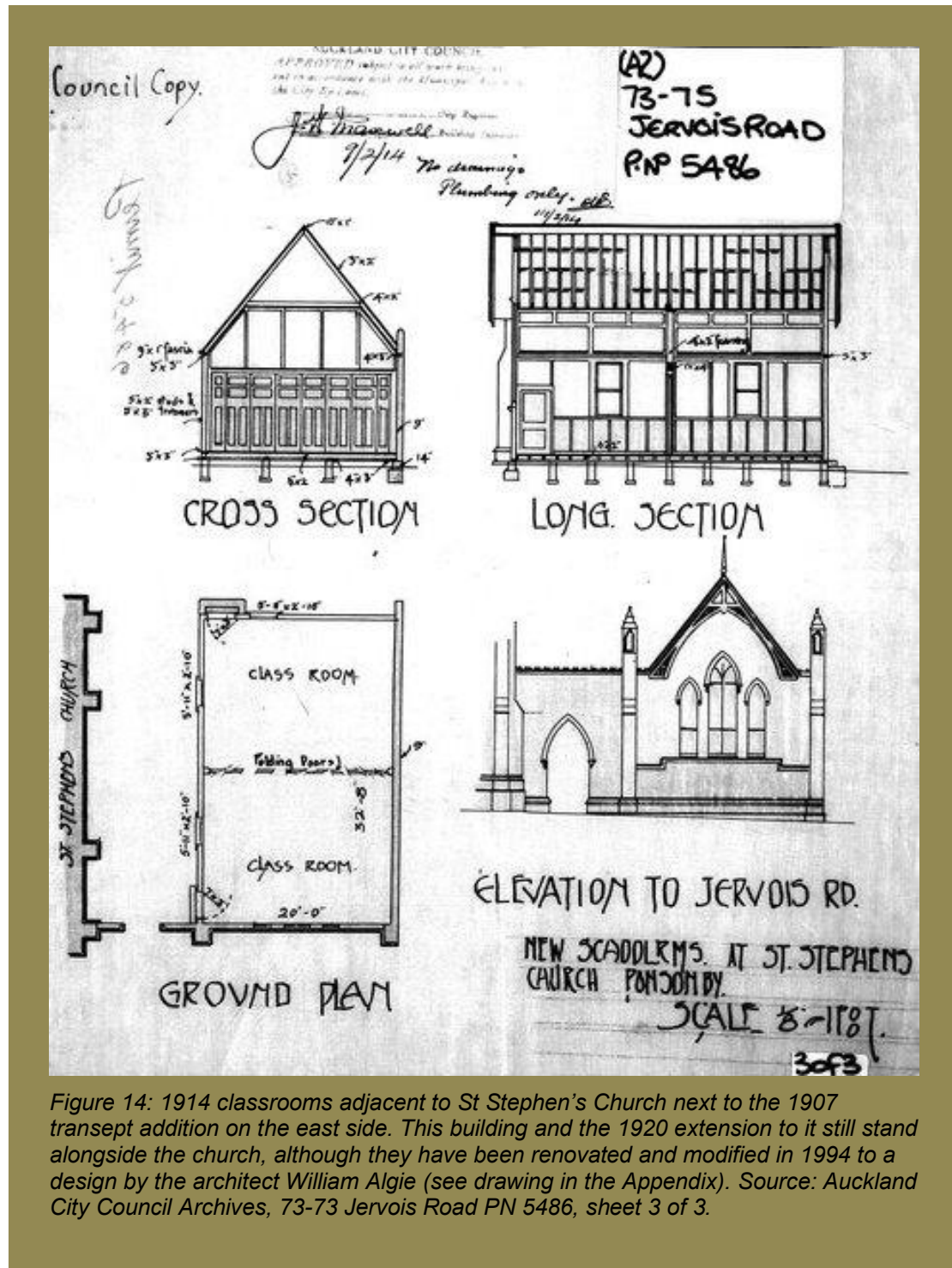


Figure 14: 1914 classrooms adjacent to St Stephen's Church next to the 1907 transept addition on the east side. This building and the 1920 extension to it still stand alongside the church, although they have been renovated and modified in 1994 to a design by the architect William Algie (see drawing in the Appendix). Source: Auckland City Council Archives, 73-73 Jervois Road PN 5486, sheet 3 of 3.

In September 1919 it became apparent that yet more classroom space was needed. In 1920 the 1914 classrooms were enlarged. Plans were drawn up, by the architect W Holman. These extended the 1914 classrooms along the north south axis parallel to the church.⁷³ (In 1994 this building was altered, and it is currently known as the church lounge). St Stephen's Church was by now a part of a large complex of religious and educational structures built on the site on the corner of Jervois and Shelley Beach Roads.

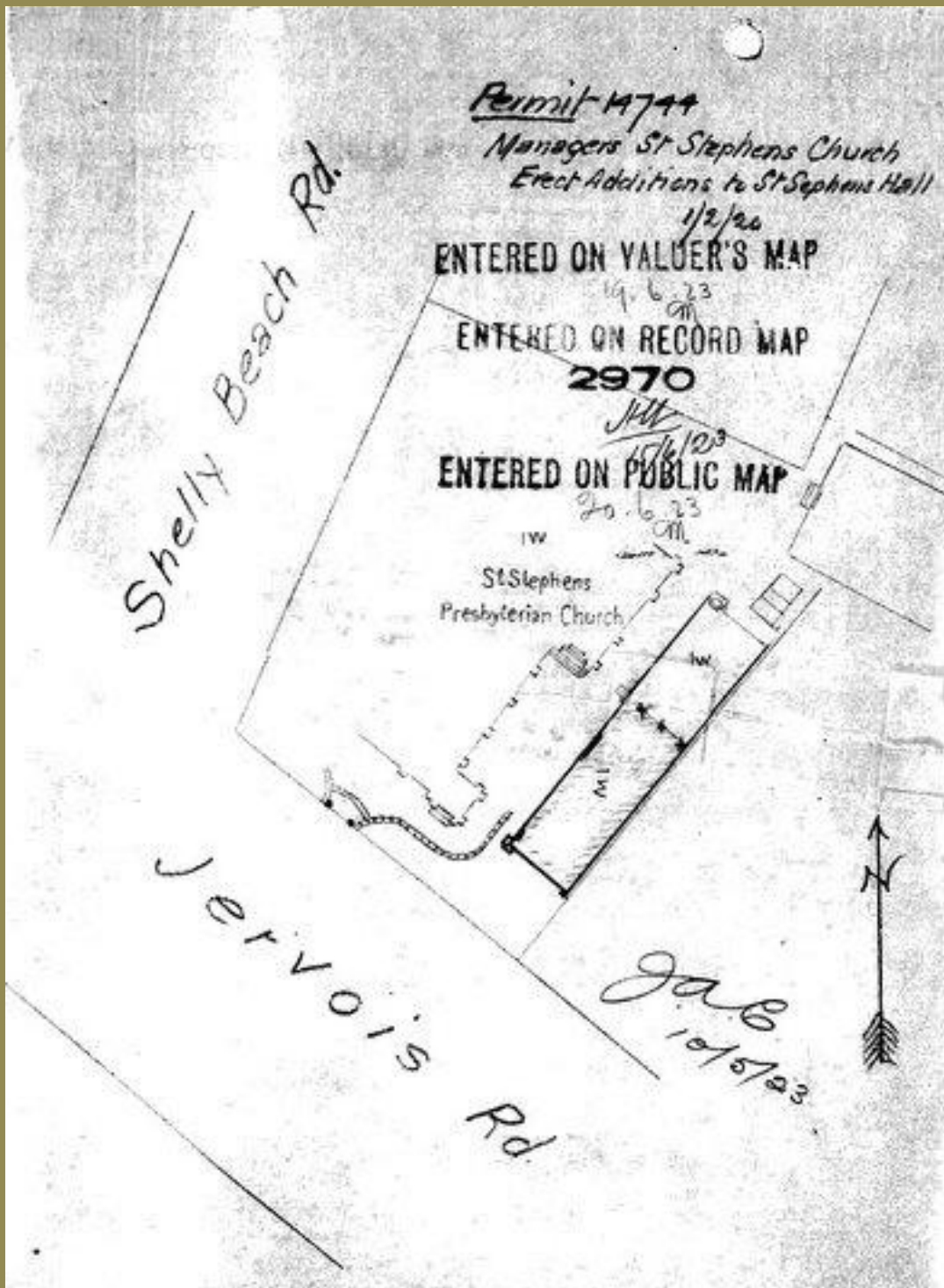


Figure 15: Site Plan dated 1923, showing the east side of the church and the curved landscaped wall (built between 1910 and 1923), the classrooms built in 1914 and 1920 (now the church lounge since the 1994 alterations) and the west side of the 1908 hall.
 Source: Auckland City Council Archives, Jervois Road 73-75 PN 14744 Sheet 1 of 3.

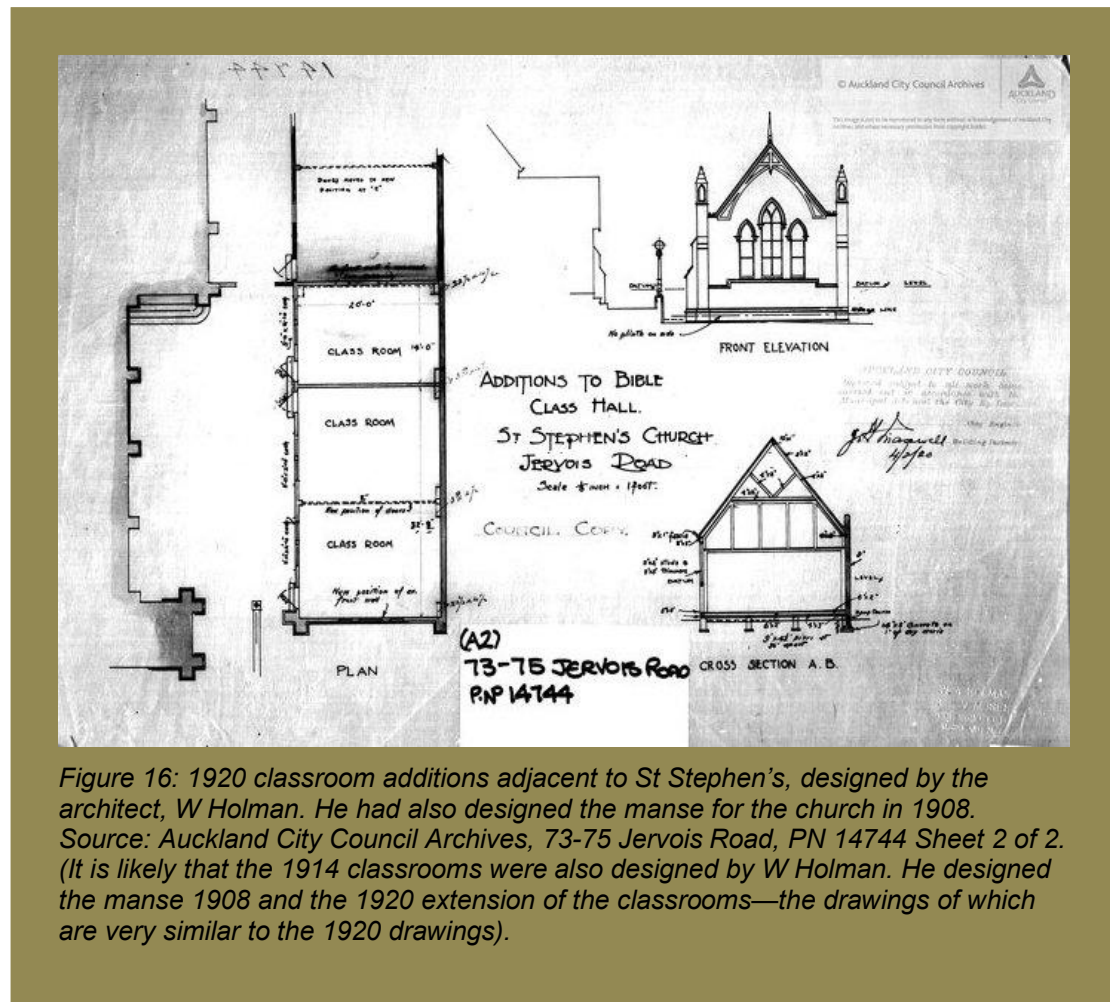


Figure 16: 1920 classroom additions adjacent to St Stephen's, designed by the architect, W Holman. He had also designed the manse for the church in 1908. Source: Auckland City Council Archives, 73-75 Jervois Road, PN 14744 Sheet 2 of 2. (It is likely that the 1914 classrooms were also designed by W Holman. He designed the manse 1908 and the 1920 extension of the classrooms—the drawings of which are very similar to the 1920 drawings).

St Stephen's 1920s to 1976

Reverend Frazer Barton was inducted as Minister in 1921 and was in charge of the parish until 1935. From 1920 onwards rapid growth continued. By 1925 there were over 2000 people under the minister's pastoral care.⁷⁴ Until the outbreak of the Second World War there had been extensive growth in the social and recreational life of the Bible classes. There were week-night clubs and fellowship meetings. St Stephen's was a popular venue for social activities; a gymnasium group was well supported and there were Bible class teams in cricket, athletics, rugby and soccer.

In 1922 Thomas Peacock, a long standing member of St Stephen's, died. He bequeathed 350 pounds to the church. Over many years he had been closely involved with the building and the Church.⁷⁵

In 1926 Jubilee celebrations were held and the Jubilee booklet and Souvenir was printed. Minutes show that in 1928 there were problems with the hydraulic engine of the organ and Mr Croft (probably senior) undertook repairs to it and it was replaced with an electric fan. In 1929 extensive repairs were undertaken to the front gable of the church by J.T. Julian & Son. The bargeboards and woodwork were repaired, rotten purlins holding the barge board cut back and replaced, rotten weatherboards and rotten mouldings to the windows were also replaced.⁷⁶

The Great Depression of the 1930s severely affected many church families and a report from the deaconess at the time reads: "Sickness and trouble in the congregation have been abnormal....The demand for help is greater than ever."⁷⁷

From 1936 until 1950, Reverend William R Milne was in charge of St Stephen's. During the Second World War (1939-1945), most of the men between the ages of 18 and 45 in the congregation joined the army. Recovery of Bible class

membership after the war was slow. A baptismal font in the church is dedicated to the memory of seven members of the congregation who lost their lives in the War. A lectern honours those who served in the War. Following the Second World War, St Stephen's suffered a substantial decrease in its congregation. This was part of a general trend that occurred in other churches especially in New Zealand's larger cities.

By the 1950s the church exterior required extensive repairs. In the 50s and 60s demolition of the steeple was considered but this was not done.⁷⁸ Reverend Duncan succeeded Reverend Milne, and was minister until 1959. During this period an appeal for funds to renovate the church began. Reverend Yule started his ministry at St Stephen's in February 1960 and it continued until 1975 when he left for Grey Friars, Mt Eden. During his term in 1963, major renovation of the church was undertaken. The architects and engineers appointed for the work were Gummer, Ford Hoadley Budge. The work included underpinning of the spire tower, excavating around its footings and jacking up of the superstructure to allow for strengthening of the foundations and footings. The iron roof sheeting and flashings to the spire were removed. Faulty weatherboards and sarking were inspected and repaired and replaced where necessary. The spire was restored and reroofed with new galvanised iron sheeting. A copy of the specification for this work is held at the Auckland City Council Archives.⁷⁹



Figure 17: St Stephen's circa 1970. This photograph shows the building after the major 1963 renovation by the architects and engineers Gummer Ford Hoadley Budge. To the right is the 1920s classroom. The old picket fence has been removed and pavement widened. The roof sheeting is at this stage corrugated iron, later changed to decramastic tile sheeting that caused some loss of the gable end timber mouldings. Source: Auckland City Library, Reference.435-A4_41.

St Stephen's 1976 Onwards

From the 1970s it became increasingly necessary for St Stephen's to rationalise its use of the property due to the reversal in growth of the congregation. On the site there were now 5 major wooden buildings all dating from before the 1920s and all requiring substantial upkeep. In the 1980s the church was re-roofed and the glazing was repaired.

The manse was subdivided from the site and later sold in 1997 to finance the \$300,000 modernisation of the church precinct. Ponsonby architect William Algie was given a brief to create a complex utilising the existing buildings on the site in a manner sympathetic and complementary with the church. The complex provided an administration headquarters, a minister's lounge and reception area. The second stage was to integrate a kitchen block and a new toilet block with the old hall, to better provide for the activities of the congregation and other community groups. The church continues to be used for religious services.

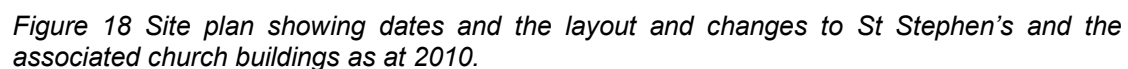
Summary of Changes to St Stephen's and the surrounding Church Complex

From Manager's Minutes unless otherwise stated.

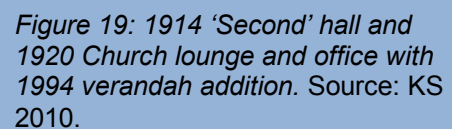
<i>Date</i>	<i>Summary of work</i>
1879	Original Construction, architect E Mahoney, builder JW James.
1902	Two timber beams added to gable entrance elevation to strengthen it after a gale force wind. Mr Mahoney, the architect was consulted for the work.
1907	Church enlarged, transept built; rear section original building lifted in behind new transepts; new sloping floor in nave; slightly raised steps for pews in side aisles. Architect Robert Martin Watt, builder Messrs Fortzer and Trevarthen.
1908	Hall built, builder Messrs. Craig Bros.
1908	Cameron Street manse built, architect W Holman, builder JA Penman.
1909	Pipe organ installed designed by George Croft.
1910	New gas lighting was provided in the church by the Auckland Gas Company; the improved fittings could be lowered when required. (Manager's Book 1906-, 11 April 1910)
1914	New classrooms built adjacent to the east transept, (architect? Possibly W Holman, builder James Lye & Sons.
circa 1907	Curved landscaped wall and stair at entrance to church, (estimated). Auckland Star Photograph.
1920	Classrooms on east side of the church extended, architect W Holman.
1922 to 1924	Electric lighting installed.
1940s	Repairs required to church, hall and manse. (Letters held in Property Committee Report minute book, held at St Stephen's Church).
1961	Mr Croft (Jnr) Undertook renovations to the church organ and the organ console was moved to the west side away from its original central position and the pipes lengthened. (It may have been at this time that two large organ pies were removed from the west side of the sanctuary.) Manager's minutes 1961.
1963	Maintenance and repairs to church including foundation strengthening and re-roofing of the spire, replacement and repair of rotten timber and interior re-painting. For detail of this work see

	specification for the work, held at the Auckland City Council Archives.
1980s	Roof replaced; windows repaired.
1994/1995	Addition of covered way from east transept door to Church Lounge, and alterations to the 1914 and 1920 classrooms, architect William Algie.
Other small changes dates unknown. Door removed from vestibule interior east end; sink bench and cupboards added in central section of the vestibule. The picket fence is removed and the pavement of Jervois Road and Shelley Beach Roads is widened, see photographs 1907 to 1970. The Sign board on the south entrance gable wall is replaced with one of a different design, see photographs 1907 to 1970.	
1997	Cameron Street manse sold.
2001	Exterior of the church repainted.
2007	Renovation of the 1908 hall with new entrance doors and porch entry, Matthews and Matthews architects.

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St Stephen's Church dates from two main periods: the 1879 part, to a design by Edward Mahoney in a Gothic Revival style; and the 1907 part, to a design by Robert Martin Watt in a later Edwardian style influenced by the emerging Baroque Revival. Both of these architects were well established, and in hindsight had considerable influence on the architectural design that developed in Auckland at the turn of the century. The resulting building has two distinct architectural characters. The later Edwardian addition—heavier and bolder in detailing than the earlier building—is merged into the original structure and fabric of the 1879 building. This was executed by Watt in a way so that, in spite of



its dual character, the building manifests a surprisingly unified whole.

The church shares the site with other timber buildings to form a church complex. To the north east of the church is the 1908 'first' church hall. It was designed by the architect Alex Wiseman², shortly after the completion of the 1907 transept extension of the church. On the east side, running parallel with the church, a Sunday school building with two classrooms was built in 1914. This may have been designed by the architect W Holman³ who was responsible for its extension of two additional spaces in 1920. This long building is today known as the church lounge and office and 'second' hall. In 1994 the architect William Algie designed alterations and additions to this building. It included a walkway and porch that linked the building to the church, as well as a verandah—partly closed in—along the east side and a parking area over the area where there used to be a small cottage—since demolished. The manse on the north side was a part of the church complex—designed in 1908 by the architect, Holman—but this building was sold in 1997.

The church itself consists of five main parts:

- the main Jervois Street elevation with the southern entrances and **narthex and tower**, built in 1879 (designed by Mahoney)—now separated from the main body of the church by a screen inserted in 1907—this area includes the 1879 tower and its spire on the west side, the 1879 gabled porch on the east side and a central area at the back of the church behind the 1907 screen. The central area is currently divided into two small lobbies with sloping floors fitted in 1907 and a kitchenette with kitchen fittings that appear to date from the 1950s;
- the **nave** (1879), with repeating nave windows and buttresses down the sides, was designed by Mahoney—built in 1879 the interior was extensively refitted in 1907 with new linings, truss corbel detailing and a sloping floor;
- the **transepts and crossing**, with large rose windows in the two transept gables was designed by Watt in 1907 (at this time



Figure 20: From Top: Edwardian 1908 'First' Hall recently renovated Matthews & Matthews Architects. Source: KS 2010. Middle: 1994 porch and walkway that links the church to the Church lounge. Bottom: The original 1908 Edwardian manse in the background. Source: KS 2010.

² Alex Wiseman was appointed to oversee the final stage of the building work of the 1907 additions to St Stephen's when Robert Martin Watt died just before the completion of the church.

³ There is no clear evidence that the architect for this building was Holman, but it is likely, as he designed the church manse (sold in 1997) in 1908 and the extension to the Sunday School in 1920.

- the originally central position of the pulpit was moved to the east side);
- the **sanctuary or chancel** area which was at the end of the nave (1879), was moved in 1907 and fitted with a large rose window in a square panel in the north gabled elevation. In 1909 the organ console and the pipes were built in on the north wall.
- the **lean-to**, which houses the vestry and vestry office and cloakroom, has been altered on a number of occasions although it is still roughly of the same scale and size as the original 1879 skilling roofed vestry but has lancet windows dating from 1907.

Overall, the church is still largely in its 1907 configuration. It is orientated on a north-south axis and is, since the 1907 addition, a cruciform shape in plan. The 1879 plan form was a simple rectangular building with the main space being the nave. The transept was originally to be built further down the nave making the chancel area larger but it was decided to build it one bay closer to make the nave longer for more seating.⁸⁰

The dominant element of the church was, and still is, the Gothic Revival 1879 south gabled entrance elevation. The main feature of this is its tall tower and spire and the gabled south east porch entry. The second stage of the tower and its spire is octagonal and has lancet-shaped timber louvres. There are decorative shallow gables above the louvres on the spire. The 1879 pairs of double lancet entry doors are a significant feature and are located at the base of the tower on its south and west sides and on the south and east side of the entry porch.

The detailing of the original 1879 timber-framed building, clad with rusticated weatherboards, was replicated in the 1907 addition by the use of the same gabled roof form, decorative timber buttresses and style of lancet windows and doors. It was the large rose windows and the interior detailing that introduced Baroque Revival elements to the building. The church, with the 1907 transept addition, became more elaborate and was fitted with heavier detailing. The overall effect of the addition created a broader more imposing space than that of the earlier simpler pared back 1879 Gothic Revival building, with its narrower space and vertical emphasis.

Much of the interior detailing now dates from 1907. The church was relined in the 1907 additions. The original horizontal T&G linings (thought to have been removed) were replaced with new vertical linings. The dado is thought to have been reused but modified and new dado railings and skirtings and mouldings fitted to take into account the sloping floor constructed in 1907. The original 1879 floor had been flat. The new floor appears to have been built over the top of the original floor. It was modified so that the south end—the narthex area—was raised and the floor was sloped towards the transept. It seems that the ground level of the entrance area was also raised slightly. A steeper slope was created in the lobby areas of the narthex to gain the necessary height needed to give the nave its sloping floor. Judging from early photographs of the exterior, the original entrance doors appear to have been slightly shortened in the process.

The rose windows, a feature of the 1907 addition, are heavier and bolder in design and in contrast to the earlier 1879 Gothic Revival windows, especially when compared with the large Gothic Revival four light main gable window on the south elevation. The other windows and doors used in Watt's extension, however, mimic the original windows and help to unify the two architectural styles.

In the interior the heavy elaborate trusses are a major feature. These were modified in 1907 with baroque style detailing added. It is thought that the carved thorns, which appear in profile on inner surfaces of the beams, date from 1907 as well as the decorative tie rods. The detailing of the elaborate heavy boxed truss corbels date from 1907, as well as the elaborate cornice frieze moulding, and are in contrast to the slimmer more elegant design of the earlier 1879 truss detailing and

simple timber cornice that can be seen in the historic photographs, see Figure 9 & Figure 11. The pressed metal ceilings in the transepts and the central area of the nave have circular motifs representing entwined thorns and these would also date from 1907. They would have been connected to the roof ventilators which have since been removed as it was found that the church was “too well ventilated”⁸¹.

Three lancet arches dating from 1907 marks the transition between the transept crossing and the sanctuary area with the altar table pipe organ behind. The floor level of the sanctuary area was originally raised from the arches to the north wall but this was more recently extended to create a larger stage area which extends in to the crossing. The pulpit was positioned to the east side of the sanctuary in 1907 changing it from its original central position. The organ pipes and the organ console were built in on the north wall under the large rose window in 1909. The organ console has since been moved to the west side.

The original 1879 roof was finished with timber shingles, but this was changed to corrugated iron in the 1907 addition when the transept was added. In the 1960s the roof finish was once again replaced, this time with a decramastic tile roof. At this time some of the original timber mouldings and cappings of the roof detailing were unfortunately lost and were replaced or covered with decramastic flashings.

The early development of Church Architecture in New Zealand

At the time that Presbyterianism was beginning to be established in Auckland in the 1850s and 1860s, the Anglican Church, with the arrival of Bishop Selwyn in New Zealand in 1845, and the earlier missionaries, had been grappling with the local conditions and were beginning to favour the use of timber, for practical reasons, for the construction of churches in the new colony. Building in stone was proving to be hard and more expensive than timber, which was more widely available. It was at this time that a New

Zealand version of the Gothic Revival style, which was being promoted in England and Europe, began to emerge. St John's Chapel with its timber framed construction was built in 1846 and was followed by a series of Gothic Revival timber churches under the guidance of Bishop Selwyn. In 1850, St Andrew's, the first Presbyterian, church building to be built in Auckland, was constructed to a simple Georgian rectangular design, using local basalt and Mahurangi 'mudstone'. It reflected the Scottish origins of many of the new Presbyterian settlers. There were no pretensions to the Gothic style in this early church designed by Walter Robertson. It was spacious and light with a bold simplicity. Robertson also designed the stone Catholic Church, built in 1848, two years earlier; it was similar but had lancet windows.⁸² Although the Anglican missionary churches had been more Georgian and simpler in style, from the 1850s the primary influence was the Gothic Revival. From 1845 it was being fervently promoted by the 'Ecclesiologists' and Bishop Selwyn was an adherent.⁸³

By the 1880s, demonstrating the growth of the city as well as the growth and prosperity of the local Presbyterian community, four substantial Presbyterian churches had been built in the central Auckland area. St Andrew's was enlarged and transformed in the early 1880s, major additions were made of a prominent Greek Revival style front portico and tower to one side. The choice of the Classical style for



Figure 21: St John's College Chapel, built in 1847. Source: Cyclopaedia of NZ. Auckland Provincial District 1902.

this addition was notable⁸⁴ as St James, St Stephen's and St David's were all Gothic Revival buildings and were built in timber. The Presbyterian community, like the Catholics and Anglicans, found themselves subject to the growing realisation that timber was a more economical building material. The majority of Presbyterian churches were built in timber and followed the trend of the other Christian denominations to use the Gothic Revival style.

The 1879 Gothic Revival architecture of St Stephen's

St Stephen's, built in its initial form in 1879 for the Presbyterian Church, was designed by the architect Edward Mahoney. He arrived in New Zealand from Cork Ireland at the age of 32. His Irish Catholic background and his knowledge of the limestone and sandstone buildings of his youth are likely to have influenced his architectural design. He was one of the architects at the forefront of designing Gothic Revival church buildings in timber which generally attempted to mimic stone buildings. It seems from Minutes⁸⁵ from St Stephen's archives that there was a desire to build the church in brick but it was decided against due to the extra cost that it would involve.

There were distinct differences between Mahoney's churches and the 'Selwyn' churches. There was clearly a preference by Edward Mahoney to build masonry buildings. In the earlier churches of the Mahoney practice, where they were built of timber, a deliberate attempt was made to imitate stone. Timber detailing was used to imitate stone buttresses, as well as detailing such as hood mouldings and architraves and rusticated weatherboards that gave the impression of stonework. This was in contrast to the 'Selwyn' approach as in St John's Chapel (1846), see Figure 21, where no attempt was made to imitate stone and churches were designed using timber cross bracing in

Edward Mahoney (1824–1895)

Edward Mahoney was born in 1824 in Ballincollig, near Cork in Ireland. He arrived in New Zealand in 1855 and had established an architectural practice in Auckland by 1870.

He was raised as a Catholic in politically Protestant Ireland. As a Catholic he would have been barred from being a Member of Parliament, the Bench, the Bar, holding public office, from attending university, and could not teach or run a school. As a young man he was apprenticed to an uncle, John Mahoney, who practised as an architect and builder in Cork. Edward did not have the opportunity to practise as an architect in Cork but in his capacity as a builder would have been involved at a contractual level with some of the buildings erected in Cork at that time.

Edward Mahoney, his wife Margaret and two children left Ireland in 1854, and arrived in Australia on 23rd January 1855. They lived in Australia for approximately a year where Mahoney worked as a carpenter and builder. The Mahoney's left Australia to join Margaret's sister and brother-in-law, Edmund Mahoney, in Auckland arriving in February 1856. Thomas Mahoney was born on December 12 1855 on the voyage to New Zealand.¹

In Auckland Mahoney established himself as a builder and later a timber merchant. Over the next ten years he received many commissions from the Catholic community, as well as other denominations to build churches and parish buildings. In 1867 Edward was attracted to Thames which was experiencing rapid growth due to the productivity of the goldfields. He returned to Auckland in 1870, and established his architectural practice.

Thomas and Robert Mahoney both followed their father's profession. Thomas entered his father's office to train in 1876. He was followed by his brother Robert in the 1880s. Robert worked for the firm for over ten years until his accidental death by drowning in 1895.

Edward Mahoney was a founding member of the Auckland Institute of Architects and was elected honorary treasurer in 1881. He was best known for his ecclesiastical buildings, which were Gothic Revival in style. In 1885 after a serious illness, Edward Mahoney retired from active professional work and the business was carried on by his sons Thomas and Robert. Within five years of Edward Mahoney's death Robert drowned. So it was largely Thomas who was responsible for the ongoing work and success of the practice which continued into the early 1900s.



Figure 24: Holy Trinity Anglican Church in Dargaville attributed to E Mahoney opened in 1877. Source: Photograph from John and Sheila House Churches of Northland, 2000.



Figure 24: St George's Anglican Church, Thames, built 1872. Source: St George's website 2010.



Figure 24: St Patrick's (before the 1907 additions by Thomas Mahoney) after the 1884 addition of the nave and tower attributed to Edward Mahoney. Source: Cyclopaedia of New Zealand 1902.

a deliberately structural way—the framing was exposed as a decorative element or as later, was concealed by a lining on the interior and exterior, but the exterior read as a timber building.

The design and detailing of a number of other earlier churches designed by Edward Mahoney can be seen as precursors to the design of St Stephen's. Together they form a substantial body of architectural church buildings.

See in particular St Mary's Chapel, built in 1866 in St Mary's Bay Auckland, see Figure 3, St George's Anglican Church Thames, built in 1872, see Figure 24 and Holy Trinity Anglican Church Dargaville, see Figure 24. All were built of timber and designed in a distinctive Gothic Revival Style similar to that of St Stephen's.

In the design of St Stephen's, Mahoney used a pared back Gothic Revival style or Early English Gothic. The detailing was restrained and the building had an overall simplicity but with a deliberately balanced asymmetry. The spire was offset to one side and entry to the church was from the sides, a departure from previous church designs where the entrance was central to the main facade. (Thomas Mahoney who joined his father in 1876 may have contributed the design of St Stephen's which was built in 1879).

A major church project that Edward Mahoney was responsible for soon after St Stephen's was the brick design for the nave and tower (1881 to 1884) of St Patrick's and St Joseph's Catholic Cathedral. The Cathedral would have been the foremost project of the Catholic Church and was commissioned by Bishop Luck to be in the Gothic Revival style and to reflect the ideas of the prominent British architect Augustus Pugin. Pugin had a considerable influence on ecclesiastic design in the mid 1800s. There were also close ties between the Pugin family and Bishop Luck.⁸⁶ Mahoney, who was Catholic, is known for his design of numerous churches before the turn of the century. It is very likely that he was influenced by the ideas of Pugin. The design for the Cathedral with its steeply pitched roof, buttressing, lancet windows and broached spire, like that of St Stephen's, displays the influence of the Early English Gothic style, however unlike St Stephen's

built in timber, it was probably in Edward Mahoney's preferred choice of material, as it was a masonry buildings.

Later church buildings designed by the practice, may well have had the hand of Thomas and/ or possibly Robert as they began to dispense with the use of the imitation stonework and the timber 'buttresses' and there is a distinct shift in style. An example is the timber Church of the Holy Sepulchre, Khyber Pass Road built in 1881 shortly after St Stephen's was built and built by the same contractor. The Church of the Holy Sepulchre differs from the earlier churches in that it dispenses with the timber 'buttressing'. It is possible that Edward's sons had more of a hand in its design.⁸⁷ Edward retired in 1885 and Thomas Mahoney, his son—who had joined the firm in 1876 to train—took charge of the practice.

Apart from religious buildings, Edward Mahoney designed a large number of Auckland's commercial buildings, including several for the Bank of New Zealand, Auckland's Customhouse (1882) as well as, Ponsonby Primary School⁸⁸ (1879) numerous hotels and substantial houses such as The Pah, Waititrau in Napier (1876) and Kilbryde (1879). The practice, Edward Mahoney and Sons, was one of the most substantial architectural practices in early Auckland. Edward Mahoney undertook significant commissions for the design of churches for Anglicans, Presbyterians and Catholics. Many of the churches, like St Stephen's Presbyterian Church, are still actively used today and are regarded as significant urban landmarks.

The 1907 Edwardian Baroque architecture of St Stephen's

By the time Robert Martin Watt entered the architectural practice of the Barclay brothers in Glasgow in 1877, the *Ecclesiologist*⁸⁹ had ceased to be published and trends for the architectural design of churches had moved on in Europe. Robert moved from Glasgow to New Zealand in the 1880s about twenty five years after E Mahoney arrived in New Zealand from Ireland, he was of a later generation. At the time of his arrival New Zealand was affected by an economic depression. In spite of this, he seems to have undertaken a number of commissions early on, but it was really by the early 1890s that his practice seems to have taken off. In 1891 he had established offices in Victoria Arcade and he worked from there until 1907. This was the Victorian Auckland of the 1890s - a period of architectural experimentation and an eclectic mix of styles. Use was made of prefabricated timber elements and components from which entire

Robert Martin Watt (1860–1907)

Robert Martin Watt was born in Scotland, Shotts, Lanchashire in 1860. He was the son of Reverend WM Watt. At the age of seventeen he left Glasgow High School and trained in a local firm of architects, Barclay Brothers. He worked there for five years before moving to New Zealand. He intended to stay for three years but he remained and practiced architecture in Auckland until his early death, at the age of 47 years, in 1907.

In 1885 he is listed in the NZPO directory as a member of the Auckland Institute of Architects. Early work includes the Stables, St Benedict's Street, which was at the forefront of local technology when erected in 1883 for Winstone's.

By 1891 he had a practice in Victoria Arcade and was noted in the Observer, 15 Aug 1891 p4, as having "designed and supervised the construction of a large number of buildings with utmost fidelity". In 1892 he was in partnership with an Irishman, John Mitchell.

The Education Board employed Mitchell and Watt—following the retirement of Henry Alwright—as architects from 1892–1907 on a percentage commission basis. Under the terms they were allowed to undertake other work. The geographical area their educational work covered, was from the north to the Waikato, and was administered by the Board.

Their designs for school buildings, which forms a substantial body of architectural work, were Edwardian and introduced simplified classical and Baroque Revival elements of the Queen Anne Style, as in Bayfield Primary School and Onehunga Primary School (1901).

Robert Martin Watt was a member of the Presbyterian Church. He was president of the Auckland Branch of the Institute of Architect at the time of his death. Shortly before his death in 1907 he had been selected, as one of the architects by the Council, to judge the designs for the Auckland Town Hall competition.



Figure 25: Other buildings designed by Robert Martin Watt, from to: Bayfield Primary, Mt Eden Congregational Church, Entrican House and Leys Institute and Gymnasium. Source: Auckland War Memorial Library Photo No. H1324, Auckland City Libraries, Reference 35-R112, 435-B4-245 and Alexander Turnbull ID 1/1-002909-G.

buildings could be built. The austere simplicity of the pared back Gothic Revival buildings and the earlier small double story colonial timber buildings were being replaced by ornamental masonry buildings of three and four storeys. Robert Martin Watt was one of the architects at the forefront of these changes.

From the 1900s there was a strong sense of confidence and increased building activity. Stacpoole and Beavan describe the era in which architects borrowed from styles as “exuberant and eclectic, casting aside any notions of simplicity to create strident effects of instant sophistication. Colonial functionalism, spiritually unsatisfactory in a remote country, was no longer felt to be sufficient.”⁹⁰

Interestingly, Thomas Mahoney who had trained under his father Edward in New Zealand, was designing a large transept addition to St Patrick’s Cathedral in the same year that Robert Martin Watt designed the 1907 transept extension of St Stephen’s.

Manager’s minutes⁹¹ indicate that there was again debate about the use of brick for the transept addition to St Stephen’s, as there had been when Edward Mahoney designed the original building. It was decided against doing this, partly due to cost and also due to aesthetic reasons. The transept extension was executed in timber. The design for this addition to St Stephen’s, in spite of Watt’s generally flamboyant design in other buildings, was carefully considered and restrained. It was well integrated into the original Gothic Revival building of E Mahoney. The exterior of the 1907 addition fits seamlessly into the original building and follows its structure and logic creating a unified design.

The interior Watt created was boldly elaborate in contrast to the earlier building. It was substantially remodelled in 1907 by Edwardian Baroque detailing and the space was changed into a larger, wider and more imposing space. Details added included: an elaborate cornice frieze; pressed metal ceiling panels with scrolled detailing and entwined thorns⁹²; three large lancet openings with Corinthian columns between the chancel and the crossing; moulded and panelled kauri screens; heavy boxed moulded corbels and decorative mouldings with thorns to the trusses; wrought iron tie rods to strengthen the trusses, were embellished with decorative scroll detailing; and three large boldly designed rose windows. The building is largely unchanged from this 1907 form, apart from some minor interior changes.

CULTURAL HERITAGE SIGNIFICANCE

General Approach

A summary of the cultural heritage significance of St Stephen's Church Jervois Road, Ponsonby, has been prepared and sets out the range of values that make this place significant. This understanding is important in developing appropriate policies to ensure its significance is retained in ongoing care and use.

The general approach to assessing the cultural significance of a place comes from an understanding of the historic development, physical character, uses, relationships, and associations of the place over time. The nature and extent of this significance can be summarised based on a range of characteristics - for example whether the place has associations with particular events, ideas, or persons in history or represents significant patterns in historic development; the extent to which the place demonstrates design and/or construction techniques or knowledge of the time; whether the place has aesthetic significance due to either its uniqueness or is representative of commonly held ideas of beauty, design and form.

The analysis and assessment of the cultural significance of St Stephen's Church is based on the heritage criteria the New Zealand Historic Places Trust *Sustainable Management of Historic Resources Guide No.3, Appendix A: Criteria for Assessing Historic Heritage Values in the District*. These assessment criteria reflect those included in the *Historic Places Act 1993* and are promoted by the New Zealand Historic Places Trust as 'best practice criteria' to encourage a systematic and transparent approach to the identification and assessment of historic heritage. Consideration of the values of St Stephen's Church using these heritage criteria helps to understand what makes the place significant.

Assessment of Significance

Statement of Heritage Significance

St Stephen's is of considerable heritage significance for the following, historical, physical and cultural reasons.

Historic Values

People: *Is the place associated with the life or works of a well-known or important individual, group or organisation?*

- St Stephen's Church and the associated buildings are of considerable significance because of its association with the development of the Presbyterian Church in Auckland.
- The church is associated with the early congregation members of some note, including Thomas Peacock—a fervent Presbyterian and a prominent member of Auckland's business community and member of Parliament who made many generous bequests to the church—and Robert Martin Watt a prominent Auckland architect who was responsible for the substantial 1907 additions.
- It is associated with Edward Mahoney, an architect of considerable note in Auckland before 1900, who was responsible for the 1879 design of the church.

Events: *Is the place associated with an important event in local, regional or national history?*

- The building provides evidence of the development of Christianity, particularly the Presbyterian denomination, in New Zealand.

Patterns: *Is the place associated with important aspects, processes, themes or patterns of local, regional or national history?*

The church provides evidence of the development and expansion of the Presbyterian Church and is associated with a major period of growth in the 1880 to early 1900s. The church originally seated 250 people. Extensions carried out in the 1907 provided space for a congregation of over 500, demonstrating the growth of the surrounding area.

Physical Values

Archaeological information: *Does the place or area have the potential to contribute information about the human history of the region or to current archaeological research questions, through investigation using archaeological methods?*

- The site of St Stephens' potentially has evidence and remaining fabric of the earlier structures built prior to 1879.

Aesthetic values/Architectural values: *Is the place significant because of its design, form, scale, materials, style, ornamentation, period, craftsmanship, or other design element?*

- St Stephen's Church is significant for its Gothic Revival design, and its later amalgamation with later Edwardian Baroque architecture.
- Located on an elevated site it forms part of the surrounding cultural landscape and is an intrinsic part of the significant historic buildings in Ponsonby.
- The building has a significant and well-preserved interior dating from 1907 which includes significant furniture and fittings and stained glass windows.

Technology and engineering: *Does the place demonstrate innovative or important methods of construction or design, does it contain unusual construction materials, is it an early example of the use of a particular construction technique or does it have potential to contribute information about technological or engineering history?*

- Typical of many of the churches built in timber the design makes use of false timber buttressing to imitate stone. St Stephen's is good example of this.
- St Stephen's is of value for its technical design as a large timber building with massive kauri rafters and tie beams dating from 1879 as well as the later elaborate Edwardian Baroque 1907 detailing and additions to the structure.

Rarity: *Is the place or area, or are features within it, unique unusual, uncommon or rare at a district, regional or national level or in relation to particular historic themes?*

- St Stephen's is the only one of three substantial timber Gothic Revival Presbyterian churches built in about 1880 to survive in the central Auckland area. The other two St James and St David's have been demolished.
- The kauri timber that is used extensively in the construction and detailing of St Stephen's is no longer available as a building material.

Integrity: *Does the place have integrity, retaining significant features from its time of construction, or later periods when important modifications or additions were carried out?*

- The church retains significant fabric from the date of its construction in 1879 as well as 1907. It is largely intact in its 1907 form which, with the extension, was expertly and sympathetically executed.
- Minor additions carried out in 1994 have been sympathetic to the church and do not detract from the historic church.

Context or Group: *Is the place or area part of a group of heritage places, a landscape or setting which when considered as a whole amplify the heritage values of the place and group/ landscape or extend its significance?*

- The site comprises a complex of historic buildings associated with St Stephen's parish including the Church, classrooms and hall. While some alterations have been made the buildings remain in their original positions with their relationship to each other and the site intact.
- St Stephen's is in a valued heritage precinct that incorporates a mix of commercial, religious, domestic and Institutional buildings along Jervois Road. These include the former Newton Police Station, the Auckland Unitarian Church, Allendale, the former Ponsonby Post Office and the former Auckland Savings Bank.
- Ponsonby is particularly well known for its landmark church buildings, which include St Stephen's, St John's Methodist Church, the Ponsonby Baptist Church, the former Bishop Pompallier's House, St Mary's Chapel and several Roman Catholic buildings. The St Stephen's Church spire is an important local landmark.

Cultural Values

Identity: *Is the place or area a focus of community, regional or national identity or sense of place, and does it have social value and provide evidence of cultural or historical continuity?*

- The church together with the associated buildings on the site is still well used by the local community on an ongoing basis. The church has a strong association with the Ponsonby/Herne Bay community.
- The church has considerable spiritual and symbolic value. It has been a part of Christian worship and commemoration in the district for well over 130 years and is regularly used for weddings.

Public esteem: *Is the place held in high public esteem for its heritage or aesthetic values or as a focus of spiritual, political, national or other cultural sentiment?*

- The church has considerable spiritual significance as a place of worship and communal gathering for approximately 130 years. It is recognised as an important historic building and is registered by the New Zealand Historic Places Trust in category II and scheduled in the Auckland District Plan in category B.
- St Stephen's Church has high aesthetic importance for its visual aspect as a landmark, and for its contribution to the streetscape of Ponsonby/Herne Bay. It is also aesthetically significant for its ornate interior. The church has architectural significance as a fine example of a timber ecclesiastical building in the Gothic Revival style, designed for a Presbyterian congregation by Edward Mahoney—a notable nineteenth-century architect in Auckland—as enlarged and remodelled to the design of architect Robert Watt, a respected Auckland architect.

Commemorative: *Does the place have symbolic or commemorative significance to people who use or have used it, or to the descendants of such people, as a result of its special interest, character, landmark amenity or visual appeal?*

- Built into the fabric and fittings of the church, are a numerous memorials, plaques and items that commemorate significant people and events.

Education: *Could the place contribute through public education, to people's awareness, understanding and appreciation of New Zealand's history and cultures?*

- St Stephen's Church is a prominent building on the main thoroughfare of Jervois Road. It has potential for public education, awareness, understanding and appreciation of New Zealand's religious history and cultures, and New Zealand's architecture, particularly the historical use of Gothic Revival as well as the Edwardian Baroque in ecclesiastical architecture.

Statutory recognition: *Does the place have recognition in New Zealand legislation or international law including World Heritage Listing under the World Heritage Convention 1972; registration under the Historic Places Act 1993; is it an archaeological site as defined by the Historic Places Act 1993; is it a statutory acknowledgement under claim settlement legislation; or is it recognised by special legislation?*

- St Stephen's Church is recognised in New Zealand as a significant place. It is registered in category II by the New Zealand Historic Places Trust.
- The church is also recognised through its inclusion in the Auckland City Council's register of historic places. St Stephen's Presbyterian Church, 63-75 Jervois Road is scheduled as a Category B Heritage Item by the Auckland City Council. This includes its interior and surrounds.

Identification of Significant Features

To assist in making decisions on the care, and ongoing use and development of a place it is useful to identify the individual parts of the site and buildings which contribute (or detract) from its significance, and to give some idea of the *relative* contribution of each part. The heritage value of each element may be defined by careful analysis against the range of values that contribute to the overall significance of the place. The value of a particular element derives from the contribution it makes to a proper understanding of the place. Value is by definition a subjective view, but has been based on a careful analysis.

A tiered scale of cultural heritage values has been used to show the relative contribution of each element or space to the overall significance of the place.

Elements in the surrounding grounds that contribute to, or detract from the heritage values of the place have also been identified. This approach can be useful to summarise the most important, original or intact parts of the building or setting, which should be conserved and changed as little as possible, and those parts where more flexibility is possible without detracting from heritage values.

Following is a description of the degrees of significance used and an explanation of how these ratings should guide ongoing use and care of the place. (The terms *italicised* are those defined in the ICOMOS New Zealand Charter). The ratings are capitalised for overall elements or spaces and lower case for specific elements or fabric.

A a Items of exceptional significance

These are items or spaces which are of exceptional importance to the overall heritage significance of the place and should be preserved and protected at all costs. Modification should only be allowed for the purpose of safeguarding the building; for ensuring the safety of the people who use the building; or for meeting statutory requirements. Only processes of *maintenance*, *stabilisation*, *restoration*, *reconstruction* or *reinstatement* are appropriate for such features.

B b Items of considerable significance

Elements or spaces of considerable importance to the overall cultural heritage significance of the place should also be retained and conserved as far as practicable. Any change should be the minimum necessary and not detract from the cultural heritage value of the place. The processes of *maintenance*, *stabilisation*, *restoration*, *reconstruction* and *reinstatement* are appropriate for these elements.

C c Items of some significance

Elements which are of some importance to the overall cultural heritage significance of the place. Retention is preferred, but modification may be justified where there is no conflict with items of higher heritage value. Some reduction of significance or removal of such items may be justified where this assists the recovery of overall significance. *Adaptation* for use may be allowed for functional improvement or to recover the significance of an item of higher heritage value.

Nil/ nil Items of little or no significance or not relevant

May be retained for functional reasons where there is no conflict with items of significance. *Retention* or removal of such items are options.

Intr/ intr Items which are intrusive on conservation values

Should be replaced or concealed if practicable, where this will assist the *recovery* of heritage significance.

rr Missing and damaged or concealed items

Recommend reconstruction and or reinstatement of missing or removed fabric.

Heritage Inventory



Figure 26: Left: South elevation. Right: West elevation. Source: Photographs 2010 KS.

EXTERIOR

CHURCH ROOF

Item	Rating
Overall Church Roof 1879 & 1907	A
Decramastic roof sheeting. (Note: the 1879 roofing was timber shingle, this was changed to corrugated iron in 1907 additions.) <i>*Condition Note: Appears to be a roof leak on the east porch.</i>	nil
Timber barge boards and decorative gable end fretwork to main building—1879 and 1907—and to porch entrances.	a
Timber fascias, eaves soffit and decorative eaves brackets.	a
Wire netting over decorative gable end barge detailing on main gables and on porch gables.	intr
Timber gable end mouldings and cappings to main gables and to porch gables. These were removed when the decramastic tile roof was fitted.	rr
Decramastic capping to porch gables.	intr
Finial south gable.	a
Gable end finials to all other main gable ends. These have been removed except for the south entrance gable end.	rr
Rainwater spouting and downpipes, there is a combination of PVC and galvanized iron pipes. These were replaced in the 1963 renovations.	nil
1907 ventilators on ridge and on transept roof. These were removed possibly in the 1963 renovations, judging from photographs.	rr

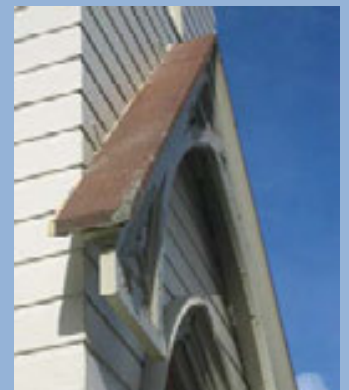


Figure 27: Roof details. Top: North gable (finial missing). Middle: Eaves Brackets Bottom: Porch gable detail. Photographs KS 2010.



Figure 28: Detail of south main gable finial and timber decorative mouldings. Left: Detail from Figure 2, shows the building circa 1880. Right: Detail from Figure 11, shows the building immediately after the 1907 additions with the detailing at this stage picked out in more contrasting colours. Some of the detailed original mouldings and cappings have since been lost.

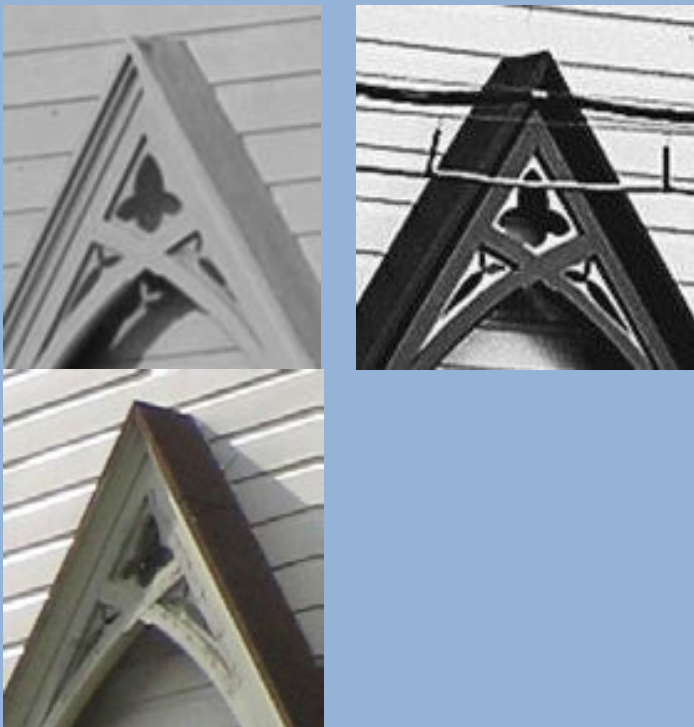


Figure 29: Decorative gable detail from left to right showing respectively 1889, 1907 and 2010. 2010 the detailing is covered with wire netting and the capping with decramastic roof sheeting. Details from Figure 2 and 11 and recent 2010 photograph.



Figure 31: Roof details which no longer exist. From left, north gable finial and original 1879 vent detail in shingle roof, (Details from Figure 2. 1907). Right, Lantern and finial detail of west transept and 1907 roof ventilator, (Details from Figure 11.)



Figure 30: Left: Detail from 1880s, showing roof of spire with original roof sheeting, see also original timber shingle roof to main roof of 1879 building. Middle: detail of spire, from 1907 photograph. Note the different detailing in the size of the sheets and the missing detail on the weathervane. Right: Roof spire in 2010 with 1963 galvanised roof sheets and damaged weather vane. Source: KS 2010.

Item	Rating
Spire Roof Overall	A
1963 galvanized iron roof sheeting to spire.	c
Decorative gable timber detailing, eaves brackets and louvres.	a
Wire netting.	intr
Weather vane detailing.	rr
Weather vane to spire. (This has been modified and is missing parts.)	a/rr



Figure 32: Detail of the vestry lean-to 2010 and 1880s. Left: Photograph showing the vestry with later lancet windows and hipped roof. Source: Photograph KS 2010. Right: Detail from 1880s photograph Figure 2, detail showing the vestry in its original simpler form with sash windows and skillion roof, one of the sash windows may have been re-used elsewhere in the vestry with later changes to the building.

Item	Rating
Roof of vestry lean-to. (This was originally a skillion roof with additions this has since been altered into a partly hipped configuration.)	B
Decramastic roof finish.	nil
Rainwater spouting and downpipes, there is a combination of PVC and galvanized iron pipes. These were replaced in the 1963 renovations.	nil

CHURCH ELEVATIONS

Item	Rating
Overall elevations of the 1879 and 1907 church and spire including the gabled south east porch.	A
Masonry plinth.	a
Plinth mouldings.	a
Rusticated weatherboards and timber detail mouldings.	a
Timber buttresses with splayed tops and detailed triangular mouldings.	a
Cast iron air vents. 1879 and 1907.	a
1907 galvanised iron vent covers which link to wall vents.	b



Figure 33: Masonry plinth, with plinth capping and moulding. Also shows the galvanized metal splayed covers at plinth level on the buttresses. These cover the vents to air ducts that link to the interior nave wall vents. Source: Photograph KS 2010.

<i>Item</i>	<i>Rating</i>
Notice Board on south main church gable wall, the original notice board was removed and replaced with the current board in about the 1930s (exact date unknown).	b
Splayed weatherboards to spire.	a



Figure 36: Left: 1879 vent. Right: 1907 vent with older vent below. Source: Photograph KS 2010.



Figure 36:



Figure 36: Detail of plinth. Source: Photograph KS 2010.

CHURCH WINDOWS

Item	Rating
Overall windows to church, spire and porch.	A
Nave windows 1879, lancet bipartite, three light windows. Painted timber sashes, facings and sills. Stippled glass in range of colours. Right top lights open with pull chord.	a
Window hardware and cords and pulleys.	a
1x large main south window (1879) strengthened in 1902 with 2 cross rails. ⁹³ Four-part lancet window with stippled glass in pink, blue and yellow.	a
Single lancet three light windows on either side of main window.	a
Porch windows and spire: 5x single lancet two light windows.	a
Transept windows 1907, 4x single and 1x bipartite three light lancet windows on each side. Some opening lights as for nave windows.	a
High window over transept entry doors.	a
Transept north sides, 1x lancet bipartite, three light windows to match nave windows on each side.	a
2x rose windows to transept gables, 1907.	a
1x north rose window: to gable in rectangular frame, 1907.	a



Figure 38: Detail of nave window.



Figure 38: High window above transept door.



Figure 40: Left: Detail of typical 2 light spire and porch windows. Right: Detail of louvers to spire tower.

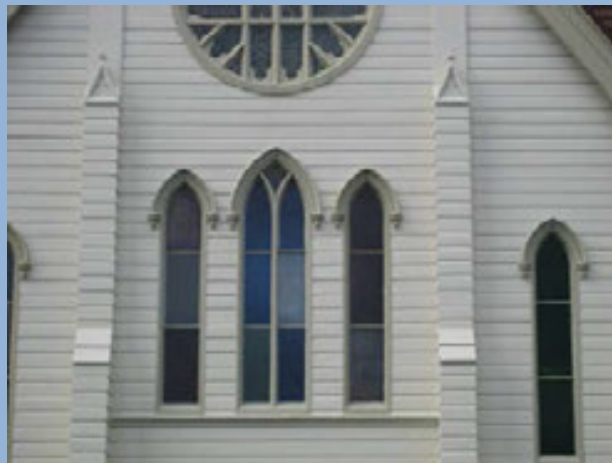


Figure 40: Detail of 1907 transept windows.

Source: Photographs KS 2010.



Figure 42: Left: Detail of main entrance south window. Right: Detail of side windows, main entrance elevation. Source: Photograph KS 2010.



Figure 42: Detail of the transept rose window which was part of the 1907 transept additions designed by the architect Robert Martin Watt. Source: Photograph JM 2010.

CHURCH ENTRY DOORS



Item		Rating
Exterior lancet doors		A
Exterior lancet doors Condition note: The drip moulding to the west transept entry door is pulling away and repair will be needed.	There are a total of 6 main entry/exit double lancet doors to the church. Two to the porch, one for each transept and two into the base of the spire tower. Minutes indicate that these were originally varnished. ⁹⁴ They are currently painted on the exterior. The interior of the doors is a timber shellac finish. Note: The doors on the south side into the porch and spire tower entrance were shortened slightly in 1907 when the floor level was raised on the south end to create a sloping floor in the church. Note: the top of the doors have been overlapped a ceiling estimated to have been inserted in the 1920s	a
	False perspex strap hinges to lancet doors. These imitate the original cast iron hinges but there is an extra set to each door.	Intr/rr
	Original door hardware from 1879 and 1907 that remains, the bolts appear to be original but the original handles and hinges have been altered and the interior handles are missing.	a rr
	Recent door hardware and later hinges and locks.	nil



Figure 45: Detail of entrance door architraves, mould and door step with false perspex hinges. Source: Photographs KS 2010.



Figure 44: Detail of Transept, spire and east porch lancet double main entry doors. Some original door hardware remains such as the bolts, but the original door handles have been removed. Source: Photographs JM 2010.



LEAN-TO ELEVATIONS (including entry door and windows to lean-to)

Overall lean-to elevations.	B
Masonry plinth.	a
Plinth mouldings.	a
Rusticated weatherboards.	a
Cast iron air vents.	a
Galvanised iron vent covers.	a
1907 lancet windows with decorative timber architraves, linings, sills and drip mouldings.	a
Small pane sash window with timber architraves, linings, sills.	a
Large pane sash window with timber architraves, linings, sills.	a
2x casement windows with timber architraves, linings, sills.	c
Window hardware and cords and pulleys.	a
Batten door, door step, architraves and linings.	a
Recent door hardware and Yale locks.	nil



Figure 46: Detail of lean-to vestry. Source: Photograph KS 2010.

SITE & SURROUNDS

<i>Item</i>	<i>Rating</i>
Stairs, railings and paving.	A
Curved concrete wall, brick paving (now covered with asphalt) and steps (now covered with plaster), cast iron railing with posts and lamp posts all part of landscaping built in the 1907 alterations around the south end of the building. The wall was plastered in 1930. ⁹⁵ The Asphalt finish over original brick paving on south end is estimated to date from the 1980s, see below, and along the west side from the 1960s.	a/rr
Asphalt finish to front steps and paving on south side.	intr
Plastered masonry steps to vestry lean-to.	b
Plastered masonry steps to church entry doors.	a
Mild steel railing to vestry stair. Estimated to date from the 1960s.	nil
Mild steel railings at church entry doors dating from 1990s.	nil



Figure 47: Detail of steps railings and surrounding paths. Photographs KS 2010.





Figure 50: Left: Detail from Figure 11 showing the 1880s timber gate and picket fence which no longer exists, and behind this the 1907 concrete wall, cast iron railing, posts and lamp post with its original light fitting. Right: Concrete curved wall railing and posts as it is today. The concrete wall was plastered in 1930. Photograph KS 2010.



Figure 49:

*Detail of
1907 lamp
post with
1970s light
fitting.
Photograph
KS 2010.*

<i>Item</i>	<i>Rating</i>
Adjacent structures	A
Lancet gate opening and screen wall on the east side dating from 1914.	a
1990s walkway roof landscaping wall and tiling alongside 1914 lancet gate opening.	nil
1914 and 1920 building along east side, now housing the church lounge.	a
1908 Hall.	a
Driveway and paving alongside church lounge.	nil



Figure 51: Above: View from Jervois Road, showing the 1914 and 1920 building to right of the church. This was originally built as Bible classrooms but is now the church lounge and office. Additions and alterations were made to this building in the 1990s which include a walkway and porch roof connecting this building and the church, and a verandah was added to it along the east side. The roof of the 1908 hall can be seen on the far right, (this has recently been renovated).

Left: View of the lancet gate, built in 1914, from the north side.

Source: Photograph KS 2010.

CHURCH INTERIOR



Figure 53: View towards the altar. Photograph JM 2010.



Figure 53: View towards the entrance. Photograph JM 2010.

Item	Rating
Church Interior Overall The church interior remains largely intact, following changes made in 1907. It incorporates the original 1879 nave (designed by Mahoney & Sons Architects) and alterations made in 1907 (designed by Robert Watt) when the transepts were added and the original north wall repositioned further north. The interior also retains elements added over time including timber screens/lobbies at the main entrances, the Croft organ donated in 1909 and furniture and fittings, many of which were gifted by or commemorate members of the congregation. Changes include relocation of the organ console to the west and removal of the choir pews, installation of the low stage around the altar, and repositioning of the pulpit. Some pews at the rear of the church have been removed, but otherwise the pews remain intact.	A

Item	Rating
Ceiling Overall	A
Flat central sections, 1907. Painted pressed metal ceiling tiles with stylized quatrefoil and trefoil detail in an Art Nouveau based style. It is likely that this would have been added in the 1907 alterations linked to the air vents (since removed as the ventilation proved to be too good. ⁹⁶)	a
Sloping ceilings. Painted beaded TG&V ceiling boards and exposed painted purlins. Dating from 1879 in the nave and 1907 in the transepts.	a
Trusses 1879 and 1907. Original scissor trusses with central post. Thorn detail in timber to truss members. Trusses supported on decorative timber brackets, which were modified in the 1907 additions. Five trusses along nave, two diagonally over the crossing and one to each transept.	a
Tie rods, estimated 1907. Original steel tie rods connect to base of each truss, decorative detail at central connection. These appear to have been added in the 1907 additions.	a

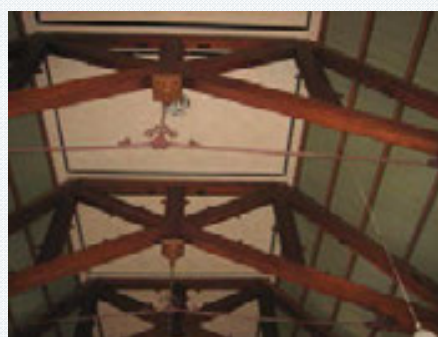
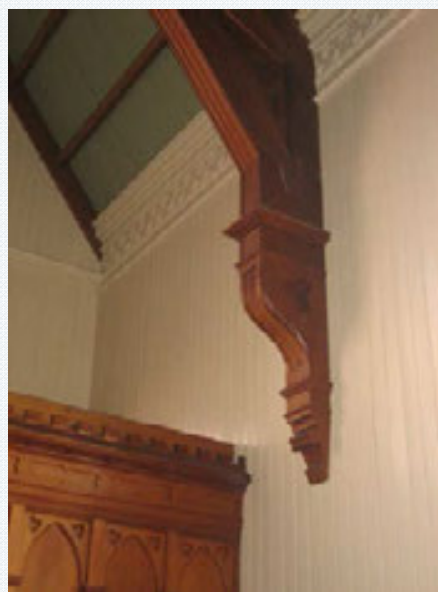


Figure 54: Top: Truss bracket detail also shows the elaborate frieze cornice detail added in 1907. Bottom: Ceiling showing decorative tie rods and flat pressed steel panels added in 1907. Source: Photograph KS 2010.

Item	Rating
Walls Overall	A
Frieze and cornice detail. The frieze was added in the 1907 additions. Timber moulding and frieze at top of walls with circular quatrefoil detail.	a
Wall linings 1907. Painted vertical TG&V, with dado applied over base. Circular bead at junction with ceiling. The wall linings replaced in the 1907 additions when the original 1879 horizontal boards were replaced with the current vertical boards.	a
Dado, 1879 in parts and 1907. Oiled or shellac finish TG&V boards.	a
Skirtings, 1879 in parts and 1907. Moulded timber skirting, varnished or shellac finish.	a



Figure 55: Interior looking down the west side of the church, the transept addition can just be seen on the right. The vertical linings and cornice frieze were fitted in 1907, along with the hinged 2 panel vent openings. Source: Photograph KS 2010.



Figure 57: The church prior to the 1907 additions. Source: Detail from Figure 9.



Figure 57: After the 1907 additions. Source: Detail from Figure 11.



Figure 59: South entrance screen added in the 1907 additions. The low ceiling behind the screen is estimated to have been added in the 1920s. Source: Photograph JM 2010.



Figure 58: Left: West transept entrance screen. Right: East transept entrance screen. Source: Photographs JM 2010.

Item	Rating
Timber screens, 1907. TG & V dado, divided into vertical panels with stylized quatrefoil detail, pointed arch panels above with cut-out detail, 1907. Historic photograph dated 9 May 1907 shortly after the church opened show that they were in place when the church was opened. They are located near each of the entrances to the church. (Ceilings to these spaces appear to have been added in the 1920s or later.)	a
4x six-panelled timber doors from lobbies into church, c.1907. Original hardware.	a
Three brass plaques commemorating Ministers who have served at St Stephen's, David Runciman, the first Minister of St Stephen's Church 1878- 1889 and members of the congregation who lost their lives in World War I.	a
Ceilings behind screened areas at entrance doors. These appear to be later fabric to the 1907 building and it is estimated that they may have been added in the 1920s or later. These may have been, added to improve the spaces as wind lobbies or for sound protection following introduction of tram service on Jervois Road and the increasing sound from the road becoming a disturbance.	c

<i>Item</i>	<i>Rating</i>
Nave 1879	A
Two paneled hinged timber wall vents fitted in 1907.	a
Transept east and west side 1907	A
T&G floors (built to slope in the nave over the original 1879 floor).	a
Carpet runners to aisles.	nil
Sanctuary Original 1879 north end of the church repositioned in 1907. Tripartite opening with pointed arches supported on quatrefoil columns with Corinthian capitals. Lancet door with steps up to pulpit and raised timber T&G floor.	A
Original T&G suspended stage floor may have been reused from the 1879 building or rebuilt in 1907. This area has since been extended.	a
Low timber stage for altar. This has been extended and built further out in the 1990s; Particle board flooring over timber framing. Floor level matches early timber floor evident either side of the organ.	nil
Sloped T&G ceiling with central flat portion lined with pressed metal tiles.	a
Vertical T&G linings to walls (relined 1907). Timber dado. Timber panelling to north wall. Horizontal brace added later possibly also with the timber surround around the rose window to strengthen it.	
Lancet timber doors on north wall, original 1879, repositioned with north wall in 1907. Painted grained effect.	a



Figure 60: Detail of sanctuary and later 1990s stage area. The organ pipes are on the north wall behind in the sanctuary area. The large tripartite opening with Corinthian columns was built in the 1907 additions when the pulpit was positioned to the east side from its original central position in the 1879 church. Source: Photograph JM 2010



Figure 62: Left: Photograph looking toward east transept, showing the recently fitted stage with steps in the foreground. Right: Door on the east side of the north wall into lean-to, possibly reused from the 1879 building and repositioned in the 1907 additions. There is a matching door on the west side into the vestry office. Source: Photograph JM 2010.



Figure 62: Left: Door and steps to the pulpit area. Right: Detail of the timber panelling on the north wall which matches the timber screens in the church.

Source: Photographs JM 2010.

Item		Rating
Narthex and Porches at south end, overall.		A
The narthex at the south end is divided into 5 spaces. There are porches at the east and west sides with exterior doors. These have a small lobby adjacent, with doors into the church. Between these two lobbies is a small kitchen area. This area was created behind the 1907 screen.		
East Porch 1879 Note: This lobby smells damp. Evidence of damp at base of east doors	Timber board and batten ceiling, painted, overlaps top of facings to lancet arch entry doors.	c
	Walls vertical painted TGV boards with varnished dado, dado molding and skirting.	a
	Lancet door frame intended for paired rectangular doors but the doors have been removed.	a rr
	Timber floor.	b
	Carpet.	nil
West Porch 1879 (below spire tower). Condition Note: All appears sound	Timber board and batten ceiling, painted.	a
	Walls vertical painted TG&V boards with varnished dado, dado moulding and skirting.	a
	Paired rectangular doors to south wall with pointed arch panel above. Original or early bolts and handles. One drop bolt missing.	a rr

Item	Rating
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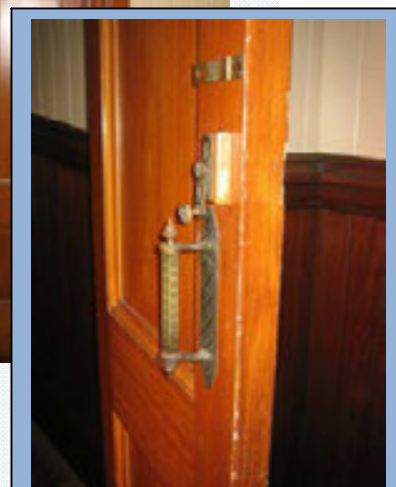


Figure 63: Left: Looking into the east porch at the south end of the church. This shows the dado and entry doors through the opening and the door (1879) from the east porch into the east lobby now behind the screened area. The internal lobby doors on the east side have been removed. Right: Door from west porch (under spire) to west lobby area. Inset: Detail of door handle.

Source: Photographs JM 2010.

East and West lobbies (between the porch and spire lobbies and the central kitchen area)		B
Ceiling has sheet linings with battens. C. 1920s? with deep plain timber cornice/ frieze.		nil
Walls are vertical TGV with varnished dado and skirting. Wall to church appears to be a later modification; moldings don't align at junction of walls.		b
Timber T&G floor in these lobbies ramps up to level of church floor in centre.		b
Small timber shelf and coat hooks		c
Folding vinyl door from east lobby to kitchen		Int



Figure 64: From Left to right: East lobby, West lobby looking through to kitchenette area, Kitchenette in central area between the two lobbies. Photographs JM 2010.

Kitchen in narthex)		B
Ceiling has sheet linings with battens. C. 1920s? with deep plain timber cornice/ frieze.		nil
Walls are vertical TGV with varnished dado and skirting. Wall to church appears to be a later modification; moldings don't align at junction of walls.		b
Folding vinyl door from east lobby to kitchen		Int
Kitchen sink bench unit with Formica top and painted timber cupboards. Date not confirmed c.1950s?		nil
Wall mounted shelves, Zip water heater, wall mounted electric heater		nil
Early coat hooks		b
Early surface mounted conduit and light switches		b
Fire extinguisher		nil
East and west transept lobbies		B
Ceilings are sheet linings with small timber battens, painted. Possibly c.1920s.		c
Walls painted T&G with timber dado as in Church. Timber paneled screens		a
Floor continuous with church		a
Coat hooks.		b

INTERIOR OF LEAN-TO

Item		Rating
Lean-to The original 1879 lean-to has been modified many times. It is still roughly the same size and scale as it was in the original 1879 building but has a hipped roof .and is slightly larger now with a separate office, toilet and cloakroom.		B
North Office	Painted timber board and batten ceiling, with small cornice molding and central diamond shaped vent	a
	TGV walls with timber dado molding and skirting	a
	Lancet windows to west wall	a
	Double hung sash window to north wall	a
	Lancet shaped door to church, south wall	a
	6- paneled door to lobby	a
	Timber floor, carpeted	b
	Historic furniture and artifacts	a
	Displays of copies of historic photographs and documents	c



Figure 65: Left and centre: Interior of office. Right: North entrance lobby. Source: Photographs JM 2010.

Item		Rating
North entrance lobby		B
	Ceiling –painted timber board and batten. Walls- painted timber T&G with dado. Timber floor, two steps lower than church floor level.	b
	Door to office, painted 6-paneled door with original hardware.	a
	Door to church with painted timber graining and original hardware.	a
	Carpet tiles over timber floor to lobby.	nil
	Original/early surface mounted conduit and light switches.	b
	Switchboard, alarm panel.	nil
	Small timber cupboard	c

Item		Rating
North vestry	Overall	B
	Painted board and batten ceiling, with original vent	a
	Painted T&G walls with dado molding and skirting	a
	Timber floor with lino tiles	b
	Early/original varnished timber cupboard to south-east corner, coat hooks to interior	b
	Double hung window with 6-light sashes	a





Figure 67: Interior views of vestry. Source: Photographs JM 2010.






Figure 67: Vestry toilet and hand basin. Source: Photographs JM 2010.


Vestry toilet	Overall	B
	Painted board and batten ceiling	b
	Painted T&G walls with painted timber skirting	b
	2 x small 6-light windows	b
	Painted 6-panel door	a
	Toilet and cistern not original	nil
	Hand basin is early corner mounted porcelain type supported on metal brackets, with visible drainage pipe	a
	Tap not original	nil

FITTINGS & FIXTURES

Item	Rating
Organ	 <p data-bbox="422 819 1106 853"><i>Figure 68: The organ and organ console. Photo JM 2010.</i></p>
	<p data-bbox="422 875 1139 1070">The organ was built in Auckland by well-known organ designer George Croft. It was a gift made in 1909 by Thomas Peacock who was one of the church's oldest members. Peacock was an elder of St Stephen's for 40 years, and session clerk for 16 years until 1920. He was a Member of Parliament from 1881 to 1890.</p> <p data-bbox="422 1088 1139 1323">A plaque on the organ notes: 'Presented to St Stephen's Presbyterian Church by Thomas Peacock. Opened July 30 1909.' The organ was originally operated by a water-powered pump. This is said to remain beneath the church, but no longer used. The organ console was relocated to its current position in the 1990s.</p> <p data-bbox="1161 875 1182 898">a</p>
Organ console	<p data-bbox="422 1346 1139 1406">Original timber and glazed organ console. Console was repositioned to west of altar in 1990s.</p> <p data-bbox="1161 1346 1182 1368">a</p>
Pulpit	 <p data-bbox="422 1939 1058 1973"><i>Figure 69: Pulpit and font at left side. Photo JM 2010.</i></p>

	1907 timber pulpit with Gothic revival detailing in timber. Retains its original door and door hardware and is lined with tongue and groove boards inside. It is different to the earlier 1879 pulpit shown in an earlier photograph.	a
Reredos panel	Thought to be from 1906-7	a
Lectern	 <p>Figure 70: Photograph JM 2010.</p>	
	Timber lectern. Plaque reads: 'In honor of the Men and Women of the Church who served in the World War 1939-45'.	a
Sanctuary chairs	 <p>Figure 71: Sanctuary chairs including the ornate chair for the communion table that architect Robert Watt had intended to present to the church before his sudden death in 1907. It was built to his design after his death. Source: Photo JM 2010.</p>	

	4 x sanctuary chairs	a
Parson's chair	The ornate chair for the Communion table was presented in memory of architect Robert Watt who died, aged 47, two weeks before the Church re-opened for worship on 28 April 1907. It was based on a sketch design by Watt.	a
Font	 <p><i>Figure 72: Font. Source: Photograph JM 2010.</i></p>	
	Timber font. Brass plaque notes: To the Glory of God and in Memory of F J Brown, W F Budge, J F H Cain, G W Brown, E J Cornes, J F Hunt and F Leyland who made the supreme sacrifice in the World War 1939-45.	a
Altar table	Timber Altar table. Re-positioned on low stage.	a
Pews	  <p><i>Figure 73: Pews and stencilled numbers on the ends. Photograph JM 2010.</i></p>	

	<p>The seating layout was designed by Watt as part of the 1907 alterations and the timber pews were installed in 1908⁴. The layout in the nave includes a row at each side and a central row. Closer to the altar there is a fan shaped arrangement. Some pews retain the metal slots where name cards were housed for the pew rental system that continued until 1914. Stenciled numbers on the ends of pews also remain.</p>	a
Rolls of Honor	 <p><i>Figure 74: Roll of Honour WWI. Source: Photograph JM 2010.</i></p>	
	<p>Framed painted rolls of honor mounted to east and west walls of nave, includes the names of men of the congregation who served in the First World War (east wall) and Second World War (west wall)</p>	a
Heating	Wall mounted gas heaters, installed c.2003	nil
Electrical lighting	Suspended glass light shades in nave and transepts	c
	Suspended fitting above the altar with copper base and four suspended glass shades	c
	Two suspended glass fittings mounted from columns either side of the altar	c

⁴ A new seating design was prepared by Robert Watt as part of the alterations in 1907. Tenders for the new pews were received 27 January 1908. The old seats were relocated to the hall. Manager's Book January 9th 1906, held at St Stephen's Church, page 60.

FACTORS AFFECTING THE CONSERVATION OF ST STEPHEN'S CHURCH

The conservation of St Stephen's Church is constrained and shaped by various factors, which must be taken into account in the development of a coherent and achievable conservation policy. The development of conservation policies has been based on an understanding of a range of influences and constraints affecting the place. These include:

- those arising from its cultural significance;
- external constraints such as scheduling in the Auckland District Plan, together with relevant acts and regulations,
- those of the owners and users of the building; and
- those arising from the condition of the building and potential threats;

Constraints on development and conservation of the St Stephen's Church and its surrounding site include the following:

Constraints Arising from the Cultural Significance of the Place

The *Statement of Heritage Significance*, see p31, summarises the cultural values, which contribute to the importance of St Stephen's Church. The Heritage Inventory, see p37, identifies the elements that contribute to the importance of the building. The place's continued value will depend on the extent to which those cultural values and elements that contribute to its significance are protected and conserved in their ongoing use and development.

Constraints Arising from External Factors and Statutory Framework

Resource Management Act 1991

The Resource Management Act (RMA) requires regional, city and district councils to manage the use, development and protection of natural and physical resources. In 2003 the RMA was amended to make the recognition and provision for the protection of historic heritage from inappropriate subdivision, use and development as a matter of national importance (Section 6f).

Historic heritage means those natural and physical resources that contribute to an understanding and appreciation of New Zealand's history and cultures deriving from archaeological, architectural, cultural, historic, scientific, and technological qualities.

Historic heritage includes:

- Historic sites, structures, places and areas;
- Archaeological sites;
- Sites of significance to Maori including wahi tapu; and
- Surroundings associated with the natural and physical resources.

Local Authority Scheduling and District Plan Controls

The Council's role under Sec 5 the *Resource Management Act 1991* is to *promote the sustainable management of natural and physical resources*. In achieving this purpose in regard to historic places Sec 6(f) of the Act states that Council must recognise and protect the heritage values of sites, buildings, places or areas.

Auckland City Council District Plan Scheduling

St Stephen's Presbyterian Church, 63-75 Jervois Road is scheduled as a Category B Heritage Item by the Auckland City Council. This includes its interior and surrounds.

Map reference B07 – 06 Auckland City District Plan

See also Part 5C of the City of Auckland, District Plan, Isthmus Section on Heritage.

Historic Places Act 1993

New Zealand Historic Places Trust Registration

St Stephen's, Corner of 75 Jervois Road and Shelley Beach Road is registered as a Historic Place Category II by the New Zealand Historic Places Trust.

Register Number 652

Date Registered 24 June 2005

Registration by the New Zealand Historic Places Trust of individual buildings or historical areas applies to the interior and exterior of the building (or buildings) and the site(s) on which they are located. Where changes or conservation measures are contemplated for this building, these should, therefore, be discussed with the Regional Office of the Trust at the earliest possible stage and their written approval sought.

Under Section 34 of the Resource Management Act, the Trust is required to notify territorial authorities of all registered historic places, historic areas, wahi tapu and wahi tapu areas located within their territorial area.

Under provisions contained within the Resource Management Act 1991 and the Building Act 2004 Council is required to notify the Trust of applications to carry out works on individually registered buildings and/or those contained within an historic area.

Where a resource consent application is made in respect of a registered building and/or one in an historic area sections 93 and 94 of the Act (relating to notification and non-notification) apply. In both cases a copy of the application must be served on the Trust by the consent authority.

1A notified resource consent application must be served on the Trust (Section 93). A non-notified resource consent application must be accompanied by written approval from the Trust as a body that may be adversely affected (as per Sec. 94(2) (b) of the RMA and District Plan Policy).

All proposed changes and conservation measures contemplated for St Stephen's Church should be discussed with the Historic Places Trust at the earliest possible stage and their written consent sought.

Archaeological Requirements

The site of St Stephen's Church may be considered an archaeological site under the provisions of the Historic Places Act 1993 (HPA) and may contain evidence of 19th century activities relating to the early history of the site.

Under Section 2 of the HPA, an archaeological site is defined as a place associated with pre-1900 human activity, where there may be evidence relating to the history of New Zealand. The HPA provides for the protection of all archaeological sites, whether recorded or not. Section 10 of the HPA provides that, except pursuant to an authority from the Trust, destruction, damage or modification of any part of an archaeological site is unlawful if done in the knowledge of "reasonable cause" to suspect that the site is an archaeological site.

Building Act 2004 Requirements

The Building Act 2004 applies to all existing buildings, alterations or removal of existing buildings and to new building work. No buildings are to be constructed, altered, demolished or removed without a building consent.

Routine repairs and maintenance will not require building consent. Building consent should be obtained for any alteration and more than minor repair to the structure of St Stephen's Church. Any work will need to comply with the Building Act and Building Code.

Section 112 of the Building Act 2004 deals with alterations to existing buildings. A building consent authority must not grant consent for alteration to all or part of an existing building unless satisfied that after the alteration the building will:

- a) Comply as nearly as 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,
 - ii) access and facilities for persons with disabilities.
- b) Continuing to comply with other provisions of the Building Code to at least the same extent as before the alteration.

A territorial authority (by written notice to the owner) may allow alteration to all or part of an existing building without the building complying with the provisions of the building code if satisfied that.

- a) If required to comply with the provisions of the building code then the alteration would not take place.
- b) The alteration would result in improvement to attributes of the building which relate to:
 - i) means of escape from fire
 - ii) access and facilities for persons with disabilities
- c) Improvement referred to in b) above outweighs any detriment that is likely to arise as a result of the building not complying with the relevant provisions of the Building Code.

Section 118 of the Act relates to access and facilities for persons with disabilities.

Sections 121-132 deal with definition and policies related to earthquake prone buildings.

Section 131 of the Building Act 2004 requires territorial authorities to adopt a policy on earthquake prone buildings by 31 May 2006.

The definition of an earthquake prone building is set out in Section 122 of the Building Act 2004 and in the related regulations that define a moderate earthquake. This definition covers more buildings and requires a higher level of performance than the previous Building Act 1991. It encompasses all buildings not only those constructed of unreinforced brick or unreinforced concrete.

Discussions would be held with the owners and the New Zealand Historic Places Trust to find a mutually acceptable way forward if strengthening was required. The identification and consultation regarding matters relating to Heritage Buildings should be in accordance with the New Zealand Historic Places Trust's "Guide to

Heritage Provisions; Earthquake Prone, Insanitary Buildings and Dangerous Buildings Policies: Building Act 2004.

Requirements of the Owners and Users

The Church faces the ongoing responsibility for the upkeep and maintenance of this large church building, hall and former classroom block. With the changing nature of church congregations and their needs, the challenge of the future, is how to ensure that the large and magnificent space provided by the church remains a well used venue and that it does not fall into disrepair. While it is a part of the history of the Presbyterian Church in New Zealand, it is also a part of New Zealand's history.

Use and layout

St Stephen's Church continues to be well used for its original purpose and no change is planned to the use or layout of the church. Provision of a fire sprinkler system is an objective of the church community in the ongoing care of the building. The complex of buildings at 65 Jervois Road includes the Church, the Hall and former Sunday School building. The Sunday School building includes the Minister's Office and Reception Lounge.

The complex is very well used. The church is regularly used currently by the St Stephen's congregation and a Korean Church; Praise Jesus Church. Services in the Church are held weekly by St Stephen's congregation on Sundays at 10am and it is also used for a range of other services. The church caters for interdenominational weddings and is well used for this purpose with approximately 15-20 weddings each year. Over time some users of the Church have suggested that more of the pews be removed to allow for more flexible use of the church, however this is not supported by the St Stephen's Church community.

Other regular activities include Ponsonby Mainly Music on Tuesday and Friday mornings in the Hall, Sports Centre on Thursdays, ballet classes and regular youth nights and Missionary Group meetings. While there are opportunities for casual hire of spaces within the complex, regular activities are currently fully booked.

The low stage surrounding the altar was built in more recently and the organ console was repositioned to the west of this in about the 1960s. Choir pews were removed at a similar time.

Seating

The seating layout and pews date from after the 1907 alterations. Pews retain their stencilled pew numbers and slots for name cards that would have been used when pew rentals were charged in the early part of the twentieth century. Some rows of pews at the rear of the church have been removed to allow for some flexibility in use, for example gathering for a cup of tea immediately following services, but no further change is envisaged.

Access and connections to other buildings in the Complex

Access to the Church is via the two main entrances that face towards Jervois Road. There are steps up to the entry level centrally in front of the church and ramped access is provided on the east side.

Another two entrances are located on each side of the church on the south wall of the transept. A separate entrance via a flight of steps is located at the rear of the sanctuary on the east side. Currently for services, wedding and funeral the right front door and the east side ramp are used. The other entrance doors appear not to be operational.

There is a covered connection from the Minister's office on the west of the Sunday School building to the east porch of the church.

The Hall was refurbished in 2007 and a new entrance and porch formed on its south wall, in addition to the original entrance at its west end.

Proposals were designed in 1991 by architect William Algie to provide a connection between the north of the Sunday School and the Hall incorporating new kitchen and toilet facilities. This work has not been undertaken to date but is desirable at a future stage.

Heating

The church is heated by wall mounted gas heaters installed in 2003 and the heaters have been recently maintained. These function well and provide a comfortable level of warmth in the church.

Lighting

The church has a good ambient level of natural light from windows which is augmented by suspended light fittings.

Audio Visual Equipment

A moveable screen used in conjunction with an overhead projector is utilised near the altar and is stored when not in use. A range of loose speakers are positioned on the floor near the organ console, also removable when not required. The Church is assessing the possibility of the installation of a digital projector, possibly above the west side entrance door with a retractable screen neat the organ console.

Security

The church is currently protected by a monitored alarm system.

Fire Protection

There is currently no fire sprinkler system in the church. There is a hand-held fire extinguisher mounted on the wall adjacent to the rear door, to the east side of the altar and in the narthex. Provision of a fire sprinkler system is an objective for the church.

Constraints arising from the Condition of the Building

The church is generally in good condition and is regularly maintained under a ten year maintenance contract. Minor repairs and paint touch-ups are carried out annually and the whole church is repainted every ten years. The exterior was fully repainted in 2001 with the colour scheme prepared by Matthews & Matthews Architects based on investigation of the original colour scheme. The interior is also regularly maintained and was last repainted in 2007.⁵ The interior of the Hall was repainted in 2007. Matthews and Matthews Architects prepared the colour scheme based on investigation of the original colour scheme.

A more detailed overview of the condition of the building as at 2010 is included as an Appendix together with a cyclical maintenance plan.

⁵ Discussion with Ross Prestige and Rev Obbedom Unasa on 12 August 2010

CONSERVATION POLICY & RECOMMENDATIONS

The following policies set out what needs to be done for the ongoing conservation of the building. Alongside the policies is a discussion and recommendations on how this can best be achieved. The objective of these policies and recommendations is to protect the heritage value of the place in accordance with the principles of the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value*.

Conservation Policies	Discussion and Recommendations October 2010
<p>Conservation Practice</p> <p><i>Policy 1</i> All work on the building should be guided by the <i>ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value</i>.</p> <p><i>Policy 2</i> There should be a co-ordinated conservation approach to any work done to the building that is consistent across professional disciplines.</p> <p><i>Policy 3</i> A programme of continuing investigation and recording should be maintained during any construction works.</p> <p><i>Policy 4</i> The conservation plan should be periodically reviewed.</p>	<p>Conservation Practice</p> <p>It is recommended that:</p> <ul style="list-style-type: none"> • All work to the building is undertaken and co-ordinated across professional disciplines, by an architect with experience in conservation design and technology. • Contractors for work on the church and its immediate surrounds are limited to firms or trades-persons with proven expertise in their respective fields and with experience in work to heritage buildings. • Before and during any work to the building, photographic, written, and other relevant documentation of the fabric should be made. • The conservation plan could be expanded at a future date to include a condition survey for the hall, classroom block and site surrounds.
<p>Use of the Building</p> <p><i>Policy 5</i> Any use of the building should ensure that the <u>exterior</u> form and appearance of St Stephen's—the 1879 nave, spire and porch and the 1907 transept—should be retained in its current configuration. No significant alterations to the exterior should be made.</p> <p><i>Policy 6</i> Any use of the building should not require significant alterations or additions to the <u>interior spaces</u>. Some minor internal adaptation, on condition that it does not affect the primary spaces of the</p>	<p>Use of the Building</p> <p>The current use of the building largely retains the site, the exterior, interior spaces and detailing in their original forms from 1879 and 1907. The church continues to be used successfully and it is recommended that this continue for the present. However the needs of the congregation may change over time:-</p> <ul style="list-style-type: none"> • The interior space was designed for a different era for different needs of the congregation and for a congregation of 500. There is some difficulty with the size and layout of the present space for the

<p><i>nave, transept, porch and spire entries and lean-to, may be carried out to allow for functional improvement or to achieve requirements for ongoing use.</i></p> <p>Policy 7 <i>Any use of the building should retain the 1879 and 1907 <u>interior detailing</u>, and fittings and fixtures and impact on these as little as possible.</i></p> <p>Policy 8 <i>Any new buildings or structures to be constructed around on the <u>site and surrounds</u> of St Stephen's Church should minimise visual and physical impact on the original building.</i></p>	<p>current needs of the congregation. There is also periodically pressure to remove pews to make the space more flexible for other uses. This should be resisted if practical. See <i>Future Developments</i> below.</p> <ul style="list-style-type: none"> • Additionally the main entry doors are no longer used as originally intended and are largely kept shut. It is a pity that this main feature of the building is unused and this effectively alters the nature of the building by the disuse of this primary function. It is recommended that this be investigated along with the overall use of the internal spaces in the building in any future developments. See Policy 18 below.
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<p>Care of the Fabric <i>physical features and setting by restoration, maintenance and repair and control of physical intervention</i></p>	<p>Care of the Fabric</p>
<p>Policy 9 <i>Intrinsically valuable original features of the building dating from 1879 and from 1907 should be conserved with minimum intervention and then only as required for its physical conservation.</i></p> <p>Policy 10 <i>Processes of restoration, maintenance and repair of decayed fabric should, as far as practicable, use the same materials as existing fabric, and not change the appearance of original fabric.</i></p>	<p>Discussion: Materials do not need to have an 'as new' appearance; however it is important that the building is repaired and maintained in good condition to enhance its significance. The patina of age should be acknowledged particularly in regard to finishes and materials which show reasonable wear through weathering and use, where this is not detrimental to the condition of the building or its safety and the safety of users.</p> <p>Where small amounts of original 1879 or 1907 fabric has been lost, removed or has decayed beyond repair, and where there is evidence of what the original fabric was, this should be restored and replaced with new fabric to match the existing as closely as possible.</p> <p>Recommendation: Repair, replace and reinstate the following, (careful detail design and documentation by a heritage architect will be required for the following work):</p>

<p><i>Policy 11</i> <i>The structural integrity of the building should be maintained.</i></p>	<ul style="list-style-type: none"> • Timber gable end mouldings and cappings to main gables and to porch gables when the roof is reroofed. These were removed when the decramastic tile roof was fitted. • Gable end finials to all other main gable ends. These have been removed except for the south entrance gable end which had lost some minor detail. • Weather vane detailing. • Roof ventilators • Handles and strap hinges to the main entry doors are missing. • Paired rectangular doors from the east porch have been removed. • Replace missing drop bolts to main doors. <p>Any new fittings, including hardware, and finishes should be designed or selected with consideration of original design intentions materials and finishes.</p> <p>Where it is necessary to intervene in any part of the building fabric for conservation, maintenance, building security or public safety reasons, repair of material rather than replacement should be a priority. Loss of fabric rated as being of significance should be kept to a minimum.</p> <p>The foundations to the spire of the building were strengthened in the 1960s. The building overall appears to be in sound condition. As part of the ongoing care of the building the structure should be checked by a structural engineer.</p> <p>The moulding over the top of the west transept lancet entry door has pulled away from the face of the wall. This should be investigated and repaired, it is not clear whether this is a structural problem or whether it is only the decorative timber mouldings which need repair. (Careful detail design and documentation by a heritage architect will be required for this work and possibly investigation by a structural engineer)</p>
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Policy 12

A programme of planned ongoing maintenance is essential to ensure the continuing stability of all features of historic significance and the continued well-being of the building. Joinery repairs will need to be an integral part of this.

Maintenance Plan

The Church currently has in place a regular maintenance plan which covers cleaning and painting the interior and exterior of the building. As a result the building is currently in relatively good condition. It is recommended that this continue. The building fabric is largely of timber dating from 1879 and 1907. Any ongoing maintenance plan should give special attention to ongoing repair of joinery and all exterior timber. All timber should be investigated after cleaning and prior to painting when scaffolding is up and the opportunity taken to remove any rotten timber sections and splice in new as necessary.

It is recommended that a heritage architect be commissioned to write a specification for the ongoing repair to timber on the building that can be used in conjunction with the ongoing maintenance plan for the building.

Policy 13

The building should always be maintained in a weather-tight condition.

Roofing

The current decramastic tile roof sheeting is nearing the end of its life and it is recommended that alternative roofing material compatible with the heritage nature of the building be investigated. Also that when the roofing is redone the opportunity be used to recover heritage significance by reinstating and restoring original roof details, cappings and mouldings and ventilators when the building is reroofed.

Special care needs to be taken in the detailing, care and maintenance of the roof between the porch and spire and the walls of the main building as this is a potential area for waterproofing problems and water ingress. The flashings spouting and roof seems to have rusted and are in need of extensive repairs in the area between the porch and the main building.

Similarly the area between the spire and the main building should also be checked, as this is also potentially a problem area, but can only be done when scaffolding is up.

<p><i>Policy 14</i> <i>Remove items that are rated as intrusive in the heritage inventory, if necessary replace with better alternatives.</i></p>	<p>Some minor repairs and maintenance to the spouting and downpipes is needed.</p> <p>Removal of intrusive fabric is recommended:</p> <ul style="list-style-type: none"> • Replacement of the fake strap hinges to the entry doors with suitable alternatives should be investigated. • The kitchen in the narthex area is currently used for tea after services. It is recommended that the upgrading of this to a design which is heritage sensitive and intrudes as little as possible on the heritage fabric be investigated along with the overall use of the space, position of the screen and removal of the folding vinyl door from east lobby to kitchen as this is not in keeping with the surrounding heritage fabric. See discussion on <i>Future Developments</i> that follows below.
<p><i>Policy 15</i> <i>All original 1879 and 1907 doors and windows should be kept in working condition.</i></p>	<p>The south entry doors are kept shut and have the handles missing. It is recommended that all door and window hardware is refurbished and serviced and missing items replaced so that all opening sections are in good working order.</p>
<p><i>Policy 16</i> <i>Intrinsically valuable original features of the building dating from 1879 and from 1907, including fixtures and fittings, should be protected during any work on the building.</i></p>	<p>Consideration needs to be given to potential damage to the building fabric, fixtures and fittings from dust, fire or water as any work to the building proceeds and adequate protection needs to be ensured.</p>
<p><i>Policy 17</i> <i>Fire protection and security of the site and building should be maintained at all times.</i></p>	<p>There are currently no fire sprinklers in the building. It is recommended that installation of this be investigated, as well as general security of the church, and these should be periodically reviewed.</p>

<p>Fittings and Fixtures</p> <p><i>Policy 18</i> <i>Wherever possible the original furniture (much of which dates from 1907) and commemorative items should be retained or reinstated for use in the church.</i></p> <p><i>Policy 19</i> <i>The organ should be restored and maintained for ongoing use as funds allow.</i></p>	<p>Fittings and Fixtures</p> <p>In the long term the internal layout of the church may need to be adjusted to ensure the ongoing use of the building. For practical reasons, some of the pews have been removed to have some space which is more flexible. If removed, original furniture should be carefully stored for future re-use.</p> <p>The organ is an original George Croft organ and is of considerable significance. It was however modified and the pipes lengthened when the organ console was moved from its original central position in the sanctuary. An overall investigation of its position in the church, restoration and functioning of the instrument is recommended in the long term as funds allow.</p>
<p><i>Policy 20</i> <i>Light fittings should be in keeping with the heritage nature of the building.</i></p> <p><i>Policy 21</i> <i>Modern services and cabling should be carefully concealed with as little damage to the building fabric as possible.</i></p> <p><i>Policy 22</i> <i>Advice on the storage and protection of historic records in the church should be sought</i></p>	<p>Interior lighting should be designed to avoid damage to surviving significant building fabric. Where new lighting is proposed, this should be carefully designed and located to provide required lighting levels for uses and compliment the architectural qualities of the space. The existing lighting should be reviewed and fittings that are intrusive removed.</p> <p>Any exterior lighting should be designed to avoid damage to surviving significant building fabric and to highlight the heritage features of the building where possible.</p> <p>An inspection of all existing services, wiring and electrical fittings should be carried out to determine condition and requirements to retain. All new cabling should be concealed where possible to avoid detracting from the appearance of the building. The reticulation of services should keep physical impact on the historic timber frame and linings to a minimum.</p> <p>An inspection and recommendations on the storage of historic church records should be sought from an archivist/</p>

	conservator.
Statutory Requirements <i>Policy 23</i> <i>All building work necessary to ensure that the building complies with Statutory requirements and the Building Code should be carried out in a manner which respects the original fabric and that alters as little as possible features and spaces of high heritage.</i>	Statutory Requirements <p>It is recommended that consultation is carried out with regards to any proposed changes to the site and historic church with the heritage division of the Council at an early stage of any proposed changes, as there are special provisions made in the Building Code for heritage places.</p>
Interpretation and public involvement <i>Policy 24</i> <i>Increased awareness and understanding of the heritage significance of St Stephen's by people in the community will assist in its ongoing care.</i>	Interpretation and public involvement <p>Providing information about history of the church—the two main periods dating from 1879 and 1907—is recommended. Information about the history of the church could be on display in the building or included on the parish website.</p> <p>If earlier 1879 fabric is uncovered an appropriate way to allow this to be revealed and displayed could be found, by allowing a small area to be viewed.</p> <p>A plaque or description on site could explain where the end of the original 1879 church was in the centre of the current crossing.</p> <p>Records of the research and conservation work and any discoveries made during future works and research should be placed in an appropriate archive and be publicly available to view. This should include a copy of this conservation plan and other relevant documents.</p>
Future Developments <i>Policy 25</i> <i>Future use of the building should ensure its long term survival and successful ongoing use by the community while retaining as much of the 1879 and 1907 fabric as possible. Some adaptation may be required to achieve this.</i>	Future Developments <p>Ensuring that the building can continue to be successfully used by the community is ultimately the best way to ensure its long term survival. Where some reduction of significance is necessary to achieve overall objectives for conservation and ongoing use, alternatives should be investigated to determine the least damaging approach.</p>
Discussion on Future Developments	

The addition in 1907 enlarged the church so that it could seat over 500 people. The congregations today are generally a lot smaller. Currently services are held in the transept and sanctuary half of the church and after the service tea and coffee and an informal gathering is held after the service making use of the narrow narthex area of the church and the back of the nave where pews have been removed. The area is cramped and narrow for this current use. There is also periodically pressure to remove pews for more open space that can be more flexibly used in the church.

Screens inserted in 1907 created a narthex at the back of the 1879 church and later a kitchen (1970?) was fitted in the space in between the east and west lobby. Traditionally screens or a *parclose* have been used in churches to screen off areas to separate and enclose areas for differing uses. This allowed a large church space to be more flexible and to create a transitional space such as an atrium. If altering the position of the screens can make a difference to the usability of the space consideration should be given to this. If future changes are required options should be carefully investigated by a heritage architect in consultation with the church community and heritage advisors at the New Zealand Historic Places Trust and Council.

Use of the external doors could be investigated and their use reinstated if practicable.

Site context and other buildings

Policy 26

Other historic buildings on the site including the hall and former classroom block are significant and should also be retained for ongoing use. Any alterations should relate sympathetically to these structures.

Policy 27

The relationship of buildings to the site surrounds should be maintained and areas of landscaped surrounds retained as far as practical. Any future upgrading of landscaped and paved areas should investigate recovery of earlier detail.

Site context and other buildings

Earlier redevelopment plans included provision of a covered pedestrian link from the classroom block to the hall and provision of new toilet and kitchen facilities to serve both buildings. This is a reasonable approach which would enhance use of the facilities.

Any alterations to these historic buildings should be carefully designed to complement the existing structures and keep change to a reasonable minimum, while also enabling their ongoing use.

Opportunities to reinstate detail in the site surrounds should be considered.

The other buildings and site surrounds should continue to be well maintained.

APPENDICES

I Condition Assessment and Prioritised Recommendations 2010

General

St Stephen's Church has been regularly maintained and is generally in sound condition. The corrugated iron roof was replaced in 1976/77 with Decramastic tiles and appears sound but is reaching the end of its life. Spoutings are standard profiled steel, probably dating from the same time as the roof replacement and seem in generally sound condition.

Other works carried out in 1976/77 included the removal of decorative detail, particularly to the gabled ends of the church. These changes, no doubt done for pragmatic reasons to reduce maintenance or deal with deterioration, have removed the degree of detail originally evident and have detracted from the architectural character of the historic church. Remaining timber detail generally appears in reasonable condition. There are some areas of deterioration. It should be carefully maintained and repaired. The long term objective, if funding was available, would be to reinstate decorative timber detail, based on evidence of the original.

The Church is clad with rusticated timber weatherboards which are in reasonable condition. In limited areas some weatherboard joints have opened up and timber is deteriorated. There is some deterioration to parts of the east porch. A down pipe on the west side of the building and one on the rear lean-to is not fixed to the spouting and has a broken connection to the drain.

Timber door and window joinery appears generally in a sound condition, although the doors and window opening sections and the hardware generally need servicing and in some instance door handles are missing which need to be replaced.

The interior of the Church is in good condition. Modifications made in the 1990s included enlarging the platform in front of the chancel area.

Exterior of the Church

North side.

- Outside lean-to the rainwater downpipe which is galvanised steel is joined into PVC but is rusted and loose at the join and needs repair.
- North west side above the plinth level there is some soft weather boards

East Side

- NE metal vent cover in plinth is loose
- Metal grills broken (minor)
- Wire mesh for birds in decorative gable end barge detail is unsightly, an alternative detail could be investigated.
- There are areas of timber mouldings warped and pulling away in small areas on horizontal approx 2m high moulding.
- Some rust staining along main windows all sides, flashing sills must be rusting.
- Small section of plinth splayed capping has a section splitting away which need repair.
- Metal vent cover badly deteriorated and rusted although it has been painted to look tidier.

Roof

- Roof is decramastic and was probably replaced in about the 60s.
- There is some mould growth of the roof and the decramastic sheeting is ageing.

- Decramatic sheet barge capping has been used to replace the original timber cappings. If the roof is to be reroofed a better alternative detail should be sought that is more in keeping with the heritage detailing of the building.
- The timber corner joins are pulling loose on the gable ends of the decorative barge fret work where wire mesh has been attached to prevent bird damage. All of these need attention and minor repair and refixing and possibly removal of any rotten timber to be replaced with new timber spliced and cut let in to match the existing.
- The corner down pipe and rain water hopper in the south east corner is badly rusted and is causing damage to surrounding fabric. This should be replaced along with rain water fixings and down pipe when the building is reroofed. Smell of damp in the lobby area on the south east corner could be caused by this. Repair any timebr damaged fabric in this corner.

South Side

- Minor damaged timber on buttresses where timber is splaying.
- Window on the south side leaks a bit only when the wind blows from a certain direction.

West Side

- Lobby to spire
- There is some rot in some of the weather boards to the left of the door on the south side and on the north west side below the spire.
- Large PVC rainwater pipe is loose at the top and the fixing has broken at the bottom.
- Transept west side South facing door the lancet arch drip moulding has pulled away from the wall and there is about a 3 cm gap. Between the moulding and the wall along one side.
- A horizontal piece of moulding has split away and is misssing.
- In the area between the porch and the main building flashings spouting and roof seems to have rusted and are in need of repairs.
- Vent cover is rusting.
- Rose window drip mould seems to be damaged would need closer inspection once scaffolding is up.

Spire

- Flashing and drip moulding two thirds up is rusting and seems to be deteriorating. Would need further investigation with scaffolding.
- Roof paint finish is peeling off in patches.

Interior

- Some rust on pressed metal ceiling panels not obvious from below.

Prioritised Recommendations 2010

Priority 1 Repair area around east porch where water damage is occurring

- The area between the gabled portico roof on the south east side and the church is a problem area in terms of water damage caused by the build up of organic debris against the side of the building. It is an area that will need to regularly maintained and kept clear and waterproof to prevent damage to the structure and fabric of the building.

Priority 2: Fire Sprinkler System

- Design of fire sprinkler system by in consultation with Parish Council, conservation architect, preparation of documentation required for resource and building consent and implementation.
- Provide copy of the conservation plan to NZHPT and Council's heritage division for review/ approval. Discuss options for sprinkler system with NZHPT and Council.
- Preparation of cost estimates or quotes for the work.
- Preliminary structural assessment suggested concurrent with initial design for fire sprinkler system, to ensure pipe work is located to avoid if possible areas where structural upgrading in the future may be required.
- Application for funding assistance.
- Implementation of works on site with appropriate supervision.

Priority 3 Undertake overall minor repairs and repair deteriorated timber sections

- With a timber building of this nature there will be ongoing repair to the timber work required. All timber should be investigated after cleaning and prior to painting when scaffolding is up and the opportunity taken to remove any rotten timber sections and splice in new as necessary.
- It is recommended that a heritage architect be commissioned to write a specification for the ongoing repair to timber on the building that can be used in conjunction with the ongoing maintenance plan for the building.

Priority 4 Ongoing Maintenance

- Prepare scope of work and specification for minor repair works required
- Set up process for regular cyclical maintenance inspections and reporting

A brief report should be made recording inspections carried out, including all remedial work undertaken, and when work was completed. This report should be referred to prior to the following Maintenance Inspection.

Priority 5 Interpretive Information

- Develop interpretive information

CYCLICAL MAINTENANCE PLAN

Description of Maintenance Work	Frequency
EXTERIOR	
Roof	
Inspect roof and check for loose cladding. Replace if necessary with materials to match existing	Annually/ and following severe weather events
Inspect spouting, droppers, and down pipes. Sweep out debris from spouting and droppers, and check downpipes are not blocked and operational.	Annually in autumn
Repainting of rain water goods. Clean and prepare surfaces in accordance with paint manufacturer's recommendations and re-coat roof with approved paint.	In accordance with maintenance contract for St Stephen's
Weatherboards and exterior timber work:	
Inspect visually for loose or decayed timber and record and notify defects for repair or remedial action.	Annually
Wash down exterior surfaces with low pressure water, mild detergent and gentle brush	6 monthly
Inspect for build up of organic debris at base of building. Inspect for any plant growth on the building and remove. Spray weeds to base of all exterior walls.	Annually
Prepare all surfaces for repainting based on paint manufacturer's recommendations and repaint with approved paint to weatherboards, and alkyd enamel to window joinery. Note any darker coloured trim and decorative work will need repainting on a more regular basis than lighter coloured weatherboards.	Every 5-7 years for paint work/ In accordance with maintenance contract for St Stephen's
Windows and Doors	
Check all windows and doors for cracked or broken glass, loose or missing putty and replace as required. Check for any decay in timber work and replace as required	Bi annually
Check all door furniture and hardware to ensure all operational. Repair as required	Annually
Gully Traps and Drains:	
Check all gully traps and drains are working properly. Clear out any debris and unblock if required.	Annually
Sub-floor area	
Check sub-floor area for dampness and any leaking pipes and make good as required.	Annually
Grounds	
Cut back any shrubs or planting adjacent to the church	Annually and as required/
Cut grass and keep paths clear.	Minimum monthly
INTERIOR	
General	
Check electrical appliances and installation, equipment, lights, fuses	Annually
Check all taps and repair any leaking pipes, dripping taps	Annually
Spring clean interior, dust using soft dusters	Annually
Check all air conditioning and heating equipment	Annually
Check fire detection and protection systems and all extinguishers	Annually

II Manager's Minutes St Stephen's Archives

RESEARCH RECORDS FROM MANAGERS BOOKS AND MINUTE BOOKS HELD AT ST STEPHEN'S CHURCH

MANAGER'S MINUTE BOOK 1878 to 1905

11 December 1878

A building committee was elected to and empowered to obtain the design of church.

1879

Church Bazaar is held which raises a substantial sum of over 600 pounds for the building fund and is used to pay of debt for the building of the church.

11 February 1880 p63.

Annual congregational meeting, the use of brick was discussed. They had originally wanted to use brick for the new church but that it would cost 450 pounds more than if it were built in wood.

12 October 1880

A leak was reported in the main front window, and they were having trouble with birds coming into the church.

19 July 1881

It was resolved to lay out the church grounds and undertake planting.

16 May 1894

Mr Becroft submitted plans for changes and additions to the vestry which would cost 45 pounds.

21 March 1896

90 pounds was raised to enable the church to be painted and to improve the lighting it was proposed to fit incandescent lighting, (although from later records this may have only been done in the 1920s).

1897

An estimate was obtained for cleaning the front of the church and repairing the fences and improving the grounds.

21 April 1898

During a heavy gale the front wall of the church is reported to have vibrated severely so that it was thought that the window might fall in or the wall collapse. The committee spoke to the architect Mr Mahoney (assumed to be Thomas Mahoney son of Edward Mahoney) about the soundness of the construction. The gas fittings needed attention.

8 October 1899

A committee was appointed to help clear the church debt.

1901

Repairs to church spouting and painting was undertaken.

1902

The annual meeting was held in Ponsonby Hall (Before the 1908 hall was built the Ponsonby hall was extensively used by the church for church functions.

23 February 1902

Mr Mahoney, the architect, oversaw the strengthening of the front wall of the church with two cross beams.

19 May 1902

The building of a church hall was raised.

SESSION MINUTE BOOK 1906

Page 6, 7 October 1906

The congregation was shortly to move to the Ponsonby Hall during alterations to the Church

Page 9, 5 May 1907

Sunday School continuing to use the Ponsonby Hall at present pending erection of a suitable Hall on Church property

Page 11, 5 June 1907

Different arrangements required for holding communion in the New Seats of the Church. Two additional trays to be supplied by Mr Peacock.

Page 19, 24 November 1907

Meeting of the Congregation to be called for 4 December 1907 to report recommendations for building of the Hall.

Page 23, 26 January 1908

Teachers of Sunday School requested to be allowed to assemble in the Church pending completion of the new Hall.

Page 36, 6 September 1908

Petition signed for the City Council regarding the operation of trams by the Tramway Co. Ltd due to disturbance of services.

Page 58, 11 May 1910

Recommendations made by the Presbytery Of Auckland regarding services to be held in connection to the death of King Edward VII.

Page 85, 3 March 1912

Re request by the Tramway Co Ltd that tram cars be allowed to run during the whole of Sunday. A resolution to be adopted by various churches was to be sent to the City Council.

Page 104, 18 December 1912

Junior Bible Classes meeting in the Vestibule in front of the Church

Page 135, 26 July 1915

Agreed to suggest to the Congregation that a Roll of Honour should be formed to embrace those from the congregation engaged in the war.

Page 136, 8 September 1915

Special Service to be arranged to introduce the Roll of Honour. The Ponsonby Unit of the National Reserve to be invited

Page 159, 23 July 1917

Letter from the Presbytery stating that there was reason to believe that many Presbyterians in Auckland had ceased to attend church.

MANAGER'S BOOK JANUARY 9 1906

Page 4, 21 May 1906

Cobb's property adjacent to the church offered for sale by tender. The committee were authorised to bid for the property.

Page 6, 28 May 1906

The Property Committee had purchased of the adjoining property for £820.

Page 16, 11 July 1906

A special Committee was set up to report on the enlarging of the Church. They had consulted the Architect on the matter and find that to enlarge the Church so as to accommodate 500 people by means of a transept in wood would cost about £1500. This would involve cutting off the back part of the church including two windows and moving it bodily back behind the Transept and also the uplifting of the existing vestry.

It was noted that it would be incongruous to build the transept in brick and would add cost. If the whole of the back part was built in brick it would cost approximately £3000.

Therefore it was considered advisable that the additions be made in wood.

The estimate of £1500 includes the new seating of the whole of the church and reroofing the old part. Room would be made for an organ and choir at the extreme end of the church, while the pulpit would be placed at one corner of the transept at the back portion of the building.

The time estimated for the additions was 4-5 months, which brought up the question of where services would be held during that time. The architect estimated that a school building to house 200-250 people would cost about £800/

Discussions were held about whether a school building should be built first.

Page 20 25 July 1906

It was agreed that only the additions to the church be carried out.

Page 24, 1 August 1906

The congregation affirms proposal to enlarge the church at an approximate cost of £1500

Page 26, 7 September 1906

The Building Committee had repeated conferences with the architect with regards to details of the alteration proposals and had inspected in another church the form of seats intended and have approved same.

They agreed to keep length in the chancel by moving 1 window instead of 2 back. This provided for 475 ordinary seats and 18 choir seats while space around the centre could accommodate 30 more chairs. The intention was to reduce the space between the seats compared to the old ones. It was also suggested to raise the back portion of the church by 2 feet giving a slope to the floor, estimated to cost about £50 additional.

The floors of the porches and corridors were to be raised and it was intended to widen the corridors by the width of one seat and by partial enclose of the back to utilise it for cloak accommodation.

The existing horizontal wall linings were to be relined with vertical boards to match the addition. The floor was proposed to have a series of platforms for the seats. The Committee recommended adoption of the plans submitted and that the plans be placed before the Presbytery and the architect be instructed to prepare specifications with a view to inviting tenders.

Page 33, 15 October 1906

The Building Committee reported that tenders had been received for the additions to the church and were very much in excess of the amount contemplated. The lowest tender was that of Fortzer and Trevathen and it was recommended that subject to modifications it be accepted.

Page 43, 24 April 1907

The Court passed a resolution expressing deep regret at the death of Mr Watt. The Building Committee reported that architect Mr Alexander Wiseman had been appointed to complete Mr Watt's work as architect for the church. In his lifetime Mr Watt intended to have made and present to the Church a chair for the Communion Table to a design by himself and had prepared a rough sketch. Mr Wiseman had resolved with the Managers to now provide the chair at the cost of the Church, in accordance with Mr Watt's design.

The advisability of using the side doors for ingress as well as egress was discussed and it was proposed to trial them and to see the effect of draughts etc. The trial was rescinded and they were just to be used for egress.

Page 45, 24 April 1907

The reopening of the church was fixed for 28 April 1907.

A letter enclosed notes that building work for the additions commenced at the end of October 1906 and took six months.

Page 45-46, 16 May 1907

Sunday School continued to be held in the Ponsonby Hall. The question of building a suitable hall was addressed and a committee of four set up to enquire about the probable cost of a suitable school and hall.

Page 48

The Building Committee reported that the alterations to the church together with authorised extras and incidentals was duly completed and the contractor and architect's fees paid. An estimate was obtained for the cost of the new seats to replace the old ones now in the church and recommended that for this purpose £160 out of the balance of the loan money be recovered and placed on interest.

Occupants of seats on the western side of the church were inconvenienced by glare and heat of the sun coming in through the windows. The problem was referred to the building committee.

Page 49

The Building Committee were to consider, enquire and consult with an architect as to the erection of a hall and manse and prepare a report. Nomination of an architect was to be considered by the Managers.

Page 49, 24 July 1907

It was resolved that Mr Alexander Wiseman be the architect to be consulted by the building Committee in connection to the proposed erection of the Hall and Manse.

Page 52, 20 September 1907

The Building Committee reported that in response to strong complaints of downdrafts of cold air in the church, especially during evening service, they had made enquiries as to the best manner of addressing the problem. The architect had recommended an alteration in the ventilating arrangements above the ceiling, a plan of which they submitted. The alteration was estimated to cost £20.

The Chairman explained a sketch ground plan of the intended Hall prepared by the architect on suggestions made by the Committee.

Page 53 13 October 1907

The Building Committee reported that they have made enquiries regarding the most suitable form for the Hall proposed to be built. They have consulted with the Sabbath School teachers regarding the draft plan submitted. The architect has been instructed to draw up and complete plans on the basis of the sketch plan submitted.

They had also considered the erection of the Manse at the same time. It was recommended with the Approval of the Minister that the Manse not proceed in the meantime.

Page 54, 11 November 1907

The Building Committee have procured completed plans for the Hall and have had a proper survey done of the Cameron Street property. This revealed an extra strip of land enabling the Hall to be built closer to Jervois Road. The architect was authorised to call tenders.

Page 55 Enquiries were to be made regarding a pipe organ for the Church.

Page 56, 2 December 1907

Four tenders were received for alterations to the ventilation in the church. The work was let to Mr Fortzer who had the second lowest price at £33 5/7.

Ten tenders were received for the Hall ranging from £714 to £916.

The lowest tender of Messrs Craig Bros. For £714 was agreed to.

Mr Peacock made an offer that if other members of the congregation would subscribe not less than £400 to the building funds by the end of February than he would arrange for the building and erection of an organ.

The memorial chair to Mr Watt was authorised.

Page 60, 27 January 1908

Tenders were received for the new seats for the church and removal of the old seats to the hall. The tender of W E Hutchinson for £148/0/0 was accepted.

Page 60 19 February 1908

The contractor noted difficulty in obtaining seasoned timber for the seats therefore two months would be required. Mr Leys offered temporary use of the seats from the Leys Institute Gym for use in the Hall.

A price was sought for lowering the height of seats in the Hall from 20 inches at present to 18 inches.

Page 69, 31 August 1908

Approval was given to proceed with the erection of a manse. Mr W. A. Holman was to be the architect.

Page 69, 20 September 1908

The architect had found on examining the existing building on Cameron Street that much was sound and could be incorporated as part of the manse building. It was recommended that the architect be authorised to proceed with the plans.

Page 73-74, 6 October 1908

The architect reported that not all timber in the existing building was in sound condition. The estimated cost of the manse was £1050 excluding fences.

Page 76, 22 October 1908

Seven tenders for the manse were received ranging from £1074 to £1255. The lowest tender of Mr J A Penman was to be accepted.

Page 79, 16 October 1908

A start had been made on the organ and it was hoped it would be complete by March the following year.

Page 79, 3 February 1909

Mr Croft, the organ maker, advised placing the organ on the back wall of the church and placing pedal pipes in the west recess.

Page 79, 19 April, 1909

Paths had been laid in the Manse grounds.

Page 79, 9 June 1909.

New seats for the choir in connection with the new organ, arranged by the architect.

Page 79 11 April 1910

The Gas Company had removed the old gas burners in the church and replaced them with improved fittings that can be lowered when necessary, at their own expense.

MANAGER'S BOOK JANUARY 1919 to 1932

24 September 1919

Mr Moses, the architect had been requested to draw up plans for a new building for the Sunday school. He had done so and estimated that the new building would cost in the region of 750 to 850 pounds.

12 January 1920

It was decided to accept Mr Penman's tender for the new building.

20 July 1921

General repairs to the church were undertaken.

22 March 1922

Tender's for painting the church were obtained.

1922

Thomas Peacock dies. He bequeathed 350 pounds to the church. The committee sends a message to his family expressing the "deep sense of loss sustained by St Stephen's."

1922

Electric lighting is installed in the church and bible classes.

1922

The choir seats were altered.

1926

Church doors were reported to be in poor condition. It was agreed that they should be varnished.

August 1926

Jubilee celebrations are held and the Jubilee booklet is made.

August 1926

It was decided to remove the ventilators on the school roof.

1928

Minutes report the unreliability of the hydraulic engine of the organ and the necessity of installing an electric fan, likely to cost 70 pounds.

18 June 1928

Mr Croft undertook repairs and maintenance to the organ.

1928

Repairs were made to the vestibule windows.

1929

The organ blower was enclosed.

1929

Property committee report on extensive repairs undertaken to the front gable of the church by JT Julian & Son. The bargeboards and woodwork was repaired, purlins holding the barge board were rotten and were cut back and replaced, rotten weathboards and rotten mouldings to the windows were replaced. The amount for the work was 94 pounds.

1930

The lead covered gables were repaired.

1930

The concrete walls at the front of the church were plastered and painted.

MANAGER'S BOOK 1950s

25 May 1954

Rear window above organ leaking. Architect Ian Budge to investigate.

24 August 1954

Report by Gummer and Ford architects for renovating the Bible Class and Kindergarten Block, Sunday School hall and lavatory and manse.

30 November 1954

Roofing repairs except for guttering on the north side of the Sunday School all completed.

18 December 1958

Interior repainting of the church, based on colours chosen by the architect. To be undertaken in 1959.

28 February 1961

Contract for repairing church and roof was let. The possible removal of the steeple, which had deteriorated, was discussed.

26 September 1961

Renovations commenced to church roof

24 October 1961

Renovations complete and first coat paint applied. Architects have examined the steeple and note extensive deterioration

27 February 1962

Architects report re major renovations.

22 May 1962

Proposed demolition of steeple and rebuilding corner to match the other side estimated to cost £5000.

27 February 1963

Church renovations progressing and near complete by 28 May.

27 August 1963

The completed work cost £5772/17/9

MANAGER'S BOOK 1965

27 July 1965

Re-roofing of the Sunday School had been completed. The manse garage was to be rebuilt.

23 November 1965

Tenders received for painting Sunday School Hall and Manse

22 March 1966

Painting near complete.

22 November 1966

New manse garage near complete. Builder was A J Morse and Sons.

23 July 1965

Gas heating in Church investigated

27 August 1965

Gas heaters installed at cost of \$860

28 October 1969 Discussion re condition and nail rust to church roof.

24 November 1970

Quote received for painting and general repairs to church.

22 January 1971

Mercury Vapour lights installed in Hall.

Quote for \$1780 for repair/ repainting Church roof.

22 July 1971

Roof contract completed. Painting of church in hands of architect.

23 November 1971

Calling tenders for painting of church

22 February 1972

Painting of church commenced by John Henderson Ltd at a cost of \$3560

28 November 1972

Leaks in church vestibule.

25 July 1974

Choir room repainted and recarpeted.

MINUTES OF PROPERTY COMMITTEE FROM 18 NOVEMBER 1946

Note: the minute book is not filled in but there are loose letters inside it.

21 October 1946

Quote from Hall Construction Ltd for repairs necessary to the roof, spoutings and downpipes of all the property in the group.

Church- Repairs to spoutings, downpipes and roof repairs

Sunday School and Bible Class Hall-Repairs to spoutings, downpipes, renewal of vent, replace 1 sheet of corrugated iron

House adjoining Hall1 Repairs to spoutings and downpipes

Manse- Roof, replacement of spoutings and downpipes

In addition whole of Church to be repainted including roof

Total price £480-16-0

10 December 1946

Letter to St Stephen's Property Committee noting corroded iron to Bible Classrooms and brick and concrete that had crumbled.

16 February 1948

Property Committee Report notes that electrical alterations and repairs have been completed.

5 April 1948

Letter from Hall Construction to Mt Gray c/- Mr Llew Piper, Architect. Notes Hall floor blocks rotten and need replacement. The wall at the end had sunk and more ventilation was required. They proposed opening up floor and treating joists affected by borer or termites, and replacing as necessary with heart Matai or Rimu.

On the Church loose weatherboards were noted to the front elevation to the left side of the door beneath the spire. Barge boards and spoutings had deteriorated.

30 April 1947

Valuation prepared by architect R Atkinson Abbot for the Managers Court, St Stephen's Church

Church valued at £14,000

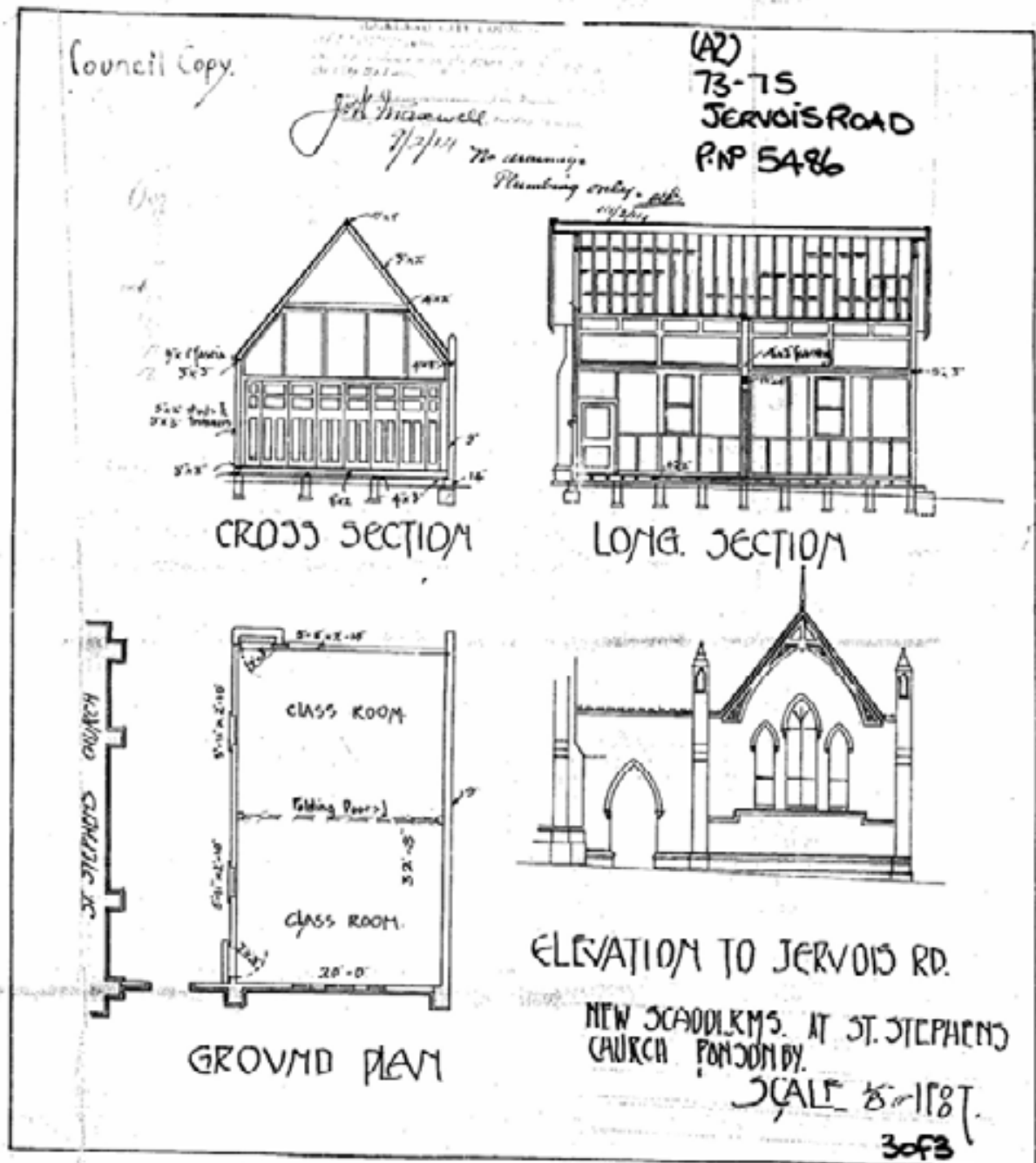
Furniture and seating valued at £13,600

Organ replacement value £1500

SUSTENATION FUND Records donations made

MISSIONS RECORD Records donations made

III Copies of Drawings



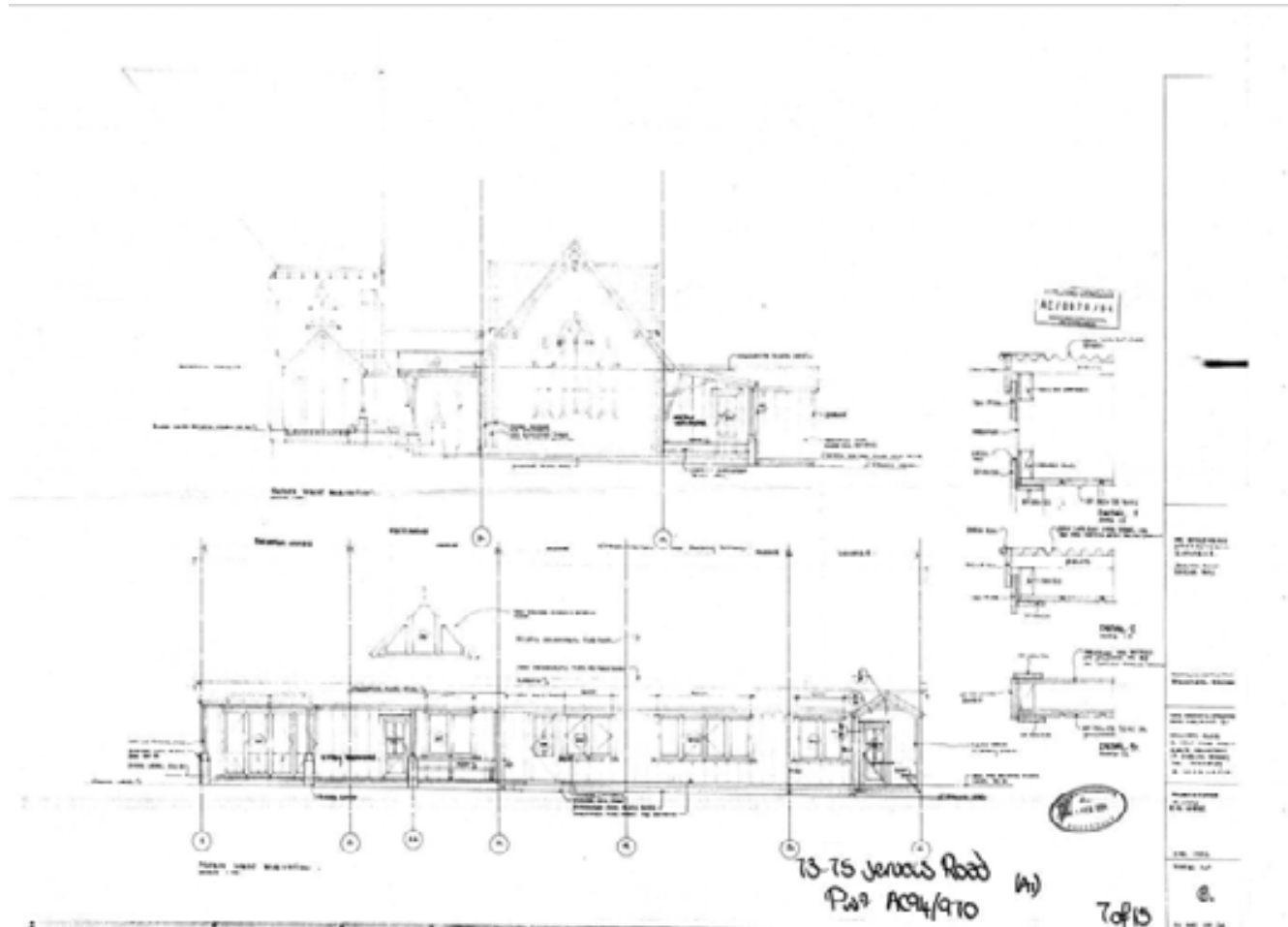
Permit drawing for new School rooms, dated 9 February 1914. Permit records Auckland City Council.



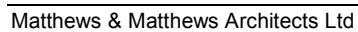
Sections and elevations for alterations to classrooms. William Algie, February 1992. Auckland City Council permit records.

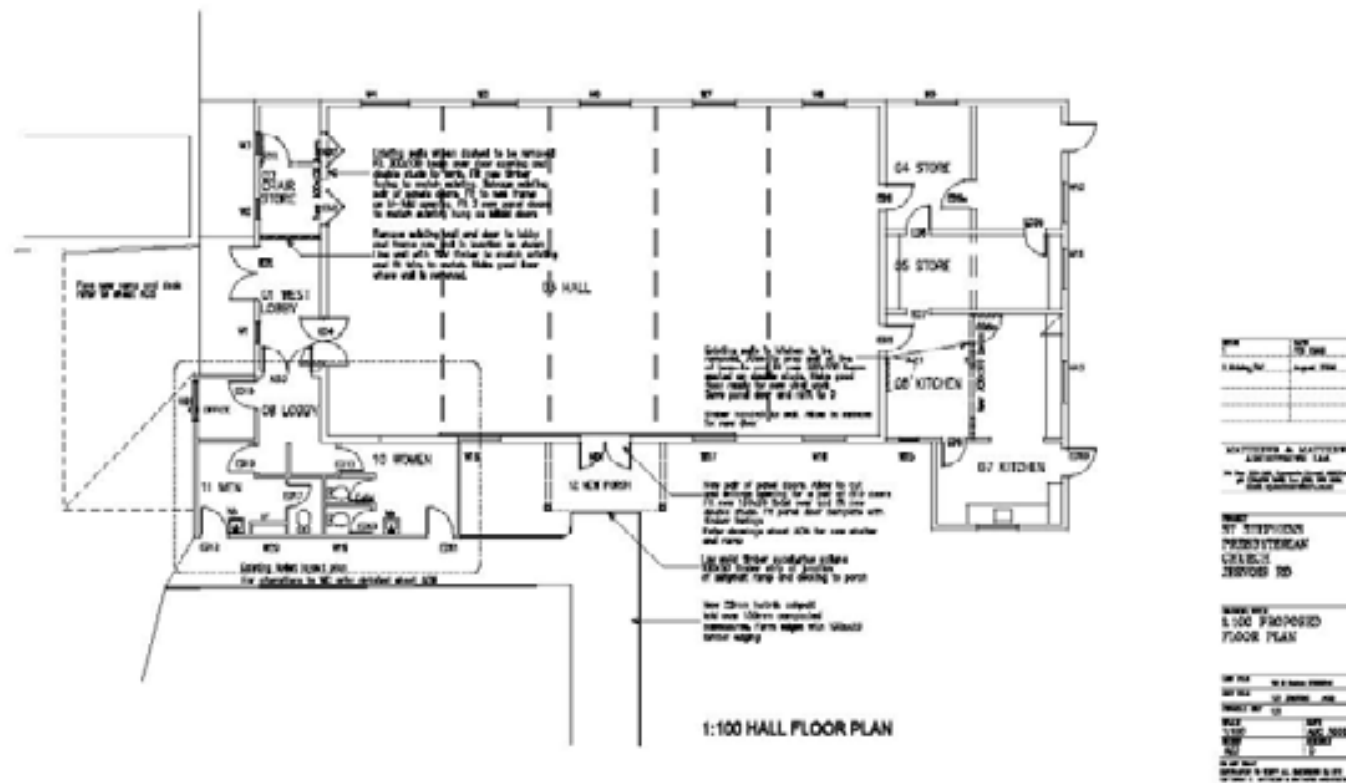


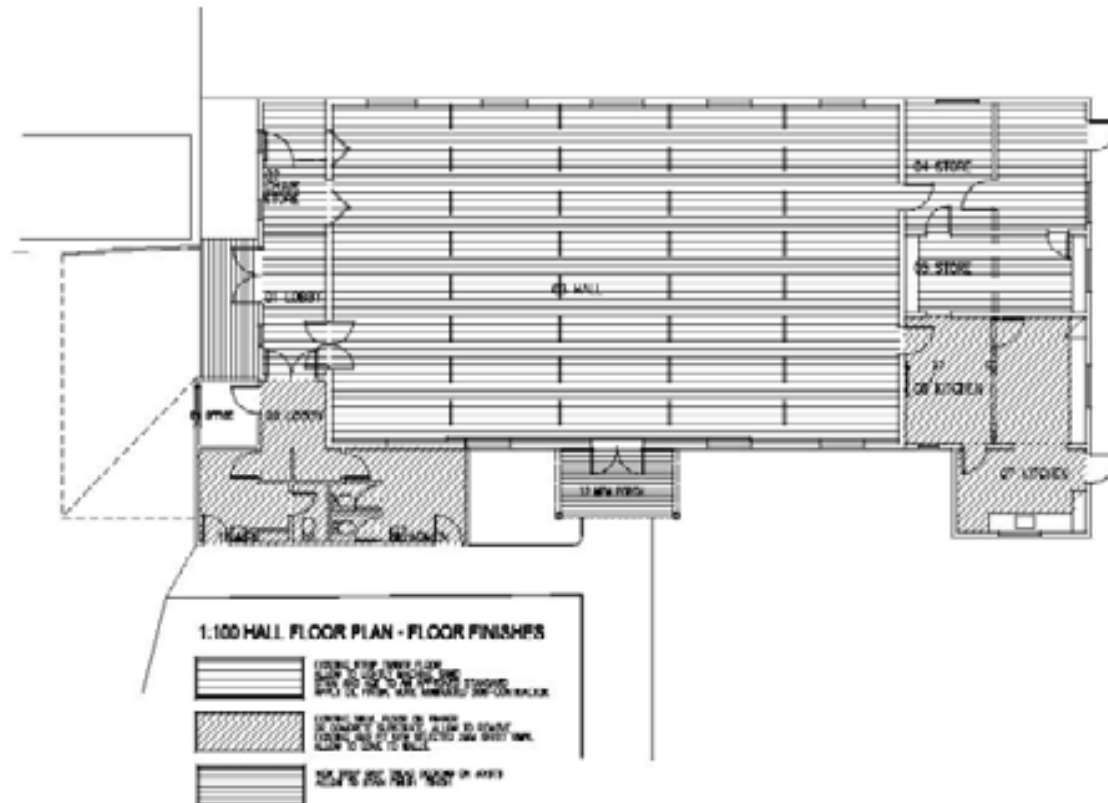
Site plan showing proposed alterations and positions of existing buildings. William Algie, February 1992. Auckland City Council permit records.



Permit drawings for alterations to classrooms. William Algie, February 1994. Auckland City Council permit records.







Year	Value
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1991	1.0
1992	1.0
1993	1.0
1994	1.0
1995	1.0
1996	1.0
1997	1.0
1998	1.0
1999	1.0
2000	1.0
2001	1.0
2002	1.0
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2017	1.0
2018	1.0
2019	1.0
2020	1.0

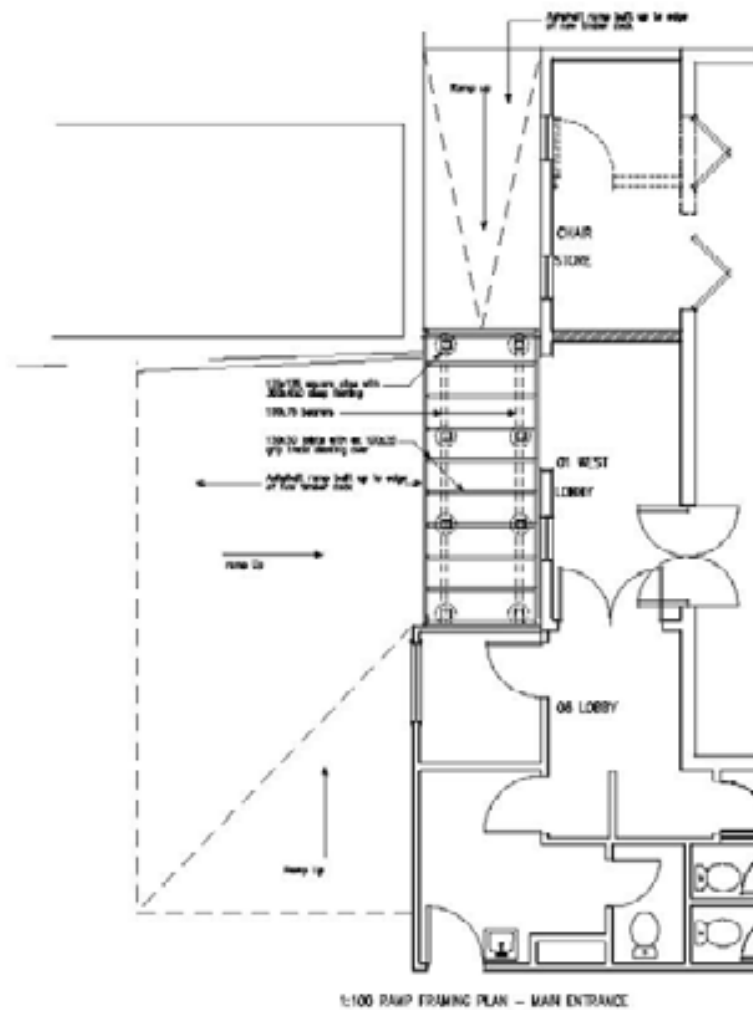
NAME	DOB
S. PABLO, JR.	August 1986

WILLIAMS & MATHIAS
SOLUTIONS, INC.
PO Box 10100, Spokane, WA 99210
509-325-1100 or 509-325-1101
FAX 509-325-1102

**ST. STEPHEN'S
PROTESTANT
CHURCH
JANUARY 1992**

1.100 FLOOR
FINISHED
PLAN

NAME	JOHN J. JONES	
DATE	10/10/2000	
TIME	10:00	
BY	J. JONES	
NO.	100	
DATE	10/10/2000	
TIME	10:00	
BY	J. JONES	
NO.	100	



NO.	DATE
1	10/10/2008
2	10/10/2008
3	10/10/2008
4	10/10/2008

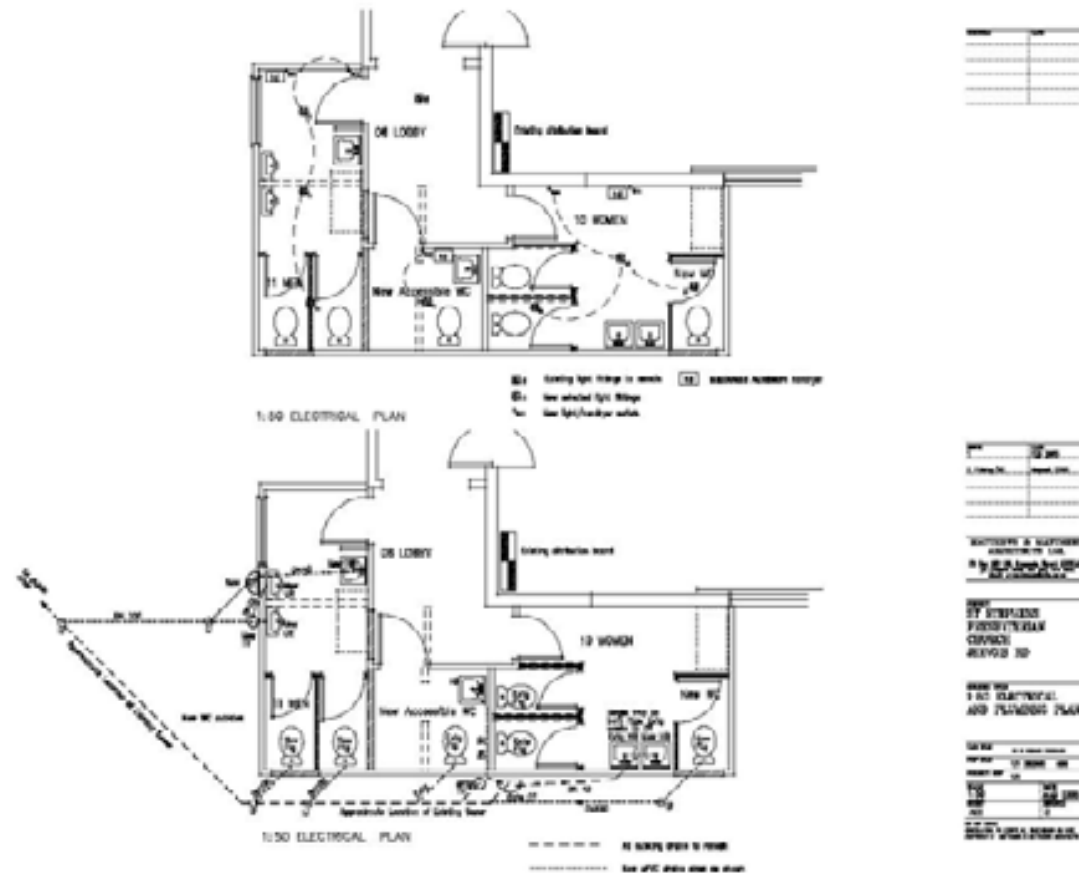
NO.	DATE
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2	10/10/2008
3	10/10/2008
4	10/10/2008

MATTHEWS & MATTHEWS
ARCHITECTS LTD
100 JERVOIS ROAD
PONSONBY AUCKLAND

PROJECT
ST STEPHENS
PROTESTANT
CHURCH
PONSONBY

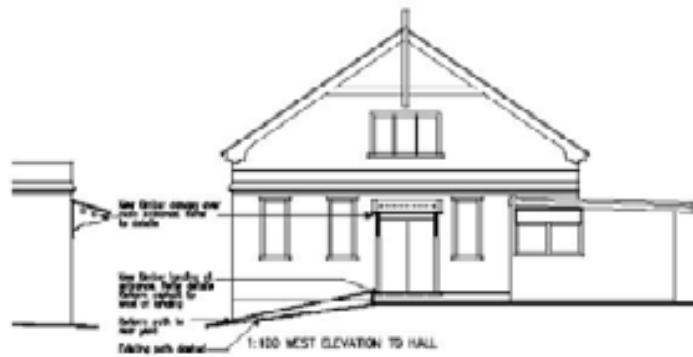
DATE
10/10/2008
1:100 RAMP FRAMING PLAN

NO.	DATE
1	10/10/2008
2	10/10/2008
3	10/10/2008
4	10/10/2008





NO.	DATE



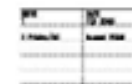
NO.	DATE

DESIGNED BY MATTHEWS & MATTHEWS
ARCHITECTS LTD.
100 JERVOIS ROAD, AUCKLAND
021 623 1234

PROJECT
ST STEPHENS
FUNDAMENTAL
CHURCH
JERVOIS RD

SCALE 1:100
1:100 ELEVATIONS

NO.	DATE



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AKC 339 - Jervois Road, 73-75, PN AC94-970 Sheet 7 of 15
AKC 339 - Jervois Road, 73-75, PN AC94-970 Sheet 6 of 15
AKC 339 - Jervois Road, 73-75, PN AC94-970 Sheet 3 of 15
AKC 339 - Jervois Road, 73-75, PN AC94-970 Sheet 2 of 15
AKC 339 - Jervois Road, 73-75, PN 143377 Sheet 3 of 5
AKC 339 - Jervois Road, 73-75, PN 14744 Sheet 2 of 2
AKC 339 - Jervois Road, 73-75, PN 143377 Sheet 2 of 5
AKC 339 - Jervois Road, 73-75, PN 14744 Sheet 1 of 2
AKC 339 - Jervois Road, 73-75, PN 5486 Sheet 1 of 3
AKC 339 - Jervois Road, 73-75, PN 5486 Sheet 2 of 3
AKC 339 - Jervois Road, 73-75, PN 5486 Sheet 3 of 3

IV The Icomos New Zealand Charter for the Conservation of Historic Places

ICOMOS New Zealand Charter

for the Conservation of Places of Cultural Heritage Value

Revised 2010

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**, that **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**; townscapes 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.

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**.

ISBN 978-0-473-17116-2 (PDF)
ISBN 978-0-473-17111-7 (Paperback)

English language text first published 1993
Bilingual text first published 1995

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This revised text replaces the 1993 and 1995 versions and should be referenced as the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value* (ICOMOS New Zealand Charter 2010).

This revision incorporates changes in conservation philosophy and best practice since 1993 and is the only version of the ICOMOS New Zealand Charter approved by ICOMOS New Zealand (Inc) for use.

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End Notes

- ¹ Peter Matheson, '1840-1870: The Settler Church', Dennis McEldowney, ed., *Presbyterians in Aotearoa 1840-1990*, Wellington, 1990, pp.21-2.
- ² Crawford HJ (ed.), *A Noble Record, One hundred years of Church Government in Auckland 1856 to 1956*, Presbytery of Auckland, Publications Committee of the Assembly, 1956.
- ³ Matheson '1840-1870: The Settler Church', Dennis McEldowney, ed., *Presbyterians in Aotearoa 1840-1990*, Wellington, 1990, p.21.
- ⁴ The governor of the colony, Sir George Grey (1812-1898), and the minister's family were allocated seats on either side of the pulpit in St Andrews, while soldiers from the local garrison occupied rows in the centre. Others included Dr Sinclair, Colonial Secretary; Alexander Shepherd, Colonial Treasurer; Captain Rough, Harbour Master, Immigration Officer and Director of Works; Felton Mathew, Surveyor General; Thomas Beecham, Police Magistrate; Dr Johnson, Health Officer and Coroner; and Thomas Philson, the first hospital doctor, Comrie, *The Presbytery of Auckland*, p17 to 23. See also NZHPT Registration File Report for St Stephen's, 2005.
- ⁵ Elder JR, *The History of the Presbyterian Church of New Zealand 1840-1940*, p58 to59.
- ⁶ Crawford HJ (ed.), *A Noble Record, One hundred years of Church Government in Auckland 1856 to 1956*, Presbytery of Auckland, Publications Committee of the Assembly, 1956, p12.
- ⁷ Peter Matheson, '1840-1870: The Settler Church pp.25 and 28-9 and Ian Breward, '1870-1901: Claimant Needs, Determined Battlers', p.68, Dennis McEldowney, ed., *Presbyterians in Aotearoa 1840-1990*, Wellington, 1990.
- ⁸ Elder JR, *The History of the Presbyterian Church of New Zealand 1840-1940*, p58 to59.
- ⁹ *Daily Southern Cross*, 10 August 1865, p4.
- ¹⁰ St James and the earlier St David's were more elaborate buildings, compared to St Stephen's and were in the Decorated Gothic style. St Stephen's, designed by Edward Mahoney who had come from Cork Ireland, was a simpler Early English Gothic Style building.
- ¹¹ Comrie WJ, *The Presbytery of Auckland, early days and progress*, 1939, p 149. *Cyclopedia of New Zealand*, Auckland Provincial District, St James Presbyterian Church.
- ¹² Carlyon J and D Morrow, *Urban Village*, p 94, 2008.
- ¹³ *Cyclopedia of New Zealand*, Auckland Provincial District, St David's Church, p224.
- ¹⁴ Matheson, pp.24-5 and 28. Dennis McEldowney, ed., *Presbyterians in Aotearoa 1840-1990*, Wellington, 1990.
- ¹⁵ Breward, p.43. Dennis McEldowney, ed., *Presbyterians in Aotearoa 1840-1990*, Wellington, 1990.
- ¹⁶ *Ibid.*, p.43.
- ¹⁷ *Ibid.*, pp.16 and 30.
- ¹⁸ *Ibid.*, pp.70-1.
- ¹⁹ Laurie Barber, '1901-1930: The Expanding Frontier', Dennis McEldowney, ed., *Presbyterians in Aotearoa 1840-1990*, Wellington, 1990, p.81.
- ²⁰ James Veitch, '1961-1990: Towards the Church for a New Era', Dennis McEldowney, ed., *Presbyterians in Aotearoa 1840-1990*, Wellington, 1990, p.160.
- ²¹ Elder JR, *The History of the Presbyterian Church of New Zealand 1840-1940*, p 100.
- ²² Barber, p.87.
- ²³ Allan Davidson, '1931-1960: Depression, War, New Life', Dennis McEldowney, ed., *Presbyterians in Aotearoa 1840-1990*, Wellington, 1990, p.122 and Veitch, p.144.
- ²⁴ Veitch, p.162
- ²⁵ *Ibid.*, p.148.
- ²⁶ Veitch, pp.150-1.
- ²⁷ Carlyon J and D Morrow, *Urban Village*, p 30, 2008.
- ²⁸ *Ibid.*
- ²⁹ *Ibid.*
- ³⁰ *Daily Southern Cross*, 24 June 1876, Meeting of Presbyterians at Ponsonby.
- ³¹ Carlyon J and D Morrow, *Urban Village*, p 30, 2008.
- ³² *Ibid.*
- ³³ Stone, RCJ, *Makers of Fortune: A Colonial Business Community and its Fall, Auckland*, 1973.
- ³⁴ Carlyon J and D Morrow, *Urban Village*, p 30, 2008.

- ³⁵ Comrie WJ, *The Presbytery of Auckland: Early Days and Progress*, Dunedin, 1939.
 Elder, J.R., *The History of the Presbyterian Church of New Zealand*, Christchurch, p190, 1940.
- ³⁶ *Daily Southern Cross*, Meeting of Presbyterian's at Ponsonby, 24 June 1876, p2.
- ³⁷ Ibid.
- ³⁸ Comrie WJ, *The Presbytery of Auckland: Early Days and Progress*, Dunedin, 1939.
 Elder, J.R., *The History of the Presbyterian Church of New Zealand*, Christchurch, p190, 1940.
- ³⁹ Crawford HJ (ed.) *A Noble Record, One hundred yeares of Church Government in Auckland 1856 to 1956*, Presbytery of Auckland, Publications Committee of the Assembly, 1956.
- ⁴⁰ Carlyon J and D Morrow, *Urban Village*, p 95, 2008.
- ⁴¹ Crawford HJ (ed.) *A Noble Record, One hundred yeares of Church Government in Auckland 1856 to 1956*, Presbytery of Auckland, Publications Committee of the Assembly, 1956.
- ⁴² *Annual Report and Jubilee Souvenir 1876-1926*, Church Booklet, p5.
- ⁴³ *New Zealand Herald*, 31 December 1979, p5. Reverend Runciman thanked Mr W Aitkin for selling "the site at so low a rate".
- ⁴⁴ Manager's Minutes December 1878.
- ⁴⁵ Ibid, 1880, p81.
- ⁴⁶ *New Zealand Herald*, 31 December 1979, p5.
- ⁴⁷ Manager's minutes 12 October 1880.
- ⁴⁸ Manager's Book January 9 1906-, page 16. July 11 1906. Held at St Stephen's Church
- ⁴⁹ Ibid.
- ⁵⁰ Ibid
- ⁵¹ NZHPT Registration Report for St Stephen's 2005.
- ⁵² Manager's Book January 9 1906-, page 20, 25 July 1906, page 24, 1 August 1906, page 26 7 September 1906 Held at St Stephen's Church
- ⁵³ Manager's Book January 9 1906-, page 26 7 September 1906. Held at St Stephen's Church.
- ⁵⁴ Ibid.
- ⁵⁵ Manager's Book January 9 1906-, page 33 15 October 1906. Held at St Stephen's Church
- ⁵⁶ *Annual Report and Jubilee Souvenir 1876-1926*, Church Booklet, p7.
- ⁵⁷ Manager's Book January 9 1906-, 24 April 1907. Held at St Stephen's Church
- ⁵⁸ *New Zealand Herald*, 26 April 1907, p7 and 8.
- ⁵⁹ *Annual Report and Jubilee Souvenir 1876-1926*, Church Booklet, p5.
- ⁶⁰ Manager's Book January 9 1906-, Page 45-46, 16 May 1907. Held at St Stephen's Church
- ⁶¹ Manager's Book January 9 1906-, Page 49-50, 24 July 1907. Held at St Stephen's Church
- ⁶² Manager's Book January 9 1906-, page 53, 13 October 1907. Held at St Stephen's Church
- ⁶³ *Annual Report and Jubilee Souvenir 1876-1926*, Church Booklet, p8.
- ⁶⁴ Centennial History, 1876-1976, Church booklet, p8.
- ⁶⁵ *Annual Report and Jubilee Souvenir 1876-1926*, Church Booklet, p8.
- ⁶⁶ Manager's Book January 9 1906-, 9 June 1909. Held at St Stephen's Church
- ⁶⁷ *Auckland Star*, Opening of new organ, 31 July 1909 p9.
- ⁶⁸ NZHPT Registration File on St Stephen's 2005.
- ⁶⁹ Matapihi website, photographs of George Croft organs.
- ⁷⁰ NZHPT Registration File on St Stephen's 2005.
- ⁷¹ Ibid.
- ⁷² Ibid, p9.
- ⁷³ Auckland City Archives, PN 14744 Sheet 2. The 1920 classrooms were designed by Holman as his name is on the drawing. It is likely that the 1914 classrooms were also designed by Holman, although there is no name on the 1914 drawing to confirm this, the drawings seem very similar. Holman designed the Manse for the church in 1908 as well.
- ⁷⁴ Centennial History, 1876-1976, Church booklet, p10.
- ⁷⁵ Minutes indicate that he was very involved in the management of the building over many years.
- ⁷⁶ Manager's minutes 1929.
- ⁷⁷ Ibid.

⁷⁸ Manager's Minutes 1961.

⁷⁹ Auckland City Council Archives, Ref AKC 305/11 Box 142. Repairs and Maintenance to Church.

⁸⁰ Manager's minutes 1906.

⁸¹ Manager's minutes 1909.

⁸² The stone Catholic Church was built in Auckland in 1848 to replace the first timber 1841 building. These no longer exist. The stone church was replaced in 1907. Built of stone with lancet windows, it was designed by the same architect, Walter Robertson, who designed St Andrews in 1850.

⁸³ The Ecclesiologists promoted the use of the Gothic Revival Style particularly for church architecture.

⁸⁴ The only other churches in Auckland to use the Classical style was the Baptist tabernacle and two Congregationalist churches, *Architecture 1820-1970*, p45, Stacpoole and Beavan 1972.

⁸⁵ St Stephen's Minutes, 1878.

⁸⁶ NZHPT Register St Patricks Cathedral.

⁸⁷ It is possible that Edward Mahoney's attention would have been on the design of the Catholic Cathedral at this time so that his sons would have been responsible for the other building but his is speculation.

⁸⁸ In 1879 the same year that St Stephen's was built Edward Mahoney also designed the Ponsonby Primary School, the building no longer exist today, but was described as "a fine school designed by Edward Mahoney with three large, very lofty, well finished. And well ventilated schoolrooms...can fairly claim to be the best in the Auckland Province", *New Zealand Herald*, cited in *Urban Village*, Carlyon, p124.

⁸⁹ The Ecclesiologist was published between 1845 and 1866. It promoted the use of The Gothic Revival in church architecture.

⁹⁰ Stacpoole and Beavan, *Architecture 1820-1970*, p 41, 1972.

⁹¹ Manager's minutes 1906.

⁹² This detailing could almost be described as Art Nouveau, which was prevalent in Glasgow in the late 1800s. Charles Rennie MacKintosh, a proponent of Art Nouveau, was born 1868.

⁹³ Manager's Minutes 1902. The architect Mr Mahoney was consulted and two beams were fitted to strengthen the window after there had been gale force winds. Currently only one is visible the other may be behind a ceiling that was fitted in the lobby area at a later date possibly in the 1920s.

⁹⁴ Manager's Minutes 1926, which discuss the poor condition of the doors and it was decided to have them varnished.

⁹⁵ Manager's Minutes 1930, St Stephen's files.

⁹⁶ Manager's Minutes, August 1926, St Stephen's files.