

## **FRANK SARGESON'S COTTAGE - ID 01050**

14A Esmonde Road, Takapuna



Figure 1: Frank Sargeson's Cottage (Auckland Council; 15 October 2019)

## **INTRODUCTION**

### **Purpose**

This review assesses the heritage values of Frank Sargeson's Cottage to determine whether it meets the Auckland Unitary Plan (Operative in Part) (**AUP**) threshold for scheduling as category A, category B or historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\*, which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>1</sup>. Category A\* is effectively a

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<sup>1</sup> AUP, D17.1 Background

holding pattern for some of the region’s most significant scheduled places until they can be reviewed to confirm their category.

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring Schedule 14.1 is robust.

**Background and constraints**

Information on the history of the place and a physical description are sourced from the Auckland Council Heritage Unit’s property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit was conducted on 15 October 2019.

**SCHEDULING INFORMATION**

<b>Schedule ID</b>	01050
<b>Place Name/and/or Description</b>	Frank Sargeson’s Cottage
<b>Verified Location</b>	14A Esmonde Road, Takapuna
<b>Verified Legal Description</b>	Pt Lot 1 DP 105922
<b>Category</b>	A*
<b>Primary feature</b>	Cottage
<b>Known Heritage Values</b>	A, B, D, F, G, H
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	

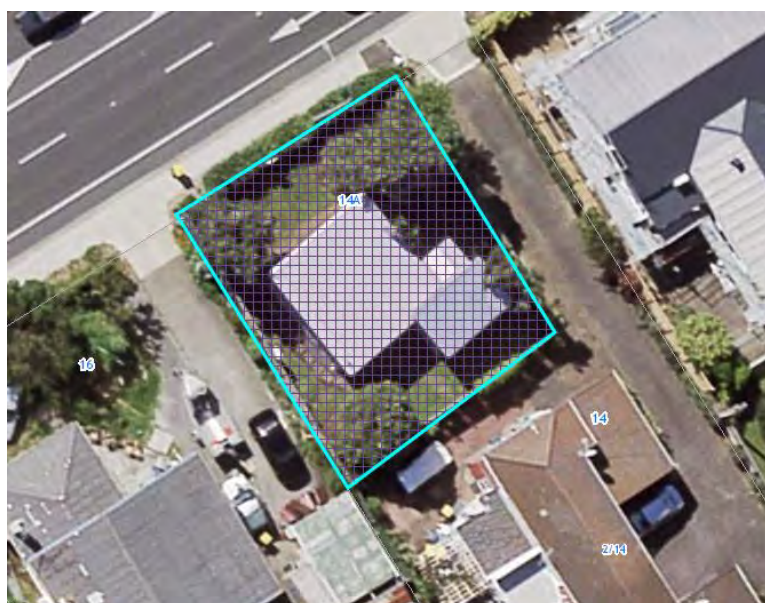


Figure 2: Historic Heritage Overlay Extent of Place (EOP) for ID 01050 (Auckland Council GeoMaps)

## **HISTORICAL SUMMARY**

### **Planning background**

Frank Sargeson's Cottage was scheduled in the North Shore City Council District Plan 2002 as a category A place.

The place was included in the AUP as a category A\* place.

Frank Sargeson House is included in the New Zealand Heritage List/Rārangī Kōrero as a category 1 place.<sup>2</sup> The place is identified in the Auckland Council Cultural Heritage Inventory as Frank Sargeson's Cottage/ Frank Sargesons House/ Frank Sargeson House (ID 13076).

### **History**

Noted New Zealand writer Frank Sargeson was born Norris Frank Davey in 1903 and began writing during a trip to England in 1927. Sargeson experimented with different forms of writing, eventually settling on the short story as his primary vehicle of expression.

Sargeson studied to become a solicitor but never worked in the profession, apparently because of charges laid against him for homosexual activity (the charges were later dropped). In the 1930s he moved permanently to his father's bach in Takapuna and began writing full-time. Around this time, he also adopted the name "Frank Sargeson" as a symbolic rejection of his old life.

His first work was published in a newspaper in 1935, and his first book was published in 1936. Sargeson's works were noted for their social realism, minimal narration and use of vernacular New Zealand English.

In 1946, Sargeson inherited his father's bach, but it was condemned by the local council. Sargeson asked his friend and noted architect Vernon Brown to draw up plans for a new cottage, however the scheme was too expensive. In 1948, Sargeson's friend and builder George Haydn drew up new plans inspired by the Brown design and offered to build it at cost in the same year.

Sargeson lived at 14 Esmonde Road from 1931 until his death in 1982. In addition to writing all his works at this property, it was also a hub for the North Shore's bohemian and literary community during the post-war years. Sargeson housed and mentored a number of younger writers at this cottage, many of whom went on to become noted writers themselves, such as Maurice Duggan, John Reece Cole and Janet Frame.

Following Sargeson's death in 1982, the cottage was bequeathed to Christine Catley, who established the Frank Sargeson Trust and established the cottage as a literary museum.

### **Physical description**

The place is a timber-framed and fibrolite-clad cottage with a mono-pitch corrugated iron roof supported by exposed eaves. There are timber casement windows and a small front porch. The site is well-vegetated, including remnants of Sargeson's own plantings.

Sargeson made a few modifications to the cottage, including adding a re-purposed army hut (later removed) in the back garden for his friend Jack Whewell around 1949, and adding a small extension in 1967 for his friend Harry Doyle to live in. The site has been subdivided at the rear to provide a new residential section, and part of the front lawn was acquired compulsorily for road widening.

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<sup>2</sup> List No. 7540

Sargeson's cottage was inspired by a Vernon Brown design, and is an example of indigenous modernism and the New Zealand vernacular.

## SIGNIFICANCE CRITERIA

### Historical

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

Frank Sargeson's Cottage has outstanding historical values for its intimate and long-term association with noted New Zealand writer Frank Sargeson. Sargeson was a prolific writer of short stories and novels from the 1930s to the 1980s, all of which were written at his property on Esmonde Road. Sargeson is considered a founder of modern New Zealand literature. His works were acclaimed and admired for their social realism and introduction of vernacular New Zealand English into mainstream literature. His works are also part of a larger historical post-war movement during which New Zealand began to distance itself culturally and socially from England by developing a unique identity, especially through the arts.

In addition to writing, Sargeson was a significant figure in the post-war literary community for his keen mentoring and support for a generation of younger writers, many of whom went on to become successful authors in their own right. Authors such as Janet Frame, Ken Ireland and John Reece Cole all came to live with, and learn from, Sargeson early in their careers, sometimes composing works in the army hut behind his cottage.

Frank Sargeson's Cottage also has significant historical values because it retains a use, function and integrity of association that contributes to the historical importance of the place. Since his death in 1982, the cottage has been preserved as a literary museum which both honours Sargeson's career as a writer and mentor and educates and informs the public on his enduring influence.

Frank Sargeson's Cottage has **outstanding national** historical value.

### Social

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

Frank Sargeson's Cottage has considerable social values as a place that is held in high public esteem. Since his death, the house has been managed by the Frank Sargeson Trust, which restored the cottage to the way it looked during Sargeson's lifetime, and now operates the cottage as a literary museum. The cottage has been scheduled by the North Shore City Council and Auckland Council, and is also listed by Heritage New Zealand Pouhere Taonga.

Frank Sargeson's Cottage also has considerable social values as an icon or marker that a community identifies with. Sargeson's significant mentoring activities throughout the post-war years cemented his cottage as a literary hub for the burgeoning North Shore bohemian community. In addition to authors, Sargeson was connected to artists and architects, such as Vernon Brown, Anthony Stones and Keith Patterson, who were all experimenting with, and embracing an, indigenous identity during the post-war years.

Frank Sargeson's Cottage continues to be associated with the literary community in its role as a museum and place of "pilgrimage". In addition to fellow writers, many who admire Sargeson's works (and those of fellow-writers who he supported) come to see where he lived and worked.

Frank Sargeson's Cottage has **considerable national** social value.

### **Mana Whenua**

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

Frank Sargeson's Cottage has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the cottage.

Frank Sargeson's Cottage has **no known** Mana Whenua value.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

Frank Sargeson's Cottage has considerable knowledge value as a place that has the potential to be used to educate the public. The cottage is currently used as a museum and is publicly accessible. Some interpretive signage is currently in place and the cottage is included in the Auckland Literary Heritage Trail; however, this could be expanded, potentially to include a digital resource.

Frank Sargeson's Cottage has **considerable local** knowledge value.

### **Technology**

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

Frank Sargeson's Cottage has little technology significance. Builder George Haydn designed the cottage to be as economical as possible while still meeting the requirements of the building code. Materials, such as corrugated iron, asbestos fibrolite and Pinex were chosen to meet the requirements of Sargeson's small budget. Finishes, decoration and even furniture were all largely eschewed, resulting in a very simple residence, which Sargeson reportedly still found to be too excessive (especially in terms of windows).

Frank Sargeson's Cottage has **little local** technology value.

### **Physical attributes**

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

Frank Sargeson's Cottage has considerable physical attributes values as a good, representative example of vernacular heritage. The cottage, designed by builder George Haydn (inspired by an earlier Vernon Brown design), is an example of indigenous modernism and the New Zealand vernacular.

The design is strongly associated with the Modern Movement, which began to emerge in New Zealand from the 1930s, but rose to prominence in the late 1940s. The Modern Movement rejected

historical precedent, instead embracing new technology, minimalism and the key tenet that form should follow function. Sargeson's cottage was constructed as a simple box with a mono-pitch roof and no ornamentation. Only windows break up the bulk of the fibrolite clad cottage.

Frank Sargeson's Cottage has **considerable local** physical attributes value.

### **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

Frank Sargeson's Cottage has no known aesthetic values. Although the house has been frequently photographed since the 1950s, it is always as a backdrop to a portrait of Sargeson himself.

Frank Sargeson's Cottage has a distinctive visual appeal as an example of New Zealand modernism; however, this has been discussed in physical attributes, above.

Frank Sargeson's Cottage has **no** known aesthetic values.

### **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

Frank Sargeson's Cottage has moderate context values because its site, setting and context adds meaning and values to the place. Sargeson has a long-standing association with this particular site, having occupied it continually from 1931 until his death in 1982. Presumably, since the earlier bach on site was owned by his father, he visited this same site as a child, and has an even longer association.

In addition to writing all of his works on site, Sargeson lived a largely self-sufficient life, growing most of his food in a large vegetable garden on site. An army hut he brought to site in 1949 was occupied initially by his friend Jack Whewell, who tended the garden. The hut has been removed.

Following Sargeson's death in 1982, his ashes were scattered on site.

Frank Sargeson's Cottage has **moderate local** context values.

## **STATEMENT OF SIGNIFICANCE**

Frank Sargeson's Cottage was constructed in 1948 and is a representative example of indigenous modernism and the New Zealand vernacular. The cottage was constructed for noted New Zealand writer Frank Sargeson by his friend and builder George Haydn. The house was designed to be as economical as possible, which is reflected in its choice of materials and simple design.

Frank Sargeson lived on site from 1931 until his death in 1982. He is considered a founder of modern New Zealand literature and his works are noted for their social realism and considered use of vernacular language. In addition to being a prolific writer of short stories, Sargeson was also a keen mentor to a generation of post-war writers who benefitted from his support and guidance. Many of the young writers he mentored went on to become influential in their own right.

Through Sargeson's connections with writers, both established and emerging, and his connections to other artists and architects, his home became a literary hub for the North Shore's post-war bohemian community. This community was part of a larger historical post-war movement during which New Zealand began to distance itself culturally and socially from England by developing a unique identity, especially through the arts.

Since his death in 1982, the house has been managed by the Frank Sargeson Trust, which restored the cottage to the way it looked during his lifetime and now operates the cottage as a literary museum which both honours Sargeson’s career as a writer and mentor and educates and informs the public on his enduring influence.

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Outstanding	National
B- Social	Considerable	National
C- Mana Whenua	No known	NA
D- Knowledge	Considerable	Local
E- Technology	Little	Local
F- Physical Attributes	Considerable	Local
G- Aesthetic	None	NA
H- Context	Moderate	Local

## CATEGORY RECOMMENDATION

Frank Sargeson’s Cottage meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category A place.

## REFINING MANAGEMENT RECOMMENDATION

Additional changes are recommended to refine the management of this place, including:

- Known heritage values – the review above has identified the values as (a) historical, (b) social, (d) knowledge and (f) physical attributes

## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01050	Frank Sargeson’s Cottage	14A Esmonde Road, Takapuna	Pt Lot 1 DP 105922	A* <u>A</u>	Cottage	A, B, D, F, <del>G</del> , <del>H</del>	Refer to planning maps			

### Planning maps

No change recommended

**Evaluator**

Rebecca Freeman, Senior Specialist Historic Heritage  
7 October 2019

**Peer Reviewer**

Elise Caddigan, Built Heritage Specialist  
20 April 2020

**Managerial Sign-Off**

Megan Patrick, Team Leader Heritage Policy  
24 September 2020



## LAKE HOUSE - ID 01052

Barrys Point Reserve, 37 Fred Thomas Drive, Takapuna



Figure 1: The Lake House (Auckland Council; 8 July 2020)

## INTRODUCTION

### Purpose

This review assesses the heritage values of the Lake House to determine whether it meets the Auckland Unitary Plan (Operative in Part) (**AUP**) threshold for scheduling as category A, category B or historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\* which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>1</sup>. Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring Schedule 14.1 is robust.

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<sup>1</sup> AUP, D17.1 Background

## Background and constraints

Information on the history of the place and a physical description sourced from the Auckland Council Heritage Unit's property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

Site visits were conducted on 8 July 2020 and 7 August 2020.

## SCHEDULING INFORMATION

<b>Schedule ID</b>	01052
<b>Place Name/and/or Description</b>	Lake House
<b>Verified Location</b>	Barrys Point Reserve, 37 Fred Thomas Drive, Takapuna
<b>Verified Legal Description</b>	LOT 2 DP 61305
<b>Category</b>	A*
<b>Primary feature</b>	Lake House villa
<b>Known Heritage Values</b>	A, B, F, G
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	

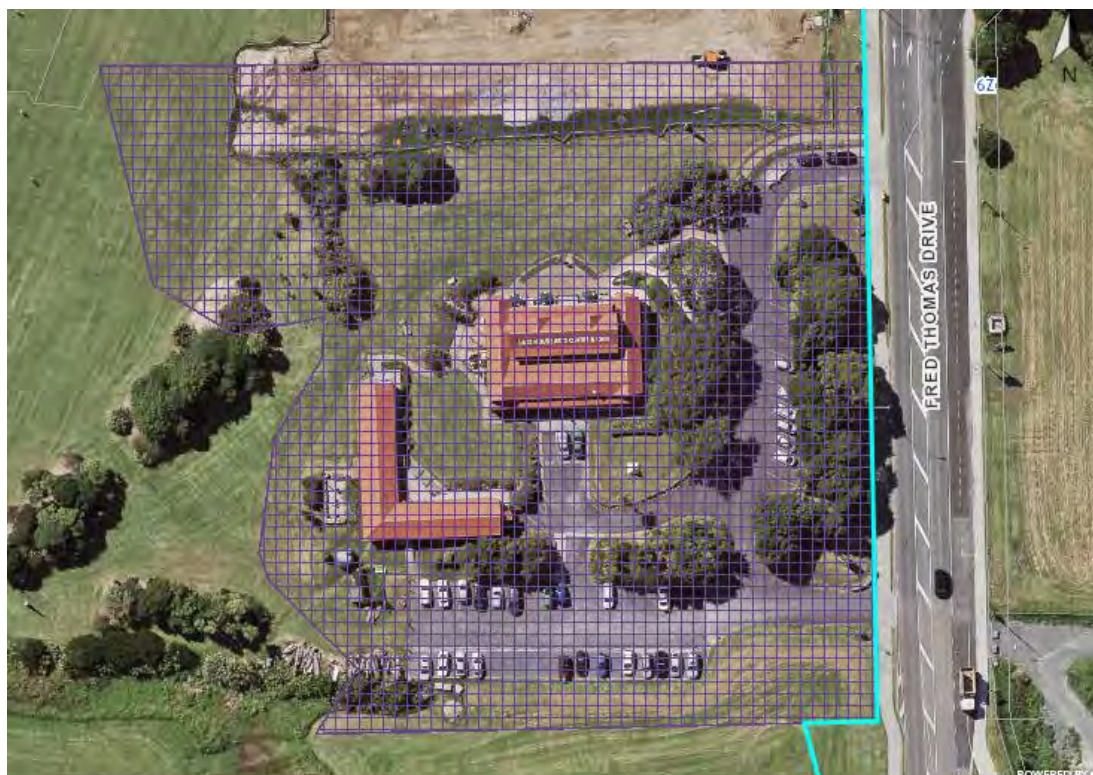


Figure 2: Historic Heritage Overlay Extent of Place (EOP) for ID 01052 (Auckland Council GeoMaps)

## HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION

### Planning background

Lake House was scheduled in the North Shore City Council District Plan 2002 as a category A place.

The place was included in the AUP as a category A\* place. The place is designated for defence purposes, for the protection of approach and departure paths for Whenuapai Air Base.<sup>2</sup> The place is identified in the Auckland Council Cultural Heritage Inventory as Lake House (ID 13078).

### History

The Crown Grant for the land on which the Lake House originally stood was conveyed to North Shore-based land speculator William Smellie Grahame in 1845. Grahame's grant included what is now known as Hurstmere Road (originally called The Drive) and overlooked both the Hauraki Gulf and Lake Pupuke. The land changed hands a number of times before it was purchased by David Limond Murdoch between 1876 and 1881. In 1864 Murdoch, formerly an officer with the Bank of New South Wales, arrived in Auckland as an inspector to the Bank of New Zealand (**BNZ**). From 1868 until around 1888 he was the Chief Executive of the BNZ. He was also one of the original trustees of the Mackelvie Estate through which the Auckland Art Gallery and, ultimately, the citizens of Auckland, acquired works of art.

Murdoch subdivided his land-holdings into three sections in 1889 and advertised them for sale. Lots 1 and 2 had existing buildings, however Lot 3, on which the Lake House would be built, was vacant. The auctions were unsuccessful, and Murdoch continued to own the three sections until 1896 when all three sections were sold to John Gordon.

The origins and date of construction of the Lake House are unclear. Records provide conflicting information, indicating both that the villa was originally constructed by architect Edward Bartley for Murdoch around 1889, and that it was actually relocated to the site by later owner John Gordon around 1896. Records agree, however, that the villa was in place by 1896 at the latest.

A distinct pattern of development occurred during the late-19<sup>th</sup> and early 20<sup>th</sup> century around Lake Pupuke. During this time, wealthy Auckland businessmen built lavish homes and holiday homes around the lake and facing the sea. In this tradition, a number of grand hotels and boarding houses were also constructed during this time to accommodate holiday-makers in the North Shore's burgeoning tourist industry. The Lake House is a part of this pattern of development.

In 1900, Gordon leased the house to Mary Elizabeth Harvey who operated a boarding house from the villa. In 1905, the house was sold to Newson Sheppard who lived in the villa with his family, and occasionally rented rooms to holiday-makers in the summer. Significantly, in 1906, Sheppard commissioned Edward Mahoney & Son to design a second-storey extension to the villa, which transformed the Lake House into its current form. When works were complete, around 1908, Sheppard advertised his entire estate for sale. The auction was unsuccessful, and Sheppard converted the Lake House from family residence to private hotel.

As a result of the 1918-19 the flu epidemic, the hotel was converted for use as a hospital, with the ill occupying 16 beds. Newson Sheppard died in 1919, though it is unclear if it was a result of contracting influenza. His wife sold the hotel in 1920 to the Winstone family of Winstone Aggregates, who bought it as an investment. The Winstones converted the hotel into five flats and

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<sup>2</sup> AUP Designation ID 4311

rented them out. This necessitated minor alterations that were carried out by builder AM Gunn in 1920.

In 1946, the Winstones sold the house to Francis and Dorothy Gray who continued to rent out the five flats. During the 1960s and 70s, the Grays undertook further alterations, reducing the number of flats to two.

In 1995, the house faced serious threat of demolition. A developer purchased the site with plans to demolish the house and build a block of flats. In response, the community rallied and established the Lake House Trust to preserve the building. The North Shore City Council leased the Trust a site at the former Barrys Point Refuse Tip (now a reserve) on which to site the house, and the developer gifted the house to the Trust. The Trust continues to own the building. In 1996, the house was divided into seven pieces and shifted to the reserve at Fred Thomas Drive, within two kilometres of its original location. As part of the move, the chimneys were demolished.

The Lake House has been used as an Arts Centre and café since 1990. It shares its current site with a barracks building that was relocated in 2005 from Fort Cautley and which is also used by the Arts Centre. The barracks were highly modified as part of the relocation, including raising the building and adding a deck. Most significantly, the barracks building, which originally followed a linear plan, was cut in half and reconstructed in right angles. Other than its current use and associations, the barracks building is not related to the values of the Lake House.

### Physical description

The Lake House is a timber two-storey villa that was first constructed around 1896, and significantly expanded within the first ten years of its life. The original form of the villa is unknown, however, based on the current configuration, it appears likely that it was originally a single-storey F-plan cottage that was extended by mirroring the cottage (possibly around 1900 when it became a boarding house). The second storey addition is known to have been added in 1906 by Edward Mahoney, and the configuration of this addition makes sense with the theory of two joined F-plan cottages.



Figure 3: Diagram illustrating how the Lake House is believed to have been developed with two mirrored F-plan villas (yellow) and a second storey addition (blue)

The style of the house generally follows that of a large Victorian villa and has been sympathetically restored over time. The verandahs (front and back [which appears to be partially enclosed]) and bay windows at the end of each projecting bays are more Edwardian in style and were possibly added or modified as part of the 1906 remodel. Apart from minor modifications, the Lake House has been in its present form since 1906.

The interior of the Lake House is managed as part of the place. The interior is highly intact and continues to be sensitively restored over time. Most rooms include original villa-style features, such as timber floors, skirting boards, architraves, timber joinery, leadlight windows, wainscoting, board and batten ceilings, ceiling roses and ventilators. Several rooms still feature their original fireplace mantels.

There are two original stairways: an elaborately turned main staircase and a plainer back staircase. There are also a large number of original fixtures and fittings, including hinges, doorknobs and sash locks. Walls are clad in either plaster over lathe or shiplapped timber, finished in paint. In some areas, gib board or cork has been temporarily fixed over original wall finishes to prevent damage and minimise change to the interior.

There is some evidence of minor change to the floor plan, however, overall, it is also highly intact.

## **SIGNIFICANCE CRITERIA**

### **Historical**

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality;*

The Lake House has considerable historical values as a place associated with a significant period of development within the North Shore. During the late-19<sup>th</sup> and early 20<sup>th</sup> century it was fashionable for wealthy Auckland businessmen to build lavish homes around Lake Pupuke and facing the sea at Takapuna. In this tradition, a number of grand hotels and boarding houses were also constructed during this time to accommodate holiday-makers in the North Shore's burgeoning tourist industry. The Lake House, in its original location on Hurstmere Road, was a part of this pattern of development and part of the infrastructure that supported the emergence of the North Shore as a popular tourist destination.

The Lake House also has historical values for its association with an important event in the history of the nation. Following World War I, a pandemic of Spanish Influenza spread across New Zealand, eventually killing at least 9000 people. Hospital infrastructure at the time did not have capacity for the number of patients requiring beds, and often private property, including large houses and hotels, was needed to accommodate the ill. The Lake House, while in its original location on Hurstmere Road, served as a 16-bed hospital during this epidemic, but records indicate that it likely accommodated more than 16 patients as it was "filled to overflowing".

The Lake House also has historical values for its associations with people who have made significant contributions to the history of Auckland. David Limond Murdoch, who owned the land on which the Lake House was built and may have been responsible for building the original single-storey villa, was Chief Executive of the BNZ and one of the original trustees of the Mackelvie Estate. The Winstone family, who owned the Lake House through the interwar years, while it was still located in

Hurstmere Road, managed an influential and successful group of companies responsible for quarrying and building supplies through New Zealand.

These associations, however, are not particularly strong. Murdoch's association with the building itself is unproven, and the Winstones owned this place only as an investment property.

The Lake House has **considerable local** historical values.

### **Social**

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The Lake House has considerable social values as a place held in high public esteem and a place with a long-standing association with a community. From 1906, the Lake House has been both a community landmark, and a place of collective memory for those who had holidayed to the North Shore before the Harbour Bridge was constructed. It is also a place of remembrance and memorial for those who convalesced at the Lake House during the Spanish Flu epidemic.

In 1995, when the house was under threat of demolition, the community rallied to preserve the building. The Lake House Trust was formed, and extraordinary efforts were made to raise funds, find a new site and to relocate the place so that it would continue to play a role in defining the distinctiveness of Takapuna. The Lake House is now a community arts centre, providing classrooms, gallery spaces and a café for the local community.

The Lake House has **considerable local** social values.

### **Mana Whenua**

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The Lake House has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the Lake House.

The Lake House has **no known** Mana Whenua value.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

The Lake House has knowledge value for its potential to play a role in enhancing public education and appreciation of local history in Takapuna and the North Shore. As an Arts Centre and café, the Lake House has frequent visitors and therefore significant capacity for on-site interpretation or a digital resource. The Lake House is not currently included in any of the North Shore trails but has significant public interest which could be leveraged and enhanced.

The Lake House has **moderate local** knowledge values.

## **Technology**

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

The Lake House has no known technology value. The techniques used to construct the house and subsequent alterations are readily understood through other places and sources.

The Lake House has **no** technology value.

## **Physical attributes**

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

The Lake House has physical attributes values as the work of a noted architect. The original villa is thought to have been constructed by Edward Bartley, however this is unsubstantiated. The second-storey extension, however, is known to be the work of architects Edward Mahoney & Son. Edward Mahoney & Son were noted Auckland-based architects who made a significant contribution to Auckland's architectural heritage. Their best-known surviving buildings include: Pah Homestead (1877), the Dilworth Terrace Houses (1899), St Mary's Church of the Assumption (1888) and St Benedict's Church (1888).

The Lake House is also notable for its highly intact Victorian villa interior. The house generally follows its 1906 floorplan, and most rooms feature sensitively restored intact features and finishes, including board and batten ceilings, plaster and lathe or shiplapped timber walls, fireplace mantels, timber flooring and joinery. The interior demonstrates the styles and methods of construction that were common during the period of construction, and is a good, representative example of its type.

The Lake House has **considerable local** physical attributes values.

## **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

The Lake House has considerable aesthetic values for its strong visual appeal and landmark presence. Although the house has been relocated, its new site affords it a visual prominence on Fred Thomas Drive, situated within a public reserve. The new setting is removed from the lake and coastline, but is spacious and well-landscaped, which is appropriate for a house of this scale. The visual appeal of the grand villa can readily be appreciated from the public realm including from Fred Thomas Drive and within the public reserve.

The interior of the Lake House also has special visual appeal for its intact spaces and features, which collectively exemplify a past aesthetic taste and quality.

The Lake House has **considerable local** aesthetic values.

## **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

The Lake House has some context value as part of a discontinuous grouping of Victorian-era lake houses in the North Shore. The Lake House is one of three remaining lake houses that demonstrate this pattern of development in the North Shore, and the Lake House is the only hotel. The other two are also scheduled, but were, and continue to be, private residences (Earnoch ID 1053 and

Hurstmere ID 1073). Both Earnoch and Hurstmere are in their original locations, however, like the Lake House, they have lost their context and connection to the lake through subdivision and redevelopment.

The Lake House is now located within two kilometres of its original site, which retains its association with Takapuna. However, the original function of the house was to accommodate holiday-makers who wanted to visit the lake. The house now has no connection to the lake or coastline, and apart from the name, the current building offers little indication of what the place once was.

The Lake House has **little local** context values.

## STATEMENT OF SIGNIFICANCE

The Lake House is a late-Victorian two-storey villa that was primarily operated as a private hotel for holiday-makers visiting the North Shore, and particularly Lake Pupuke. During the late-19<sup>th</sup> and early 20<sup>th</sup> century it was fashionable for wealthy Auckland businessmen to build lavish homes around Lake Pupuke and facing the sea at Takapuna. In this tradition, a number of grand hotels and boarding houses were also constructed during this time to support the North Shore’s burgeoning tourist industry. During the Spanish Flu epidemic, the Lake House served as a hospital accommodating at least 16 patients, but likely more.

For over 100 years, the Lake House was a local landmark on Hurstmere Road, and a place of collective memory for those who had holidayed to the North Shore, and also a place of remembrance and memorial for those who convalesced there during the Spanish Flu epidemic. In 1995 the Lake House was proposed for demolition and the local community established the Lake House Trust to preserve the building. Extraordinary efforts were made to raise funds, find a new site and to relocate the place so that it would continue to play a role in defining the distinctiveness of Takapuna.

The new site affords the Lake House a visual prominence on Fred Thomas Drive, situated within a public reserve. The visual appeal of the grand villa can readily be appreciated from the public realm. As an Arts Centre and Café, the Lake House is well-placed to play a role in enhancing public education and appreciation of local history in Takapuna and the North Shore through on-site interpretation.

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Considerable	Local
B- Social	Considerable	Local
C- Mana Whenua	No known	NA
D- Knowledge	Moderate	Local
E- Technology	None	NA
F- Physical Attributes	Considerable	Local
G- Aesthetic	Considerable	Local
H- Context	Little	Local

## CATEGORY RECOMMENDATION

The Lake House meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category B place.



## REFINING MANAGEMENT RECOMMENDATION

Additional changes are recommended to refine the management of this place, including:

- Primary features – Amend to “Residence” to align with the Schedule 14 style guide
- Exclusions – Amend to exclude indoor and outdoor features that do not require management
- Extent of place – reduce extent of place

## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01052	Lake House	Barrys Point Reserve, 37 Fred Thomas Drive, Takapuna	LOT 2 DP 61305	A* B	Lake House villa <u>Residence</u>	A, B, F, G	Refer to planning maps	<u>Sprinkler shed;</u> <u>methane mitigation shed;</u> <u>sculptures;</u> <u>pergola;</u> <u>the following interior spaces;</u> <u>toilets;</u> <u>kitchens</u>		

### Planning maps

- The EOP for the Lake House should be reduced to the area outlined in red below. As a building relocated from Hurstmere Road (approximately 2km away), the Lake House has a lesser historical connection to its location, and does not require an extent of the current size to contextualise other identified values, such as physical attributes and aesthetic. Retaining part of the garden to the front and sides provides an appropriate setting for the house and allows the values of the house to be understood and appreciated from Fred Thomas Drive.
- The barracks building is not historically related to the Lake House and does not require management either as part of this place or individually. It is a highly modified example of a standard barracks building, of which there are better examples scheduled elsewhere in the region.



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**Evaluator**

Rebecca Freeman, Senior Specialist Historic Heritage  
9 October 2019

**Peer Reviewer**

Elise Caddigan, Built Heritage Specialist  
20 April 2020

**Managerial Sign-Off**

Megan Patrick, Team Leader Heritage Policy  
28 October 2020

## **PUMPHOUSE - ID 01054**

Lake Pupuke Reserve, Killarney Park, 39 Killarney Street, Takapuna



Figure 1: Pumphouse (Auckland Council; 8 July 2020)

## **INTRODUCTION**

### **Purpose**

This review assesses the heritage values of the Pumphouse to determine whether it meets the Auckland Unitary Plan (Operative in Part) (**AUP**) threshold for scheduling as category A, category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\* which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>1</sup>. Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring Schedule 14.1 is robust.

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<sup>1</sup> AUP, D17.1 Background

## Background and constraints

Information on the history of the place and a physical description are sourced from the Auckland Council Heritage Unit's property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit was conducted on 8 July 2020.

## SCHEDULING INFORMATION

<b>Schedule ID</b>	01054
<b>Place Name/and/or Description</b>	Pumphouse
<b>Verified Location</b>	Lake Pupuke Reserve, Killarney Park, 39 Killarney Street, Takapuna
<b>Verified Legal Description</b>	PT LOT 3 DP 1558; LOT 1DP 84317
<b>Category</b>	A*
<b>Primary feature</b>	Pumphouse
<b>Known Heritage Values</b>	A, B, F, G
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	Interior of building(s)
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	

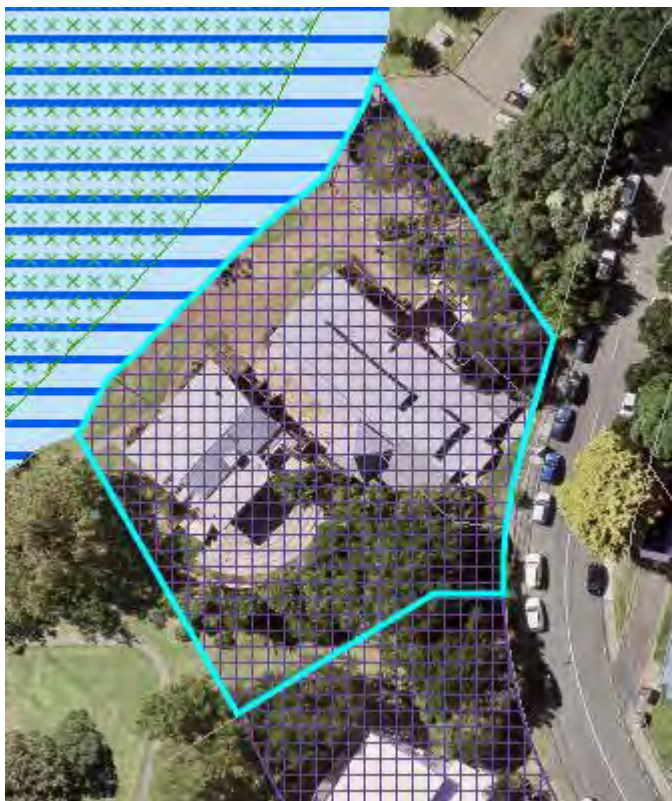


Figure 2: Historic Heritage Overlay Extent of Place (EOP) for ID 01054 (Auckland Council GeoMaps)

## **HISTORICAL SUMMARY**

### **Planning background**

The Pumphouse was scheduled in the North Shore City Council District Plan 2002 as a category A place.

The place was included in the AUP as a category A\* place.

The Pumphouse is included in the New Zealand Heritage List/Rārangi Kōrero as a category 2 place.<sup>2</sup> The place is identified in the Auckland Council Cultural Heritage Inventory as Pumphouse/ Theatre and Gallery (ID 2438).

### **History**

Extracted from: *Archifact LTD. (2008). Conservation plan: the Pumphouse, Takapuna, Auckland.*

Lake Pupuke is shortened from Pupukemoana, a Māori word for an explosion crater that translates to 'overflowing lake'. The lake is related to the legend of Matakamokamo, a chief in the area who was a descendent of Mataoho, the local god of earthquakes and volcanic activities. Following a series of events during which Matakamokamo offended Mahuika, the goddess of fire, Mataoho was called upon to punish his descendent by summoning Te Rua Maunga to slip underground forming a crater that we now recognise as Lake Pupuke.

The lake was a desirable settlement area because of the food and resources that were available in abundance. Eels, freshwater mussels and birds were found in the water, and lava flow resulting from volcanic activities produced rich soil surrounding the lake that was ideal for gardening. There was also flax on the shore which was commonly used for producing garments, fishing nets, baskets, and mats.

Māori are known to have occupied the area for at least three centuries prior to the arrival of Europeans. On the rim of Lake Pupuke were tapu caves noted by surveyors to contain ancestral skeletal remains. The lake was owned by several iwi which collectively sold the area to the Government between 1841 and 1844.

From 1869 Devonport was supplied with water from two village wells. One of these wells was located at the foot of Church Street and the other at the Victoria Road and Clarence Street intersection. In 1884 Joseph Glenny put forward the idea of supplementing this supply with water from Lake Takapuna, the name given to Lake Pupuke by Europeans. Glenny's suggestion was rejected at the time as premature.

By 1886, a rapid increase in population spurred the Devonport Borough Council to reconsider Glenny's suggestion. A competition was arranged, where a prize of £100 and the option of being an engineer on the scheme at three per cent commission was offered. Devonport ratepayers, however, decided not to fund the scheme.

In 1892 following a special council meeting it was announced that due to further population growth in the area, the building of a pumping station at Lake Pupuke would proceed. Local property owners objected due to cost, resulting in a delay in the calling of tenders. Despite this setback, in 1894 the pumphouse at Lake Pupuke was built and all permanent dwellings were connected to the water

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<sup>2</sup> List No. 694

mains free of charge. On 11 August of that year, the water supply was turned on. This new, easily accessible supply of water encouraged an increase in water consumption.

In 1904 a decision was made to build a second, larger pumphouse with more powerful pumps at Lake Pupuke. Four acres and 28 perches of land adjoining the lake were purchased from a Mr Shakespeare for £525. The new pumphouse building was designed by Mr H Metcalfe, Devonport Borough engineer, and constructed by Devonport-based builders Mays & Gordon for £16,250. The Duder Brothers of Ngataranga Bay supplied the bricks, and Bonds Sawmills of Devonport supplied the timber. Chambers & Son were responsible for the pumps, boilers, machinery and fittings, and Briscoe & Co supplied the pipes and materials. The second pumphouse building was completed in October 1905. It was lit throughout by electric light and housed Tangye steam pumps which were steamed by two Cornish boilers fitted with Galloway tubes. The building, housing the main pump gallery and boiler room, had a coal bunker located on the bank above the pumphouse building. The water was pumped through cast iron pipes to Mt Victoria in Devonport where the reservoir was located. On 7 March 1906 the building was officially opened (the first pumphouse, dating from 1894, was demolished in 1931).

In 1910, following the formation of the Takapuna Tramways and Ferry Company Ltd and the subsequent development of a steam tram system within the borough, the population of the area once again increased dramatically. By September 1914, as the result of a marked decrease in lake water levels, water usage had to be cut by 20 per cent and households metered. In 1915 and 1916 suggestions were made by Mr Armitage, a bacteriologist, to supplement Lake Pupuke's water supply from the Wairau Stream and later from the Waitakere Ranges.

In 1927, a shed (now known as the "Green Shed") was constructed to house electrical equipment which replaced the original steam-driven pumps. The pumping station was fully electrified by 1 December 1927.

By 1941 Lake Pupuke was unable to continue as a water supply. The pumphouse building was abandoned, and its machinery removed to the Museum of Transport and Technology (MOTAT) in Auckland's Western Springs. The North Shore was then supplied by the Auckland City Waterworks.

In the late 1960s Takapuna Mayor, Fred Thomas, saved the pumphouse building from demolition. In 1971 a move to preserve the building occurred when the North Shore Rowing Club, which had been using the pumphouse buildings, moved to new premises. Architect Don McRae prepared an early sketch in November 1969 proposing the pumphouse be reused as a theatre. On 12 September 1973 the city council announced that, "the Pumphouse be preserved as a public amenity". Don McRae drew up a more detailed design for its reuse. Don was working for architectural practice Stephenson and Turner at the time and brought this project to the company to document and implement. In mid-1974, the pumphouse building was converted to a playhouse for the arts, fixed staging and a tiered auditorium were constructed, the building restored, and the associated chimney preserved and brought up to earthquake standard.

In 1977, following this building programme, the first orchestral concert organised by Roger Buckton was held at the pumphouse. By 1983, increased use of the pumphouse saw the addition of a new wing to the west that included an office, committee room, dressing room and entrance to a design of architect Harry Turbott. The construction work at the time was delayed due to the unavailability of bricks, but Winstone Ltd stepped in and donated used bricks for the project. By 1990 toilet and kitchen facilities were added to the pumphouse. This work also was designed by Harry Turbott.

In 2005 it became apparent that the chimney had serious structural deficiencies. Work was undertaken to ensure the structural integrity of the chimney. Further structural upgrading of the chimney became necessary in 2007.

### **Physical description**

The pumphouse is a one-storied brick building. The brickwork unusually follows an English Garden Wall bond (a masonry bond that includes three courses of stretchers and one course of headers). It has a corrugated iron-clad gabled roof (and ridge vent) and timber joinery, including timber shutters over the windows. The windows and doors are rounded arches, and the roof ventilator is circular; these lend Romanesque influences to the otherwise utilitarian design. The original brick chimney, also featuring English Garden Wall bond brickwork, is adjacent to the north. In addition to brick, the pumphouse also includes concrete sills, and the base and corbel of the chimney are also concrete.

Modifications, including an extension and strengthening works, are primarily apparent at the southern side and rear of the building (Refer also to appendix 1). A number of other modern buildings share the well-vegetated site.

The “Green Shed” is a two-storey utilitarian building, rectangular in form, with a gable roof and corrugated iron cladding (a 1990 addition; the shed was originally weatherboard).

When the pumping station was converted for use as a theatre and café, the “Green Shed” was altered to accommodate toilet and kitchen facilities, storage space, rehearsal rooms and a venue for small workshops or theatre productions. The place is now primarily used as a café. Verandah/lean-to additions were added along the north-western, south-western and south-eastern elevations to provide extra space and to provide cover for the amphitheatre.

## **SIGNIFICANCE CRITERIA**

### **Historical**

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

The pumphouse and “Green Shed”<sup>3</sup> have considerable historical value for their strong association with a significant period of development in the North Shore. The need for the pumphouse coincided with a marked increase in Devonport’s population during the late 19<sup>th</sup> century, as the North Shore became an increasingly accessible and attractive place to live or holiday. Although the population was initially resistant to a pumphouse, within ten years of the original station being opened, demand for water was so high that a second pumphouse (the subject site) was constructed to augment supply and eventually replace the earlier pump. In 1927, the “Green Shed” was constructed to house electrical plant to drive the pumps (which had originally been steam-driven).

The pumphouse and “Green Shed” are also associated with early patterns and processes of the introduction of services to the North Shore. The increase in population in the late 19<sup>th</sup> and early 20<sup>th</sup> century was supported by the introduction of significant infrastructure including tram ways, roading improvements and water reticulation. Prior to the construction of the pumphouse, the North Shore’s water was supplied from wells. The inadequacy of the supply from the wells in the late 19<sup>th</sup>

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<sup>3</sup> The name of this place is proposed to be changed through this evaluation. The proposed new name will be used from this point forward.

century also coincided with an increased understanding of sanitation and the desire to secure not only an abundant supply of water, but also a safe supply.

The pumphouse and “Green shed” have **considerable local** historical value.

### **Social**

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The pumphouse and “Green Shed” have considerable social values as icons the community identifies with, and which help define local distinctiveness. The pumphouse and “Green Shed” have had a community function since they were initially opened. Although the pumphouse and “Green Shed” are no longer part of the water supply system, their location in a public reserve and use as a gallery, cafe and theatre cement their role as community landmarks.

The pumphouse and “Green Shed” also have social values as a place held in high public esteem. The pumphouse ceased operation in 1941, and in the 1960s, it was saved from demolition by Mayor Fred Thomas (after whom a road in Takapuna is named). Local architect Don McRae sketched out plans to re-purpose the building, and by 1973 the City Council has resolved to preserve the pumphouse and “Green Shed” as a public amenity. The pumphouse has been used as an art gallery and theatre since 1974.

The pumphouse and “Green Shed” have **considerable local** social value.

### **Mana Whenua**

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The pumphouse and “Green Shed” have been included in Schedule 14 primarily for their built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the pumphouse.

The pumphouse and “Green Shed” have **no known** Mana Whenua value.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

The pumphouse and “Green Shed” have considerable knowledge values for their potential to play a role in public education through on-site interpretation. The pumphouse and “Green Shed”, which are Council-owned and located in a public reserve, have significant capacity and potential for interpretation on a number of themes, including the history and development of the North Shore, and the history and development of water reticulation and sanitation.

The pumphouse and “Green Shed” have **considerable local** knowledge value.

### **Technology**

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

The pumphouse and “Green Shed” have no known technology value. Although the pumphouse was originally fitted with equipment and machinery that would be considered rare within the context of



Auckland, these features were removed (to MOTAT) when the pumphouse ceased operation in 1941. The pumphouse building, devoid of its machinery, is not rare or unusual. The materials and techniques used to construct the pumphouse are well understood from other places and sources.

Remnants of the original pipes and concrete buttresses are present alongside the north-eastern wall of the “Green Shed”, providing an indication of the pumping technology that was originally present.

The pumphouse and “Green Shed” have **no known** technology value.

### **Physical attributes**

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

The pumphouse has considerable physical attributes values as the work of civil engineer H Metcalfe, who also designed a “twin” pumping station at the Carrington Hospital in Mt Albert. Both the Lake Pupuke and Carrington Hospital pumping stations were opened in 1905 and are examples of Edwardian municipal utilitarian buildings with some Romanesque influences, especially evident in the tall arched windows. The Romanesque style is not particularly prevalent in Auckland, and most of the other scheduled examples are churches; the Metcalfe pumphouses are the only scheduled utilitarian buildings in this style.

The “Green Shed” is more utilitarian in nature and has been altered over time to accommodate its change of use.

The pumphouse and “Green Shed” have **considerable local** physical attributes values.

### **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

The pumphouse and “Green Shed” have considerable aesthetic values for their picturesque qualities and landmark presence on Lake Pupuke. The pumphouse, in particular, with its towering chimney, is one of the primary focal points on the lake, and forms part of important views both to and from the lake. The pumphouse is located within its original setting, which is now a public reserve. The pumphouse contributes positively to the park and, especially since it was converted for use as a theatre, it has become the subject of artworks and photographs.

The pumphouse and “Green Shed” have **considerable local** aesthetic values.

### **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

The pumphouse and “Green Shed” have considerable context values for their ongoing association with their historical context, which adds meaning and value to the place. The pumphouse and “Green Shed” are located on their original site and maintains their relationship with Lake Pupuke. The site is also associated with the earlier pumping station, which was demolished in the 1930s. Also on Killarney Street is the pumphouse manager’s residence, which is separately scheduled.

As mentioned above, the pumphouse and “Green Shed” are also part of a wider historical context of pumping stations around Auckland. They are most closely associated with the pumping station at Mt Albert but have thematic associations with all pumphouses that are (or were) part of Auckland’s water supply network.

The pumphouse and “Green Shed” have **considerable local** context values.

## STATEMENT OF SIGNIFICANCE

The pumphouse “Green Shed” are an Edwardian-era municipal building (pumphouse) and interwar-period utilitarian building (“Green Shed”) located in Takapuna on the shore of Lake Pupuke. The pumphouse was designed as a utilitarian building with Romanesque influences by civil engineer Henry Metcalfe in 1904. The pumphouse has a strong association with a significant period of development in the North Shore. An increase in the accessibility to the North Shore in the late 19<sup>th</sup> century spurred a sharp increase in population, which overburdened the well supply. A pumphouse on Lake Pupuke was opened in 1894, but by 1904 needed to be augmented by a second, larger pumphouse, which eventually replaced the first pump. In 1927, the “Green Shed” was constructed to house electrical equipment to drive the pumps, which had originally been steam-driven.

The pumphouse and “Green Shed” have a long-standing association with Takapuna and the North Shore. In the 1960s, the pumphouse was saved from demolition by Mayor Fred Thomas and converted for use as an art gallery and community theatre. Although it is no longer part of the water network, its new function maintained the pumphouse as an important community landmark which is widely appreciated for its picturesque qualities and contribution to important views to and from the lake.

The pumphouse and “Green Shed” are located on their original site and maintain their relationship to the lake. They have contextual associations with other pumping stations throughout Auckland, including at Carrington Hospital in Mt Albert. As Council-owned buildings located within a public reserve, the pumphouse and “Green Shed” have high potential to play a role in public education through on-site interpretation.

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Considerable	Local
B- Social	Considerable	Local
C- Mana Whenua	No known	NA
D- Knowledge	Considerable	Local
E- Technology	None	NA
F- Physical Attributes	Considerable	Local
G- Aesthetic	Considerable	Local
H- Context	Considerable	Local

## CATEGORY RECOMMENDATION

The pumphouse and “Green Shed” meet the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category B place.

## REFINING MANAGEMENT RECOMMENDATION

Additional changes are recommended to refine the management of this place, including:

- Amend the name of the place to include the “Green Shed”
- Amend legal description

- Known heritage values – the review above has identified the values as (a) historical, (b) social, (d) knowledge, (f) physical attributes, (g) aesthetic, and (h) context
- Amend the exclusions to include the modern amphitheatre and post-1983 additions and alterations to the pumphouse
- Amend Extent of Place

## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01054	Pumphouse and " <u>Green Shed</u> "	Lake Pupuke Reserve, Killarney Park, 39 Killarney Street, Takapuna	PT LOT 3 DP 1558; LOT <del>1</del> DP <del>1</del> DP 84317	<del>A</del> * <u>B</u>	<u>1904 Pumphouse</u> ; <u>pumphouse</u> ; <u>chimney</u>	A, B, <u>D</u> , F, G, <u>H</u>	Refer to planning maps	Interior of building(s); <u>post-1983 additions</u> ; <u>amphitheatre including stage, seating and storage spaces</u>		

#### Planning maps

Reduce EOP to exclude the majority of the modern amphitheatre (the remainder is excluded through the exclusions column). While it is part of the Pumphouse Theatre, it does not have heritage value and does not require management under the Historic Heritage Overlay.



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**Evaluator**

Rebecca Freeman, Senior Specialist Historic Heritage  
10 October 2019 (updated August 2021)

**Peer Reviewer**

Elise Caddigan, Built Heritage Specialist  
20 April 2020

**Managerial Sign-Off**

Megan Patrick, Team Leader Heritage Policy  
20 September 2020 (updated August 2021)



**Appendix 1 – Historic photo**

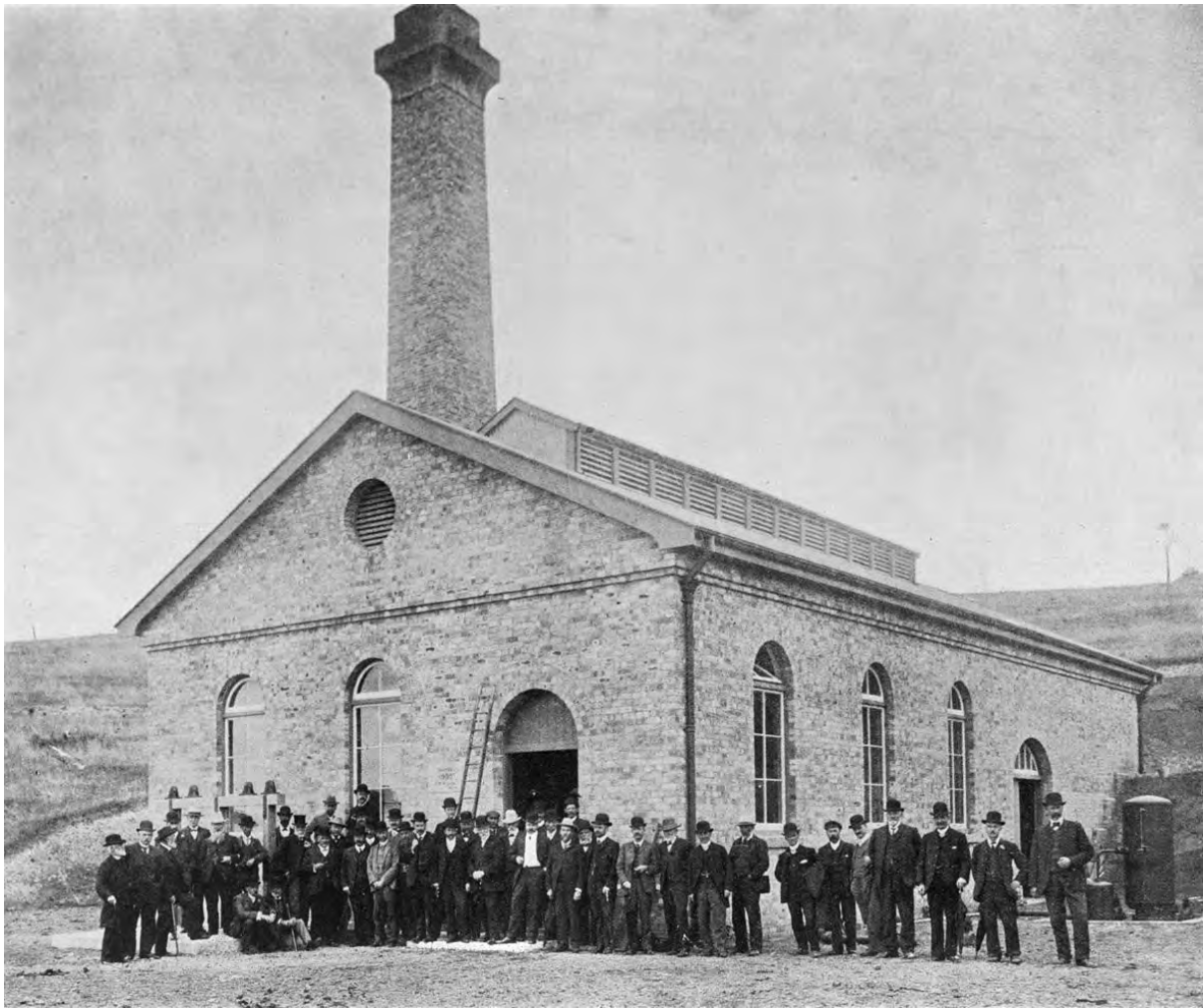


Figure 3: Photo 1906 shortly after the new station was opened (Auckland Libraries Heritage Collections 7-A4841)

## Dudding's Store (former) - ID 01055

335 Lake Road, Hauraki



Figure 1: Dudding's Store (former) (David Bade, Auckland Council, 31 July 2020).

## INTRODUCTION

### Purpose

This review assesses the heritage values of Duddings Store (former)<sup>1</sup> to determine whether it meets the Auckland Unitary Plan (Operative in Part ) (**AUP**) threshold for scheduling as category A, category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\* which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>2</sup>. Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

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<sup>1</sup> The name of Duddings Store (former) is proposed to be changed through this review. An apostrophe will be added to the name from this point forward.

<sup>2</sup> AUP, D17.1 Background

## Background and constraints

Information on the history of the place and a physical description are sourced from the Auckland Council Heritage Unit's property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit was conducted on 21 July 2020.

## SCHEDULING INFORMATION

<b>Schedule ID</b>	01055
<b>Place Name/and/or Description</b>	Duddings Store (former)
<b>Verified Location</b>	335 Lake Road, Hauraki
<b>Verified Legal Description</b>	Pt Lot 1 DP 61717; road reserve
<b>Category</b>	A*
<b>Primary feature</b>	Main brick building
<b>Known Heritage Values</b>	A,F,G
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	Interior of building(s)
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	

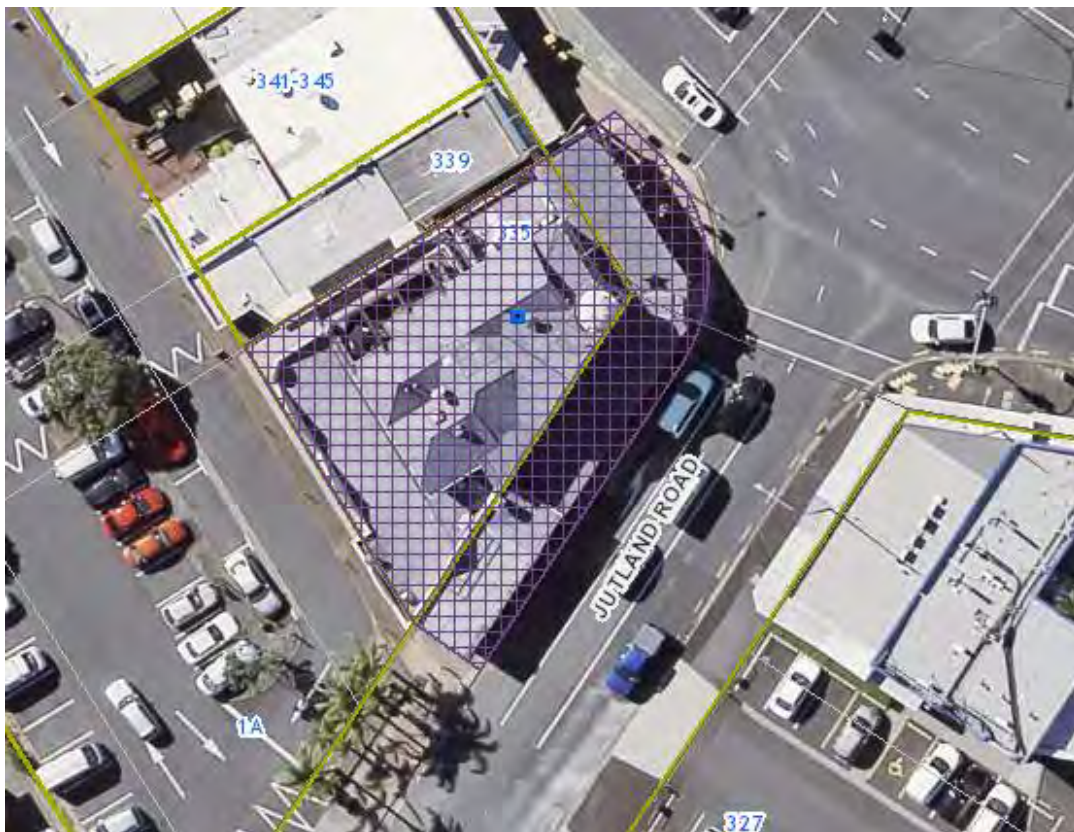


Figure 2: The Historic Heritage Overlay extent of place (EOP) for Dudding's Store (former) (Auckland Council GeoMaps).



## HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION

### Planning background

Belvedere (as the place was known in the North Shore City Council District Plan) was originally scheduled in the North Shore City Council District Plan 2002 as a category A place.

Duddings Store (former) was included in the AUP as a category A\* place. The place is identified in the Auckland Council Cultural Heritage Inventory as Duddings Store (former)/Belvedere (ID 2996).

### History<sup>3</sup>

The building was built in 1914/5 for George Dudding, storekeeper, who owned it until his death in the late 1940s. See Appendix 1 for historical images. The architect was the renowned Daniel Boys Patterson, responsible for numerous churches, hotels and commercial buildings throughout the Auckland region. It was constructed as a general store with a residence above for George Dudding and his family. A member of the family, Dr. R.G. Dudding, a well-known physician, also had his practice on the premises from the late 1920s.

Dudding's Store at Hauraki Corner is situated on Lake Road at the southern end of Takapuna Beach. Up until the turn of the century this area was relatively undeveloped. It was the first building constructed on the intersection and the shopping area that now exists grew around it. The plans were submitted to the local council in 1914. The builder A. J. Holmes constructed the building in 1915.

At that time Devonport had grown as a centre, well connected by the harbour back to Auckland while the Takapuna and the Belmont area remained rural with scattered residential development along the main road and the beach front. In 1907 a tram line was laid from the Bayswater Wharf up to Lake Road at Halls Corner and through to Lake Pupuke. Improved transport was a catalyst for growth of the suburbs along the tram route. Mr George Dudding built his general store on the tram route to capitalise on the growth of the new suburb. Dudding's Store was well located on Lake Road at the corner of what was then Lake Town Road (Jutland Road). The building was designed to take advantage of the prominent corner location on the main road from Takapuna to Devonport and on a new tram line. It was constructed when the area was still semi-rural, at the beginning of its suburban development.

A post office was likely operating in the store in 1915.<sup>4</sup> A stables was added in the yard (1916) and a porch was erected over the entry to the residence (1917). By 1920 a tobacconist and a bootmaker had also opened at the premises.<sup>5</sup> In 1922 a garage was also added in the yard. These changes have been entirely erased by more recent changes.

George Edwin Dudding was a shopkeeper and a businessman. He bought the property from Ms Hester Geddis in 1914 for £400. At that time, he was a storekeeper living at Kaihu in the Kaipara. He commissioned the architect Daniel Boys Patterson to design a shop with residence above at the corner of Lake Road and what was then called Lake Town Road. Dudding lived there for the

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<sup>3</sup> Most of this information has been taken from: Burgess and Treep Architects (2011) *Former Duddings Store: Conservation Plan*, accessed from: <https://www.burgessandtreep.com/hauraki-corner-store>.

<sup>4</sup> North Shore Heritage Thematic Review: volume 2, accessed from: <http://www.aucklandcity.govt.nz/council/documents/districtplannorthshore/changes/pc38northshorethermaticreviewvol2.pdf>

<sup>5</sup> North Shore Heritage Thematic Review: volume 2, accessed from: <http://www.aucklandcity.govt.nz/council/documents/districtplannorthshore/changes/pc38northshorethermaticreviewvol2.pdf>

remainder of his life. One of his children was Dr Reginald Dudding of Northcote and his name is on the certificate of title.

Dr R. Dudding became well-known in 1930 when he suspected one of his patients, Mrs Munn, was being poisoned. Following her death, Dudding alerted the police, who eventually found her husband, Arthur Thomas Munn, guilty of murder. Munn was executed several month later.<sup>6</sup> Dr R. Dudding was appointed as an honourable surgeon for the Northcote Volunteer Fire Brigade in 1928. In 1953, R. Dudding was presented his Gold Star after 25 years with the Brigade. A park and road in Northcote was named after him.<sup>7</sup>

George Edwin Dudding died in 1946 and is buried in Purewa Cemetery. The Duddings sold the store at this time.

#### D. B. Patterson, architect

Patterson came to New Zealand in 1910 from England when he was 30 and established one of the most successful interwar commercial architectural practises in Auckland, Daniel B. Patterson, Lewis and Sutcliffe. The firm were architects for the Auckland Savings Bank, the Auckland Diocesan Trust Board, New Zealand Breweries, and Campbell & Eherenfried Ltd. They also designed Ellison Chambers in Queen St, the Mater Misericordiae Hospital in Mountain Road, and the Auckland Central Fire Station in Pitt St.

Dudding's Store is significant as it is one of the earliest buildings known to be designed by Patterson and as such it demonstrates the beginning of the broad range of his architectural achievements. In his long career Patterson designed buildings in styles that ranged from Classical during his first years in practice through to International Modernist. He remained in practice until his death in 1962 at the age of 82.

#### **Physical description**

Dudding's Store (former) is an unusual building for 1914/5 as the design is an architectural exploration of the domestic bungalow style rather than the Stripped Classical style that was almost standard for commercial buildings of that period. It is a hybrid or eclectic building and could be considered to be a "bungalow flavoured" Queen Anne style with its use of gables and the "swallowed" cupola dome on the corner.

The bungalow style as it arrived in New Zealand evolved from an "Americanised" version of the English Arts and Crafts house. This building is unusual as an early adaptation of that style; an architect's interpretation applied to what was a stand-alone commercial building.

The design responded to the site, a prominent corner with an outlook to the sea. For its time, the original building was a relatively complex design. The shop faced the street and had a recessed corner access. No plans remain of its original configuration and uses; however the lower level was most likely used predominantly for retail and storage purposes. The upper level, accessed from the side entry off Jutland Road was a residence.

A stable was added in the yard (1916) and a porch was erected over the entry to the residence (1917). In 1922 a garage was also added in the yard. These changes have been entirely erased by more recent changes.

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<sup>6</sup> Ibid.; Swanson, B. (no date). Northcote Volunteer Brigade, accessed from: [http://www.ufba.org.nz/brigade\\_files/1914/The%20Full%20Story%20of%20Northcote%20Fire%20Brigade.pdf](http://www.ufba.org.nz/brigade_files/1914/The%20Full%20Story%20of%20Northcote%20Fire%20Brigade.pdf).

<sup>7</sup> Auckland Libraries Heritage Collections, Index Cards, nsci\_d0013c00274.

The building was expanded in 1982-83. A large extension was added across the back of the building creating two new tenancies, a restaurant facing Jutland Road and a shop behind. At the upper level the building was also extended. This development divided the building into eight tenancies on the ground floor with professional offices and a restaurant on the upper floor. The street verandah was extended at this time right up Jutland Road. In 2002 the oldest section of the building was substantially altered internally in a major fit out for the Lone Star Restaurant. In these works almost all the internal walls of the original building were removed on both levels, the stair was reconfigured and all associated detail removed. In this area of the building only the exterior walls, the floors and the battened ceilings on the upper floor remain as traces of the original floor layout.

## **SIGNIFICANCE CRITERIA**

### **Historical**

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

The building is associated with the historical development of Takapuna as a suburb. In 1907 a tram line was laid from the Bayswater Wharf up to Lake Road and through to Lake Pupuke. This improved transport was a catalyst for growth of the suburbs along the tram route. Mr George Dudding built his general store on this road at the perfect time to capitalise on the growth of the new suburb. This was the first store in the area and was constructed when the area was still semi-rural, at the beginning of its suburban development. The corner store has since had a long association with the local community.

Dudding's Store (former) has **considerable** local historical value.

### **Social**

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

Since its construction, the Dudding's Store (former) has been occupied by a series of shops and businesses that have served the community, including the medical practice run by Dr R. G. Dudding. It is a familiar place within the community's consciousness and contributes to the distinctiveness of the place.

Dudding's Store (former) has **moderate** local social value.

### **Mana Whenua**

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

Dudding's Store (former) has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the store.

Dudding's Store (former) has **no known** Mana Whenua value.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

Dudding's Store (former) has the potential to provide some knowledge of commercial blocks from the early twentieth century. However, it is not an important benchmark or reference place that typifies its type.

Dudding's Store (former) has **little** local knowledge value.

### **Technology**

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

The techniques and materials that were used to construct the building are well understood through other places and documents.

Dudding's Store (former) has **little** local technology value.

### **Physical attributes**

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

Dudding's Store (former) is an unusual building for 1914/5 as the design is an architectural exploration of the bungalow style rather than the Stripped Classical style that was almost standard for commercial buildings of that period. It is a hybrid or eclectic building and could be considered to be a "bungalow flavoured" Queen Anne style with its use of gables and the "swallowed" cupola dome on the corner. The bungalow style as it arrived in New Zealand evolved from an "Americanised" version of the English Arts and Crafts house. This building is unusual as an early adaptation of that style; an architect's interpretation applied to what was a stand-alone commercial building.

The design responded to the site, a prominent corner with an outlook to the sea. For its time, the original building was a relatively complex design. Subsequent changes and extensions to the building have not had a detrimental effect on the physical attributes of the main front external elevations facing the road. The changes have affected the interior and rear of the building. The building still, however, retains its best features and form on the Lake Road frontage and up the first section of Jutland Road.

Dudding's Store (former) is also significant as a rare example of Daniel Boys Patterson's (a prolific commercial architect) early work. Patterson was born and trained in England. He immigrated to New Zealand about 1910 and became a member of the New Zealand Institute of Architects in 1914. He was the senior partner in the firm of DB Patterson, Lewis and Sutcliffe, that was responsible for churches, hotels and commercial buildings throughout the Auckland province, the largest being the Mater Misericordiae (Mercy) Hospital. Patterson is perhaps best known for his series of classically inspired Auckland Savings Bank branches. They included the Pt. Chevalier, Khyber Pass, Jervois Road, Greenlane and Grey Lynn branches.

Dudding's Store (former) has **considerable** local physical attributes value.

## **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

Dudding's Store (former) is set in a prominent position at the corner of Lake Road and Jutland Road at the bend in Lake Road. It was designed to define that corner and remains a local landmark. Due to its memorable design (particularly its corner cupola with its faceted dome and flagpole) and corner site, the building is visually striking and an important visual landmark for the locality and surrounding area. It is clearly visible in both directions along Lake Road and is particularly significant viewed along Lake Road from the south.

Dudding's Store (former) has **considerable** local aesthetic value.

## **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

The immediate area surrounding this place consists of buildings of a later period. However, Dudding's Store (former) has an association with other corner stores set up along tram routes in both North Shore and the isthmus in the 1910s and 1920s. As such, the building has some collective value as a part or member of a group of inter-related heritage features or places.

Dudding's Store (former) has **moderate** regional context value.

## **STATEMENT OF SIGNIFICANCE**

Dudding's Store (former), on the corner of Lake and Jutland Road, Hauraki, is a two-storey commercial building constructed in a bungalow-Queen Anne style in 1914. The building is associated with the historical development of Takapuna as a suburb following the introduction of a tram line from Bayswater Wharf up to Lake Road and through to Lake Pupuke. Mr George Dudding built his general store on this tram route at the perfect time to capitalise on the growth of the new suburb. It was the first store in the area and was constructed when the area was still semi-rural, at the beginning of its suburban development. The corner store has since had a long association with the local community.

The building has significance as an early example of the prolific architect, Daniel Boys Patterson's work. Patterson was the senior partner in the firm of DB Patterson, Lewis and Sutcliffe, that was responsible for churches, hotels and commercial buildings throughout the Auckland province, the largest being the Mater Misericordiae (Mercy) Hospital. Patterson is perhaps best known for his series of classically inspired Auckland Savings Bank branches.

Dudding's Store (former) is an unusual building for its period as the design is an architectural exploration of the bungalow style rather than the Stripped Classical style that was almost standard for commercial buildings of that period. It is a hybrid or eclectic building and could be considered to be a "bungalow flavoured" Queen Anne style with its use of gables and the "swallowed" cupola dome on the corner. This building is unusual as an early adaptation of the bungalow style.

Due to its memorable design (particularly its corner cupola with its faceted dome and flagpole) and corner site, the building is visually striking and an important visual landmark for the locality and surrounding area. It is clearly visible in both directions along Lake Road and is particularly significant viewed along Lake Road from the south.

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Considerable	Local
B- Social	Moderate	Local
C- Mana Whenua	No known	NA
D- Knowledge	Little	Local
E- Technology	Little	Local
F- Physical Attributes	Considerable	Local
G- Aesthetic	Considerable	Local
H- Context	Moderate	Regional

## CATEGORY RECOMMENDATION

Dudding's Store (former) meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a Category B place.

## REFINING MANAGEMENT RECOMMENDATION

An additional change is recommended to refine the management of this place:

- Place name – Dudding's Store (former) (adding an apostrophe)
- Primary feature – the primary feature needs to be corrected as the building is not brick
- Exclusion – identify the 1982/3 rear extensions as an exclusion

## RECOMMENDATION BASED ON HERITAGE VALUE

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01055	<del>Duddings</del> Dudding's Store (former)	335 Lake Road, Hauraki	Pt Lot 1 DP 61717; road reserve	A* B	Main brick building Two-storey building	A,F,G	Refer to planning maps	Interior of building(s); <u>1982/3 rear extension</u>		

### Planning Maps

No changes recommended.

### Evaluator

David Bade, Specialist – Built Heritage, October 2020 (updated August 2021)

### Peer Reviewer

Rebecca Freeman, Senior Specialist – Historic Heritage, October 2020.

### Managerial Sign-Off

Megan Patrick, Team Leader Built Heritage, October 2020 (updated August 2021)

Appendix 1 Historical images



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<sup>8</sup> Auckland Libraries Heritage Collections T2676, accessed from: <https://kura.aucklandlibraries.govt.nz/digital/collection/photos/id/33496/rec/8>.

<sup>9</sup> Auckland Libraries Heritage Collections T4065, accessed from: <https://kura.aucklandlibraries.govt.nz/digital/collection/photos/id/33094/rec/6>.



Crowd at Hauraki Corner, Takapuna, waiting for royal motorcade (1963).<sup>10</sup>

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<sup>10</sup> Auckland Libraries Heritage Collections T6488, accessed from:  
<https://kura.aucklandlibraries.govt.nz/digital/collection/photos/id/31661/rec/27>.



## **St Joseph's Convent (former) - ID 01058**

2 Taharoto Road, Takapuna



Figure 1: St Joseph's Convent (former) building (5 October 2020, David Bade, Auckland Council).

## **INTRODUCTION**

### **Purpose**

This review assesses the heritage values of St Joseph's Convent (former) to determine whether it meets the Auckland Unitary Plan (Operative in Part) (AUP) threshold for scheduling as category A or category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\*, which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>1</sup>. Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

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<sup>1</sup> AUP, D17.1 Background

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

**Background and constraints**

Information on the history of the place and a physical description are sourced from the Auckland Council Heritage Unit’s property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit was conducted on 5 October 2020.

**SCHEDULING INFORMATION**

<b>Schedule ID</b>	01058
<b>Place Name/and/or Description</b>	St Joseph’s Convent (former)
<b>Verified Location</b>	2 Taharoto Road, Takapuna
<b>Verified Legal Description</b>	Pt Allotment 77 Parish of Takapuna
<b>Category</b>	A*
<b>Primary feature</b>	Former convent
<b>Known Heritage Values</b>	A,F,G
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	Interior of building(s); modern school and accessory buildings
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	



Figure 2: The historic heritage overlay extent of place (EOP) for St Joseph’s Convent (former) (Auckland Council GeoMaps).

## HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION

### Planning background

St Joseph's Convent (former) was originally scheduled in the North Shore City Council District Plan 2002 as a category A place.

The place was included in the AUP as a category A\* place. The place is subject to an Airspace Restriction Designation relating to the protection of approach and departure paths (Whenuapai Air Base).<sup>2</sup> The place is identified in the Auckland Council Cultural Heritage Inventory as St Joseph's Convent/ Shoal Bay School/ St Marys Roman Catholic College (ID 13080).

### History

In 1848, the Catholic Church, with Government assistance, purchased 40 acres of land in what is now Northcote. A two-storied stone building was erected soon after to house St Mary's Industrial School, at the head of a tidal inlet at Shoal Bay. The school was opened in 1849 by Bishop Viard, due to Bishop Pompallier's absence overseas, and was the first school on the North Shore. In 1851, St Mary's Industrial School enrolled 20 Māori boys, with 17 in 1852. They had come from the Hokianga, the Bay of Islands and the Bay of Plenty to be educated. In 1855, 20 Māori boys were at the school.

The place was constructed out of locally quarried basalt and designed by architect Walter Robertson. Robertson designed the school building in the Colonial Georgian style, extending over two stories with a rational rectangular plan, in the manner of a barracks. Robertson was also the architect of St. Andrew's and St. Patrick's churches in Auckland Central.<sup>3</sup>

Bishop Pompallier, the first Roman Catholic Bishop in New Zealand, made repeat visits to the school, particularly during the 1850s as he set about training his clergy.<sup>4</sup> During the 1850s, a few scholars lived in the building and it was also used as a residence for priests who looked after the North Shore and the east coast districts as far north as Whangaroa and Mangonui. Later alterations around 1860 provided a loft over the schoolrooms for use as a dormitory.

Much poverty was experienced in the 1860s in the North Shore and the school was forced to close from time to time as its roll fell because people left the district. The school roll was also affected by the opening of a settlers' school sited nearby, at the site of the present-day golf course in Northcote Road. In 1867, the school became officially known as St Mary's College and Industrial School, and at the time had between 10 and 17 Māori pupils enrolled.

After another closing, the school reopened in 1893 as St Joseph's Industrial School and Orphanage for Boys with the Order of the Sisters of Mercy taking over the running of the home. The Sisters of Mercy is an institute of Catholic women, founded in Dublin, Ireland, in 1831, who started many education and health care facilities around the world. The Sisters of Mercy were to stay for 96 years until 1989 when Sister Gemma, the last Sister of Mercy, left St Joseph's.

In 1922 construction began on a new brick and concrete wing extension of the orphanage, designed by Edward Mahoney & Son. It was nearing completion when, on 3 March 1923, a fire gutted the building. There were seven Sisters and 109 boys in the building when fire broke out, and one young

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<sup>2</sup> AUP Designation ID 4311

<sup>3</sup> AUP Schedule 14 ID 02054 and ID 02056

<sup>4</sup> E. R. Simmons. 'Pompallier, Jean Baptiste François', Dictionary of New Zealand Biography, first published in 1990, updated November 2010. Te Ara - the Encyclopaedia of New Zealand, accessed from: <https://teara.govt.nz/en/biographies/1p23/pompallier-jean-baptiste-francois>

child named Ronald Morris died. St Joseph's was rebuilt as a result of insurance and collections to a new design by the same architect. The builders were C.A. Lee & Russell.

The fire that gutted the building left the stone walls standing. The building was rebuilt using these walls and a three storied wing was added, both the old and the new buildings were faced with a plaster finish. It was opened exactly a year after the fire on 3 March 1924 by Governor-General John Jellicoe. It was described at the opening ceremony as being:

*"brick, rough casted, of a solid and handsome appearance, three storeys high, each storey spacious and well lighted. The first floor contains a large refectory and kitchens, fitted with every possible convenience, and a large dressing room with a shower bath for the boys. The second and third floors contain large dormitories (with from 40 to 43 beds and lockers), numerous bathrooms and as proof that every want has been anticipated, a ward with a fireplace in case of sickness. Three separate staircases of concrete give a comfortable feeling of security in case of fire. The building cost £20,000 with extras."*<sup>5</sup>

In 1930, the school was extended to cater for all children of the Takapuna Parish of the Catholic Diocese of Auckland. St Joseph's School was integrated as a state school with special catholic character on 16 February 1983. In 1989 the Sisters of Mercy moved to other convents, and the first "lay" principle was appointed.<sup>6</sup>

The building remains in the ownership of the Roman Catholic Diocese of Auckland.

#### Edward Mahoney & Son, architects

Edward Mahoney received his architectural training in Ireland. In 1854, as a result of the lack of opportunities for Catholic architects in Ireland and the hardship caused by famine and plague, Edward Mahoney and his family sailed to New Zealand.

Mahoney started doing architectural work in 1861, designing the Church of St John the Baptist, Parnell<sup>7</sup>, and St Mary's Convent Chapel, Ponsonby (1866)<sup>8</sup>, before establishing a formal practice in 1870. He was a foundation member of the Auckland Institute of Architects established in 1880.

Thomas Mahoney, Edward's eldest son, joined his father's firm in 1876, at which time the firm became known as Edward Mahoney & Son. Thomas was followed shortly afterwards by his younger brother Robert. The firm produced many of Auckland's banks and hotels during the boom of the 1870s and early 1880s, as well as most of its early Catholic schools and churches. The firm was responsible for a wide range of designs including domestic buildings, commercial and public buildings, churches (especially Catholic) and hotels.

The design of the new orphanage in 1923/24 was one of the last projects completed by Edward Mahoney & Son. Thomas Mahoney died six months before the building had been completed, and the practice was dissolved in 1926.

#### **Physical description**

St Joseph's Convent is located within the school grounds of St Joseph's Catholic School, an integrated Roman Catholic Primary School for girls and boys from New Entrants to Year 6. It is located on high ground overlooking reclaimed land to the southeast.

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<sup>5</sup> *Auckland Star* (3 March 1924) 'St Joseph's Orphanage'.

<sup>6</sup> St Joseph's Catholic School, accessed from: <https://www.sj.school.nz/history/>.

<sup>7</sup> AUP Schedule 14.1 ID 01789

<sup>8</sup> AUP Schedule 14.1 ID 01764

St Joseph's Convent consists of one two-storey bay and a longer three-storey bay arranged in a T-form. The walls of the earlier 1849 building (that was gutted by fire in 1923) remain as part of the two-storey bay. The earlier building was of Colonial Georgian design. When it was re-built, the basis of this design was followed, but gables and pilasters were introduced as well as pronounced eaves. The roof is now corrugated steel.

The external walls are plastered with rough cast concrete, including the walls of the 1849 building. The thickness of the walls of this bay (compared to the other three-storey bay), indicate that the 1849 basalt walls still exist in this part of the building. An underground cellar is believed to also survive from this 1849 building, but this was not able to be viewed.

There is carparking to the north of the building, and a playground to the east. Also to the east is a one-storey c.1930s/40s building related to the school. To the south there is a small, possibly pre-1900 settler's cottage that has had a few later alterations (unknown history).

## SIGNIFICANCE CRITERIA

### Historical

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

St Joseph's Industrial School and Orphanage for Boys (former)<sup>9</sup> was originally constructed in 1849 as part of "St Mary's Industrial School" and is significant as the first school on the North Shore. The place demonstrates the establishment of the Catholic mission on the North Shore (from 1848), on land which is still owned by the Roman Catholic Diocese of Auckland. The place is also a reminder of early relationships between the Catholic mission and Māori, with some Māori boys attending the school.

St Joseph's Industrial School and Orphanage for Boys (former) is also associated with the education of priests and catechists, including Māori. Bishop Pompallier, the first Roman Catholic Bishop in New Zealand, made repeat visits to the original school.

The place has historical value through its association with the Sisters of Mercy, an institute of Catholic women, founded in Dublin, Ireland, in 1831, who started many education and health care facilities around the world. The first group of Sisters of Mercy came to New Zealand from Ireland in 1850, at the request of Bishop Pompallier. The need for teachers at that time was great and the sisters responded to this challenge. The school was handed over to the Sisters of Mercy as a home for orphaned and destitute boys in 1893. The Sisters of Mercy were to stay for 96 years until 1989 when Sister Gemma, the last Sister of Mercy, left St Joseph's.

St Joseph's Industrial School and Orphanage for Boys (former) has **considerable local** historical value.

### Social

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

As a school since 1849, St Joseph's Industrial School and Orphanage for Boys (former) represents important aspects of collective memory for students, the Sister teachers and the clergy who trained

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<sup>9</sup> In this review, the name of the place is proposed to change to "St Joseph's Industrial School and Orphanage for Boys (former)". It is referred to by this name henceforth.

there. It has been in almost constant use for education since 1849. It also has considerable social value for its long-standing association with local residents, especially Catholics (since the purchase of the land in 1848). Its association with the Catholic Sisters of Mercy order also contributes to its social value.

This place also has considerable social value because it demonstrates a way of life or process that was once common but is now largely lost. Prior to the 1950s, orphan's homes were the primary means of caring for orphaned and destitute children. However, following World War II, greater prosperity combined with changing attitudes toward institutionalisation meant children in need were more likely to be fostered or adopted into families. There are no orphanages remaining in Auckland today.

St Joseph's Industrial School and Orphanage for Boys (former) has **considerable local** social value.

### **Mana Whenua**

*The place has a strong or special association with, or is held in high esteem by, Mana Whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

St Joseph's Industrial School and Orphanage for Boys (former) has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the Industrial School and Orphanage for Boys (former).

St Joseph's Industrial School and Orphanage for Boys (former) has **no known** Mana Whenua value.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

The stone walls of the original 1849 building provide considerable knowledge value. Such an early – and stone – structure has the potential to provide an understanding of the construction methods of the period.

The place also provides some knowledge value for what it can reveal about government involvement in establishing churches (or facilitating their establishment through large land endowments), which established schools. Public schools did not start until 1877, so the entire early education system in New Zealand relied on churches (and private schools, which most settlers could not afford).

In addition, the place also provides knowledge of school life in the 1920s through design of the building.

St Joseph's Industrial School and Orphanage for Boys (former) has **moderate local** knowledge value.

### **Technology**

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

As a very early structure built from basalt, the building has the potential to demonstrate some early technical accomplishments through the remains of the 1849 structure. During the rebuilding in 1923 the original stone walls were plastered to match the newer part.

St Joseph's Industrial School and Orphanage for Boys (former) has **moderate local** technology value.

### **Physical attributes**

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

St Joseph's Industrial School and Orphanage for Boys (former) has considerable physical attributes value as a 1923-4 work of the firm of architects, Edward Mahoney & Son. The firm was responsible for a wide range of designs including domestic buildings, commercial and public buildings, churches (especially Catholic) and hotels. Edward and Thomas Mahoney made a significant contribution to Auckland's architectural heritage, and this place is significant as one of the last projects completed by their firm (having been completed in 1924, with the firm dissolving in 1926).

St Joseph's Industrial School and Orphanage for Boys (former) also has physical attributes value for the surviving elements of the 1849 building (the walls of the two-storey bay of the building). The original building was designed by the architect Walter Robertson. Walter Robertson was the architect of the St Andrew's and St Patrick's churches in Auckland Central. Robertson designed the original school building in the Colonial Georgian style. When the place was re-built following the 1923 fire, the basis of this design was followed, but gables and pilasters were introduced, as well as pronounced eaves.

St Joseph's Industrial School and Orphanage for Boys (former) has **considerable local** physical attributes value.

### **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

St Joseph's Industrial School and Orphanage for Boys (former) has aesthetic value as an important visual landmark. It is a substantial institutional building within the school grounds and is located in a prominent position overlooking the reclaimed land to the southeast (now the school sports field). It also has value as exemplifying a particular aesthetic taste from the interwar period.

St Joseph's Industrial School and Orphanage for Boys (former) has **considerable local** aesthetic values.

### **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

St Joseph's Industrial School and Orphanage for Boys (former) has context value for its long-term setting within a Catholic "precinct" in the North Shore which also includes St Joseph's Catholic Primary School, St Joseph's Centre, Rosmini Boy's College, St Joseph's Church<sup>10</sup>, and St Peter's Rural Training School for Maori Boys (former)<sup>11</sup>. This group of places has coherence because of shared historical associations with the Catholic Church.

St Joseph's Industrial School and Orphanage for Boys (former) also has wider historical context values with other Catholic churches, schools and orphanages that were established during the colonial period on land acquired through government grants.

St Joseph's Industrial School and Orphanage for Boys (former) has **considerable local** context value.

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<sup>10</sup> AUP Schedule 14.1 ID 02684.

<sup>11</sup> AUP Schedule 14.1 ID 00912.

## STATEMENT OF SIGNIFICANCE

St Joseph's Industrial School and Orphanage for Boys (former) at 2 Taharoto Road, Takapuna, was originally constructed in 1849 as part of "St Mary's Industrial School", the first school on the North Shore. Following a fire that gutted the school in 1923, the building was rebuilt in 1923/4 within the stone walls of the original building, with another three-storey bay added. In addition to being the first school in the North Shore, the place has important historical associations with the Sisters of Mercy, an institute of Catholic women, founded in Dublin, Ireland, in 1831, who started many education and health care facilities around the world. In 1893, the Sisters of Mercy began to run the school and remained there for 96 years until 1989.

As a school since 1849, St Joseph's Industrial School and Orphanage for Boys (former) represents important aspects of collective memory for students, the Sister teachers and the clergy who trained there. It has been in almost constant use for education since 1849. It also has considerable social value for its long-standing association with local residents, especially Catholics (since the purchase of the land in 1848).

St Joseph's convent (former) has significant physical attributes. At the core of the building are surviving elements of the 1849 structure, designed by the architect Walter Robertson. Robertson designed the original building in Colonial Georgian style, as a two-storey building with a rational rectangular plan in the manner of a barracks. The additions and alterations made in 1923/4 (following the fire) introduced gables and pilasters. The 1923/24 changes were the work of Edward Mahoney & Son, which was responsible for a wide range of designs including domestic buildings, commercial and public buildings, churches (especially Catholic) and hotels in Auckland. The design of the new orphanage in 1923/24 is significant as one of the last projects completed by the firm.

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Considerable	Local
B- Social	Considerable	Local
C- Mana Whenua	No known	NA
D- Knowledge	Moderate	Local
E- Technology	Moderate	Local
F- Physical Attributes	Considerable	Local
G- Aesthetic	Considerable	Local
H- Context	Considerable	Local

## CATEGORY RECOMMENDATION

St Joseph's Convent (former) meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category B place.

## REFINING MANAGEMENT RECOMMENDATION

Some changes are recommended to refine the management of the place:

- Change the name to the 1893 name of the building – from "St Joseph's Convent (former)" to "St Joseph's Industrial School and Orphanage for Boys (former)", as the building was used as a convent for only a short period. The new name reflects the longest period of use.
- Change the primary feature to match the proposed new name: "St Joseph's Industrial School and Orphanage for Boys (former)"
- Add in social (B) and context (H) as a heritage value



## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01058	<del>St Joseph's Convent</del> (former) <u>St Joseph's Industrial School and Orphanage for Boys (former)</u>	2 Taharoto Road, Takapuna	Pt Allotment 77 Parish of Takapuna	<del>A</del> *B	Former <del>convent</del> <u>school and orphanage building</u>	A, <del>B</del> ,F,G, <u>H</u>	Refer to planning maps	Interior of building(s); modern school and accessory buildings		

#### Planning maps

No change recommended

#### Evaluator

David Bade, Specialist – Built Heritage, November 2020

#### Peer Reviewer

Rebecca Freeman, Senior Specialist Historic Heritage, November 2020

#### Managerial Sign-Off

Megan Patrick, Team Leader Heritage Policy, 24 November 2020

## **Golder House - ID 01059**

14 Rewiti Avenue, Takapuna



Figure 1: Golder House (David Bade, 15 September 2020).

## **INTRODUCTION**

### **Purpose**

This review assesses the heritage values of Golder House to determine whether it the Auckland Unitary Plan (Operative in Part) (**AUP**) threshold for scheduling as category A or category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\* which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>1</sup>. Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

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<sup>1</sup> AUP, D17.1 Background

## Background and constraints

Information on the history of the place and a physical description are sourced from the Auckland Council Heritage Unit's property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit, viewing only the exterior, was conducted on 15 September 2020. The landowner did not respond to written requests for a site visit.

## SCHEDULING INFORMATION

<b>Schedule ID</b>	01059
<b>Place Name/and/or Description</b>	Golder House
<b>Verified Location</b>	14 Rewiti Avenue, Takapuna
<b>Verified Legal Description</b>	Lot 1 DP 206400
<b>Category</b>	A*
<b>Primary feature</b>	Residence; garage
<b>Known Heritage Values</b>	A,E,F,G
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	

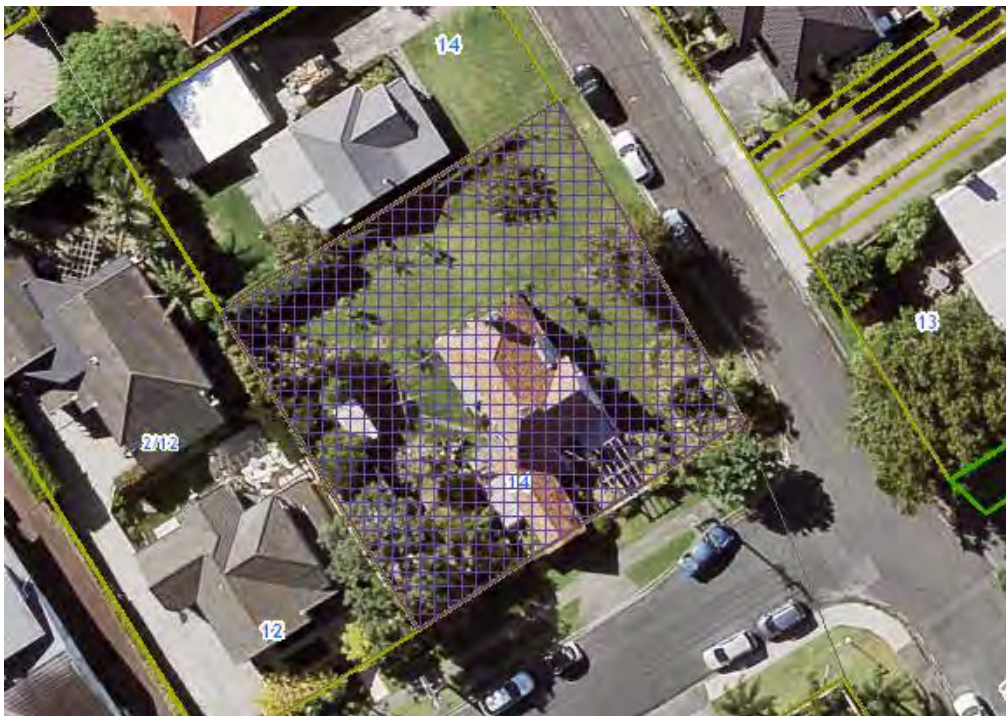


Figure 2: Historic heritage overlay extent of place (EOP) for Golder House (Auckland Council GeoMaps)<sup>2</sup>.

<sup>2</sup> Note: this aerial photo does not show the new additions that were added to the north and west of the house in 2018.

## HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION

### Planning background

Golder House was originally scheduled in the North Shore City Council District Plan as a category A place.

The place was included in the AUP as a category A\* place. The place is also subject to an Airspace Restriction Designation: defence purposes – protection of approach and departure paths (Whenuapai Air Base)<sup>3</sup>. The place is identified in the Auckland Council Cultural Heritage Inventory as Golder House and Golder/ Reuben Watts House (former) (ID 2995).

### History

The Arts and Crafts style cottage at 14 Rewiti Avenue was designed and constructed in 1923 by prominent New Zealand Arts and Crafts architect and craftsman James Walter Chapman-Taylor. The house was designed and built for artist/jeweller/metalworker, Reuben Watts, who was a friend of James Chapman-Taylor. In the early 1900s the two men shared leased premises.

Watts was born in Manchester on 29 May 1869 and at the age of 12 was apprenticed to the family jewellery firm. Following the death of his wife soon after their marriage in 1899, Watts accompanied his brother on a business trip to New Zealand. In Wellington, Watts met the woman who would become his second wife, and together they moved to Auckland where he took a position with the city's leading jeweller, Adolph Kohn. Watts joined the Auckland Society of Arts, where he formed a close relationship with a group of young artists and architects, all of whom were strongly influenced by the English Arts and Crafts movement, founded decades earlier by William Morris and John Ruskin.

Watts set up business in Durham Street East and from this workshop he produced a vast range of jewellery. He styled himself as 'an art metalworker' and produced much more than jewellery. Large-scale commissions came from yachting and racing clubs for trophies and from churches for liturgical silver. On a more domestic scale, the workshop produced beaten copper wall plaques and light fittings designed to add an Arts and Crafts-movement ambience to the walls of local houses. He has been acclaimed as one of New Zealand's pioneers in Arts and Crafts design and technique, and a 'genius' of New Zealand Arts and Crafts design.<sup>4</sup>

By the end of the 1920s, Watts' future as a leading artist seemed secure. But if the 1920s spurred Watts to new heights of imagination and craftsmanship, the 1930s were an altogether harsher decade. The Depression saw a rapid fall in client numbers and Watts found business difficult. The bank repossessed his house and he moved to smaller and smaller business premises until his business folded. Watts found relief in a teaching position at Auckland University's Elam School of Fine Arts but the vogue for art metal had passed. On December 12, 1940, while working at his bench, Reuben Watts collapsed and died. He is buried in Waikumete Cemetery, Glen Eden.

In 1938 the house was purchased by Bert Golder, a tally clerk working at Princes Wharf, heralding a long occupation by the same family. Golder was familiar with the house, having lived in the bungalow next door for well over a decade prior to purchasing the Watts' home.

In the late 1950s, Golder died. Daphne, his oldest daughter, became the sole resident of the property. She was later joined by her younger siblings, Peter and Ngaire.

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<sup>3</sup> AUP Designation 4311.

<sup>4</sup> Douglas Lloyd Jenkins, (2006), *40 Legends of New Zealand Design*, Auckland, pp. 140-141.

In March 2016, the house was bought by Auckland surgeon Michael Booth and Great Catering Company owner Sue Fleischl. The house was restored with a new addition in 2018, with the owners working closely with Auckland Council's Heritage Unit to maintain the integrity and character of the building. A water-damaged mural in the master bedroom was also professionally restored.<sup>5</sup>

### **Chapman Taylor, architect**

Architect, James Chapman-Taylor, was a leading practitioner of the Arts and Crafts style of domestic architecture, which originated in England in reaction to impersonal industrialised production. It was popular in architecture from the 1890s to the 1930s. The style's leading proponent, William Morris, advocated a return to more organic handcrafts. These included hand-adzed timbers, hand-forged latches, and built-in furniture. Arts and Crafts houses mirrored traditional rural English cottages, with steep hipped roofs and multi-pane casement windows.<sup>6</sup>

Chapman-Taylor is best known for his domestic architecture. His career spanned nearly 60 years, during which period he designed and built some 84 houses, which can be found in Auckland and elsewhere in the North Island. For the most part, he was influenced by the ideas of the English Arts and Crafts movement, which promoted a return to the simple, traditional English cottage style, with interior features in adzed timber, whitewashed plaster walls, large beams and lintels, small-framed windows and hand-crafted fittings.<sup>7</sup>

A builder by trade, from 1903 Chapman-Taylor undertook an architecture and design course with the International Correspondence Schools of the United States. In 1909 and again in 1914 Chapman-Taylor travelled to England where he observed the design of traditional English cottages and viewed the work of prominent Arts and Crafts architects including Charles Voysey, E. W. Gimson and Sir Edwin Lutyens.

Chapman-Taylor also made furniture, wrote articles on architecture for *Progress* (later known as *New Zealand Building Progress*) and was particularly interested in photography.

James Chapman-Taylor died on 28 October 1958 at Lower Hutt, survived by his fourth wife and six children. He is considered to be one of the most important residential designers of his generation and is the New Zealand architect most widely associated with Arts and Crafts style.<sup>8</sup>

One of his sons, Kingsbury (Rex) Chapman-Taylor, began his professional career working with his father on the construction of Golder House. Like his father, Rex Chapman-Taylor became known for furniture making. The pieces produced by the Chapman-Taylors, with their distinctive Sagittarian arrow insignia, are found throughout New Zealand.<sup>9</sup>

### **Physical description**

The house is a notable example of an Arts and Crafts-style house. It is constructed of plastered, reinforced concrete, with a Winstone-tile roof. The two-storeyed asymmetrically arranged cottage has a steeply pitched hipped and gabled tiled roof that extends down low over the single storey

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<sup>5</sup> Wynn, K (2017). 'From distressed home to heritage beauty: A labour of love' in the *New Zealand Herald* (17 December 2017), accessed from: [https://www.nzherald.co.nz/business/news/article.cfm?c\\_id=3&objectid=11947593](https://www.nzherald.co.nz/business/news/article.cfm?c_id=3&objectid=11947593).

<sup>6</sup> Julia Gatley, 'Domestic architecture - Early-20th-century domestic architecture', Te Ara - the Encyclopaedia of New Zealand, accessed from <http://www.TeAra.govt.nz/en/zoomify/45061/arts-and-crafts-house-plan>.

<sup>7</sup> Judy Siers. 'Chapman-Taylor, James Walter', Dictionary of New Zealand Biography, first published in 1996. Te Ara - the Encyclopaedia of New Zealand, <https://teara.govt.nz/en/biographies/3c11/chapman-taylor-james-walter>

<sup>8</sup> Douglas Lloyd Jenkins (2004). *A Century of New Zealand Design*, Auckland.

<sup>9</sup> Duncan, L. (2017). House of the week: Architect James Chapman-Taylor's last home. Accessed from: <https://www.stuff.co.nz/life-style/homed/houses/91317859/house-of-the-week-architect-james-chapmantaylors-last-home>.

kitchen, porch and garage. Multi-paned windows provide detail and contrast at both levels. Joinery includes the original steel framed Critall windows as well as some that have been replaced in aluminium. It was the first Chapman-Taylor house to feature these Critall metal windows.<sup>10</sup> Critall windows are a very 'English' design type that Chapman-Taylor used extensively for subsequent buildings in the 1920s and 1930s. The reinforced concrete walls and chimneys are finished with a white-painted trowel-stroke plastered finish. Small, plastered hoods project above each window.

The approach to the main entrance is sheltered by a timber pergola, supported on plastered concrete piers, which extends out to the fence on the south side of the house. The laundry and garage were designed as a single level wing that also extends out to the street edge on the south side.

Apart from changes to window joinery noted, exterior alterations to the main dwelling have been very limited and include the addition of a small lean-to to the west side of the garage built around 1940 by Bert Golder. The lean-to contains a toilet and shower. Timber doors were added to match the original doors as closely as possible.

Internally, the house originally featured hand-adzed boards, doors, built-in furniture, stair, purpose-built concrete bath as well as elements designed and made by the original owner Reuben Watts such as the copper hood over the fireplace, small metal plates on the stair wall and a mural. Images from a *New Zealand Herald* article in 2017 show images of the interior, however the interior was unable to be viewed as part of this assessment.<sup>11</sup>

In 2018, significant additions were made. An ancillary pavilion building was added to the southwest of the house (for a kitchen and dining area) and garage/boatshed added to the north. These additions have been designed in a way that makes them appear as later and distinct additions from the original house. Their subdued colour, form and mass do not dominate over the appearance of Golder House. Overall, the additions are sympathetic in design to the residence but do not contribute to the historic heritage values of the place.

The garden setting and built features at the front of the house have been retained, maintaining the relationship of the house with the street, including the original single car garage, porch, fence, timber gates and pergola-covered approach to the front door.

## **SIGNIFICANCE CRITERIA<sup>12</sup>**

### **Historical**

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

Watts' residence (former)/Golder House (former)<sup>13</sup> is associated with the life of the artist/jeweller/metalworker Reuben Watts. Watts, who commissioned the house, owned a business

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<sup>10</sup> These types of windows did not become popular until the 1930s and 1940s and a local manufacturing plant was established in Auckland around this time.

<sup>11</sup> *New Zealand Herald* (2017), From distressed home to heritage beauty: A labour of love, accessed from: <https://www.nzherald.co.nz/business/from-distressed-home-to-heritage-beauty-a-labour-of-love/46MSUJYGNR4ZFF6OJPHAOWFKDQ/>

<sup>12</sup> Much of this analysis is informed by the Heritage New Zealand Pouhere Taonga report written by Alexandra Foster (March 2021) which found the house to be of Category 1 status. Report can be found here: <https://www.heritage.org.nz/the-list/details/9686>

<sup>13</sup> In this review it is recommended to change the name from "Golder House" to "Watts' residence (former)/Golder House (former)". It will be referred to by the recommended name from now on.

in Durham Street East in central Auckland. His business flourished in the 1920s but did not survive the Depression of the 1930s. Today the work of Reuben Watts is held in high regard by design historians including Douglas Lloyd Jenkins, who identified Watts as one of 40 leading local designers in his book *40 Legends of New Zealand Design*. Examples of Watts' work are held by the Auckland War Memorial Museum, Te Papa in Wellington, and the Wolfsonian Museum in Florida. Watts lived at the residence with his family during the period when he reached the heights of his commercial success.

The house also has historical value for reflecting early residential development in Takapuna in the mid-1910s. Beginning around the 1880s, it was fashionable for wealthy Auckland businessmen to build grand homes in Takapuna and near the waterfront, to display their wealth in what was considered an exclusive location. Watts would have chosen the location for his house to display his wealth and success in the 1920s. The place also has significance as an early example of the North Shore's popularity with artists from the early twentieth century onwards as a haven away from Auckland City.

The house also has significance for its association with the Golder family, who bought the house in 1938 and lived at the property for decades.

Watts' residence (former)/Golder House (former) has **considerable local** historical value.

#### **Social**

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The residence is held in high esteem by Chapman-Taylor enthusiasts being one of only two Chapman-Taylor designed buildings in the North Shore. It is also recognised by the North Shore Heritage Trust, with a sign located at the front of the property giving some information about the house.

Watts' residence (former)/Golder House (former) has **moderate local** social value.

#### **Mana Whenua**

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

Watts' residence (former)/Golder House (former) has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the residence.

Watts' residence (former)/Golder House (former) has **no known** Mana Whenua value.

#### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

The house provides evidence of adaptation of the Arts and Crafts philosophy to New Zealand conditions. Both Chapman-Taylor and Watts were important proponents of the Arts and Crafts movement in New Zealand. Chapman-Taylor developed his approach in a large number of houses he designed and built between 1903 and 1958.

Watts' residence (former)/Golder House (former) has **moderate local** knowledge value.

## Technology

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

Watts' residence (former)/Golder House (former) has some technology value as the first Chapman-Taylor house to feature Critall metal windows. Critall metal windows did not become popular until the 1930s and 40s and a local manufacturing plant was established in Auckland around this time.

Watts' residence (former)/Golder House (former) has **moderate local** technology value.

## Physical attributes

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

Watts' residence (former)/Golder House (former) has outstanding physical attributes as a well-preserved Arts and Crafts residential house designed collaboratively between two renowned Arts and Crafts practitioners (architect James Chapman-Taylor and artist/jeweller/metalworker Reuben Watts). Chapman-Taylor is one of the most important residential designers of his generation and is the New Zealand architect most widely associated with Arts and Crafts style. The house is one of some 84 houses he designed and built between 1903 and 1958 and is one of nine houses he designed in Auckland. The house is a superb example of his work, incorporating many signature Chapman-Taylor features, including hand-crafted elements, such as adzed timbering, wrought ironwork and built-in furniture. However, what makes this house an outstanding example of a Chapman-Taylor-designed home is its use of innovative and experimental elements. The Watts' residence (former)/Golder House (former) is the first instance where Chapman-Taylor's used his signature, trowel-stroke plasterwork on a reinforced concrete building. This distinctive decorative finish became a feature of Chapman-Taylor's work as an architect and craftsman and was employed in many of his creations. The house also contains the earliest known use by James Chapman-Taylor of Critall windows, a very 'English' design type that he used extensively for subsequent buildings in the 1920s and 1930s. The house also reflects the earliest involvement of Rex Chapman-Taylor, son of James Chapman-Taylor, who went on to become a specialist in the application of trowel-stroke plasterwork, as well as a noted craftsman in his own right.

Another aspect of outstanding value is the place being a collaboration between Chapman-Taylor and the owner, another Arts and Crafts practitioner, Reuben Watts. In the Arts and Crafts tradition, Chapman-Taylor and Watts were not only involved in its design, but also directly involved in the construction of the house. Other than later houses erected in collaboration with his son Rex Chapman-Taylor, Watts' residence (former)/Golder House (former) is the only Chapman-Taylor-designed house to have been built with the major creative input of another major Arts and Crafts designer. Due to this collaboration, the place has outstanding value for incorporating an unusually wide range of materials and techniques reflecting Arts and Crafts philosophy – encompassing beaten metalwork and mural painting as well as hand-adzed timber, wrought iron hardware and decorative, trowel-stroke plasterwork. A notable collaboration detail is the design of the fireplace surrounds and hoods in timber and metal.

Reuben Watts was a leading figure in the Auckland Arts and Crafts scene in his own right and the house has significance for his design inputs. Aspects of the house relating directly to Watts include his metalwork copper hood and mouldings on the inglenook fireplace; beaten metal plates in the staircase and the extensive Arts and Crafts painted mural in the main bedroom. The latter enhances the special importance of the place, forming a notable New Zealand example of Arts and Crafts design. Although murals are not uncommon expressions of Arts and Crafts houses overseas, they are very rare in a New Zealand context.



Watts' residence (former)/Golder House (former) is well-preserved, contributing to its outstanding value as an Arts and Crafts house. The exterior and interior have had only minor alterations. The additions made in 2018 do not have a major effect on the physical attributes of the house as they are visually distinct and subservient to the house.

Watts' residence (former)/Golder House (former) has **outstanding regional** physical attributes value.

### **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

Watts' residence (former)/Golder House (former) has aesthetic value as picturesque Arts and Crafts-style house that exemplifies a past aesthetic taste. The location of the house on the corner of Rewiti Ave and William Street makes it a visual landmark within the local neighbourhood, as does its plastered concrete construction, which is not typical of houses in this neighbourhood. The landscaped front garden creates an appealing edge to the corner of Rewiti Ave and William Street. The 2018 additions have not detracted from the overall aesthetic of the place.

Watts' residence (former)/Golder House (former) has **considerable local** aesthetic value.

### **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

Watts' residence (former)/Golder House (former) has context value as part of the collection of Chapman-Taylor-designed houses. The house is one of nine houses he designed in Auckland, and one of two in the North Shore. All these houses share Chapman-Taylor's Arts and Crafts design philosophy.

Watts' residence (former)/Golder House (former) has **considerable regional** context value.

## **STATEMENT OF SIGNIFICANCE**

Built in 1923, Watts' residence (former)/Golder House (former) at 14 Rewiti Avenue, Takapuna, Watts' residence (former)/Golder House (former) has outstanding physical attributes as a well-preserved Arts and Crafts residential house designed collaboratively between two renowned Arts and Crafts practitioners (architect James Chapman-Taylor and artist/jeweller/metalworker Reuben Watts).

Chapman-Taylor is one of the most important residential designers of his generation and is the New Zealand architect most widely associated with Arts and Crafts style. The house is one of some 84 houses he designed and built between 1903 and 1958 and is one of nine houses he designed in Auckland. The house is a superb example of his work, incorporating many signature Chapman-Taylor features, including hand-crafted elements, such as adzed timbering, wrought ironwork and built-in furniture. However, what makes this house an outstanding example of a Chapman-Taylor-designed home is its use of innovative and experimental elements. The Watts' residence (former)/Golder House (former) is the first instance where Chapman-Taylor's used his signature, trowel-stroke plasterwork on a reinforced concrete building. This distinctive decorative finish became a feature of Chapman-Taylor's work as an architect and craftsman and was employed in many of his creations. The house also contains the earliest known use by James Chapman-Taylor of Critall windows, a very 'English' design type that he used extensively for subsequent buildings in the 1920s and 1930s.

Another aspect of outstanding value is the place being a collaboration between Chapman-Taylor and the owner, another Arts and Crafts practitioner, Reuben Watts. In the Arts and Crafts tradition, Chapman-Taylor and Watts were not only involved in its design, but also directly involved in the construction of the house. Other than later houses erected in collaboration with his son Rex Chapman-Taylor, Watts’ residence (former)/Golder House (former) is the only Chapman-Taylor-designed house to have been built with the major creative input of another major Arts and Crafts designer. Due to this collaboration, the place has outstanding value for incorporating an unusually wide range of materials and techniques reflecting Arts and Crafts philosophy – encompassing beaten metalwork and mural painting as well as hand-adzed timber, wrought iron hardware and decorative, trowel-stroke plasterwork.

Watts’ residence (former)/Golder House (former) is well-preserved, contributing to its outstanding value as an Arts and Crafts house. The exterior and interior have had only minor alterations. The additions made in 2018 do not have a major effect on the physical attributes of the house as they are visually distinct and subservient to the house.

The place has historical values through its association with the artist/jeweller/metalworker Rueben Watts, who commissioned the house. Watts’ central Auckland jewellery business flourished in the 1920s and today his work is held in high regard. The house is understood to include unique features such as metal work and a mural, which are a result of the collaboration of Chapman-Taylor with Watts on the design of this house. The place also has significance for its association with the Golder family, who bought the house in 1938 and lived at the property for decades.

The location of the house on the corner of Rewiti Ave and William Street gives it aesthetic value within the local neighbourhood, as does its plastered concrete construction, which is not typical of houses in this neighbourhood. The landscaped eastern frontage creates an appealing edge to the corner of Rewiti Ave and William Street.

**TABLE OF HERITAGE VALUES**

<b>Significance Criteria (A-H)</b>	<b>Value</b>	<b>Context</b>
A- Historical	Considerable	Local
B- Social	Moderate	Local
C- Mana Whenua	No known	NA
D- Knowledge	Moderate	Local
E- Technology	Moderate	Local
F- Physical Attributes	Outstanding	Regional
G- Aesthetic	Considerable	Local
H- Context	Considerable	Regional

**CATEGORY RECOMMENDATION**

Watts’ residence (former)/Golder House (former) meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category A place.

## REFINING MANAGEMENT RECOMMENDATION

Additional changes are recommended to refine the management of the place:

- Change the name to “Watts’ residence (former)/Golder House (former)” to reflect Watts’ commissioning and collaboration in the design of the house
- Refine the primary feature wording to include the original garage (which is connected to the original residence)
- Removing Technology (E) as one of the values that has considerable significance
- Adding Context (H) as one of the values that has considerable significance
- Adding the recent (2018) addition and boatshed as exclusions. Although the additions are sympathetic in design to the residence, they are new and do not contribute to the historic heritage values of the place.

## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01059	<u>Watts’ residence (former) / Golder House (former)</u>	14 Rewiti Avenue, Takapuna	Lot 1 DP 206400	<u>A*<del>A</del></u>	Residence; <u>including attached garage on Rewiti Street</u>	A, <del>E</del> , F, G, H	Refer to planning maps	<u>2018 additions, including their interiors</u>		

### Planning maps

No change recommended.

### Evaluator

David Bade, Specialist – Built Heritage, November 2020 (updated August 2021)

### Peer Reviewer

Rebecca Freeman, Senior Specialist Historic Heritage, November 2020

### Managerial Sign-Off

Megan Patrick, Team Leader Heritage Policy, 24 November 2020 (updated August 2021)

## Castor Bay Battery complex - ID 01060

Kennedy Park, R 137 Beach Road, 141 Beach Road, 139 Beach Road, Castor Bay



Figure 1: Castor Bay Battery complex engine room (David Bade, Auckland Council, 21 July 2020).

## INTRODUCTION

### Purpose

This review assesses the heritage values of the Castor Bay Battery complex to determine whether it meets the Auckland Unitary Plan (Operative in Part) (**AUP**) threshold for scheduling as category A, category B or as a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\* which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>1</sup>. Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

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<sup>1</sup> AUP, D17.1 Background

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

### Background and constraints

Information on the history of the place and a physical description are sourced from the Auckland Council Heritage Unit's property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit was conducted on 21 July 2020.

### SCHEDULING INFORMATION

<b>Schedule ID</b>	01060
<b>Place Name/and/or Description</b>	Castor Bay Battery complex
<b>Verified Location</b>	Kennedy Park, R 137 Beach Road, 141 Beach Road, 139 Beach Road, Castor Bay
<b>Verified Legal Description</b>	ALLOT 463 PARISH OF TAKAPUNA; LOT 1 DP 104826; LOT 10 DP 38175; LOT 11 DP 38175; LOT 12 DP 38175; LOT 13 DP 38175
<b>Category</b>	A*
<b>Primary feature</b>	All World War II military-associated installations
<b>Known Heritage Values</b>	A,B,D,E,H
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	



Figure 2: The historic heritage overlay extent of place (EOP) for the Castor Bay Battery complex. The Red Bluff/Castor Bay Battery recreation hut (former) currently has a dot for its extent of place (Auckland Council GeoMaps).

## HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION

### Planning background

The Castor Bay Battery complex was originally scheduled in the North Shore City Council District Plan 2002 (NSCCDP) as a category A place. Under the NSCCDP, the place was scheduled as two places, being 'Pillbox' in the Kennedy Park Cliffs<sup>2</sup> and 'Gun Emplacements and Tunnel System' at Kennedy Park.<sup>3</sup>

The place was included in the AUP as a category A\* place. The place is also included in the Significant Ecological Areas Overlay – Terrestrial.<sup>4</sup>

The Red Bluff/Castor Bay Battery recreation hut (former), which was also scheduled as a category A place, is included in the AUP as a separate category A place.<sup>5</sup>

Castor Bay Battery and Camp – Te Rahopara o Peretu is included in the New Zealand Heritage List / Rārangī Kōrero as a category 1 place. The place is identified multiple times in the Auckland Council Cultural Heritage Inventory (CHI) as ID 13642, ID 13643, ID 13644, Kennedy Park Gun Emplacements

<sup>2</sup> NSCCDP Appendix 11A: Schedule of Buildings, Objects and Places of Heritage Significance. ID 213

<sup>3</sup> NSCCDP Appendix 11A: Schedule of Buildings, Objects and Places of Heritage Significance. ID 214

<sup>4</sup> Schedule 3; SEA\_T\_8242

<sup>5</sup> AUP Schedule 14.1, ID 02686

and Tunnel System (ID 13082), Castor Bay Generator (ID 22387), J.F. Kennedy Memorial Park /Te Rahopara o Peretu Pa (ID 18876) and Former Red Bluff House/ Castor Bay Battery recreation hut (ID 19686).

## History

The Castor Bay Battery was constructed in 1941-2 at a cost of £72,609. It was in service from 1941-1957. The battery consisted of two gun emplacements, tunnels connecting the emplacements, a battery observation post, two searchlight emplacements, and various ancillary buildings used for accommodation and storage (see site plan in Appendix 1). The site was fully manned between 1942 and 1944.

World War II was declared in Europe in 1939 and extended into the Pacific with Japan's attack on Pearl Harbour in December 1941. Prompted by the escalation in the war, plans were made to increase Auckland's coastal defences by 1940. Access to the port in wartime was to be through the Whangaparaoa Passage, while the main sea access, the channel between Tiritiri Matangi and Motutapu, was to be closed by a minefield.

To ensure the entrance to the port was secure against enemy attack, the 6-inch battery at North Head was dismantled and moved to Whangaparaoa. While this work was being completed, it was suggested that an enemy ship could approach the northern end of the Rangitoto Channel at night and bombard Auckland's naval dockyard and fuel installation. To avoid this event, it was decided that an additional 6-inch battery was required to cover this blind spot, before the permanent batteries at Whangaparaoa were completed and mines laid. Land was chosen and purchased for this interim battery site at Castor Bay. Work began at the site in April 1941, and from the start was constructed with urgency.

The construction of the emplacements for the guns was given priority before any underground work was commenced. The minimal battery installation was completed in three months. However, by this time, the battery at Whangaparaoa was nearing completion, so the Castor Bay Battery became less important. As a result, changes were made to scale down the design. Originally the underground chambers were to have been tunnelled, however, this was considered to be too expensive and time consuming. It was decided to excavate them by the cut and fill method. The stairs and hoists also were rejected and replaced by a series of inclined ramps from underground to the emplacements.

Protection for the emplacements against air attack and shell fire was provided in the form of two distinctive 'frying pan' overhead covers of cantilevered reinforced concrete, completed in May 1942. The covers were designed at the University of Auckland and allowed either both guns a 330 degree arc, or a 360 degree arc for one gun of the battery. A reinforced concrete two-storied battery observation post was constructed, and two searchlight emplacements were built into the cliff face. The battery structures demonstrate a level of engineering expertise in reinforced concrete that was to be further advanced in earthquake resistant design high-rise construction during the 1950s.

The Castor Bay Battery is unusual in that a major effort went into camouflaging all structures. The emplacements were built with wooden structures to make them resemble residential bungalows from the air. The Battery Observation Post had a false roof and windows to make it appear to be a seaside ice cream shop. Canvas netting painted to resemble the walls of a house, complete with doors and windows, was hung from the false roofs, with the gun barrels protruding through. In an action the canvas would be raised. A reservoir associated with the complex was disguised by painting the concrete black and outlining it in white to resemble a tennis court. A pergola and fencing were even constructed around the emplacements to simulate vegetable gardens. The camp buildings were

built to look like an ordinary row of state houses and were so successful that the local Returned Services Association complained about the Army buying holiday homes when there was a war on.

In 1942-3, 'manpower' shortages in the armed forces led to the conversion of some men's dormitories at the Castor Bay Battery into accommodation for the Women's Auxiliary Army Corps (WAAC). Around 60 women were part of WAAC.

For the remaining period of the war the battery was used for training purposes. By early 1944 the land was placed into a reserve. The battery never had to fire a gun in defence.

In 1944, options were explored to convert the barracks buildings into civilian housing. House building had been put on hold during the war and with the prospect of thousands of service men and women returning home, all options were explored. By March 1946 four of the barracks had been moved onto small sections to the north of the parade ground, adjoining Beach Road. Converted to state housing, the general form and much of the fabric of the original battery buildings was retained.

The houses, built hurriedly during the war were difficult to maintain and were gradually demolished. Today, only one of these structures remains<sup>6</sup>. The remainder of the site has been converted to a public park, named in 1962 after the assassinated United States president, John F. Kennedy. The two searchlight emplacements located in the Kennedy Park cliffs remain and are visible from the foreshore. One is beside the steps originally made by the Army from the battery to the beach. The other remaining battery structures at Castor Bay include: the Battery Observation Post; the concrete slab foundation of the pumphouse; two gun and tunnel/munitions storage emplacements; and the battery engine room. Also remaining is the parade ground and the concrete remains of various other structures. The surviving elements of the battery all retain strong evidence of its design and construction using the 'architecture of deception.'

The Kennedy Park World War II Installation Restoration Trust was established in December 2011.<sup>7</sup> It was formed to preserve the World War II installations of the park. They offer guided tours of the tunnels on the second Sunday of each month.

### **Physical description**

See Appendix 2 for images of the features described in this section.

The Castor Bay Battery complex consists of a number of military structures built during World War II, including two gun emplacements, an observation post, two searchlight emplacements, an engine room, tunnels, and a barracks/recreation building (currently known as Red Bluff/Castor Bay Battery recreation hut [former]). All these structures form an important historical landscape within Kennedy Park.

#### *The Place*

The Castor Bay Battery and camp predominantly consists of grassed, open ground. Much of it lies within Kennedy Park. The place incorporates a cliff edge along its eastern side, and land that slopes gently down westwards towards Beach Road.

Those parts of the place lying within Kennedy Park are a surviving Battery Observation Post; the visible remains of two gun emplacements; the standing remnants of an engine room; the outline of a

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<sup>6</sup> Schedule 14.1; ID 2686

<sup>7</sup> The Aucklander, 'Encounter: Tunnels at the end of his lights', 2 January 2012, accessed from: [https://www.nzherald.co.nz/aucklander/news/article.cfm?c\\_id=1503378&objectid=10999990](https://www.nzherald.co.nz/aucklander/news/article.cfm?c_id=1503378&objectid=10999990).



drill ground; and subsurface features including a reservoir. The cliff edge retains the remnants of two searchlight emplacements near its base. More recent features in the reserve include a car park, a toilet and children's playground at the northern end.

The place also includes three additional properties adjoining Beach Road. Two of these (137 and 141 Beach Road) are vacant. The other, at 139 Beach Road, contains a surviving 1941 barracks/recreation building that has been converted into a state house and is separately scheduled in the AUP<sup>8</sup>.

#### *Battery Observation Post*

The Battery Observation Post is located in the northern part of the place, adjoining a more recently constructed car park. It forms a distinctive structure, originally designed to look like a beachside kiosk. It consists of a two-storey element with a hipped roof, and a single-storey element on its northern side.

The two-storey element is of reinforced concrete construction. Its tiled roof sits on timber framing. The single-storey structure has timber-framed walls that are externally clad with Walsco Cement Board. The board panels are reinforced with wire netting and finished with textured plaster. The roof of the single-storey element is of corrugated steel.

The design of the observation post is significant for reflecting an attempt to disguise its military purpose. The lower part of the building is of domestic appearance, containing a number of large casement windows. Concealed from the air by wide, overhanging eaves, the upper floor of the two-storey element incorporates continuous fenestration of narrow dimensions on its seaward elevations. These windows offer a panoramic view of the outer Waitemata Harbour and Hauraki Gulf. They enabled the effective use of range finding equipment that was originally housed at this level.

Internally, rooms in the two-storey element have plaster finishes to concrete walls. The floor of the upper storey is concrete. Other floors contain tongued and grooved floorboards on timber joists and bearers. The walls of the single-storey element contain tongued and grooved boarding.

#### *Gun Emplacements*

Two gun emplacements are located in the central part of the place, to the south of the Battery Observation Post. These consist of circular emplacements built for six-inch MK VII guns on naval P.III mountings with shell recesses to the rear of the emplacement's barbette. An underground passage links the two emplacements with another passage forming a 'T' shape. A number of rooms, functioning as crew shelter, battery exchange and gun store, are located off the junction of the passages. Ammunition storage was in a number of bays off the main passage and a semi-recessed room was off to the right side of the emplacements.

These structures remain largely in the state they were at the time the battery was closed in 1956. All traces of the elaborate camouflage have been removed (See Appendix 1 photo). The interiors were altered in 1952, to accommodate different guns (3.7-inch guns replaced the six-inch guns in 1952). The removal of the camouflage means that the structure of the 'frying pan' roofs can now be seen. It also makes clear the way the two emplacements were sited so that the obstruction to the arc of fire by the roof supports has been minimised and at least one gun can be brought to bear on any target.

Additions to the emplacements since 1956 include iron railings along the circumference of the gun pits and steel supports placed under the roof.

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<sup>8</sup> AUP Schedule 14.1, ID 2686

### *Searchlight Emplacements*

The two searchlight emplacements are located near the base of the cliffs in the central part of the place. Both are built into the cliff face. They are of reinforced concrete construction. The emplacements have been significantly affected by coastal erosion.

### *Engine Room*

The engine room is situated to the southeast of the gun emplacements. It was built into the reverse slope to protect it from hostile fire. It contains a single floor level and appears to be largely intact. The building is surrounded by a modern fence to prevent access.

### *Parade Ground and Terrace*

A flat, rectangular area occupied by the parade ground lies in the centre of the place, near Beach Road. The parade ground originally lay at the north end of the battery camp road. It was here that musters and the formal parts of Battery life occurred. The area is still distinctive, having been levelled and cut into the slope.

A lower terrace immediately to the southwest once formed the platform for an adjoining military building, evidently a hall.

### *Barracks/recreation building (Former) (currently known as Red Bluff/Castor Bay Battery recreation hut [former])*

The former men's dormitory, and later WAAC barracks, is an L-shaped timber structure with a hipped roof. Relocated to its current site before March 1946 for use as state housing, it is situated in the northern part of the place, adjoining Beach Road. The building is set back from the road and enclosed within a garden delineated by a low fence. It sits on a slope, with part of the basement exposed above ground.

The structure is timber framed with weatherboard cladding. Its hipped roof is covered by corrugated asbestos sheets. It predominantly retains its original form and general appearance, including small-pane barracks-era windows that were designed to be blast-proof. Additional windows created in circa 1946 appear to have been salvaged from other camp buildings, as they are of a similar type.

The interior includes three bedrooms, a bathroom, a kitchen and an entrance porch. Tongue and groove boards line some rooms. Other spaces are currently clad with gib, or pinex softboard. Floorboards are matai. A concrete-walled laundry in the basement space is likely to have been created in circa 1946. State houses generally contained laundries on the same level as other living spaces to ease the difficulties of domestic chores, so this feature may be due to the need to accommodate the pre-existing building form.

### *Sub-surface remains*

Sub-surface remains include the remnants of a large reservoir erected in 1941, which is visible as a rectangular parched mark on aerial photographs of the place. This feature is located to the east of the Battery Observation Post. Other notable in-ground features apart from tunnels associated with the gun emplacements (see above) include: hollows that may reflect the position of Bofors pits; contouring that could represent a road within the installation; and several building platforms. Some of the latter may be connected with structures that formed part of the camp prior to 1946.

## SIGNIFICANCE CRITERIA

### Historical

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

The Castor Bay Battery complex has historical significance for its strong connections with World War II, and New Zealand's participation in a major global conflict. The place has particular significance as part of the extensive coastal defences built in New Zealand at the height of the fear of Japanese attack in 1941-2.

The wartime development of the battery closely follows the patterns of the conflict. Initially, it was to be a complete coastal battery. As time passed and the threat of attack decreased, plans were simplified. Other changes, notably the conversion of men's dormitories to Women's Auxiliary Army Corps (WAAC) barracks, are closely linked with the 'manpower' shortages brought about by New Zealand's attempts to keep its main army in the Mediterranean as well as participate in the Pacific war.

After the war, conversion of the battery camp into civilian housing reflects the acute housing shortage brought about by the wartime cessation in domestic building, and the return of thousands of men and women to civilian life. State ownership and responsibility for housing was a major policy of the First Labour Government, particularly while Peter Fraser was Prime Minister (between 1940 and 1949).

The place has also long been a place of defence. The cultural landscape includes a nearby pā at Te Rahopara o Peretu, to the south<sup>9</sup>. The pā and battery collectively demonstrate shifts in the nature and technology of defensive fortification between different periods in New Zealand's history.

The Castor Bay complex has **considerable regional** historical value.

### Social

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The place has social significance for its connections with the hundreds of men and women who served here both in wartime and later, as part of the peacetime defences and Compulsory Military Training, including women soldiers.

The place is held in high esteem, with the Kennedy Park Restoration Trust being established in 2011 to preserve and promote the surviving battery and camp structures. General interest from the public is demonstrated with the Trust offering guided tours of the tunnels every month.

The place has commemorative value for remembering the American president John F. Kennedy in the name of the reserve. This demonstrates on-going connections between New Zealand and the United States of America, forged and consolidated during shared experiences in the Pacific war.

The Castor Bay complex has **considerable regional** social value.

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<sup>9</sup> Rahopara/Rahoparaoperetu Pa R10\_21 R10\_253 is included in Schedule 14.1 of the AUP (ID 00716)

### **Mana Whenua**

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The Castor Bay Battery complex has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the Battery complex.

The Castor Bay Battery complex has **no known** Mana Whenua value.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

The place incorporates the visible remnants and subsurface remains of significant military features, which have the potential to provide knowledge of New Zealand's defence history through physical investigation and analysis. The Battery Observation Post and the surviving recreation hut building, in particular, provide knowledge value of camouflaging techniques of World War II military structures. In addition, the place also provides knowledge of New Zealand's preparation for war, particularly with no material support from "Mother England".

Subsurface deposits are likely to include the remains of a reservoir and associated services. From comparison with other sites, the remains may also encompass armoured cables used to transmit power to the searchlights; rubbish disposal pits; vegetable gardens, which were initiated to overcome shortages of fresh produce; and slit trenches and other temporary earthworks dug for both training and for defence.

There is also high potential for further public interpretation in the park. Currently there are information panels explaining the history as well as tours from the Kennedy Park Restoration Trust.

The Castor Bay complex has **considerable regional** knowledge value.

### **Technology**

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

The Castor Bay Battery complex has technology value for the extent to which it disguised the existence of military installations through the 'architecture of deception'. This approach was intended to prevent detection from the air and was strongly influenced by Allied experience in the Battle of Britain. It is likely that the battery involved the most extreme attempt at deception of any coastal battery in New Zealand during World War II. The place represents the most extensive survival of such World War II design.

The site incorporates two buildings that respectively demonstrate the use of disguise for both battery and accommodation activities. The Battery Observation Post was designed to look like a beachside kiosk, and the surviving accommodation building like a typical state house. These reflect the original design of the entire installation, where elaborate precautions were taken to deceive from an initial stage in formulation and creation. The site constitutes the best-preserved example in New Zealand of the architecture of concealment, where form disguises rather than follows function. The surviving dormitory/recreation hut building is likely to be unique in this country. The Battery Observation Post the sole surviving intact example of its type.

The battery structures demonstrate a level of engineering expertise with the use of reinforced concrete. This technique was later developed in the 1950s for earthquake resistant high-rise buildings.

The Castor Bay complex has **outstanding regional** technology value.

### **Physical attributes**

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

The Castor Bay Battery complex is a notable and representative example of a World War II defence complex in New Zealand. The complex consists of a number of military structures built in 1941-2 during World War II, including: two gun emplacements, an observation post, two searchlight emplacements, an engine room, tunnels, and a barracks/recreation building. All these structures demonstrate the interconnected design and system of a World War II battery in New Zealand.

The Castor Bay complex has **outstanding national** physical attributes value.

### **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

The place has aesthetic significance for the distinctive appearance of the Battery Observation Post and gun emplacements. Its aesthetic significance is enhanced by its reserve setting, its Pohutukawa-lined cliffs and its extensive views of the outer Waitemata Harbour and Hauraki Gulf.

The Castor Bay Battery Searchlight Emplacements are also an important visual landmark viewed from the foreshore.

The Castor Bay complex has **considerable local** aesthetic value.

### **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

The Castor Bay Battery complex consists of a number of military structures from World War II, including two gun emplacements, an observation post, two searchlight emplacements, an engine room, tunnels, and a barracks/recreation building. All these structures form an important historical landscape within Kennedy Park. In addition, the battery is part of a wider collection of World War II defence establishments, designed to protect New Zealand from invasion.

The Castor Bay complex has **considerable regional** context value.

## **STATEMENT OF SIGNIFICANCE**

The Castor Bay Battery complex at Kennedy Park Reserve in Castor Bay has outstanding historic heritage significance as the most extensive survival of the 'architecture of deception' from World War II in New Zealand. The complex was built in 1941-2 at the height of the fear of a Japanese attack, as a response to fears of aerial invasion following the Allied experience during the Battle of Britain. The battery buildings and structures were designed in such a way that they were camouflaged from the air, with the military features being disguised as civilian structures including an ice cream shop, tennis courts and residential bungalows. The Battery Observation Post and a barracks/recreation

building are the only buildings that retain their intact camouflage design in the complex and are likely to be the sole surviving examples of their type in the country.

The place also has considerable historical and social significance through connections with the New Zealand armed forces, and especially for its associations with the 63rd Battery, the Women's Auxiliary Army Corps (WAAC), and as part of the peacetime defences and Compulsory Military Training.

The Castor Bay Battery complex has technological significance for demonstrating interconnected components in the technology of warfare, notably through its surviving gun and searchlight emplacements, engine room and Battery Observation Post.

The place incorporates the visible remnants and subsurface remains of significant military features, which have the potential to provide knowledge of New Zealand's defence history through physical investigation and analysis. The Battery Observation Post and the surviving recreation hut building, in particular, have the potential to provide information about the need to combine military function with attempts to deceive through imitation of civilian structures.

The place is held in high esteem, with the Kennedy Park Restoration Trust being established in 2011 to preserve and promote the surviving battery and camp structures. General interest from the public is demonstrated with the Trust offering guided tours of the tunnels every month.

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Considerable	Regional
B- Social	Considerable	Regional
C- Mana Whenua	No known	NA
D- Knowledge	Considerable	Regional
E- Technology	Outstanding	Regional
F- Physical Attributes	Outstanding	National
G- Aesthetic	Considerable	Local
H- Context	Considerable	Regional

## CATEGORY RECOMMENDATION

The Castor Bay Battery complex meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category A place.

## REFINING MANAGEMENT RECOMMENDATION

Additional changes are recommended to refine the management of this place:

- Combine the historic heritage place with Red Bluff/Castor Bay Battery recreation hut (former) (ID 02686) as they are part of the same complex; and subsequently delete ID 02686, while adding the interior of the building as an exclusion to ID 01060 (as identified in the scheduling of ID 02686)
- Amend legal description
- Add spaces in the location column (before 141 and 139)
- Add physical attributes (F) and aesthetic value (G) as heritage values
- Add the sliver of land within the reserve boundary to the extent of place
- Add the playground and toilet as an exclusion

- Specify the primary features of the place

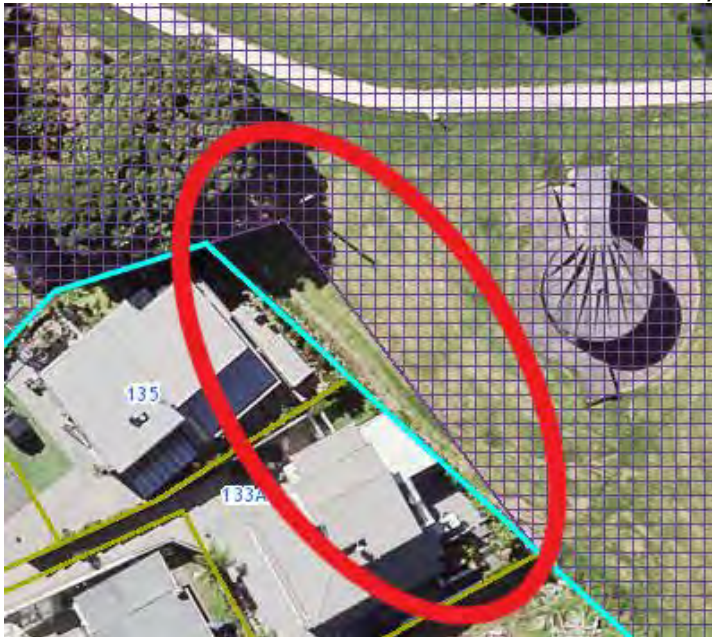
## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01060	Castor Bay Battery complex	Kennedy Park, R 137 Beach Road, 141 Beach Road, 139 Beach Road, Castor Bay	ALLOT 463 PARISH OF TAKAPUNA; LOT 1 DP 104826; LOT 2 DP 104826; LOT 10 DP 38175; LOT 11 DP 38175; LOT 12 DP 38175; LOT 13 DP 38175	A*A	All-World War II military installations The former Battery Observation Post, gun emplacements, searchlight emplacements, engine room, parade ground and terrace, and barracks/recreation building at 139 Beach Road	A, B, D, E, F, G, H	Refer to planning maps	Interior of barracks/recreation building at 139 Beach Road; playground; toilet block		
02686	Red Bluff/Castor Bay Battery recreation hut (former)	139 Beach Road, Castor Bay	Lot 11 DP 38175	A	Dormitory	A, B, D, E, F, H		Interior of building(s)		

## Planning maps

Add the sliver of land within the southern reserve boundary to the extent of place:



### Evaluator

David Bade, Specialist – Built Heritage, October 2020

### Peer Reviewer

Rebecca Freeman, Senior Specialist Historic Heritage, October 2020

### Managerial Sign-Off

Megan Patrick, Team Leader, Team Leader Heritage Policy, 20 October 2020



## Appendix 1 Historical images



The gun emplacement (foreground) and observation post (background) disguised as housing.<sup>10</sup>



Site Plan from 5/7/1946<sup>11</sup>

<sup>10</sup> From the Department of Conservation. Also located here: The everyday collective laboratory, 2012. *The old North Shore*, accessed from [https://infocouncil.aucklandcouncil.govt.nz/Open/2011/06/PH\\_21062011\\_MAT.pdf](https://infocouncil.aucklandcouncil.govt.nz/Open/2011/06/PH_21062011_MAT.pdf).

<sup>11</sup> Auckland Council property file.

**Appendix 2 Site visit images (21 July 2020)<sup>12</sup>**



Former observation post.



Former barracks/recreation building.

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<sup>12</sup> Taken by David Bade, Auckland Council.



Former gun emplacement



Former engine room

## War Memorial Gates - ID 01062

Takapuna Primary School, 23 Auburn Street, Takapuna



Figure 1: War Memorial Gates (David Bade, Auckland Council, 29 July 2020).

## INTRODUCTION

### Purpose

This review assesses the heritage values of the War Memorial Gates to determine whether they meet the Auckland Unitary Plan (Operative in Part) (**AUP**) threshold for scheduling as category A, category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\* which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>1</sup>. Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

<sup>1</sup> AUP, D17.1 Background

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

**Background and constraints**

Information on the history of the place and a physical description are sourced from the Auckland Council Heritage Unit’s property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit was conducted on 29 July 2020.

**SCHEDULING INFORMATION**

<b>Schedule ID</b>	01062
<b>Place Name/and/or Description</b>	War Memorial Gates
<b>Verified Location</b>	Takapuna Primary School, 23 Auburn Street, Takapuna
<b>Verified Legal Description</b>	Pt Allot 79 Parish of TAKAPUNA
<b>Category</b>	A*
<b>Primary feature</b>	Memorial gates; two Coronation oak trees
<b>Known Heritage Values</b>	A,B,G
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	

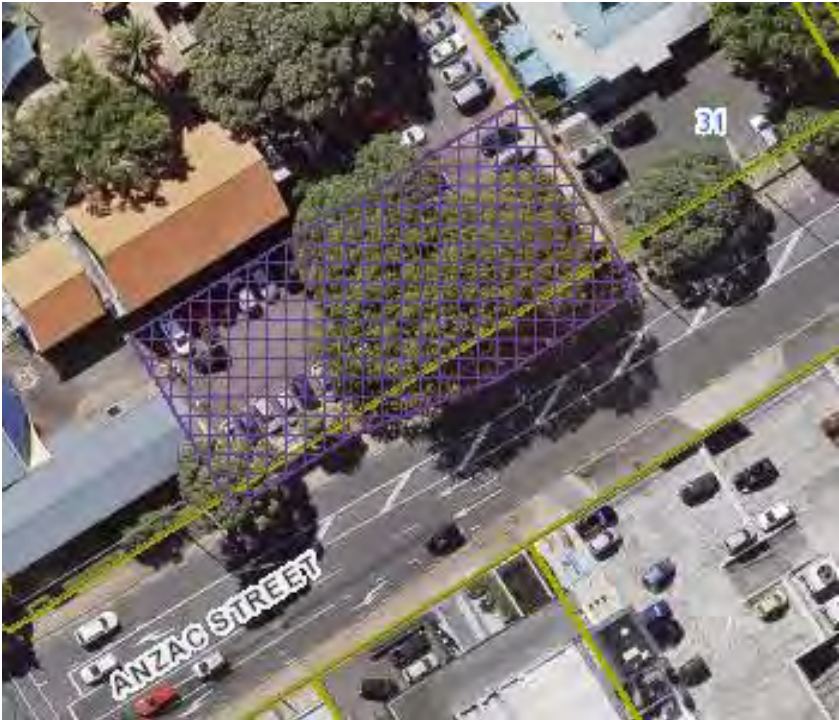


Figure 2: The Historic Heritage Overlay extent of place (EOP) for the War Memorial Gates (Auckland Council GeoMaps).

## HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION

### Planning background

The War Memorial Gates at 23 Auburn Street, Takapuna were originally scheduled in the North Shore City Council District Plan as a category A place.

The place was included in the AUP as a category A\* place. Two English oak trees located within place are identified in the AUP Schedule 10 Notable Trees Schedule (**Schedule 10**)<sup>2</sup>. Proposed Plan Change 29 (**PPC29**) to the AUP proposes to amend Schedule 10 to correct errors and inconsistencies. PPC29 proposes to amend the address relating to the notable trees and identify the positions of the trees on GeoMaps.<sup>3</sup> The place is designated in the AUP for both Educational purposes<sup>4</sup> and defence purposes.<sup>5</sup>

The place is identified in the Auckland Council Cultural Heritage Inventory as Takapuna Primary School War Memorial Gates/ Takapuna Primary School (ID 13083).

### History

The Takapuna Primary School War Memorial entrance gates were dedicated in 1923 by the Governor-General, Lord Jellicoe, to commemorate the 108 former pupils who served in World War I, including 107 men and a nursing sister. Sixteen of these former pupils never returned from the conflict.

In May 1922 the Takapuna School Committee approached the Borough Council for financial assistance for the completion of memorial gates. The gates were already under construction. They asked for a pound to pound subsidy to raise £100 to complete the gates. Forty pounds had already been spent.

The War Memorial Gates were officially unveiled on 10th May 1923 according to the account in the *New Zealand Herald*.<sup>6</sup> The memorial consisted of “two substantial pillars erected at the gateway into the school grounds, bearing the names of 107 men and one nursing sister” and was unveiled by Governor-General, Lord Jellicoe. An *Auckland Star* article noted: “Nothing could be more appropriate as a memorial to the old pupils of the Takapuna Public School [...] who served in the war than the striking gates that have been erected at the entrance to the well-kept school grounds.”<sup>7</sup>

The gates were restored and in 1988 were rededicated by the then-Governor-General Sir Paul Reeves.

These gates were the only World War I memorial in Takapuna until 2002, when a war memorial was created on The Strand.

In the lead up to the 100<sup>th</sup> anniversary of the ANZAC Gallipoli landings, the gates were again restored and a rededication ceremony took place.<sup>8</sup>

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<sup>2</sup> AUP Schedule 10, ID 1025

<sup>3</sup> PPC29 proposes to amend the address of the trees to 23 Auburn Street, Takapuna and map the trees to show that they are the oak trees behind the Takapuna Primary School War Memorial gates

<sup>4</sup> AUP Designation 4550, Educational purposes – primary school years 0-8 (Takapuna School), Minister of Education

<sup>5</sup> AUP Designation 4311, Defence purposes – protection of approach and departure paths (Whenuapai Air Base), Minister of Defence

<sup>6</sup> *New Zealand Herald*, 11 May 1923, pp. 9.

<sup>7</sup> *Auckland Star*, 11 May 1923.

<sup>8</sup> Sergil, M. (2015). School marking ANZAC with date re-dedication. Accessed from:

<https://www.newstalkzb.co.nz/news/auckland/school-marking-anzac-with-gate-re-dedication/>.

## **The oak trees**

The oak trees neighbouring the entrance gate were planted before the gates were constructed, on the Coronation days of King Edward (1902) and King George (1910).

In 1935, a commemorative tablet was placed on one of the two English oak trees beside the War Memorial gates. The tablet was placed as part of silver jubilee celebrations at Takapuna Public School to mark 25 years since the accession of the throne by King George V. It was unveiled by the Mayor, Mr. J. Guiniven.

## **World War I memorials in New Zealand<sup>9</sup>**

World War I (1914-18) had a profound effect on local communities: thousands were enlisted, or subsequently conscripted to serve their country overseas. More than 500 public memorials stand in remembrance of the thousands of New Zealanders who served in World War I and the 18,000 New Zealanders who lost their lives.

Before World War I ended, rolls of honour began to appear in some local schools, halls and churches, and a number of communities planted memorial trees. However, a more permanent memorial option was soon sought. Whilst publicly erected crosses, obelisks and cenotaphs were often a favoured option, the majority of which are still visible in the centre of many communities across the country, the decision around the type of memorial a community would erect was, at times, a controversial one. There was much debate, for example, over whether a memorial should be a monument or utilitarian structure, a sign of remembrance or symbol of victory. As such, memorials began to take on a variety of forms, ranging from structures such as gates, arches and clock towers, to buildings or facilities such as halls, churches and swimming baths.

## **World War I school gate memorials**

School communities (along with churches) were the most common locations to erect World War I memorials. Schools were often seen as an ideal location, providing an important educational opportunity for younger generations. These memorials often took the form of gates and arches (which had the greatest impact on the approach into the school), or stained glass windows or school buildings such as memorial chapels or assembly halls.

There are a considerable number of war memorial gates in New Zealand – approximately 170 of which are recorded on the New Zealand History memorial list.<sup>10</sup> Taking the form of gates, pillars, arches and lych gates, they range from modest structures to grand monuments that are principally found at the entrances to schools, parks, churches, cemeteries or public buildings. The Takapuna Primary School War Memorial Gates are one of over 60 such memorials across the country that are located at the entrance to schools.

The Takapuna Primary School War Memorial Gates are one of nine known war memorial gates in Auckland, including the Manurewa War Memorial Gates (constructed in 1921)<sup>11</sup> and the Otahuhu School Memorial Gates (constructed in 1925).

## **John Farrell, architect**

John Farrell was appointed as Auckland Education Board architect in 1907 and held that position until 1924. During his time as Auckland Education Board Architect he was responsible for the design of

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<sup>9</sup> Much of this history is taken from The Heritage Studio (2018), *Historic Heritage Evaluation: Remuera Primary School War Memorial Gates*.

<sup>10</sup> Ministry for Culture and Heritage, Auckland Memorials, accessed from: <https://nzhistory.govt.nz/map/auckland-memorials>.

<sup>11</sup> AUP, Historic Heritage Schedule, ID 01449.

many school buildings and also for additions and alterations to existing school buildings. Farrell designed school buildings throughout the Auckland region, in country areas as well as urban centres.

It is possible that Farrell designed both the Takapuna Primary School War Memorial Gates in 1923 and the Mt Eden Normal Primary School War Memorial Gates in 1924. However, the architect for both gates has not been able to be confirmed.

### **Physical description**

The Takapuna Primary School War Memorial Gates were built as two plastered masonry pillars with wrought iron gates. They are located at the entrance to Takapuna Primary School, off Anzac Street. Anzac Street was formerly known as Katrine Street until it was renamed in 1916.<sup>12</sup>

There is a footpath in front of the gates. Behind the gates are two mature English oak trees and car parking for the school.

On a fence inside the school property to the northeast are three interpretation boards providing information on the gates. The path in front of the fence is called “Sanders Way” after the former pupil, William Sanders, the only New Zealander to have been awarded the Victoria Cross for Naval Service.

The War Memorial gates can be seen from Anzac Street by passers-by.

## **SIGNIFICANCE CRITERIA**

### **Historical**

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

Erected as a war memorial in 1923, the War Memorial Gates at Takapuna Primary School have historical value for their intimate association (through commemoration) with World War I – a defining event in New Zealand’s history that resulted in widespread sacrifice and a new national identity. Cultivating the spirit of patriotism, they have considerable historical value for representing the countrywide movement to erect memorials in honour of those who served and sacrificed in war and reflect the enduring support for the erection of monuments rather than utilitarian structures at that time.

The gates are associated with the 107 men and one nursing sister who were former Takapuna Primary School pupils who served in the war. Sixteen of these former pupils did not return from the conflict.

The War Memorial Gates have **considerable local** historical value.

### **Social**

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The War Memorial Gates have considerable social significance for their commemorative and symbolic values as a memorial that recalls the sacrifice made by former members of the school in World War I, 16 of which did not return.

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<sup>12</sup> Auckland Libraries, Street Names, accessed from: <https://www.aucklandlibraries.govt.nz/Pages/north-shore-street-names.aspx#a>



As the only World War I memorial in Takapuna until 2002, the structure is a historical marker that the local community (particularly the school community) identifies with and likely holds in high esteem. Thousands of school children, parents and teachers would have passed through the gates. The gates were restored and rededicated in 1988 and 2015

A symbol of sorrow, pride and respect, the War Memorial Gates demonstrate the customs of the local community in memorialising those who lost so much in the war and represent important aspects of communal identity and remembrance, the meanings of which should not be forgotten.

The oak trees, planted earlier on the Coronation days of King Edward (1902) and King George (1910) also demonstrate a custom of the time of commemorating events from the royal family of the United Kingdom, representing the strong English settler society of the time.

The War Memorial Gates have **considerable local** social value.

### **Mana Whenua**

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The War Memorial Gates has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the War Memorial Gates.

The War Memorial Gates have **no known** Mana Whenua value.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

Standing at the entrance to Takapuna Primary School, the War Memorial Gates have the potential to provide knowledge of New Zealand's military history and an understanding of the contributions made at a local level.

Indirectly, and like all war memorials, it can speak to the sacrifices made by individuals and families, the communal efforts of communities, and the country's contribution to an important international cause. The roll of honour provides direct information about the men it memorialises.

The War Memorial Gates have **moderate local** knowledge value.

### **Technology**

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

The War Memorial Gates are not known to demonstrate a creative or technical accomplishment, innovation or achievement in its structure, construction, components or use of materials, and as such is considered to have little technology value.

The War Memorial Gates have **no local** technology value.

### **Physical attributes**

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

The gates are illustrative of 1920s New Zealand local community war memorial design. They were built as two plastered masonry pillars with wrought iron gates. Erected in 1923, the gates are a typical example of this type of memorial in the region.

They may have been designed by John Farrell, the then Auckland Education Board Architect, but this is unable to be confirmed.

The War Memorial Gates have **moderate local** physical attributes value.

### **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

The War Memorial Gates are an important visual landmark at the entrance to Takapuna Primary School. They have particular value for invoking an emotional response for their evocative qualities as a war memorial. The oak trees, planted earlier on the Coronation days of King Edward (1902) and King George (1910), add to the visual qualities of the place.

The War Memorial Gates have **considerable local** aesthetic value.

### **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

The War Memorial Gates make a notable contribution to a dispersed yet inter-related group of war memorial gates that reflect an important unifying theme in the social and cultural history of the region and nation. There are approximately 170 war memorial gates in New Zealand and 60 of those are located at the entrance to schools. The Takapuna Primary School War Memorial Gates are one of nine known war memorial gates in Auckland.

The gates also have context value from being located on Anzac Street, re-named in 1916 to commemorate Australian and New Zealand soldiers in World War I.

The War Memorial Gates have **considerable local** context value.

## **STATEMENT OF SIGNIFICANCE**

Erected in 1923, the War Memorial Gates at Takapuna Primary School have historical and social value for their association with the commemoration of World War I – a defining event in New Zealand's history that resulted in widespread sacrifice and a new national identity. Cultivating the spirit of patriotism, they have considerable historical value for representing the countrywide movement to erect memorials in honour of those who served and sacrificed in War and reflect the enduring support for the erection of monuments rather than utilitarian structures at that time. The gates are associated with the 107 men and one nursing sister who were former Takapuna Primary School pupils who served in the war. Sixteen of these former pupils did not return from the conflict.

The structure is a historical marker that the local community (particularly the school community) identifies with and likely holds in high esteem. Thousands of school children, parents and teachers have passed through the gates. A symbol of sorrow, pride and respect, the War Memorial Gates demonstrate the customs of the local community in memorialising those who lost so much in the

War and represent important aspects of communal identity and remembrance, the meanings of which should not be forgotten.

The War Memorial Gates are an important visual landmark at the entrance to Takapuna Primary School and have particular value for invoking an emotional response for their evocative qualities as a war memorial. The oak trees, planted earlier on the Coronation days of King Edward (1902) and King George (1910), add to the visual qualities of the place.

The War Memorial Gates make a notable contribution to a dispersed yet inter-related group of war memorial gates that reflect an important unifying theme in the social and cultural history of the region and nation. There are approximately 170 war memorial gates in New Zealand and 60 of those are located at the entrance to schools. The Takapuna Primary School War Memorial Gates are one of nine known war memorial gates in Auckland.

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Considerable	Local
B- Social	Considerable	Local
C- Mana Whenua	No known	NA
D- Knowledge	Moderate	Local
E- Technology	None	Local
F- Physical Attributes	Moderate	Local
G- Aesthetic	Considerable	Local
H- Context	Considerable	Local

## CATEGORY RECOMMENDATION

The War Memorial Gates meet the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category B place.

## REFINING MANAGEMENT RECOMMENDATION

Additional changes are recommended to refine the management of this place:

- Adding the road reserve to the legal description
- Renaming the place to be “War memorial gates and coronation trees.”
- Adding Context (H) as a value
- Reducing the extent of place to not cover some of the carpark (not associated with the heritage values of the gates)
- Add that the location is on Anzac Street

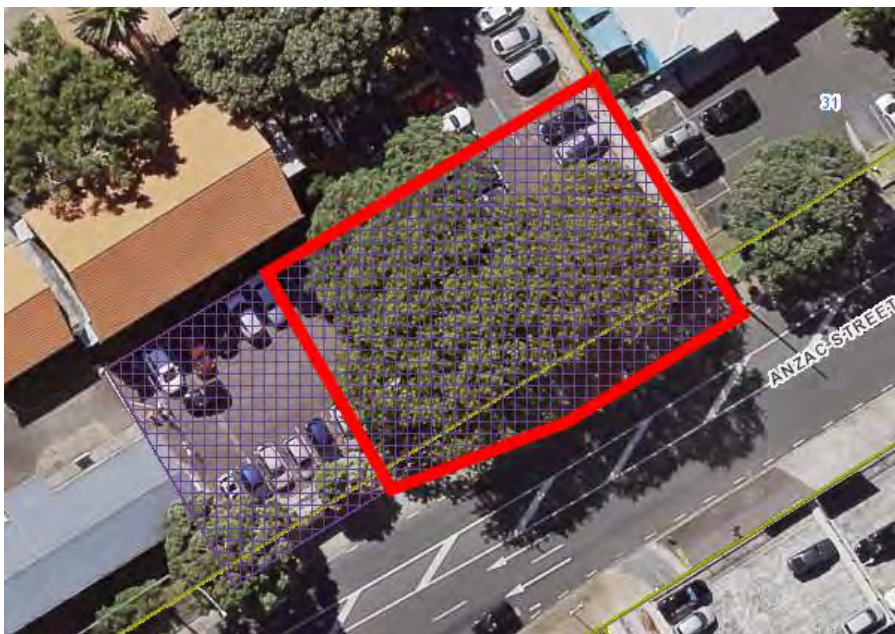
## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01062	<del>War Memorial Gates</del> <u>War memorial gates and coronation trees</u>	Takapuna Primary School, 23 Auburn Street (Anzac Street frontage), Takapuna	Pt Allot 79 Parish of TAKAPUNA; <u>road reserve</u>	<del>A*B</del>	Memorial gates; two Coronation oak trees	A,B,G,H	Refer to planning maps			

#### Planning maps

The extent of place is reduced to not cover some of the carpark (not associated with the heritage values of the gates or oak trees). See amended boundary in red. Note: the road boundary follows the kerb, slanting in due to a bus stop.



#### Evaluator

David Bade, Specialist – Built Heritage, October 2020

#### Peer Reviewer

Rebecca Freeman, Senior Specialist Historic Heritage, October 2020

#### Managerial Sign-Off

Megan Patrick, Team Leader – Heritage Policy Team, October 2020

## **Merkesworth Castle - ID 01072**

253 Hurstmere Road, Takapuna



Figure 1: The front elevation of Merkesworth Castle (David Bade, Auckland Council, 21/7/2020).

## **INTRODUCTION**

### **Purpose**

This review assesses the heritage values of Merkesworth Castle<sup>1</sup> to determine whether it meets the Auckland Unitary Plan (Operative in Part) (**AUP**) threshold for scheduling as category A, category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\*, which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>2</sup>. Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

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<sup>1</sup> In this review the name is proposed to be corrected to Merksworth Castle (removing the "e"). The place will be referred to be this name henceforth.

<sup>2</sup> AUP, D17.1 Background

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

**Background and constraints**

Information on the history of the place and a physical description are sourced from the Auckland Council Heritage Unit’s property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

Site visits were conducted on 21 July and 4 November 2020.

**SCHEDULING INFORMATION**

<b>Schedule ID</b>	01072
<b>Place Name/and/or Description</b>	Merkesworth Castle
<b>Verified Location</b>	253 Hurstmere Road, Takapuna
<b>Verified Legal Description</b>	Lot 1 DP 362322; LOT 2 DP362322
<b>Category</b>	A*
<b>Primary feature</b>	Residence
<b>Known Heritage Values</b>	A,B,F,G,H
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	Interior of building(s)
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	

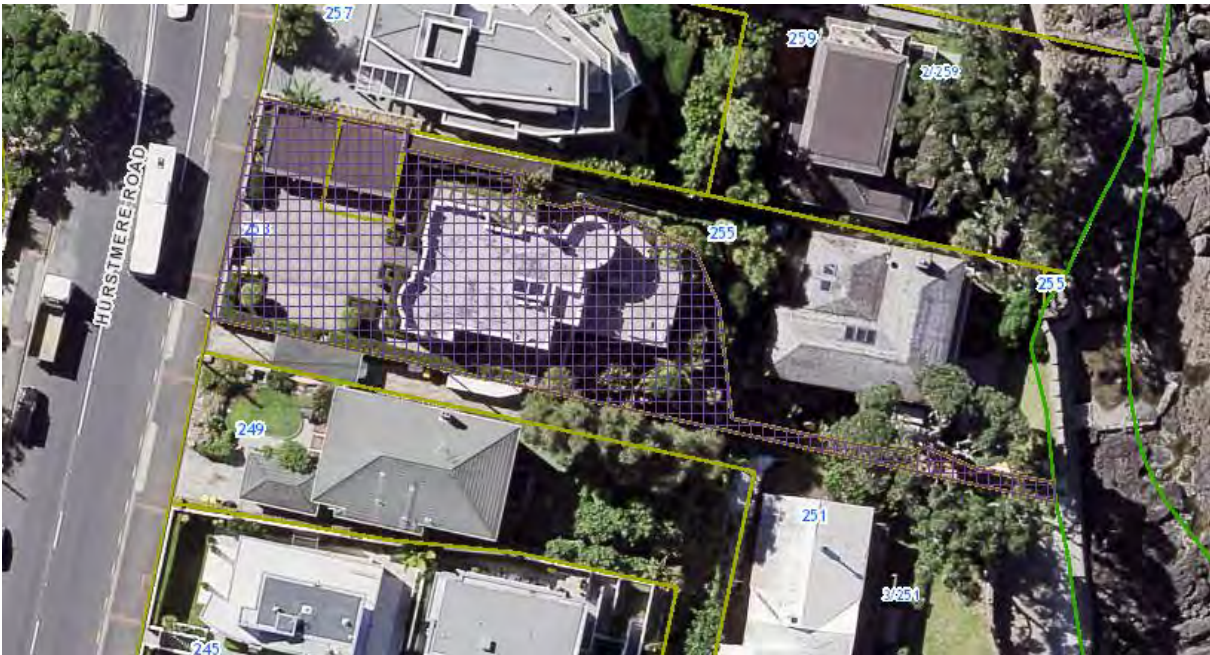


Figure 2: The historic heritage overlay extent of place (EOP) for Merkesworth Castle. (Auckland Council GeoMaps)

## HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION

### Planning background

Merksworth Castle was originally scheduled in the North Shore City Council District Plan 2002 as “Merkesworth Castle” and was included as a category B place. The category was reviewed through Proposed Plan Change 38 to the Auckland Council District Plan (North Shore Section), and was changed to category A.

The place was included in the AUP as a category A\* place. The place is identified in the Auckland Council Cultural Heritage Inventory as Merkesworth Castle/ The Castle/ Algies Castle/ The Giant's Chair/ The Throne (ID 13093).

### History

Merksworth Castle was constructed between 1924-26 for Captain John Alexander Algie, who returned home from a trip to his ancestral home Scotland in 1924 with a passion for all things Scottish.

#### ***Captain John Alexander Algie (1847-1948)<sup>3</sup>***

Born in Newbattle, near Edinburgh, Scotland in 1857, Captain John Alexander Algie came to New Zealand when he was seven. In 1875, at the age of 18, he started work at the Post and Telegraph Department in Balclutha. In the 1880s he lived in Kakanui, Otago. He married his first wife, Agnes McMillan in 1886 and they lived in Arrowtown. Agnes died in 1899.

When the Boer War broke out in 1899 Algie served with the New Zealand Forces in South Africa. Following the war, he returned to be a postmaster in Arrowtown. In 1904, Algie married his second wife, Marian Tosswill, in Gore. They moved to Paeroa in the North Island later that year. During his service with the Post and Telegraph Department he was twice chosen to travel to North America as a departmental mail officer. He was postmaster for Queenstown in 1910-13 and Taihape in 1914.

At the beginning of the World War I, Algie went with the New Zealand Forces to Samoa. He was in command of the Mounted Rifles. He volunteered to serve with the New Zealand Expeditionary Force, but being unsuccessful, paid his own way to England and served with a coastal defence unit. His eldest son, Captain Colin Stewart Algie, was killed in active service in France in 1916.

Prior to his departure to England, he briefed another son, Ronald McMillan Algie, then a member of an Auckland legal firm and later onetime Minister of Education and Minister of Broadcasting, to keep an eye open for a seaside residential property on the North Shore suitable as a retirement home. In the course of his legal duties, Ronald Algie was called on to serve a writ upon a resident living in Thorne Bay. The resident became acrimonious, and Ronald took off across the rocks towards Milford until he came to a vacant section through which he scrambled from the rocks to the main road. Thankfully, his pursuer had given up. Whilst regaining his composure, he saw a “For Sale” notice on the frontage over the name of another legal firm, with whom he made contact and, after some bargaining, purchased the property on behalf of his father. The property, at 253 Hurstmere Road, was purchased from Patrick Buckley Fitzherbert on 18 March 1916.

At the conclusion of World War I, Captain John Algie proceeded to Scotland, his birthplace, to conduct a genealogical search into his ancestral history. His second wife filed for divorce in 1922 having said she had not seen her husband since 1915. On his return to New Zealand in 1924, he

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<sup>3</sup> Much of this information was collated from “The Millett – Algie Connection”, accessed from: <http://tonymillett.tripod.com/algie.html>.

settled in Takapuna with his third wife, Scottish-born Penelope Monro, on the property bought by his son.

Captain John Algie had 29 years' service with the New Zealand Defence Forces. During World War II he served in the Takapuna section of the Home Guard. He was President of the King's Empire Veterans (Defence Force veterans) for a number of years and was also for a time a member of the Takapuna Borough Council. After 20 years of service, he was awarded the Volunteer Decoration for "efficient and capable" officers who had served for twenty years.

Captain Algie died in 1948 and his wife, Penelope, died six years later.

### ***Merksworth Castle***

Having decided to spend the rest of his years on the North Shore at the property bought by his son, Captain John Algie consulted with architect William Henry Jaine to build a house out of stone such as those with which he had become familiar in Scotland. Jaine worked his way north from Ashburton to Auckland in the early 1920s, selling bungalow plans to builders. He was the designer of the cavity-brick Renown Estate block of about 30 houses in Mount Eden (comprising Thorley Ave and parts of Kingsford Road and Marsden Avenue), developed by a company called Rental Homes Ltd. He also designed Auckland Grammar Schools library and the exterior of Takapuna Grammar School. Jaine produced several sketches of a house constructed in stone for Algie, with certain characteristics of Scottish architecture, including a castellated parapeted roof.

Algie's return to New Zealand in 1924 coincided with Takapuna's first major sewerage scheme along the foreshore of the Takapuna and Milford beaches. The council needed an easement over his property for the delivery and storage of materials for this section of the sewer. An easement was negotiated in return for sufficient stone from the Council's Milford quarry to build his house.

A construction contract was negotiated with French stonemason, Frank Savidan, and his son, Billy Savidan, and building began on the castle. A building permit for additions to a dwelling whose declared value was £20 was first issued to Algie on 9 March 1925. This may have been the shed where the family lived during the construction of the castle. On 20 September 1926 a building permit for the castle was issued with the declared value of the building recorded as £1400. The builder was listed as "the owner".

Merksworth Castle, as it was called when completed, was a microcosm of the type of castles that clan chiefs built atop strategic sites. It included a two-storey round tower up the cliff face and a square living area level with the top storey, with two-foot-thick walls of locally quarried basalt (from Lake Pupuke). It is unclear why the name "Merksworth" was chosen. While in Scotland, Captain Algie did spend some time in the Renfrewshire district (near Glasgow) where there is a Merksworth Park and Avenue.

After Savidan had built the castle, Captain Algie continued the stonemasonry himself by building retaining walls around the property, and paths and seats to enclose his castle. He constructed the 'Giant's Chair' or 'Throne' at the end of the Thorne Bay seawall for his neighbour, Mr. W. Leaning. Algie also constructed a saltwater swimming pool for local children.<sup>4</sup> Frank Savidan was commissioned by Thorne Bay residents to build stone walls along the beach to hold back the sea. See Appendix 1 for historical images.

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<sup>4</sup> Auckland Star, 20 February 1936, 'Broken bottle in Children's Pool', accessed from: [https://paperspast.natlib.govt.nz/newspapers/AS19360220.2.97.3?end\\_date=20-02-1936&query=swimming+pool&snippet=true&start\\_date=20-02-1936&title=AS](https://paperspast.natlib.govt.nz/newspapers/AS19360220.2.97.3?end_date=20-02-1936&query=swimming+pool&snippet=true&start_date=20-02-1936&title=AS)



The castle remained in the ownership of the Algie family until 2005, when it was sold by Algie family descendants.

David Gaze and his wife, Anne, bought Merksworth Castle in 2011.

### **Physical description**

Merksworth Castle is a distinctive two-storey Scottish-style baronial home with fortress-like battlements, turrets and basalt stone walls. Particular features of note include: the original form, materials and detailing including masonry construction; castellated parapet; two-storey round tower; keystone archway; crest/motto above entranceway; stone fireplaces; long vertical family crested stained glass windows; a four bullioned glass panel front door; and stone walls.

Reminders of Scotland can be seen everywhere in the house. Stained glass crests with the family motto, 'gang warily' (which means something like 'mind the step') appear on the windows. Carved into the keystone of an archway above the front door are the initials of Captain Algie and his third wife, and the date they moved into their miniature castle "J A A - 1926 - P A M".

There were concrete block alterations to the rear of Merksworth Castle in 1964 over the lower level of the terrace and changes to the living area layout on the first floor to accommodate more family living space for another generation of Algies.

The rear of the property has been subdivided (date unknown), and a house built on the land closest to the foreshore. The 253 Hurstmere Road property is still connected to the sea by a narrow strip of land on the southern side of the property.

In 2005 a separate four-car garage was constructed together with alterations to the street front stone wall for vehicle access purposes. The garage was built in-keeping with the stone of the house. There were also alterations to the coastal seawall for a new walkway down one side of the property. In 2006 a low privacy stone plinth fence with a gate was constructed to a design by Dave Pearson Architects Ltd.

In 2011 Gaze Commercial did works to the exterior and refurbished the steel windows.

Along with the main residence, the place has other features relating to the stone castle on the shoreline. These features, constructed either by Captain Algie himself or stonemason Frank Savidan, are also constructed in stone and comprise an archway with a carved crest set above it; castellated stone walls; seawalls; a children's foreshore swimming pool; and what is known as the "Giant's Chair", an over-size stone armchair constructed next to the stone wall.

## **SIGNIFICANCE CRITERIA**

### **Historical**

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

Merksworth Castle has historical value for its association with the early development of Takapuna in the 1920s, before the Harbour Bridge. Beginning around the 1880s, it was fashionable for wealthy Aucklanders to build grand homes in Takapuna and around Lake Pupuke, to display their wealth in what was considered an exclusive location. By choosing this area for his property, and building such a distinctive house, Captain Algie was displaying his status – a man with an acclaimed military service

record. He was a member of the New Zealand Defence Force for 29 years, receiving the Volunteer Decoration for “efficient and capable” officers. He also had a successful career as a postmaster.

Merksworth Castle has **considerable local** historical value.

### **Social**

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

Merksworth Castle has some social value for the local community. The building appears in the Takapuna-Milford heritage trail walk, which demonstrates public esteem for the building. It may also have some public esteem from Scottish descendants (particularly Algie’s descendants) in Auckland who identify with the Scottish-inspired mock-castle design. In addition, the “Giant’s Chair”, the castellated walls, archway and the tidal swimming pool on the foreshore are publicly accessible and recognisable.

Merksworth Castle has **considerable local** social value.

### **Mana Whenua**

*The place has a strong or special association with, or is held in high esteem by, Mana Whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

Merksworth Castle has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the Castle.

Merksworth Castle has **no known** Mana Whenua value.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

As a rare example of its type, Merksworth Castle has some knowledge value as a reference point in New Zealand’s history. The Scottish design is an interesting departure in design from what was happening at the time in New Zealand. At the time of construction, New Zealand was starting to explore its own culture and history, with many of New Zealand’s iconic brands being established, such as Buzzy bees, Swandri, and Marmite. Captain Algie was doing the exact opposite – exploring and celebrating his “old world” culture.

Merksworth Castle has **moderate local** knowledge value.

### **Technology**

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

Merksworth Castle has some technology value in its use of basalt quarried from nearby Lake Pupuke to construct the residence.

Merksworth Castle has **moderate local** technology value.

### **Physical attributes**

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

Merksworth Castle is a distinctive two-storey Scottish-style baronial home with fortress-like battlements, turrets and basalt stone walls. It has significant physical attributes as a unique castle design not often seen elsewhere in a suburban setting in New Zealand. Particular features of note include: the original form, materials and detailing including masonry construction; castellated parapet; two-storey round tower; keystone archway; crest/motto above entranceway; stone fireplaces; long vertical family crested stained glass windows; a four bullioned glass panel front door; and stone walls.

It is significant as a design by the architect William Henry Jaine. Jaine worked in Auckland in the early 1920s, selling bungalow plans to builders. He was the designer of the cavity-brick Renown Estate block of about 30 houses in Mount Eden (comprising Thorley Ave and parts of Kingsford Road and Marsden Avenue). He also designed Auckland Grammar's library and the exterior of Takapuna Grammar School.

The stone features within the foreshore (the archway, stone walls, seawalls, a children's foreshore swimming pool and the "Giant's Chair") also have considerable physical attributes through their vernacular craftsmanship. Algie built many of these features himself to match his castle-like residence and stonemason Frank Savidan constructed some of the stone walls.

Merksworth Castle has **considerable local** physical attributes value.

### **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

As a highly unusual and truly unique residence, Merksworth Castle is a particularly important visual landmark from Hurstmere Road, despite its scale and setback. The castle design and local stone walls give the place a special visual appeal. The building can also be seen from parts of the Thorne Bay shoreline. In addition, the distinctive "Giant's Chair" and other stonework including castellated walls, archway and swimming pool, also possesses visual qualities and are a visual landmark along the foreshore.

Merksworth Castle has **considerable local** aesthetic value.

### **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

Along with the main residence, the property has other features relating to the castle: an archway; stone walls; seawalls; a children's foreshore swimming pool and the "Giant's Chair". These features all contribute to the wider heritage landscape of the place that Captain Algie desired. Although subdivision has occurred on the rear of the property, this landscape is still very much intact.

Merksworth Castle has **considerable local** context value.

## STATEMENT OF SIGNIFICANCE

Merksworth Castle, at 253 Hurstmere Road, Takapuna, is a distinctive two-storey basalt castle-style home with fortress-like battlements, turrets and basalt stone walls. The residence was constructed between 1924-26 for Captain John Alexander Algie, who returned to New Zealand following a trip to his birthplace in Scotland in 1924 with his new Scottish wife, Penelope, and a passion for Scottish culture. The home was designed by architect William Jaine to imitate Scottish castles. Particular physical attributes include: the original form and masonry construction, castellated parapet; two-storey round tower; keystone archway; crest/motto above entranceway; stone fireplaces; long vertical family crested stained glass windows; a four bullioned glass panel front door; and stone walls.

Merksworth Castle has historical value for its association with the early development of Takapuna in the 1920s, before the Harbour Bridge. Beginning around the 1880s, it was fashionable for wealthy Aucklanders to build grand homes in Takapuna and around Lake Pupuke, to display their wealth in what was considered an exclusive location. By choosing this area for his property, and building such a distinctive house, Captain Algie was displaying his status – a man with an acclaimed military service record.

As a highly unusual and unique residence, Merksworth Castle is a particularly important visual landmark from Hurstmere Road, despite its scale and setback. The castle design and local stone walls give the place a special visual appeal. Other features that were constructed to match the stone castle design also remain along the foreshore: an archway with crest above; castellated stone walls; seawalls; a children’s foreshore swimming pool and the “Giant’s Chair”. These features contribute to the historic landscape of the site – a castle and seaside landscape – the design Captain Algie desired. They also have social value, being publicly accessible and recognisable.

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Considerable	Local
B- Social	Considerable	Local
C- Mana Whenua	No known	NA
D- Knowledge	Moderate	Local
E- Technology	Moderate	Local
F- Physical Attributes	Considerable	Local
G- Aesthetic	Considerable	Local
H- Context	Considerable	Local

## CATEGORY RECOMMENDATION

Merksworth Castle meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category B place.

## REFINING MANAGEMENT RECOMMENDATION

Additional changes are recommended to refine the management of this place:

- Correct the spelling of the name of the place (“Merksworth” not “Merkesworth”)
- Add the stonework features of the foreshore to the extent of place: an archway with crest above, castellated stone walls, seawalls, a children’s foreshore swimming pool and the “Giant’s Chair” (see extent of place map below). These features were built by Algie shortly

after the construction of the house to complement his residence and remains an aesthetic feature on the shoreline.

- Update legal description to match recommended extent of place
- Add the corresponding land areas from the proposed extend of place to the legal description
- Add the 2005 garage as an exclusion

## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01072	<del>Merkesworth</del> <u>Merksworth</u> Castle	253 Hurstmere Road, Takapuna; <u>R 255</u> Hurstmere Road <u>Takapuna</u>	Lot 1 DP 362322; LOT 2 DP 362322; <u>LOT 4 DP</u> <u>7523; SEC 1</u> <u>SO 68419;</u> <u>CMA</u>	A*B	Residence	A,B,F,G,H	Refer to planning maps	Interior of building(s); <u>garage</u>		

### Planning maps

Extend the historic heritage extent of place to include the stonework features of the foreshore including: an archway with crest above, castellated stone walls, seawalls, a children’s foreshore swimming pool and the “Giant’s Chair”. The recommended extent of place is shown with the purple outline. The hashed area shows the current extent of place.



### Evaluator

David Bade, Specialist – Built Heritage  
November 2020 (updated August 2021)

**Peer Reviewer**

Rebecca Freeman, Senior Specialist Historic Heritage  
November 2020

**Managerial Sign-Off**

Megan Patrick, Team Leader – Heritage Policy Team  
5 November 2020 (updated August 2021)

## Appendix 1 Historical images



The front of the house<sup>5</sup>



The house (top background) and the stonewall and "Giant's Chair" in the foreground.<sup>6</sup>

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<sup>5</sup> Auckland Libraries Heritage Collections T552, accessed from:  
<https://kura.aucklandlibraries.govt.nz/digital/collection/photos/id/33280/rec/4>.

<sup>6</sup> Auckland Libraries Heritage Collections T5512, accessed from:  
<https://kura.aucklandlibraries.govt.nz/digital/collection/photos/id/33967/rec/2>.

## Hurstmere - ID 01073

288 Hurstmere Road, Takapuna



Figure 1: Hurstmere (David Bade, Auckland Council, 21 July 2020).

## INTRODUCTION

### Purpose

This review assesses the heritage values of Hurstmere to determine whether it meets the Auckland Unitary Plan (Operative in Part) (AUP) 2016 threshold for scheduling as category A, category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\* which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>1</sup>. Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

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<sup>1</sup> AUP, D17.1 Background



As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

### **Background and constraints**

Information on the history of the place and a physical description are sourced from Auckland Council Heritage Unit's property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit was conducted on 21 July 2020.

### **SCHEDULING INFORMATION**

<b>Schedule ID</b>	01073
<b>Place Name/and/or Description</b>	Hurstmere
<b>Verified Location</b>	288 Hurstmere Road, Takapuna
<b>Verified Legal Description</b>	Lot 1 DP 46813
<b>Category</b>	A*
<b>Primary feature</b>	Residence
<b>Known Heritage Values</b>	A, F, G
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	Interior of building(s)
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	



Figure 2: The historic heritage overlay extent of place (EOP) for Hurstmere (Auckland Council GeoMaps).

## HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION

### Planning background

Hurstmere was originally scheduled in the North Shore City District Plan as a category B place, then upgraded to category A as a result of decisions on Proposed Plan Change 38 to the Auckland Council District Plan (North Shore Section) in 2014.

The place was included in the AUP as a category A\* place. The place is identified in the Auckland Council Cultural Heritage Inventory as Hurstmere (ID 13094).

### History

Hurstmere was constructed in 1867 for businessman and former Mayor of Auckland, William John Hurst. The architect was Hurst's fellow Liberal politician, Reader Wood.

Hurst first purchased the property upon which the house now stands together with adjoining lots on December 31, 1866, from Auckland merchant David Nathan. He later added to the size of the Hurstmere Estate by purchasing more adjoining lots in the 1870s. On June 17, 1867 a public meeting was held at the Flagstaff Hotel, Devonport, at which candidates for the representation of the Northern Division (Waitemata County) in the Provincial Council were invited to attend. At the meeting Hurst addressed the North Shore residents noting he was about to become a resident of the district, and that the timber had been ordered for the building of the house he would reside in.

A tender for a Lake (Takapuna) dwelling was placed in 1867:

"TO BUILDERS. Tenders will be received by the undersigned until noon on Wednesday, February 27, for ERECTING a COTTAGE near the Lake, North Shore. Plans and specifications

to be seen by applying to READER WOOD, Architect, &c, Shortland-street, February 21, 1867."<sup>2</sup>

"Mr. Reader Wood invites tenders, receivable until noon of Wednesday, February 27, for erecting a cottage near the Lake, North Shore. Plans and specifications at Mr. Wood's office, North Shore."<sup>3</sup>

The house originally stood on what was known simply as The Drive. It was built of pit sawn heart kauri using handmade nails and originally had a shingle clad roof.

By 1873 Hurst owned all the land from Killarney Street to the Wairau Stream at Milford (see Appendix 1 for a map of the Hurstmere Estate). He covered the seaward side of the road with trees, many of which still stand today. This part of his estate was called 'The Plantation' and had a large orchard, pine grove and native trees.<sup>4</sup> Hurst's neighbours at the time were John Robertson, the original owner of Earnoch<sup>5</sup>, Reverend Houchen, an Anglican priest who owned Porthcurnow<sup>6</sup> and George Pierce, the general manager of the New Zealand Fire Insurance Company.

In August 1886 Hurst went to London following medical advice.<sup>7</sup> He died in early October in Flokestone, England.<sup>8</sup> After his death, Hurst's widow, Mary E. Hurst, subdivided the land twice and sold the subdivided lots at public auction.<sup>9</sup> The *New Zealand Herald* carried a public auction advertisement for Hurstmere in September 1887.<sup>10</sup> Hurstmere was purchased by John Abbott, who was a well-known mining and financial agent.<sup>11</sup> The Nicks and O'Neill families bought sections of the land in the early 1900s and became long-term residents in the area. The property on which Hurstmere was located was over six acres and included stables, outhouses, vineyards, and boat houses.

Hurstmere was advertised for sale by public auction on March 17, 1906<sup>12</sup> and was purchased by Edward Ernest Grimwade, a manufacturer. Grimwade drowned while swimming off Takapuna Beach in 1932.<sup>13</sup>

#### *William John Hurst, politician*

William John Hurst was born in Berwick-upon-Tweed, England, in 1829. He settled in Auckland in the early 1860s, establishing an agricultural produce, seed and manure company and was a conspicuous figure in politics for the remainder of his life.

In 1868 he was elected to the Provincial Council for Auckland East, which he represented until 1875. In 1870 he moved the resolution that unseated the Executive, and he was a member of the incoming government without portfolio; but later he accepted the Treasurership, which he held for three

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<sup>2</sup> "Page 1, Advertisements Column 6", Daily Southern Cross, 22 February 1867, page 1; New Zealand Herald, 22 February 1867, page 4.

<sup>3</sup> NZ Herald 22/2/1867

<sup>4</sup> "Lake Takapuna Orchards", New Zealand Herald, 16 May 1889, page 6.

<sup>5</sup> AUP Schedule 14.1 ID 01053

<sup>6</sup> Porthcurnow was included in the AUP Schedule 14.1 Historic Heritage Schedule but was removed in Plan Change 27 as the place had been significantly modified.

<sup>7</sup> "A Visit to Auckland", New Zealand Herald, 4 September 1886, page 6; "Death of Mr W. J. Hurst, M.H.R.", Auckland Star, 8 October 1886.

<sup>8</sup> "Death of Mr W. J. Hurst", *New Zealand Times*, 9 October 1886.

<sup>9</sup> "Page 8 Advertisements Column 3", New Zealand Herald, 7 March 1887, page 8.

<sup>10</sup> "Page 8 Advertisements Column 1", New Zealand Herald, 6 September 1887, page 8.

<sup>11</sup> "Obituary", New Zealand Herald, 18 January 1901, page 4; "Obituary", Auckland Star, 16 January 1901, page 5.

<sup>12</sup> "Page 10 Advertisements Column 3", New Zealand Herald, 17 March 1906, page 10.

<sup>13</sup> "Page 10 Advertisements Column 3", New Zealand Herald, 17 March 1906, page 10.

years. In 1871 he was elected to the Auckland City Council, and in 1876-77 he was the Mayor of Auckland. He was also a member of the Auckland Education Board. In 1879 Hurst was elected to Parliament for Auckland City West, which he represented until 1881, and from that date until his death he was the member for Waitemata. He was one of the four Auckland Liberals who supported the government lead by John Hall.

He was a fine debater, an active thinker and a good businessman, and was very interested in agricultural matters. He died in England in early October 1886 having obtained leave of absence from his parliamentary duties as the member for Waitemata due to heart disease. He had been advised by his medical attendants to "take a trip to the Mother Country, in order to obtain the benefit of the highest medical skill obtainable."<sup>14</sup> He was survived by his wife, Mary E. Hurst.

William Hurst had a longstanding political association with Reader Wood.

#### *Reader Wood, politician and architect*

Reader Gillson Wood was born in 1821 at Highfields, Leicester, England. He was educated at the Merchant Taylors' School, London, and apprenticed to William Flint, an architect and surveyor. About 1843 Wood emigrated to Australia and in the following year came to New Zealand where he obtained a commission in the volunteer artillery. He saw active service at Ohaeawai, during the uprising of Hone Heke, and was mentioned in dispatches. After the war he settled in Auckland where he was an architect for some years. From May 1846 he shared accommodation with Frederick Thatcher whose services as an architect were in constant demand, in particular by Bishop Selwyn. Wood assisted Thatcher in his work for St John's College, St Johns, Auckland. He supervised the construction of All Saints Church, Howick<sup>15</sup> and the Chapel of St John's in 1847<sup>16</sup>. Wood remained at St John's College for a short time and then took a government appointment as Inspector of Roads. Later he was appointed Deputy Surveyor-General, retaining this office until 1856. He was the architect of the Melanesian Mission stone building (1859)<sup>17</sup> and the General Assembly building (1854) and also carried out a large number of commissions.

Reader was also a politician, representing Auckland Suburbs in the Provincial Council (1857-1861), winning the Parnell seat in 1861, and shortly afterwards becoming Colonial Treasurer and Commissioner of Customs. In November 1864 he went to London to raise the £3,000,000 needed to finance the Government's land-settlement scheme. His mission was not entirely successful and, on his return, he resigned from Parliament in order to resume practice as an architect and share broker. It was during this time that he designed Hurstmere.

In 1870 he returned to Parliament. He re-entered the Auckland Provincial Council (1873–76) and remained in Parliament until November 1881 when he retired from politics. He then became chairman of the Auckland Gas Company and a Trustee of the Auckland Savings Bank.

He died on 20 August 1895 at Brighton Road, Parnell, leaving one son.

#### **Physical description**

Hurstmere retains features representative of a colonial design. The residence was originally a U-plan Georgian-style colonial cottage, with a square front, a verandah and a central gutter. See Appendix 1 for an illustration of the building in 1886, as seen from the south. As shown in the illustration, it

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<sup>14</sup> "Death of Mr. W.J Hurst, M.H.R.", Auckland Star, 8 October 1886, page 2.

<sup>15</sup> AUP Schedule 14.1 ID 01356

<sup>16</sup> AUP Schedule 14.1 ID 01857

<sup>17</sup> AUP Schedule 14.1 ID 01575

appears the front of the residence faced north (due to a lean-to to the south, which would normally be at the rear of a building). It was made of pit sawn kauri and handmade nails.

The original residence can be clearly seen on the northern portion of the building. There have been two later gable additions to the eastern elevation: the two-storey gable addition on the southern end (where the garage is located) and the smaller central gable. The wrap-around veranda and upper rear storey (behind the large gable addition) were also added later. The roof was originally shingles, but is now corrugated steel. In 1981 new kitchens and bathroom were added, and in 1983 there were exterior additions and alterations. In 1985 there were further restorations and in 1992 an internal restoration was done.

The mature oak trees opposite Hurstmere on Minnehaha Avenue, likely to have been planted by Hurst, help frame the view of the house. They are protected as Notable Trees (ID 1235) in the Auckland Unitary Plan.

## **SIGNIFICANCE CRITERIA**

### **Historical**

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

Hurstmere is associated with the life of businessman and former Mayor of Auckland, William John Hurst. Hurst settled in Auckland in the early 1860s, establishing an agricultural produce, seed and manure company. Hurst became involved in politics and was a conspicuous figure in politics for all of his life, becoming Mayor of Auckland from 1876-77, being elected to Parliament as the member for Auckland City West (1879-81), and was the member for Waitemata from 1881 until his death.

Hurst bought the land on which Hurstmere stands in 1866 and subsequently bought a number of surrounding lots in the 1870s. Hurstmere Road is named after him.

Built in 1867, Hurstmere has historical significance as it reflects very early residential development in Takapuna. It was one of the first examples of wealthy Auckland businessmen building grand homes in Takapuna and around Lake Pupuke to display their wealth in what was considered at the time to be an exclusive location. It was not until the 1880s-1910s that this practice became widely fashionable. Following Hurst's death in 1886, the house was bought by businessmen John Abbott, and then Edward Ernest Grimwade. Hurstmere was a way to display their wealth and success. The house remains one of two remaining examples of grand estates on the banks of Lake Pupuke, with Earnoch at 194-196 Hurstmere Road being the other one.

Hurstmere has **considerable local** historical value.

### **Social**

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

Hurstmere has some social value with the community. The building appears in the Takapuna-Milford heritage trail walk, which demonstrates some public esteem for the building.

Hurstmere has **moderate local** social value.

### **Mana Whenua**

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

Hurstmere has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the house.

Hurstmere has **no known** Mana Whenua value.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

Hurstmere has the potential to play a role in enhancing public education and appreciation of local history in Takapuna and the North Shore. Public historic interpretation could be added, including providing more information in the Takapuna-Milford heritage trail walk. Hurstmere demonstrates a way of life that was fashionable from the mid-nineteenth century – from this time, wealthy Auckland businessmen built grand homes in Takapuna and around Lake Pupuke to display their wealth in what was considered at the time to be an exclusive location.

Hurstmere has **moderate local** knowledge value.

### **Technology**

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

Hurstmere was built of pit sawn heart kauri using handmade nails, demonstrating an innovative method of the time. Other than this, Hurstmere does not have distinct or notable technology value.

Hurstmere has **little local** technology value.

### **Physical attributes**

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

Hurstmere was designed by the notable architect and politician Reader Wood. Wood supervised the construction of All Saints Church, Howick and the Chapel of St John's, St Johns in 1847. He was the architect of the General Assembly House (1854), the Melanesian Mission stone building (1859) and also carried out a large number of commissions in the central city. Wood was a fellow Liberal politician to Hurst.

The building itself, although having additions and alterations, retains features representative of a colonial design. The residence was originally a U-plan Georgian-style colonial cottage, with a square front, a verandah and a central gutter (see Appendix 1 for an illustration of the building in 1886). The original residence can be clearly seen with the roof structure and form of the northern portion of the building.

Hurstmere has **considerable local** physical attributes value.

### **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

Hurstmere is an important visual landmark. It contributes to an important view from Minnehaha Avenue. The mature oak trees opposite the house on Minnehaha Avenue, likely to have been planted by Hurst, help frame the view of the house. Hurstmere exemplifies a particular past aesthetic taste, particularly when compared to the much more recent housing development around it. Hurstmere is noticeable in its location on Hurstmere Road as a picturesque place, reminding passers-by of its origins as a pre-1900 cottage.

Hurstmere has **considerable local** aesthetic value.

### **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

The context of Hurstmere has been significantly altered since its construction. Originally, the house was situated on the Hurstmere estate and, at the time of Hurst's death, the property had over six acres and includes stables, outhouses, vineries, and boat houses. It also had a direct physical and visual connection to Lake Pupuke. The house is now separated from the lake by another house. Apart from the house and its property, all that remains of the Hurstmere estate are the remaining trees along Hurstmere Road.

Hurstmere has **little local** context value.

## **STATEMENT OF SIGNIFICANCE**

Hurstmere, 288 Hurstmere Road, Takapuna, is a Georgian-style cottage constructed in 1867 for the businessman and former Mayor of Auckland, William John Hurst. Hurst was a notable historical figure and Hurstmere Road was named after him.

The house has historical significance as reflecting very early residential development in Takapuna. It was one of the first examples of wealthy Auckland businessmen building grand homes in Takapuna and around Lake Pupuke to display their wealth in what was considered at the time to be an exclusive location.

Hurstmere was designed by the notable architect and politician Reader Wood. He supervised the construction of All Saints Church, Howick, and the Chapel of St John's, St Johns, in 1847. He was the architect of the General Assembly House (1854) and the Melanesian Mission stone building (1859) and also carried out a large number of commissions in the central city. Wood was a fellow Liberal politician to Hurst. Hurstmere was built of pit sawn heart kauri using handmade nails and originally had a shingle clad roof.

Although having additions and alterations, Hurstmere retains features representative of a colonial design. The residence was originally a U-plan Georgian-style colonial cottage, with a square front, a verandah and a central gutter. The original residence can be clearly seen with the roof structure and form of the northern portion of the building.

Hurstmere is also an important visual landmark. It can be seen from Hurstmere Road and also from Minnehaha Avenue. The mature oak trees opposite the house on Minnehaha Avenue, likely to have been planted by Hurst, help frame the view of the house.

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Considerable	Local
B- Social	Moderate	Local
C- Mana Whenua	No known	NA
D- Knowledge	Moderate	Local
E- Technology	Little	Local
F- Physical Attributes	Considerable	Local
G- Aesthetic	Considerable	Local
H- Context	Little	Local

## CATEGORY RECOMMENDATION

Hurstmere meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category B place.

## REFINING MANAGEMENT RECOMMENDATION

The only management recommendation is changing the category from A\* to B.

## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01073	Hurstmere	288 Hurstmere Road, Takapuna	Lot 1 DP 46813	A*B	Residence	A, F, G	Refer to planning maps	Interior of building(s)		

### Evaluator

David Bade, Specialist – Built Heritage, October 2020.

### Peer Reviewer

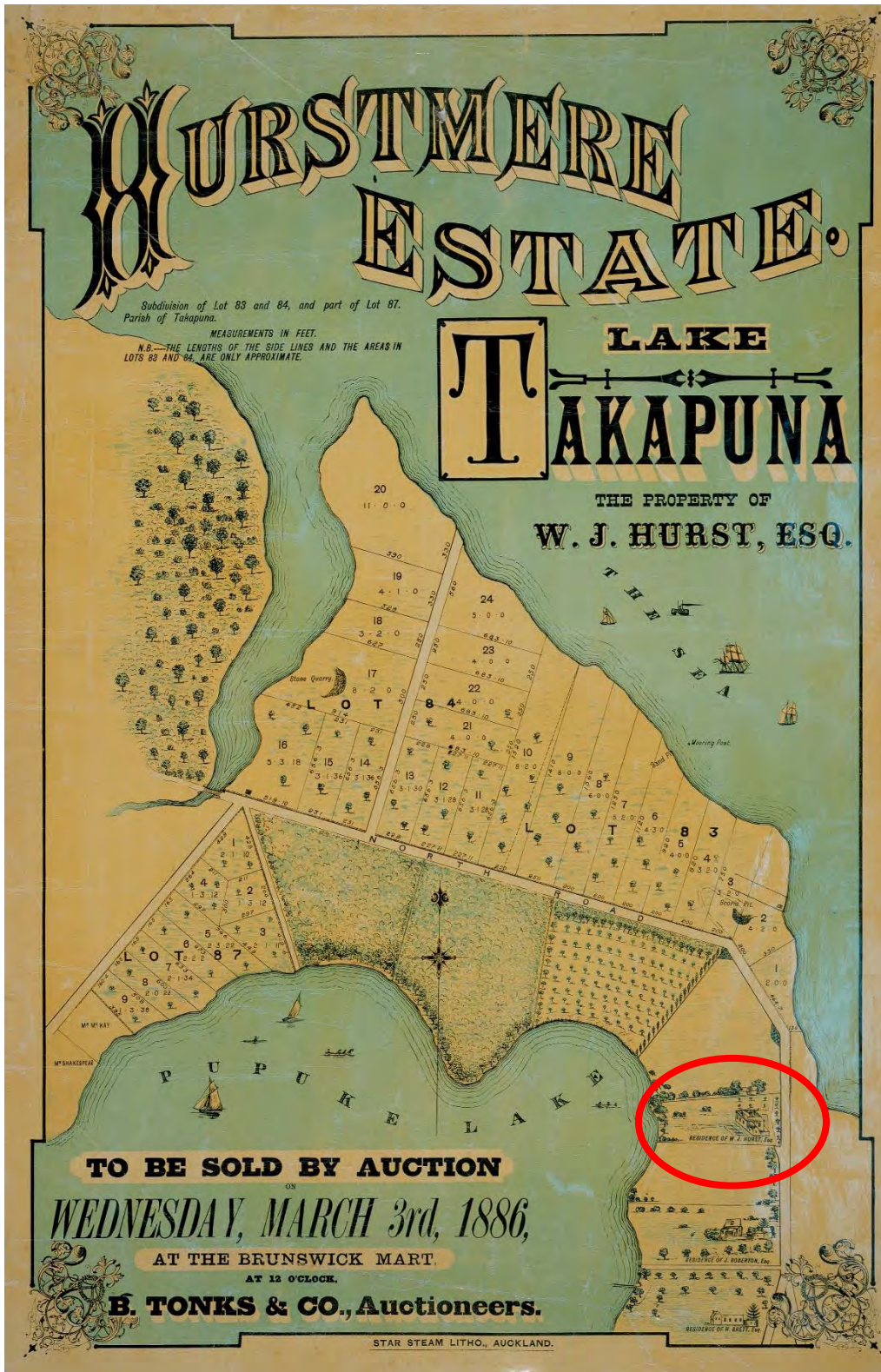
Rebecca Freeman, Senior Specialist Historic Heritage, October 2020.

### Managerial Sign-Off

Megan Patrick, Team Leader – Heritage Policy Team, 20 October 2020.

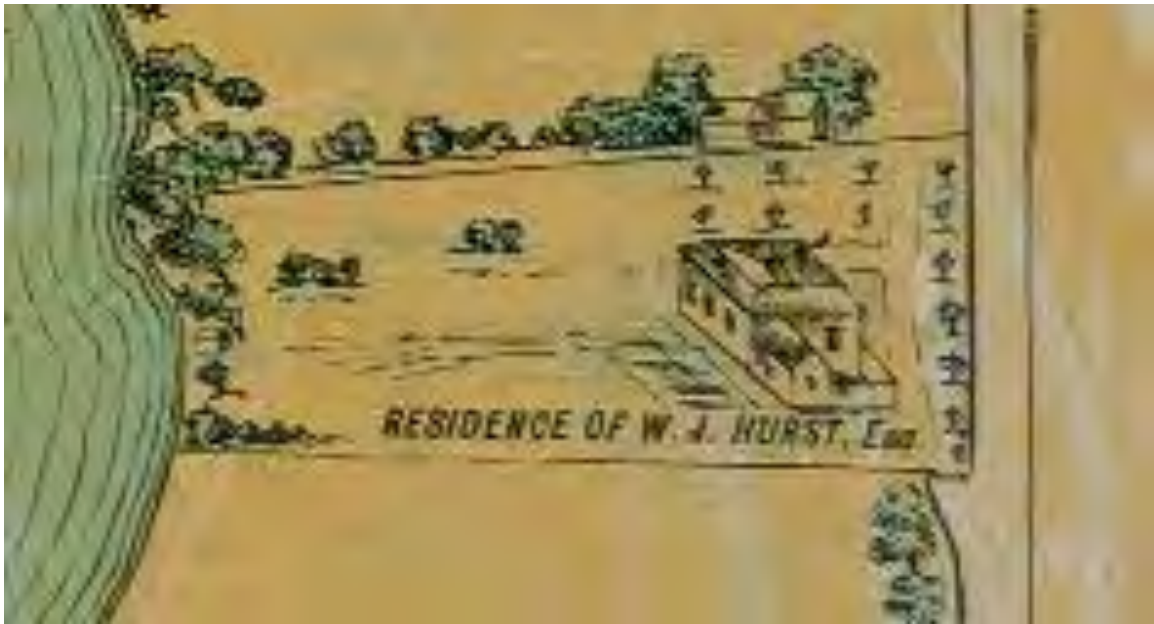


Appendix 1 Historical map



An advertisement of the sale of Hurstmere Estate in 1886. The residence is circled in red.<sup>18</sup>

<sup>18</sup> Auckland Libraries Heritage Collections Map 4142.



An enlargement of the image above showing an image of the building as it looked in 1886.

## **Second House - ID 01083**

18 Northboro Road, Hauraki



Figure 1: The Second House (David Bade, Auckland Council, 13 October 2020).

## **INTRODUCTION**

### **Purpose**

This review assesses the heritage values of the Second House to determine whether it meets the Auckland Unitary Plan (Operative in Part) (**AUP**) threshold for scheduling as category A or category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\* which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>1</sup>. Category A\* is effectively a holding

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<sup>1</sup> AUP, D17.1 Background

pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

### **Background and constraints**

Information on the history of the place and a physical description are sourced from Auckland Council Heritage Unit's property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit was conducted on 13 October 2020.

### **SCHEDULING INFORMATION**

<b>Schedule ID</b>	01083
<b>Place Name/and/or Description</b>	Second House
<b>Verified Location</b>	18 Northboro Road, Hauraki
<b>Verified Legal Description</b>	Lot 2 DP 35324
<b>Category</b>	A*
<b>Primary feature</b>	Residence
<b>Known Heritage Values</b>	A,E,F,G
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	Interior of building(s)
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	



Figure 2: The historic heritage extent of place for the Second House (indicated by the light blue outline).

## HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION

### Planning background

The house at 18 Northboro Road was originally scheduled in the North Shore City Council District Plan 2002 as a category B place, then upgraded to category A in 2014 as a result of decisions on Proposed Plan Change 38 to the Auckland Council District Plan (North Shore Section).

The place was included in the Auckland Unitary Plan (Operative in Part) as a category A\* place and was named Second House. The place is identified in the Auckland Council Cultural Heritage Inventory as Second House (ID 2998).

### History

The Second House, built in 1950-51, was an experimental house designed and built by the Group Construction Company.

### *Formation of the Group Architects*

In 1948, Bill Wilson, a third-year student at the Auckland University School of Architecture, wrote an article called 'The Small House' in the Auckland Students' Association magazine 'Kiwi'. Encouraged by the architect and lecturer Vernon Brown's teachings and experiments, as well as the Modernism movement and Le Corbusier's and Frank Lloyd Wright's ideas about the interpretation of interior spaces, he was determined to take these ideas further in an indigenous New Zealand context.

Two years earlier, in 1946, second-year Auckland University architectural students had formed themselves into a society called The Architectural Group and had published their manifesto: 'On the Necessity for Architecture'. The members included Bill Wilson (b.1919), Marilyn Hart (b.1927), Barbara Parker (b. ca 1925), Bret Penman (b.1927), Bruce Rotherham (b.1926), Bill Toomath (b.1925) and Allan Wild (b.1927). Their magazine followed: 'Planning 1'; the first and only issue, with an introduction by Rex Fairburn, group editorials; articles by Vernon Brown and Ernst Plischke. The Architectural Group did not actually produce any architecture, however the new ideas that these students were exploring in 1946 were fundamental to the developments that followed. They were

determined to create a truly indigenous, New Zealand architecture based not upon English-derived practice but upon a response to the Auckland climate and the distinctive social needs of New Zealanders.

### ***The first houses designed by the Group Architects***

In 1949, as they were leaving the university, The Architectural Group became the “Group Construction Company” (the name Group Architects was adopted from the 1950s and will be used henceforth<sup>2</sup>). Using money loaned by Bret Penman's father, Penman, Rotherham, Wild and Wilson plus new members Campbell Craig (b.1927), James Hackshaw (b.1926) and Ivan Juriss (b. 1924) purchased two sections in Hauraki where they built two experimental houses at 18 and 20 Northboro Road in 1950 and 1951. A third house was designed at the same time by Bruce Rotherham for himself in nearby Stanley Bay.

The construction of First House (1949-1950) and Second House (1950-1951) successfully created a distinct 'indigenous modernism', different in design, form and construction from anything produced before. These timber-framed and clad houses were simple in form, exposing timber beams, rafters and columns, and exhibited wide gabled roofs, raked ceilings and open plan living spaces which connected with the outdoors. Representing a new style of home-grown Modernist architecture, the Group exercised in their designs the best and efficient use of space and materials. The buildings interpreted a radical new post war philosophy at the time that aimed for a more relaxed informal way of living and also aimed to use economical design and materials for the everyday New Zealander.

These houses were important models in the development of what the Group believed a good "normal" house for a New Zealand family should be like. They had developed definite ideas about New Zealand family living that did not fit the standard pattern of rooms connected by hall and passage. New concepts emerged, such as open planning between the kitchen and living areas, and a drawing together of child/adult spaces, so that events no longer happened as isolated activities but as collective experiences. Areas were planned to share a sense of place, being carefully defined not so much by walls but by furniture placement and cabinetry. This was a clear departure away from traditional English influenced design, which the villa and bungalow had exemplified.

Likewise, it was unusual at the time to leave timber beams and rafters exposed. The elimination of the flat ceiling, the exposure of rafters and the diagonal sarking was described in a *New Zealand Herald* article as 'striking'.<sup>3</sup> In conventional suburban housing of the time, timber stud walls were often concealed by weatherboards or brick veneer and lined on the inside with plasterboard.<sup>4</sup>

The Second House was designed democratically (the First House had been designed cooperatively), with individual members submitting sketch designs and together the Group selecting which they considered to be the best.<sup>5</sup> The publicisation of the First House in the *Listener* and the *Arts Year Book*, the Second House in the *New Zealand Herald*, as well as the documentary short film on the construction of the First and Second Houses, all served to increase public interest in the Group

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<sup>2</sup> Gatley, J. (ed.), *Group Architects: towards a New Zealand Architecture*, Auckland University Press, p. 9.

<sup>3</sup> *New Zealand Herald*, 'Novel Building Venture', 11 May 1950, p. 11.

<sup>4</sup> Gatley, J. and B. McKay (2010). 'Novel Building Ventures: Group Experiments in Design and Build' in J. Gatley (ed.), *Group Architects: towards a New Zealand Architecture*, Auckland University Press, pp. 37-38.

<sup>5</sup> Gatley, J. and B. McKay (2010). 'Novel Building Ventures: Group Experiments in Design and Build' in J. Gatley (ed.), *Group Architects: towards a New Zealand Architecture*, Auckland University Press, p. 42.

Architects.<sup>6</sup> An article from the *New Zealand Herald* states: ‘To the layman the designs of the two houses [the First and Second Houses] appear revolutionary.’<sup>7</sup>

Another house, Adair House, was designed by Bill Wilson also on a neighbouring property to the First and Second Houses (44 Onepoto Road) in 1951. Although solely designed by Wilson, it also included features the Group Architects were known for, such as a long gable and open-plan living.

### ***The Group Architects legacy***

Their time as a collective group was reasonably short but left a significant mark on modern architectural history. In the 1950s, founding members began to break away to explore other opportunities: Craig left early; Wild left for opportunities in Wellington; and Penman and Rotherham found careers overseas. Eventually Hackshaw set up on his own; and Wilson and Juriss practised as a partnership until Bill Wilson's untimely death in 1968.<sup>8</sup>

The Group Architects were pioneers of a distinctively New Zealand architecture. Their designs represented a fundamentally new way of thinking about structure, construction and spatial planning for the New Zealand and particularly the Auckland context. The Group represented a sense of belief in New Zealand and New Zealand-ness; a commitment to building a unique identity.

In 2001 the New Zealand Institute of Architects awarded its Gold Medal to the Group in recognition of:

*‘The enormous influence that the work of the Group has had on the development of New Zealand Architecture.’*

*‘The Group’s buildings and approach to building clearly expressed a philosophical and social vision, in particular the need to articulate an emerging sense of a New Zealand identity.’*

*‘The enduring nature and influence of their work has to do with qualities of honesty and integrity. These qualities will always be relevant to any vital architecture concerned with the culture of its society.’*

The Second House was described by Gatley (2010) as having ‘achieved iconic status’ as ‘the canon of New Zealand architecture’.<sup>9</sup>

The original owners of the Second House lived there until in 2006. Since then, it has been sold twice, once in 2014 and once in 2017.

### **Physical description**

The Second House is a one-storey residence with a square footprint and a shallow gable roof. Like the neighbouring First House, the Second House has extensive use of timber, open-plan living, three bedrooms (for the “ideal” nuclear family), exposed rafters, a raked ceiling with diagonally laid pine sarking and plywood wall linings.<sup>10</sup>

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<sup>6</sup> Gatley, J. (2010). ‘House Typologies’ in J. Gatley (ed.), *Group Architects: towards a New Zealand Architecture*, Auckland University Press.

<sup>7</sup> *New Zealand Herald*, ‘Novel Building Venture’, 11 May 1950, p. 11.

<sup>8</sup> in J. Gatley (ed.), *Group Architects: towards a New Zealand Architecture*, Auckland University Press.

<sup>9</sup> Gatley, J. (2010). ‘House Typologies’ in J. Gatley (ed.), *Group Architects: towards a New Zealand Architecture*, Auckland University Press, p. 116.

<sup>10</sup> Gatley, J. and B. McKay (2010). ‘Novel Building Ventures: Group Experiments in Design and Build’ in J. Gatley (ed.), *Group Architects: towards a New Zealand Architecture*, Auckland University Press, pp. 42-3.

The Second House differed from the First House with the gable end projecting beyond the exterior wall plan on the entry (north-west) side, with the space under the gable utilised for both entry and outdoor living. Playing on its likeness to the gabled front and broad open porch of a whare, the Group Architects are said to have nicknamed their Second House “Pakeha House”.<sup>11</sup> The Group Architects indeed cited Māori precedents when discussing their first two houses with journalists: “The Maoris lived here for hundreds of years... they evolved a style of house suited to the climate, and that is exactly what we are doing”<sup>12</sup>. The Second House also includes glazing at its gable end from the ceiling to the floor. In later Group houses, glazing was limited to the triangular upper portions of the gable ends.<sup>13</sup>

Most of the original interior and exterior design of the residence remains. However, changes including the 2009-10 removal of a conservatory addition (in order to reconfigure/extend the kitchen and dining room). The kitchen has been upgraded and the bathroom has been refitted. Part of the projected gable end on the northern corner of the residence has been enclosed to make the living room larger. Other than that, the room layout and timber elements remain. See Appendix 1 for the original layout.

The garage/laundry connected to the southwest of the residence has been substantially modified, with the garage being extended to the south and the southern wall being removed so that vehicles now access from the south. A new eastern wall on the garage was constructed (it was formerly open). A porch cover has also been added to the garage, extending in front of the southern end of the gable. The laundry also appears to have been substantively rebuilt. The concrete ground surface of the laundry may be the only original surviving element from the 1950s. A timber deck to the north of the house is also a later addition. A small shed (east corner) and a small ancillary building (north corner) have been constructed at a later date.

The landscaping around the Second House was designed by Odo Strewe, a Modernist landscaper who fled Nazi Germany in 1937. Strewe implemented a landscape design, sketched by Bill Wilson, which comprised a large lawn, a guava hedge, a collection of fruit trees and a small selection of ornamental plants.<sup>14</sup> Some of the fruit trees remain.

## **SIGNIFICANCE CRITERIA**

### **Historical**

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

The Second House demonstrates a significant phase in the history of New Zealand following World War II. During the middle of the twentieth century, New Zealanders increasingly sought to make a cultural and societal break from the United Kingdom, instead focusing on developing a unique New Zealand identity. This search for a local identity was readily apparent in mid-century literature, music, poetry, art, drama and architecture, and the Group Architects were leading lights in this movement.

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<sup>11</sup> Gatley, J. and B. McKay (2010). ‘Novel Building Ventures: Group Experiments in Design and Build’ in J. Gatley (ed.), *Group Architects: towards a New Zealand Architecture*, Auckland University Press, p. 43.

<sup>12</sup> *New Zealand Herald*, ‘Novel Building Venture’, 11 May 1950, p. 11.

<sup>13</sup> Francis, K. (2010). ‘Learning about Landscape: Odo Strewe and the Group’, in J. Gatley (ed.), *Group Architects: towards a New Zealand Architecture*, Auckland University Press, p. 185.

<sup>14</sup> Gatley, J. (2010). ‘House Typologies’ in J. Gatley (ed.), *Group Architects: towards a New Zealand Architecture*, Auckland University Press, p. 43.



Designed and built by the Group Architects in 1950-51, the Second House reflects the desire of the Group to create a truly distinct type of New Zealand architecture. Along with the neighbouring First House, the Second House marked the beginning of the Group Architects' distinctively New Zealand architecture in the houses they designed around Auckland. Their designs represented a fundamentally new way of thinking about structure, construction and spatial planning for the New Zealand and particularly the Auckland context, which reflects important ideas in the history of Auckland.

Second House has **considerable regional** historical values.

### **Social**

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The Second House has social values as a place that is held in high public esteem. At the time of its design and construction, the house was a student experiment. However, by the 1970s the Second House was recognised as a key moment in New Zealand's architecture. The Second House is highly regarded both among professionals and enthusiasts, not only for its innovative design, but also for the ideals that underpin its design philosophy. It has taken a key place in New Zealand architectural culture.

The Second House continues to be shown to architecture students as an important example of New Zealand's early Modernist architecture as well as for what is still today seen as a radical and enduring design. The Second House is also included in Julia Gatley's *Group Architects: Toward a New Zealand Architecture* (2010).

Second House has **considerable national** social values.

### **Mana Whenua**

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

Second House has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the Second House.

Second House has **no known** Mana Whenua value.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

The Second House provides knowledge to architecture students on the design and structural aspects of the building which express the way the Group Architects designed and constructed their houses using the principles they set out in their manifesto. The intact nature of the house with the exposure of structural elements and open plan living allows the student or architectural enthusiast to understand the house, its construction and its use of space and how the radical nature of its design has endured.

Second House has **considerable regional** knowledge values.

## Technology

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

The Second House has considerable technological significance as the second house in which the Group Architects developed and tried out their experimental design and construction techniques. With both the First House and the Second House, the Group Architects experimented with form and space, devising new ways of maximising usable space by eliminating wastage and non-functional decorative features. They were also interested in housing affordability and experimented with construction techniques (such as modular construction, interlocking systems of posts and slabs, using sheathing as bracing and load-bearing partition walls) and materials that would keep costs down. Many of the techniques developed by the Group Architects have become industry standards.

Second House has **considerable regional** technology values.

## Physical attributes

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

The Second House has outstanding significance as an early and notable example of a house designed and built by the Group Construction Company, the precursor to the Group Architects. The Group Architects are well-known as the pioneers of a unique New Zealand architectural language based on the principles of Modernism. The Second House is an early example of this distinctively New Zealand architecture, responding to the local context, climate and lifestyles.

Built in 1950-1, the experimental house introduced something new to housing in New Zealand. The Group Architects were experimenting with designs to make the houses economical to build, with the best and most efficient use of space and materials. They aimed for a more relaxed informal way of living for the everyday New Zealander. Of particular note is the Second House's low-pitched gable and entrance porch, reminiscent of a (Māori) whare, which clearly illustrates a move toward an indigenous style based in the principles of Modernism. Likewise, the physical attributes of the interior clearly demonstrate the principles of the Group Architect, with its extensive use of timber, open-plan living, three bedrooms (for the "ideal" nuclear family), exposed rafters, a raked ceiling with diagonally laid pine sarking and plywood wall linings.

Both the First House and Second Houses have been ascribed seminal significance within the New Zealand architectural tradition as the inception of a distinctly New Zealand house. In 2001 the New Zealand Institute of Architects (NZIA) awarded its Gold Medal to the Group in recognition of:

*'the enormous influence that the work of the group has had on the development of New Zealand Architecture. The group's buildings and approach to building clearly expressed a philosophical and social vision, in particular the need to articulate an emerging sense of a New Zealand identity. The enduring nature and influence of their work has to do with qualities of honesty and integrity. These qualities will always be relevant to any vital architecture concerned with the culture of its society.'*

As one of their early designs, the Second House represents the Group's principles and visions.

Second House has **outstanding national** physical attributes.

## **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

The Second House has aesthetic value because it exemplifies a particular past aesthetic taste: a distinctly New Zealand approach to Mid-Century Modernism, a post-war extension of Modernism, which emerged in Europe in the late 1920s. A feature of Modernism was the focus on clean lines, efficient use of space, informal spatial arrangements, and greater connection between the indoors and out. The Second House clearly demonstrates this aesthetic, especially through its long gable roofline, and has a strong visual appeal for its evocative and provocative (New Zealand-inspired) design.

Second House has **considerable local** aesthetic values.

## **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

The Second House has considerable context value as part of a wider historical context of Group Architects-designed houses in Auckland, particularly its neighbouring First House and Adair House. These three houses are part of a wider grouping of Modernist and Modernistic residences on the North Shore, particularly in the Devonport, Takapuna, and Milford suburbs. These areas contain a high concentration of the Group Architects' notable works and provides an important non-contiguous historical context. Together this non-contiguous grouping represents not only an important architectural body of work, but also a step toward a unique New Zealand identity.

Second House has **considerable regional** context values.

## **STATEMENT OF SIGNIFICANCE**

The Second House at 18 Northboro Road, Hauraki, has outstanding significance as an early and notable example of a house designed and built by the Group Architects. The house was built in 1950-51 to illustrate the ideology of the Group, which aimed to create a truly indigenous, New Zealand architecture based not upon English-derived practice but upon a response to the Auckland climate and the distinctive social needs of New Zealanders.

The Second House was the second house produced by the Group, the First House being its neighbour. These houses have been ascribed seminal significance within the New Zealand architectural tradition as the inception of distinctly New Zealand houses. The Second House has outstanding physical attributes as a notable example of Mid-Century Modernism in New Zealand, designed to respond to the local context, climate and lifestyles. It illustrates a move toward an indigenous style based in the principles of Modernism. Of particular note is its low-pitched gable and entrance porch or verandah, mimicking a (Māori) whare. The Group Architects reintroduced the gabled roof of New Zealand's 19<sup>th</sup> century shelters and whare back into New Zealand architecture. Likewise, the physical attributes of the interior clearly demonstrate the principles of the Group Architect, with its extensive use of timber, open-plan living, three bedrooms (for the "ideal" nuclear family), exposed rafters, a raked ceiling with diagonally laid pine sarking and plywood wall linings.

The ideology with which the Group Architects designed the Second House demonstrates a significant phase in the history of New Zealand following World War II when New Zealanders increasingly sought to make a cultural and societal break from the United Kingdom, instead focusing on developing a unique New Zealand identity. The Group Architects were leading lights in this

movement and the Second House reflects the desire of the Group to create a truly distinct type of New Zealand architecture.

The Second House also has significance through providing knowledge of how its design expressed the principles the Group Architects set out in their manifesto. The intact nature of the house with the exposure of structural elements allows a student or architectural enthusiast to understand the house, its construction and its use of space and how the radical nature of its design has endured.

The house also has considerable context value as part of a wider historical context of Group Architects-designed houses in Auckland. Together this non-contiguous grouping represents not only an important architectural body of work, but also a step toward a unique New Zealand identity.

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Considerable	Regional
B- Social	Considerable	National
C- Mana Whenua	No known	NA
D- Knowledge	Considerable	Regional
E- Technology	Considerable	Regional
F- Physical Attributes	Outstanding	National
G- Aesthetic	Considerable	Local
H- Context	Considerable	Regional

## CATEGORY RECOMMENDATION

The Second House meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category A place.

## REFINING MANAGEMENT RECOMMENDATION

Additional changes are recommended to refine the management of this place:

- Adding Social (B), Knowledge (D), and Context (H) as heritage values.
- Refining the management of the interior via the exclusions column. The interior clearly demonstrates the ideologies and vision of the Group Architect: with its extensive use of timber, open-plan living, three bedrooms, exposed rafters, a raked ceiling with diagonally laid pine sarking and plywood wall linings.
- Adding the two modern ancillary buildings (to the north and south of the property) as exclusions as they are modern structures.
- Adding the garage/laundry connected to the southwest of the residence as it has had major alterations.
- Adding the deck northeast of the residence as an exclusion as it is a modern addition.
- Remove the driveway from the extent of place (see map below) as it does not relate to the historic heritage values of the place.

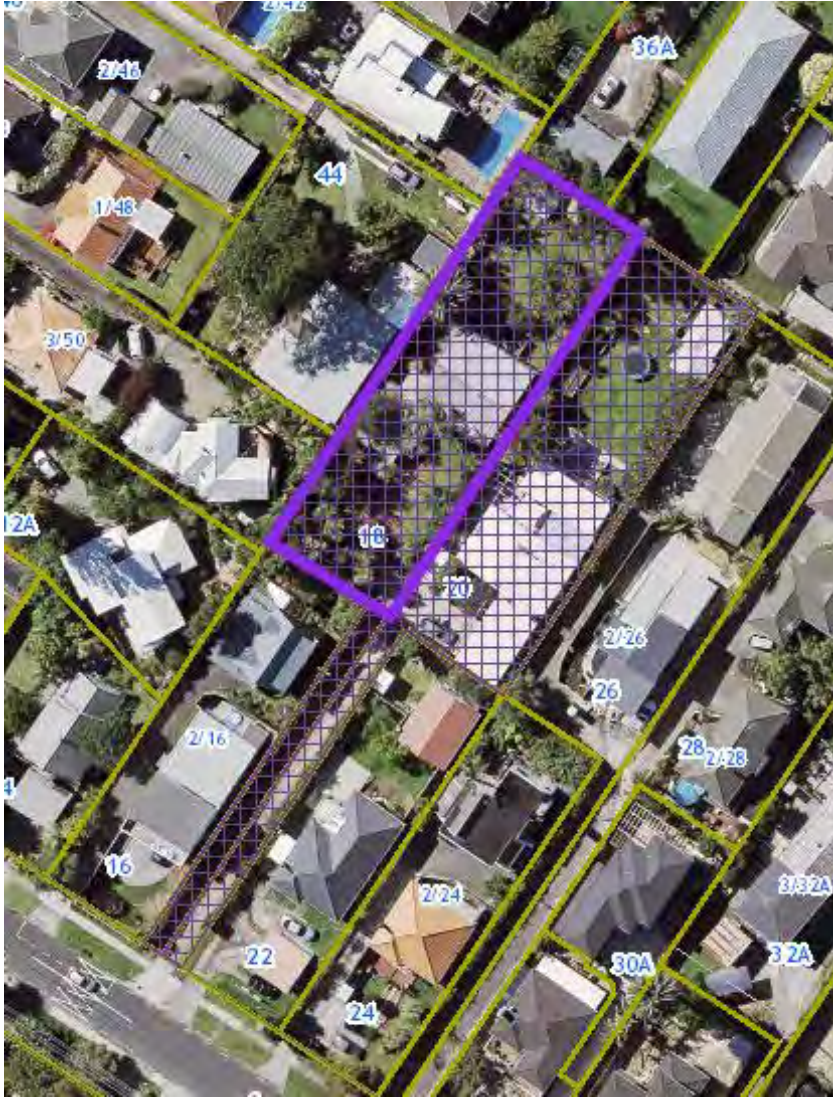
## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01083	Second House	18 Northboro Road, Hauraki	Lot 2 DP 35324	A*A	Residence	A,B,D,E,F,G,H	Refer to planning maps	<del>interior of building(s)</del> <u>interior of the residence except for the floor plan, exposed rafters, raked ceiling with diagonally laid pine sarking and plywood wall linings; the garage/laundry attached to the southwest of the residence; the exterior deck on the northeast of the residence; ancillary buildings</u>		

#### Planning maps

Remove the driveway from the extent of place, as indicated below (thick purple outline). The driveway does not encompass the values of the Second House. Among other values, the rest of the property has value for demonstrating the relationship between the residence and the outdoors, which was a feature of the design.



**Evaluator**

David Bade, Specialist – Built Heritage, November 2020 (updated August 2021)

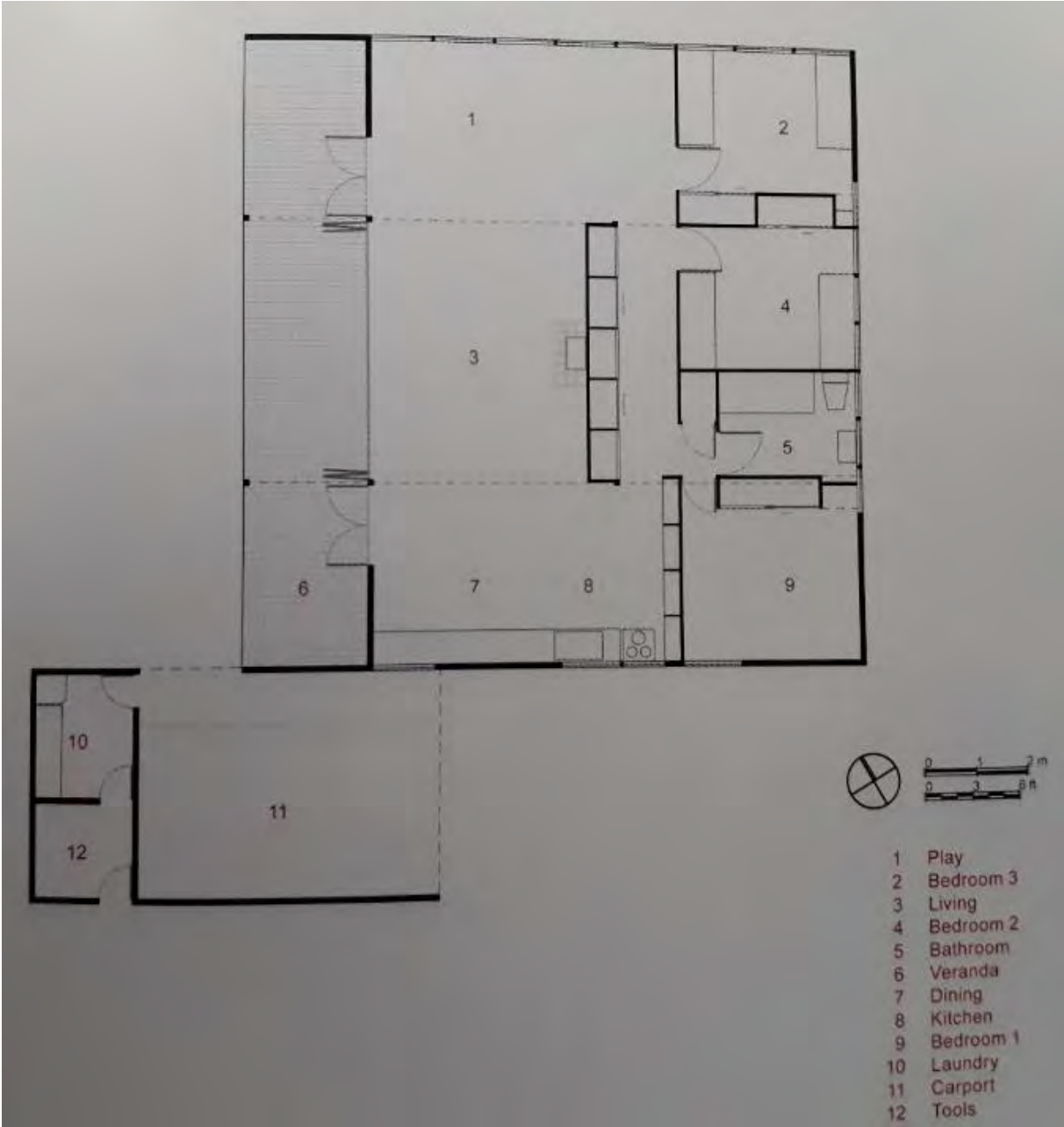
**Peer Reviewer**

Rebecca Freeman, Senior Specialist Historic Heritage, November 2020

**Managerial Sign-Off**

Megan Patrick, Team Leader Heritage Policy, 19 November 2020 (updated August 2021)

Appendix 1 Plans



The original layout of the Second House.<sup>15</sup>

<sup>15</sup> J. Gatley (ed.) (2010), *Group Architects: towards a New Zealand Architecture*, Auckland University Press.

## **First House - ID 01084**

20 Northboro Road, Hauraki



Figure 1: First House during its construction.<sup>1</sup>

## **INTRODUCTION**

### **Purpose**

This review assesses the heritage values of First House to determine whether it meets the Auckland Unitary Plan (Operative in part) 2016 (**AUP**) threshold for scheduling as category A, category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\* which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>2</sup>. Category A\* is effectively a holding pattern for the region's most significant scheduled places until they can be reviewed to confirm their category.

As part of its Strategic Vision, the Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

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<sup>1</sup> Gatley, J. (ed.), *Group Architects: towards a New Zealand Architecture*, Auckland University Press.

<sup>2</sup> AUP, D17.1 Background



## Background and constraints

Information on the history of the place and a physical description are sourced from the Auckland Council Heritage Unit's property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit was requested in July 2020, however the owner declined to allow council officers to visit the place. As a result, this review was based on documentary evidence and council plans.

## SCHEDULING INFORMATION

<b>Schedule ID</b>	01084
<b>Place Name/and/or Description</b>	First House
<b>Verified Location</b>	20 Northboro Road, Hauraki
<b>Verified Legal Description</b>	Lot 3 DP 35324
<b>Category</b>	A*
<b>Primary feature</b>	Residence
<b>Known Heritage Values</b>	A, E, F, G
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	Interior of building(s)
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	



Figure 2: The Historic Heritage Overlay Extent of Place for First House (blue outline).

## **HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION**

### **Planning background**

The house at 20 Northboro Road was originally scheduled in the North Shore City Council District Plan 2002 as a category B place, then upgraded to category A in 2012 as a result of decisions on Proposed Plan Change 38 to the Auckland Council District Plan (North Shore Section).

The place was included in the Auckland Unitary Plan (Operative in Part) as a category A\* place and named First House. The place is identified in the Auckland Council Cultural Heritage Inventory as First house (ID 13099).

### **History**

First House, built in 1949-50, was the first experimental house designed and built by the Group Construction Company (which became known as “the Group Architects”).

### ***Formation of the Group Architects***

In 1948, Bill Wilson, a third-year student at the Auckland University School of Architecture, wrote an article called ‘The Small House’ in the Auckland Students’ Association magazine ‘Kiwi’. Encouraged by the architect and lecturer Vernon Brown's teachings and experiments, as well as the Modernism movement and Le Corbusier's and Frank Lloyd Wright's ideas about the interpretation of interior spaces, he was determined to take these ideas further in an indigenous New Zealand context.

Two years earlier, in 1946, second-year Auckland University architectural students had formed themselves into a society called The Architectural Group and had published their manifesto: ‘On the Necessity for Architecture’. The members included Bill Wilson (b.1919), Marilyn Hart (b.1927), Barbara Parker (b. ca 1925), Bret Penman (b.1927), Bruce Rotherham (b.1926), Bill Toomath (b.1925) and Allan Wild (b.1927). Their magazine followed: ‘Planning 1’; the first and only issue, with an introduction by Rex Fairburn, group editorials; articles by Vernon Brown and Ernst Plischke. The Architectural Group did not actually produce any architecture, however the new ideas that these students were exploring in 1946 were fundamental to the developments that followed. They were determined to create a truly indigenous, New Zealand architecture based not upon English-derived practice but upon a response to the Auckland climate and the distinctive social needs of New Zealanders.

### ***The first houses designed by the Group Architects***

In 1949, as they were leaving the university, The Architectural Group became the “Group Construction Company” (the name Group Architects was adopted from the 1950s and will be used henceforth<sup>3</sup>). Using money loaned by Bret Penman's father, Penman, Rotherham, Wild and Wilson plus new members Campbell Craig (b.1927), James Hackshaw (b.1926) and Ivan Juriss (b. 1924) purchased two sections in Hauraki where they built two experimental houses at 18 and 20 Northboro Road in 1950 and 1951. A third house was designed at the same time by Bruce Rotherham for himself in nearby Stanley Bay.

The construction of the First House (1949-1950) and the Second House (1950-1951)<sup>4</sup> successfully created a distinct 'indigenous modernism', different in design, form and construction from anything produced before. These timber-framed and clad houses were simple in form, exposing timber beams, rafters and columns, and exhibited wide gabled roofs, raked ceilings and open plan living spaces which connected with the outdoors. Representing a new style of home-grown Modernist

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<sup>3</sup> Gatley, J. (ed.), *Group Architects: towards a New Zealand Architecture*, Auckland University Press, p. 9.

<sup>4</sup> Schedule 14.1, ID 01083

architecture, the Group exercised in their designs the best and efficient use of space and materials. The buildings interpreted a radical new post war philosophy at the time that aimed for a more relaxed informal way of living and also aimed to use economical design and materials for the everyday New Zealander.

These houses were important models in the development of what the Group believed a good "normal" house for a New Zealand family should be like. They had developed definite ideas about New Zealand family living that did not fit the standard pattern of rooms connected by hall and passage. New concepts emerged, such as open planning between the kitchen and living areas, and a drawing together of child/adult spaces, so that events no longer happened as isolated activities but as collective experiences. Areas were planned to share a sense of place, being carefully defined not so much by walls but by furniture placement and cabinetry. This was a clear departure away from traditional English influenced design, which the villa and bungalow had exemplified.

Likewise, it was unusual at the time to leave timber beams and rafters exposed. The elimination of the flat ceiling, the exposure of rafters and the diagonal sarking was described in a *New Zealand Herald* article as 'striking'.<sup>5</sup> In conventional suburban housing of the time, timber stud walls were often concealed by weatherboards or brick veneer and lined on the inside with plasterboard.<sup>6</sup>

Rather than being a single person's vision, the First House was built collaboratively by all members of the Group Architects. A newspaper article of 1950 quotes the design as 'a bit of everybody's work' which resulted in 'much argument and discussion.'

The publication of the First House in the *Listener* and the *Arts Year Book*, the Second House in the *New Zealand Herald*, as well as the documentary short film on the construction of the First and Second Houses, all served to increase public interest in the Group Architects.<sup>7</sup> The First House began as a 'curious student experiment', but by the 1970s was recognised as a 'key moment in New Zealand's architecture.'<sup>8</sup> An essay in 1978 retrospectively describes the First House as the 'first expression of modern architecture in the country.'<sup>9</sup> The most public manifestation of its status came in 1992 when a section of the house was rebuilt as a full size reproduction in the Auckland City Art Gallery as part of the *1950s Show*. Alongside being the first house built by the Group Architects, Walker and Clark (2010) state that the house is 'now understood both as the moment that modernism came to New Zealand and as the moment when New Zealand architects started thinking about the local.'<sup>10</sup>

Another house, Adair House, was designed by Bill Wilson also on a neighbouring property to the First and Second Houses (44 Onepoto Road) in 1951.<sup>11</sup> Although solely designed by Wilson, it also included features the Group Architects were known for, such as a long gable and open-plan living.

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<sup>5</sup> *New Zealand Herald*, 'Novel Building Venture', 11 May 1950, p. 11.

<sup>6</sup> Gatley, J. and B. McKay (2010). 'Novel Building Ventures: Group Experiments in Design and Build' in J. Gatley (ed.), *Group Architects: towards a New Zealand Architecture*, Auckland University Press, pp. 37-38.

<sup>7</sup> Gatley, J. (2010). 'House Typologies' in J. Gatley (ed.), *Group Architects: towards a New Zealand Architecture*, Auckland University Press.

<sup>8</sup> Walker, P. and J. Clark (2010), 'Everywhere and Nowhere: The Group and the New Zealand Architectural Canon', in J. Gatley (ed.), *Group Architects: towards a New Zealand Architecture*, Auckland University Press, p. 221.

<sup>9</sup> Warren, M. (1978). 'Style in New Zealand Architecture', *New Zealand Architect*, no. 3, pp. 2-15.

<sup>10</sup> Walker, P. and J. Clark (2010), 'Everywhere and Nowhere: The Group and the New Zealand Architectural Canon', in J. Gatley (ed.), *Group Architects: towards a New Zealand Architecture*, Auckland University Press, p. 221.

<sup>11</sup> This property is not protected in the AUP.

### **The Group Architects legacy**

Their time as a collective group was reasonably short but left a significant mark on modern architectural history. In the 1950s, founding members began to break away to explore other opportunities: Craig left early; Wild left for opportunities in Wellington; and Penman and Rotherham found careers overseas. Eventually Hackshaw set up on his own; and Wilson and Juriss practised as a partnership until Bill Wilson's untimely death in 1968.<sup>12</sup>

The Group Architects were pioneers of a distinctively New Zealand architecture. Their designs represented a fundamentally new way of thinking about structure, construction and spatial planning for the New Zealand and particularly the Auckland context. The Group Architects represented a sense of belief in New Zealand and "New Zealand-ness"; a commitment to building a unique identity.

In 1999, DOCOMOMO (Documentation and Conservation of buildings, sites and neighbourhoods of the Modern Movement) New Zealand compiled a "top 20" list of buildings, sites and neighbourhoods for publication in Dennis Sharp and Catherine Cooke (eds), *The Modern Movement in Architecture: Selections from the DOCOMOMO Registers* (010 Publishers, Rotterdam, 2000). The First House was listed at number six.<sup>13</sup>

In 2001 the New Zealand Institute of Architects awarded its Gold Medal to the Group in recognition of:

*'The enormous influence that the work of the Group has had on the development of New Zealand Architecture.'*

*'The Group's buildings and approach to building clearly expressed a philosophical and social vision, in particular the need to articulate an emerging sense of a New Zealand identity.'*

*'The enduring nature and influence of their work has to do with qualities of honesty and integrity. These qualities will always be relevant to any vital architecture concerned with the culture of its society.'*

### **Physical description**

A site visit was unable to be undertaken so this section is based on aerial photographs, documentary evidence and council plans.

The First House originally had a short and wide rectilinear footprint.<sup>14</sup> The main external feature of the house is the shallow gabled roof:

*'Traditionally, gable ends sit at the two short ends of rectangular buildings, but the Group rotated the ridge by 90 degrees, so that the gable ends were above the building's two long sides, producing the wide gable for which the architects soon became known.'*<sup>15</sup>

The interior plan and features are described as:

*'The interior was an exposé of timber and ply. Posts, beams, rafters and diagonally laid pine sarking were all expressed, the ties and flat ceiling of the conventional trussed roof eliminated. In plan, entry was direct into the open-plan dining and living area, a rejection of*

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<sup>12</sup> in J. Gatley (ed.), *Group Architects: towards a New Zealand Architecture*, Auckland University Press.

<sup>13</sup> DOCOMOMO New Zealand, accessed from: <https://www.docomomo.org.nz/register/>.

<sup>14</sup> Gatley, J. and B. McKay (2018). 'Beyond Futuna: John Scott, Modern Architecture and Māori in Aotearoa New Zealand, in E. Grant et al. (eds), *The Handbook of Contemporary Indigenous Architecture*, Springer, pp. 607-636.

<sup>15</sup> Gatley, J. and B. McKay (2010). 'Novel Building Ventures: Group Experiments in Design and Build' in J. Gatley (ed.), *Group Architects: towards a New Zealand Architecture*, Auckland University Press, pp. 37-38.

*social norms considered bourgeois and outdated: visitors were friends to be welcomed in without judgement on propriety. Double and bi-fold doors were glazed and could be thrown open to connect the indoor and outdoor spaces. The kitchen, at the south end of the living area, was no longer a room, but rather a space, partitioned within the larger volume by a storage unit: the housewife would be part of a family life rather than shut away in a separate room. Down three steps were three bedrooms... The hallway was widened outside the children's bedrooms to become a playroom. This was innovative and demonstrated an interest in providing for the needs of all members of the family.'*<sup>16</sup>

The First House included three steps between the living side of the house and the bedroom/playroom side of the house. This showed that, from the outset, the Group were aware of the potential to use changes in floor level to manipulate volume.<sup>17</sup> The First House had a mural and built-in furniture (produced by Anthony Treadwell).<sup>18</sup>

Based on aerial photography, council plans and an article by Walker and Clark (2010), the First House has been substantially added to.<sup>19</sup>

Alterations and additions, including a bedroom (northeast) were constructed in 1987 to the design of Bruce Wild, son of former Group Architect Allan Wild.

In 1993, further alterations and additions were designed by P. Bakker, being an extension to the southwest (a garage and workshop) and a further extension to the northeast (a study and family room). According to council plans, in the original central part of the house an ensuite has been added to where a bedroom used to be (southeast), the toilet has been replaced with a hallway to the garage and workshop addition, the entry to the main bedroom has been changed, and a small laundry addition has been made to the northwest. See Appendix 1 for the original layout and the alteration plans from 1993.

## **SIGNIFICANCE CRITERIA**

### **Historical**

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

The First House (built in 1949-50) demonstrates a significant phase in the history of New Zealand following World War II. During the middle of the twentieth century, New Zealanders increasingly sought to make a cultural and societal break from the United Kingdom, instead focusing on developing a unique New Zealand identity. This search for a local identity was readily apparent in mid-century literature, music, poetry, art, drama and architecture, and the Group Architects were leading lights in this movement. As the first house designed and built by the Group Architects, the First House reflects the desire of the Group to create a truly distinct type of New Zealand architecture.

The First House marked the beginning of the Group Architects' distinctively New Zealand architecture in the houses they designed around Auckland. Their designs represented a fundamentally new way

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<sup>16</sup> Gatley, J. and B. McKay (2010). 'Novel Building Ventures: Group Experiments in Design and Build' in J. Gatley (ed.), *Group Architects: towards a New Zealand Architecture*, Auckland University Press, pp. 37-38.

<sup>17</sup> Gatley, J. (2010). 'House Typologies' in J. Gatley (ed.), *Group Architects: towards a New Zealand Architecture*, Auckland University Press.

<sup>18</sup> Gatley, J. and B. McKay (2010). 'Novel Building Ventures: Group Experiments in Design and Build' in J. Gatley (ed.), *Group Architects: towards a New Zealand Architecture*, Auckland University Press, p. 40.

<sup>19</sup> Walker, P. and J. Clark (2010), 'Everywhere and Nowhere: The Group and the New Zealand Architectural Canon', in J. Gatley (ed.), *Group Architects: towards a New Zealand Architecture*, Auckland University Press, p. 221.

of thinking about structure, construction and spatial planning for the New Zealand and particularly the Auckland context, which reflects important ideas in the history of Auckland.

First House has **outstanding regional** historical values.

### **Social**

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The First House has social values as a place that is held in high public esteem. At the time of its design and construction, the house was a student experiment. However, by the 1970s the First House was recognised as a key moment in New Zealand's architecture. The First House is highly regarded both among professionals and enthusiasts, not only for its innovative design, but also for the ideals that underpin its design philosophy. It has taken a key place in New Zealand architectural culture.

In 1999, DOCOMOMO New Zealand listed the First House at number six in their top 20 list of Modern buildings, sites and neighbourhoods. The First House is also featured in Julia Gatley's *Group Architects: Toward a New Zealand Architecture* (2010).

First House has **considerable national** social values.

### **Mana Whenua**

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The First House has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the First House.

The First House has **no known** Mana Whenua value.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

The remaining original external and internal features of the First House provide knowledge of the design and structural aspects of the building which express the way the Group Architects designed and constructed their houses using the principles they set out in their manifesto. The First House was an important model in the development of what the Group believed a good "normal" house for a New Zealand family should be like. The Group had developed definite ideas about New Zealand family living that did not fit the standard pattern of rooms connected by hall and passage. New concepts emerged, such as open planning between the kitchen and living areas, and a drawing together of child/adult spaces, so that events no longer happened as isolated activities but as collective experiences. Areas were planned to share a sense of place, being carefully defined not so much by walls but by furniture placement and cabinetry. The remaining original elements of the house allow a student or architectural enthusiast to understand the house, its construction and its use of space and how the radical nature of its design has endured.

First House has **considerable regional** knowledge values.

## Technology

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

The First House has considerable technological significance as the first house in which the Group Architects developed and tried out their experimental design and construction techniques. With the design of the house, the Group Architects experimented with form and space, devising new ways of maximising usable space by eliminating wastage and non-functional decorative features. They were also interested in housing affordability and experimented with construction techniques (such as modular construction, interlocking systems of posts and slabs, using sheathing as bracing and load-bearing partition walls) and materials that would keep costs down. Many of the techniques developed by the Group Architects have become industry standards.

First House has **considerable regional** technology values.

## Physical attributes

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

Built in 1949-50, the First House has outstanding significance as the first house designed and built by the Group Construction Company, later known as the Group Architects. The Group Architects are well-known as the pioneers of a unique New Zealand architectural language based on the principles of Modernism. The First House is the first example of this distinctively New Zealand architecture, which responded to local context, climate and lifestyles.

The First House was designed as an experimental house and introduced something new to housing in New Zealand. The Group Architects were experimenting with designs to make the houses economical to build, with the best and most efficient use of space and materials. They aimed for a more relaxed informal way of living for the everyday New Zealander. The shallow gabled roof is a significant physical attribute that referenced the gabled roof of New Zealand's 19<sup>th</sup> century shelters and Māori whare, and was unusual at its time of construction. Likewise, the raked ceiling, exposed rafters and diagonal sarking are notable features of the place because it was unusual at the time of construction to leave timber beams and rafters exposed.

Internally, through their experimentation, new concepts emerged, such as open planning between the kitchen and living areas, and a drawing together of child/adult spaces, so that events no longer happened as isolated activities but as collective experiences. Areas were planned to share a sense of place, being carefully defined not so much by walls but by furniture placement and cabinetry. This was a clear departure away from traditional English influenced design, which the villa and bungalow had exemplified, and demonstrated a desire for economy, elegance and efficiency.

Representing a new style of home-grown Modernist architecture, the Group Architects exercised in their designs the best and efficient use of space and materials. The buildings interpreted a radical new post war philosophy that aimed for a more relaxed informal way of living and also aimed to use economical design and materials for the everyday New Zealander. For example, the entry opened directly into the open-plan dining and living area. The only fully closed-off spaces were bathrooms and bedrooms.

The First House been ascribed seminal significance within the New Zealand architectural tradition as the inception of a distinctly New Zealand house. In 2001 the New Zealand Institute of Architects (NZIA) awarded its Gold Medal to the Group Architects in recognition of the enormous influence that the

work of the Group has had on the development of New Zealand architecture. As the first house they produced, this building is central to the body of work produced by the Group Architects.

Although the First House has been subject to a number of (internal and external) additions and alterations, it is clear from aerial photographs and plans that the original core and many physical attributes described above of the building remain. The overall physical values of the place as the first example of the Group Architect's distinctively New Zealand architecture therefore remain.

First House has **outstanding national** physical attributes.

### **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

The First House has aesthetic values because it exemplifies a particular past aesthetic taste: a distinctly New Zealand approach to Mid-Century Modernism, a post-war extension of Modernism, which emerged in Europe in the late 1920s. A feature of Modernism was the focus on clean lines, efficient use of space, informal spatial arrangements, and greater connection between the indoors and out. The First House demonstrates this aesthetic, especially through its long gable roofline and floor-to-ceiling glazing.

First House has **considerable local** aesthetic values.

### **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

The First House has considerable context value as part of a wider historical context of Group Architects-designed houses in Auckland, particularly its neighbouring Second House and Adair House. These three houses are part of a wider grouping of Modernist and Modernistic residences on the North Shore, particularly in the Devonport, Takapuna, and Milford suburbs. These areas contain a high concentration of the Group Architects' notable works and provides an important non-contiguous historical context. Together this group represents not only an important architectural body of work, but also a step toward a unique New Zealand identity.

First House has **considerable regional** context values.

## **STATEMENT OF SIGNIFICANCE**

The First House at 20 Northboro Road, Hauraki, has outstanding significance as the first house designed and built by the Group Architects. The house was built in 1949-50 to illustrate the ideology of the Group, which aimed to create a truly indigenous New Zealand architecture based upon a response to the Auckland climate and the distinctive social needs of New Zealanders.

The First House – along with the neighbouring Second House – have been ascribed seminal significance within the New Zealand architectural tradition as the inception of distinctly New Zealand houses. The First House has considerable physical attributes as a notable example of Mid-Century Modernism in New Zealand, designed to respond to the local context, climate and lifestyles. It illustrates a move toward an indigenous style based in the principles of Modernism. The most notable external feature of the house is the shallow gabled roof which referenced the gabled roof of New Zealand's 19<sup>th</sup> century shelters and Māori whare, and was unusual at its time of construction.

The First House has considerable social value as a place that is held in high public esteem. The house is highly regarded both among professionals and enthusiasts, not only for its innovative design, but also for the ideals that underpin their design philosophy. This is demonstrated by DOCOMOMO New



Zealand listing the First House at number six in its top 20 list of Modern buildings, sites and neighbourhoods in 1999.

The First House has knowledge value for its ability to demonstrate the way the Group Architects designed and constructed their houses using the principles they set out in their manifesto. The house also has considerable context value as part of a wider historical context of Group Architects-designed houses in Auckland. The second house produced by the Group was built next door to the First House, at 18 Northboro Road. The First House, as part of the wider body of Group Architects-designed houses represents not only an important architectural body of work, but also a step toward a unique New Zealand identity.

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Outstanding	Regional
B- Social	Considerable	National
C- Mana Whenua	No known	NA
D- Knowledge	Considerable	Regional
E- Technology	Considerable	Regional
F- Physical Attributes	Outstanding	National
G- Aesthetic	Considerable	Local
H- Context	Considerable	Regional

## CATEGORY RECOMMENDATION

The First House meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category A place.

## REFINING MANAGEMENT RECOMMENDATION

Additional changes are recommended to refine the management of this place:

- Adding Social (B), Knowledge (D), and Context (H) as heritage values
- Remove the driveway from the extent of place (see map below) as it does not relate to the historic heritage values of the place.

## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01084	First House	20 Northboro Road, Hauraki	Lot 3 DP 35324	A*A	Residence	A,B,D,E,F,G,H	Refer to planning maps	Interior of building(s)		

### Planning maps

Remove the driveway from the extent of place, as indicated below (thick purple outline). The driveway does not encompass the values of the First House. Among other values, the rest of the property has value for demonstrating the relationship between the residence and the outdoors, which was a feature of the design.



### Evaluator

David Bade, Specialist – Built Heritage, June 2020 (updated August 2021)

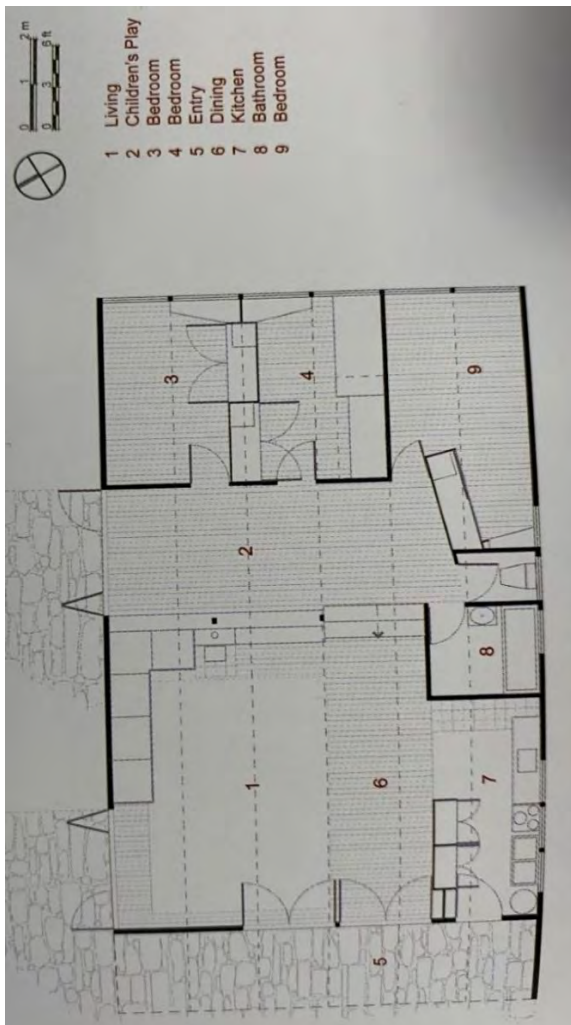
### Peer Reviewer

Rebecca Freeman, Senior Specialist Historic Heritage, June 2020

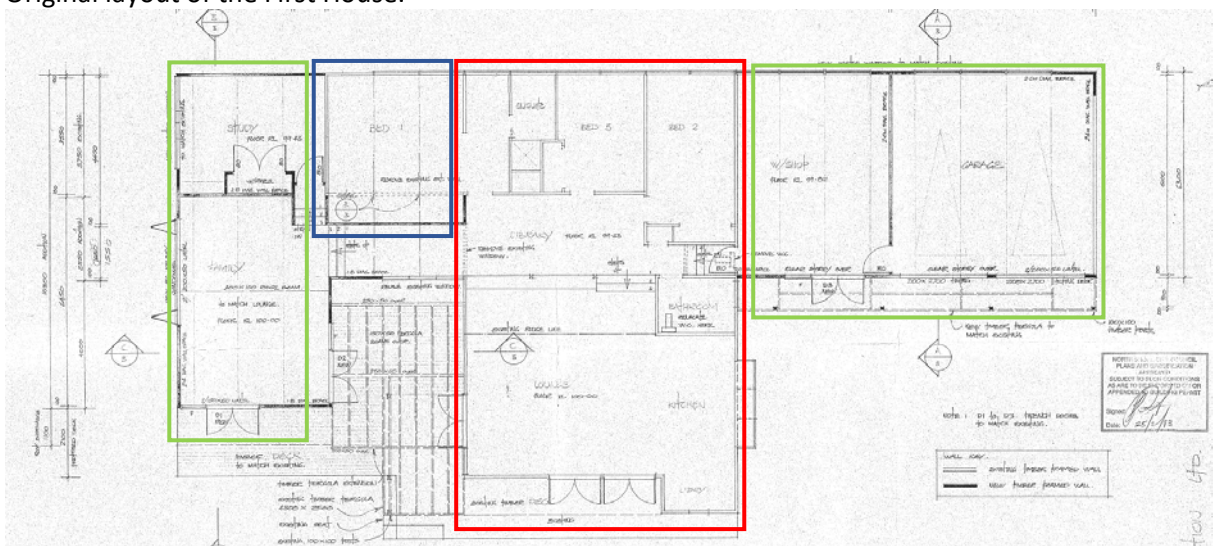
### Managerial Sign-Off

Megan Patrick, Team Leader Heritage Policy, 18 November 2020 (updated August 2021)

## Appendix 1 Plans



Original layout of the First House.<sup>20</sup>



1993 plans of the First House<sup>21</sup> (red box added as indicative of the original exterior footprint; the blue box indicative of the 1987 addition designed by Bruce Wild, son of former Group Architect Allan Wild; and the green boxes indicative of the 1993 additions P. Bakker).

<sup>20</sup> J. Gately (ed.) (2010), *Group Architects: towards a New Zealand Architecture*, Auckland University Press.

<sup>21</sup> 2736517 - T2275 Legacy Additions Plans A1.

## Shop/residence (former) - ID 01095

58 Calliope Road, Stanley Point



Figure 1: Grocer shop and residence (former) (Auckland Council, 21 July 2020).

## INTRODUCTION

### Purpose

This review assesses the heritage values of the Shop/residence (former)<sup>1</sup> to determine whether it meets the Auckland Unitary Plan (Operative in Part) (AUP) threshold for scheduling as category A, category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\* which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>2</sup>. Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

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<sup>1</sup> The name of the Shop/residence (former) is proposed to be changed through this review. The name "Grocer shop and residence (former)" will be used from this point forward.

<sup>2</sup> AUP, D17.1 Background

### Background and constraints

Information on the history of the place and a physical description are sourced from the Auckland Council Heritage Unit's property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit was conducted on 21 July 2020.

### SCHEDULING INFORMATION

<b>Schedule ID</b>	01095
<b>Place Name/and/or Description</b>	Shop/residence (former)
<b>Verified Location</b>	58 Calliope Road, Stanley Point
<b>Verified Legal Description</b>	Lot 6 DP 340; road reserve
<b>Category</b>	A*
<b>Primary feature</b>	Commercial building
<b>Known Heritage Values</b>	A,F,G,H
<b>Extent of Place</b> (Refer to Figure 2)	Refer to planning maps
<b>Exclusions</b>	Interior of building(s)
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	



Figure 2: The Historic Heritage Overlay extent of place (EOP) for the Grocer shop and residence (former) (Auckland Council GeoMaps).

## HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION

### Planning background

The Shop/Restaurant at 58 Calliope Road was originally scheduled in the North Shore City District Plan 2002 as a category A place.

The place was included in the AUP as a category A\* place. The place is also included in the Special Character Areas Overlay Residential and Business Residential North Shore Devonport and Stanley Point. The place is identified in the Auckland Council Cultural Heritage Inventory as Shop/Residence (former) (ID 13108).

### History

In late 1902 or early 1903 the wooden shop, with living accommodation above, was erected on the western corner of Calliope Road and Roslyn Terrace.<sup>3</sup> Up until April 1903, the site was owned by a widow by the name of Mary Jane Garret, who ran a local boarding house. She sold it to Catherine Maria Ryan, the wife of Martin Ryan.<sup>4</sup> Council records show that on 21 July 1903 local builder G. R. Bank was granted a building permit to construct stables for Martin Ryan, who operated a grocery

<sup>3</sup> The owner of the property appears for the first time in the street directory listing for Calliope Road in 1904 (Cleaves Auckland Directory, 1904, p.70).

<sup>4</sup> Certificate of Title NA 76/52, Land Information New Zealand, Auckland and Wises New Zealand Post Office Directory, 1900, p.45.

store from the building.<sup>5</sup> The stables were located at the rear of the property along its western boundary<sup>6</sup>. Bank may well have also built the shop. No record exists for the construction of the shop itself, so it is unclear whether it was built for Mrs Garret or for the Ryans.

The Ryans' occupation was short-lived. In February 1904 the property was sold to George David Bates, who carried on the use as a grocer's shop.<sup>7</sup> In June 1907 Bates applied for a permit to erect a shed at the rear of the property.<sup>8</sup> In 1922 it was sold to George Moody, a retired grocer, who promptly on-sold to Frederick Barber. From this point, the business was operated as Barber Brothers grocers.<sup>9</sup> A building permit was issued for a brick shop on the western side in 1924 so the premises could be extended.<sup>10</sup> The new brick shop was occupied by a variety of businesses over the coming years including two fruiterers, a tobacconist and several stationers.<sup>11</sup> Further additions were made in 1926 when five garages in 26 gauge corrugated iron were erected at the rear of the property on the Roslyn Terrace boundary.<sup>12</sup>

By 1929 the Barber Brothers had vacated the property and for the next four decades the building was leased. During the 1930s and 1940s Thomas Mason ran his grocery business from the wooden building.<sup>13</sup> In 1941 a toilet was added to the rear of the wooden building and an outbuilding was erected in the yard behind. By this stage the stables had been removed.<sup>14</sup>

The 1970s brought further changes for the building. During the early years of the decade the wooden building appears to have been used solely as a residence while Calliope Enterprises ran a stationery business from the brick shop.<sup>15</sup>

In 1976 the building was sold to Denis and Jennifer Jenkins, who set about converting the building into a restaurant known as "The Flagstaff".<sup>16</sup> The brick shop and the garages at the rear were demolished and two interior walls on the ground floor were removed.<sup>17</sup> Further alterations followed, with a storeroom (connected to the building) being erected at the rear of the building in 1977 and a swimming pool was installed in the backyard the following year.<sup>18</sup>

By 1989 "The Flagstaff" had closed and a new restaurant named "Porterhouse Blue" was opened by restaurateurs John and Maggie Ingle. Moreton Bay bugs quickly became a specialty of the upmarket restaurant. In 1990 the business was taken over by Craig and Geraldine MacKenzie, who continued the restaurant for the next 11 years. The bold blue building hosted several well-known diners during this period including actor Michael Douglas, United States Secretary of State Madeline Albright and the Sultan of Brunei.<sup>19</sup>

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<sup>5</sup> Devonport Borough Council Minute Book, 1902-1906, North Shore City Archives, DBC 117/5, pp.122 and 127.

<sup>6</sup> Site file, 58 Calliope Road, North Shore City Council, plan dated 20 October 1924.

<sup>7</sup> *Cleaves Auckland Directory*, 1905, p.69 and 1922-1923, p.344.

<sup>8</sup> Devonport Borough Council Minute Book, 1906-1909, North Shore City Archives, DBC 117/6, p.114.

<sup>9</sup> *Cleaves Auckland Directory*, 1924-1925, p.370.

<sup>10</sup> Site file, 58 Calliope Road, North Shore City Council, plan dated 20 October 1924.

<sup>11</sup> *Cleaves Auckland Directory*, 1927-1928, p.424; *Leightons Auckland Directory*, 1936-1937, p.372; and *Wises New Zealand Post Office Directory*, 1942, p.30a; 1947, p.34a; 1960-1961, p.275 and 1970-1971, p.322. Reputedly, construction of the shop obscured a sign on the grocer's shop. When the brick shop was demolished in 1976, it revealed a painted sign with the inscription "Our Motto, Civility, and Good Value". This was rendered in dark red and white on a grey background.

<sup>12</sup> Site file, 58 Calliope Road, North Shore City Council, specification dated 9 March 1926.

<sup>13</sup> *Cleaves Auckland Directory*, 1929-1930, p.337.

<sup>14</sup> Site file, 58 Calliope Road, North Shore City Council, plan dated 12 September 1941.

<sup>15</sup> *Wises New Zealand Post Office Directory*, 1970-1971, p.322; 1975, p.S43 and 1976, p.S44.

<sup>16</sup> Certificate of Title NA 76/52, Land Information New Zealand, Auckland and *Wises New Zealand Post Office Directory*, 1978, p.S51.

<sup>17</sup> Site file, 58 Calliope Road, North Shore City Council, plan dated March 1976.

<sup>18</sup> Site file, 58 Calliope Road, North Shore City Council, permit dated 2 November 1977 and permit dated 30 August 1978.

<sup>19</sup> *Metro*, November 1989, p.190 and *New Zealand Herald*, 21 November 1001, p.G10.

The building was refurbished by Salmond Reed Architects, the largest conservation architecture business in New Zealand, in 2003 and the business moved into the building.<sup>20</sup> Salmond Reed Architects remain in the building.

### ***Commercial development in Devonport***

Devonport's main shopping strip, Victoria Road, was primarily developed during the late 1880s after a disastrous fire destroyed many of the earlier wooden buildings. These main shops were supplemented with small groups of shops at the King Edward Parade / Church Street intersection (which was the original commercial centre of Devonport – Victoria Road developed later after the wharf was built), at Church Street, Vauxhall Road, and at King Store or Parks Store at the Lake Road and Old Lake Road intersection, and at Belmont. Even smaller "corner shops" were found along Calliope, Vauxhall and Victoria Roads. Sited within walking distance of many homes, these butchers, grocers, dairies, stationers and fruiterers sold a range of basic commodities at a time when few owned cars and perishables were bought daily.<sup>21</sup>

### ***Re-use of buildings in Devonport (as at 2011)***

In addition to the former shop now housing Salmond Reed Architects, many purpose-built Devonport buildings have been modified and adapted for residential and office use. These include the Masonic Hall in Victoria Road, the Fire Station in Calliope Road, the Devonport Power Station in Church Street, the former AMC butcher's shop in Calliope Road, and the Ventnor Hotel/Wrens Hostel (Elizabeth House) on King Edward Parade. The former Borough Council workshop has become the Depot Artspace, a community art gallery. Part of the former Presbyterian Church and hall (corner Church Street and Cracroft Street) is now a private house while the other half was moved to Mount Cambria in 1978 and is now the Devonport Museum.<sup>22</sup>

### **Physical description**

Although constructed in the Edwardian era, in which timber buildings developed a high degree of complexity and ornamentation, the simplicity of this example of a shop with residential accommodation above is more akin to the mid-late Victorian era. It is likely the building is of simple design because it did not have an architect (was a vernacular design), and the builder worked with the skills he had.

The main form of the roof is a gable, with partial skillion construction and a partial attic above the flat sections of ceiling. A traditional retail verandah, on posts, faces Calliope Road. Above this are two double hung windows, with two-pane sashes. Original decorative elements are largely restricted to the shop-front facing Calliope Road, which has a recessed central doorway incorporating a pair of panelled doors, and panelled stall-boards, and the (private) entrance on to Roslyn Terrace, which has a half-glazed panelled door with sidelights and fanlight glazing over, typical of an Edwardian villa. To the left of this is a single double-hung window, and to the right a 'Chicago' window, incorporating coloured and patterned glass. The windows above are recent, arising from alterations, as is the canopy over the main door. On the northern end of the building is a verandah at first floor level, which has been enclosed by sliding sashes at first floor level. A storeroom dating from the 1970s has been modified for use as office space. The doorway to Roslyn Terrace leads to a lobby which provides access to the ground floor and includes the stairs to the upper floor, still demonstrating the dual (retail/residential) use of the building.

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<sup>20</sup> *New Zealand Herald* (2003), 'Reality check', 2 August 2003, accessed from: [https://www.nzherald.co.nz/nz/news/article.cfm?c\\_id=1&objectid=3516051](https://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=3516051)

<sup>21</sup> North Shore Heritage - Thematic Review Report. Compiled by Heritage Consultancy Services for Auckland Council. 1 July 2011. Auckland Council Document TR 2011/010.

<sup>22</sup> North Shore Heritage - Thematic Review Report. Compiled by Heritage Consultancy Services for Auckland Council. 1 July 2011. Auckland Council Document TR 2011/010.



Despite some alterations, the building remains an excellent example of a retail/domestic building in the Victorian/Edwardian form. As a building with a gable roof and no parapet, it is a simple example of the type. The building lacks the architectural pretensions that can be seen in other retail/residential examples, such as the former Souster shop and dwelling at 26 Queen Street Northcote of 1912 (which has a Neoclassical façade applied to a house and shop in transitional style) (Category B, ID 00916), or the Thomas Hilditch shop and dwelling at 130 Queen St Northcote (a ca.1910 timber building incorporating an ornate Classical shopfront below a parapet) (Category A\*, ID 00922).

As shown in the images in Appendix 1, the building's form does not appear to have changed since 1908. Windows have been added to its eastern elevation. The ancillary building (with a connection) added in 1977 remains on the northern (rear) side of the building. Appendix 2 shows a table of physical changes.

## SIGNIFICANCE CRITERIA

### Historical

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

The Grocer shop and residence (former) at 58 Calliope Road is associated with the historical development of Devonport. From the late 1880s small groups of shops or corner stores were erected on the outskirts of Devonport. This Grocer shop and residence (former) was one of these corner stores. Sited within walking distance of many homes, this former grocery store sold a range of basic commodities at a time when few owned cars and perishables were bought daily. It was used as a grocery store for around 75 years before becoming a restaurant for 26 years and subsequently becoming the offices for Salmond Reed Architects, the largest conservation architecture business in New Zealand.

Grocer shop and residence (former) has **considerable** local historical value.

### Social

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

Since its construction, the former Grocer shop and residence has been used and frequented by members of the public as a grocery store and as a restaurant. It has become a familiar place within the community's consciousness.

Grocer shop and residence (former) has **moderate** local historical value.

### Mana Whenua

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The former shop/residence has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the former shop/residence.

The former shop/residence has **no known** Mana Whenua value.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

The Grocer shop and residence (former) has the potential to provide some knowledge of corner stores from the early twentieth century. Once very common, this type of building is generally not seen today. It provides an understanding of a way of life that no longer exists – shopping every day because of lack of refrigeration and needing to be within walking distance of shops.

Grocer shop and residence (former) has **moderate** local knowledge value.

### **Technology**

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

The techniques and materials that were used to construct the building are well understood through other places and documents.

Grocer shop and residence (former) has **little** local technology value.

### **Physical attributes**

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

The Grocer shop and residence (former) at 58 Calliope Road is a good example of a shop with accommodation (for the shop-keeper's family) above from the early twentieth century. Although constructed in the Edwardian era, in which timber buildings developed a high degree of complexity and ornamentation, the simplicity of this example is more akin to the mid-late Victorian era. It is likely the building is of simple design because it did not have an architect (was a vernacular design), and the builder worked with the skills he had.

The building retains the shop-front facing Calliope Road, which has a recessed central doorway incorporating a pair of panelled doors, and panelled stall-boards, as well as the (private) entrance on to Roslyn Terrace. This entrance has a half-glazed panelled door with sidelights and fanlight glazing over, typical of an Edwardian villa.

Despite some alterations, the building retains its original form and remains an excellent example of a retail/domestic building in the Victorian/Edwardian pattern. As a building with a gable roof and no parapet, it is a simple example of the type, lacking the architectural pretensions that can be seen in other retail/residential examples.

Grocer shop and residence (former) has **considerable** local physical attributes value.

### **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

The Grocer shop and residence (former) was erected in a prominent position at the corner of Calliope Road and Roslyn Terrace. As a two-storey building, it has some landmark qualities on Calliope Road and remains a local landmark.

Grocer shop and residence (former) has **moderate** local aesthetic value.

## **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

The building is part of the historic fabric of the Calliope Road neighbourhood and illustrates a typical pattern of development within an Edwardian villa suburb. While larger than many of the surrounding buildings, its form and detail is entirely compatible with the period houses in the vicinity. It is an important reminder (within the built environment) of social and development patterns that prevailed when this part of Devonport was developed.

The building also contributes to the collection of former shop blocks and corner shops on the outskirts of Devonport, of which many (including this example) are now used for different purposes.

Grocer shop and residence (former) has **considerable** local context value.

## **STATEMENT OF SIGNIFICANCE**

The former grocer shop and residence at 58 Calliope Road, Stanley Point, was built in 1902/3 as a grocery store with a residence on the first floor. It remained a grocery store until the 1970s, when it became a restaurant. It is now the offices of Salmond Reed Architects, the largest conservation architecture practice in New Zealand.

The Grocer shop and residence (former) has considerable physical attributes. It retains its original form and is a good example of a shop with accommodation (for the shop-keeper's family) above from the early twentieth century. Although constructed in the Edwardian era, in which timber buildings developed a high degree of complexity and ornamentation, the simplicity of this example is more akin to the mid-late Victorian era. The building retains the shop-front facing Calliope Road, as well as the (private) entrance on to Roslyn Terrace. Despite some alterations, the building remains an excellent example of a retail/domestic building in the Victorian/Edwardian pattern. As a building with a gable roof and no parapet, it is a simple example of the type, lacking the architectural pretensions that can be seen in other retail/residential examples.

The building also has historical value for its association with the development of Devonport. From the late 1880s, small groups of shops or corner stores were erected on the outskirts of Devonport as the suburb grew. This Grocer shop and residence (former) was one of these corner stores. Sited within walking distance of many homes, this former grocery store sold a range of basic commodities at a time when few owned cars and perishables were bought daily.

As a two-storey building, erected in a prominent position at the corner of Calliope Road and Roslyn Terrace, it has landmark values. The building is also part of the historic fabric of this neighbourhood and illustrates a typical pattern of development within an Edwardian villa suburb. While larger than many of the surrounding buildings, its form and detail is entirely compatible with the period houses in the vicinity. It is an important reminder (within the built environment) of social and development patterns that prevailed when this part of Devonport was developed.

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Considerable	Local
B- Social	Moderate	Local
C- Mana Whenua	No known	NA
D- Knowledge	Moderate	Local
E- Technology	Little	Local
F- Physical Attributes	Considerable	Local
G- Aesthetic	Moderate	Local
H- Context	Considerable	Local

## CATEGORY RECOMMENDATION

The Grocer shop and residence (former) meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category B place.

## REFINING MANAGEMENT RECOMMENDATION

Additional changes are recommended to refine the management of this place:

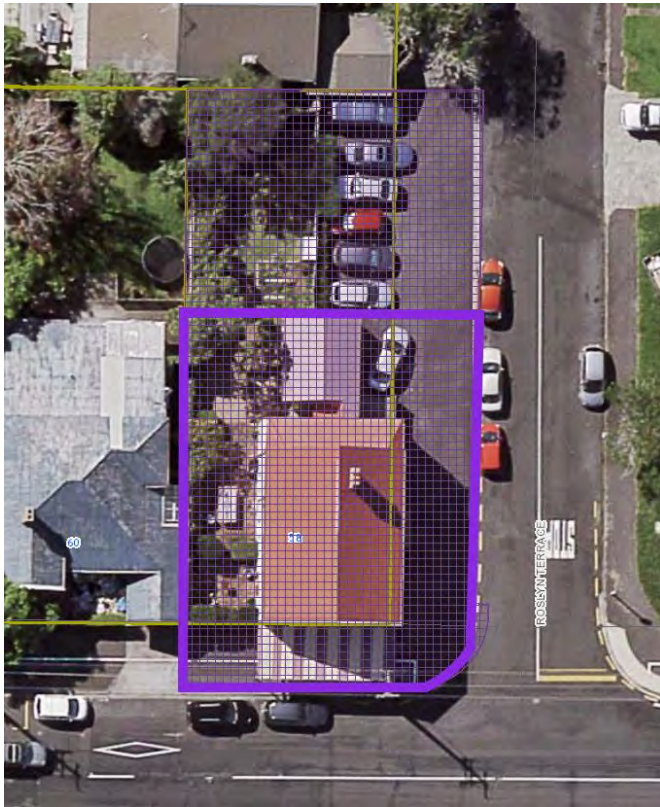
- Change the name from Shop/residence (former) to Grocer shop and residence (former) as it was a grocer's shop for most of its history
- Remove aesthetic value (G) from the scheduled heritage values
- Remove much of the rear section from the extent of place as it does not encompass the values of the place (see map below)
- Correct the extent of place as that it curves more accurately with the shape of the corner kerb line (see map below).
- Include the extension to the rear as an exclusion as it was added in 1976 following the building being a grocer's shop.

## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01095	<del>Shop/residence</del> Grocer shop and residence (former)	58 Calliope Road, Stanley Point	Lot 6 DP 340; road reserve	A*B	Commercial building	A,F,G,H	Refer to planning maps	Interior of building(s); <u>northern one-story extension</u>		

## Planning maps



The revised historic heritage extent of place (thick purple outline). The thin purple hashed area is the current extent of place.

### **Evaluator**

David Bade, Specialist – Built Heritage, October 2020.

### **Peer Reviewer**

Rebecca Freeman, Senior Specialist Historic Heritage, October 2020

### **Managerial Sign-Off**

Megan Patrick, October 2020

## Appendix 1 Historical images and plans

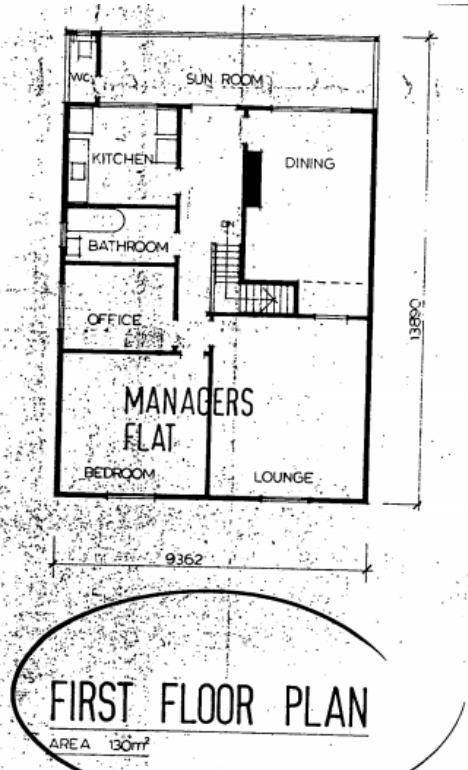
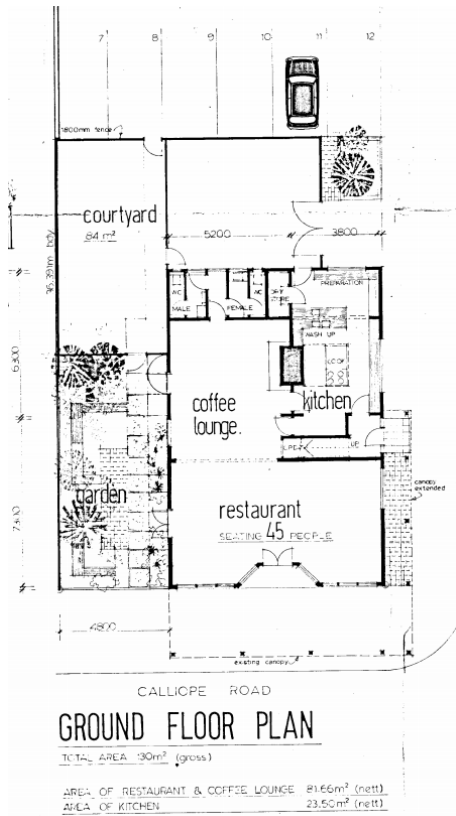


Looking southwest from Takarunga/Mount Victoria at Stanley Point and Calliope Road, Devonport (14 August 1908). The ships in the harbour are an American Fleet passing Devonport.<sup>23</sup>

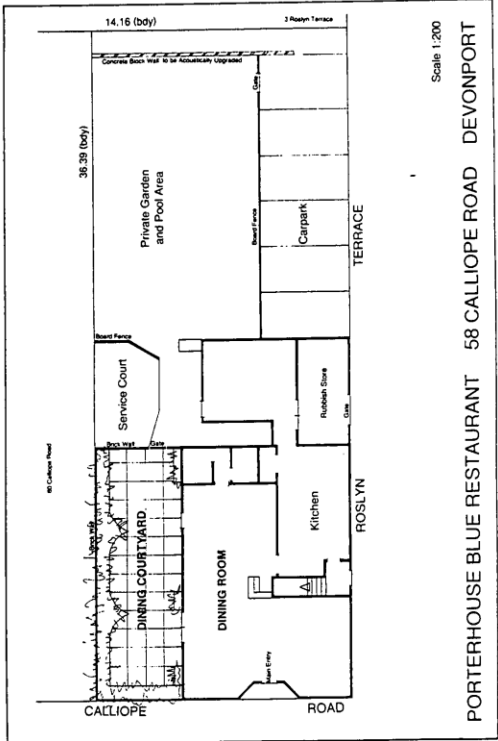


An enlarged version of the image above, showing the building in 1908.

<sup>23</sup> Auckland Libraries Heritage Collections D\_GSC\_0005. Accessed from: <https://kura.aucklandlibraries.govt.nz/digital/collection/photos/id/30705/rec/28>.



Ground floor (left) and first floor (right) plans of the building from 1976 (with no extension to the rear).<sup>24</sup>



The plan of the building while it was a restaurant in 1996 (showing the rear addition).<sup>25</sup>

<sup>24</sup> Auckland Council, ACCORD 6309206 – 39295 Legacy Plans

<sup>25</sup> Auckland Council, ACCORD 6309194 - No consent number - Legacy Plans.

## Appendix 2 Chronology of physical changes

Salmond Reed Architects produced a chronology of physical changes to the property:

### Chronology

Date	Event	Source
1902-1903	A two storey wooden shop with living accommodation above is built on the western corner of Calliope Road and Roslyn Terrace.	<i>New Zealand Graphic</i> , 25 July 1903, p.256 and <i>Cleaves Auckland Directory</i> , 1904, p.70.
July 1903	Devonport Borough Council grants a permit to erect stables on the property.	Devonport Borough Council Minute Book, 1902-1906, DBC 117/5, pp.122 and 127
June 1907	A permit is granted for the erection of a shed at the rear of the property.	Devonport Borough Council Minute Book, 1906-1909, DBC 117/6, p.114
1924	A small brick shop is erected adjoining the western wall of the building.	Site file, 58 Calliope Road, plan dated 20 October 1924.
1926	Five garages are erected at the rear of the property.	Site file, 58 Calliope Road, specification dated 9 March 1926.
Pre 1941	Stables are demolished.	Site file, 58 Calliope Road, plan dated 12 September 1941.
1941	A toilet is added to the rear of the building and an outbuilding is erected in the yard behind.	Site file, 58 Calliope Road, plan dated 12 September 1941.
1976	The brick shop and garages are demolished and two walls on the ground floor are removed. The building now houses "The Flagstaff" restaurant.	Site file, 58 Calliope Road, plan dated March 1976.
1977	A storeroom is erected at the rear of the building.	Site file, 58 Calliope Road, 2 November 1977.
1978	A swimming pool is installed in the back garden.	Site file, 58 Calliope Road, 30 August 1978.
1989-2002	The building houses an upmarket restaurant known as "Porterhouse Blue".	<i>New Zealand Herald</i> , 21 November 2001, p.G10.



## **DUDER HOUSE - ID 01098**

11 Church Street, Devonport



Figure 1: Duder House (Auckland Council 2020)

## **INTRODUCTION**

### **Purpose**

This review assesses the heritage values of Duder House to determine whether it meets the Auckland Unitary Plan (Operative in Part) (**AUP**) threshold for scheduling as category A or category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\*, which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>1</sup>. Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

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<sup>1</sup> AUP, D17.1 Background

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

**Background and constraints**

Information on the history of the place and a physical description are sourced from the Auckland Council Heritage Unit’s property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit was conducted on 17 November 2020.

**SCHEDULING INFORMATION**

<b>Schedule ID</b>	01098
<b>Place Name/and/or Description</b>	Duder House
<b>Verified Location</b>	11 Church Street, Devonport
<b>Verified Legal Description</b>	Lot 1 Deeds 1092
<b>Category</b>	A*
<b>Primary feature</b>	Residence
<b>Known Heritage Values</b>	A, F, G, H
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	Interior of building(s)
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	



Figure 2: Historic Heritage Overlay Extent of Place (EOP) for ID 01098 (Auckland Council GeoMaps)

## **HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION**

### **Planning background**

Duder House was scheduled in the North Shore City Council District Plan 2002 as a category A place.

The place was included in the AUP as a category A\* place. The place is also included in the Special Character Areas Overlay – Residential North Shore and Devonport and is also subject to the Regionally Significant Volcanic Viewshafts and Height Sensitive Areas Overlay.<sup>2</sup> The place is identified in the Auckland Council Cultural Heritage Inventory as Duder House (ID 3237).

### **History**

Duder House was constructed in the 1860s as “three terraced cottages which were used as additional accommodation for the Masonic Hotel.”<sup>3</sup> The cottages were located on Thomas Duder’s original land grant, although they were not constructed by or for him. Thomas Duder was an early settler and signal master, and Duders Avenue and Duders Hill in Devonport are named after him.

In 1880, Robert Duder, Thomas’ son, purchased this property for his new wife Mary Ann (known as Polly). It was said she admired the place as a child and dreamed of living there. “Robert and Polly turned two of the cottages into the main house and the third cottage remained as separate accommodation.”<sup>4</sup>

Robert Duder was a successful local businessman and owned a store on the corner of Church Street and King Edward Parade (opposite the Masonic Hotel). Together with his twin brother Richard, they established the Duder Brickworks around 1875, and used clay from Ngataranga Bay to make bricks, garden pots, glazed drainpipes and fittings. The brickworks represented the first major industrial activity on the North Shore and supplied most of the bricks used to rebuild Devonport following a devastating 1888 fire.

The wider Duder family were highly influential businessmen and agriculturalists in both Devonport and Clevedon, which is reflected in the naming of places and topographical features across Auckland. Robert and Richard’s brickworks are located on a point in Ngataranga Bay named after the Duder family (Duders Point). Likewise, Duders Avenue (Devonport), Duders Hill (Devonport), Duders Beach (Devonport), Duder Regional Park (Clevedon) and the Duder Homestead (Clevedon) collectively contextualise the significance of this prominent family.

Robert’s wife Polly and one of their daughters, Mignonette, remained in the house until 1967. They commissioned architect C. Ross McLean to convert it into four flats in 1945 to provide a source of income. In the late 1970s, the house was restored to a single-family home by artist Edwin (Ted) Oldfield and his sister. The house has been used as a bed and breakfast until 2016.

### **Physical description**

Duder House is an example of a timber one-and-a-half storey Victorian cottage with Gothic Revival influences. The cottage presents a symmetrical façade to Church Street, and has a linear plan arranged along one long rectangular form with two cross gables and a verandah between. The symmetrical form and façade is relatively unusual for Gothic style houses, which often employ balanced asymmetry. The steep gabled roof form is the strongest reference to the Gothic Revival

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<sup>2</sup> AUP Schedule 9 - Height Sensitive Areas – Mount Victoria; AUP Schedule 9 – Volcanic Viewshafts – T1 Rangitoto Island

<sup>3</sup> Duder Homestead.com

<sup>4</sup> Ibid

style and is clad in wooden shingles. The place has two rendered brick chimneys with two chimney pots each.



Figure 3: Duder House during the late Victorian/early Edwardian period, based on the clothing of the family (undated; duderhomestead.com)

Apart from finials at the apex of each gable, the place currently has little ornamentation. From the image above, however, fretwork originally decorated the verandah posts and the verandah was enclosed with a diagonal cross balustrade.

The place has been modified. The original double-hung timber sash windows were replaced in the 1970s with timber windows of a more contemporary style and proportion. The two Chicago windows under the verandah have been replaced with French doors and two dormers have been added to the roof.

At the rear of the house there are a number of additions and alterations. A lean-to, extending the length of the house and containing the rear passageway has been modified to straighten the rear wall of the house. A large rear extension, perpendicular to the main form of the house, was in place before 1945, though an exact date of construction has not been found. The lean-to and perpendicular form are generally sympathetic with the original building but are differentiated through a change in roof cladding. A separate garage structure is located in the northwest corner of the property.

## SIGNIFICANCE CRITERIA

### Historical

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

The Robert Duder Homestead<sup>5</sup> has historical value for its long-standing association with prominent Auckland family, the Duders, who were early settlers in the area, and had significant landholdings and interests in both Devonport and Clevedon. Robert Duder was a successful businessman who, with his brother Richard, established the Duder Brickworks. The brickworks represented the first major industrial activity on the North Shore and supplied many of the bricks used to re-build Devonport after a devastating fire in 1888. The Robert Duder Homestead was Robert's personal residence throughout his association with the brickworks and until his death. The Duder family owned the house for 87 years, until 1967.

As a house constructed in the 1860s, the place represents an early period of residential settlement and development in Devonport and is a relatively rare surviving intact building from this period.

The Robert Duder Homestead has **considerable local** historical value.

### Social

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The Robert Duder Homestead has some social value for its long-standing association with Devonport, however, throughout its life it has been in private ownership and therefore cannot be said to represent important aspects of collective memory or identity. There is no evidence that the place is a community icon or marker or that it is held in high esteem by a specific group or the wider public.

The place is briefly mentioned in North Shore Heritage Thematic Study.

The Robert Duder Homestead has **little local** social value.

### Mana Whenua

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The Robert Duder Homestead has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the house.

The Robert Duder Homestead has **no known** Mana Whenua value.

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<sup>5</sup> The name of this place is proposed to be changed through this review. The proposed name will be used from this point forward.

## **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

The Robert Duder Homestead has some potential to be used to educate the public about the life and contributions of the Robert Duder family in Devonport. Although the place no longer functions as a bed and breakfast, the website for the business remains available and includes information on the heritage significance of both the family and the house. The place could be included in a heritage trail, or an interpretive sign could be installed by the front gate.

Because the house was constructed in the 1860s, the site may contain an archaeological record of early domestic structures, such as wells or cellars, however this information would likely be available through other places and sources.

The Robert Duder Homestead has **little local** knowledge value.

## **Technology**

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

The Robert Duder Homestead has no known technology value. The techniques used to construct the house and subsequent alterations are readily understood through other places and sources.

The Robert Duder Homestead has **no known** technology value.

## **Physical attributes**

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

The Robert Duder Homestead has physical attributes value as a relatively unusual example of a Victorian one-and-a-half storey cottage with Gothic Revival influences. The Gothic Revival style was popular during the mid- to late-Victorian period, and while this place demonstrates that style through its roof form, the symmetry of the form and façade are more indicative of Georgian cottages. Together with the restrained ornamentation, verandah and shingled roof, the house represents a hybrid of styles, marking a transition from Georgian to Gothic during the 1860s.

Some modifications, such as the replacement of the windows and removal of the fretwork and balustrade have affected the physical attributes values of the place because the changes are not sympathetic to the original design. Other changes, such as the rear extensions and French doors are more in keeping with the style and form of the place and are considered to have less of an impact.

The Robert Duder Homestead has **considerable local** physical attributes values.

## **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

The Robert Duder Homestead has aesthetic value for its strong visual appeal. The Gothic-inspired cottage, combined with its well-landscaped setting and corner position, have a picturesque quality and clearly evoke a past aesthetic taste and sense of age. The place is not highly conspicuous; the front façade is glimpsed over the front gate and among the mature trees, giving the place a sense of seclusion and separation from its more modern neighbours.

The Robert Duder Homestead has **moderate local** aesthetic value.

### **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

The Robert Duder Homestead has context value as part of a discontinuous group of related heritage places. In particular, the place is part of a wider historical context of places associated with the Duder family both in Devonport and Clevedon. Robert's brickworks are located on a point in Ngataranga Bay named after the Duder family (Duders Point). Likewise, Duders Avenue (Devonport), Duders Beach (Devonport), Duder Regional Park (Clevedon) and the Duder Homestead/Rozel (Clevedon) collectively contextualise the significance of this prominent Auckland family.

Located on its original site since the 1860s, the Robert Duder Homestead contributes to the townscape qualities of Devonport, and its large stock of period housing. The place contributes to the character and sense of place of the locality and derives additional value from its site, which was part of Thomas Duder's original landholding.

The Robert Duder Homestead has **considerable local** context value.

### **STATEMENT OF SIGNIFICANCE**

The Robert Duder Homestead is a timber Gothic Revival-influenced cottage constructed in the 1860s in Devonport. The place has a long-standing association with prominent Auckland family, the Duders, who were early settlers in the area, and had significant landholdings and interests in both Devonport and Clevedon. The place is part of a wider historical context of places associated with the Duder family including Duder Brickworks, Duder Homestead, Duders Avenue and Duder Regional Park, as well as natural features and landforms such as Duders Point, Duders Hill and Duders Beach. Collectively, these places contextualise the significance of this prominent Auckland family and add meaning to the Robert Duder Homestead.

In 1880, the house was purchased by Robert Duder who, with his brother, established Duder Brickworks in Ngataranga Bay. The brickworks represented the first major industrial activity on the North Shore and supplied many of the bricks used to re-build Devonport after a devastating fire in 1888. The Duder family owned the house for 87 years, until 1967.

Located on its original site since the 1860s, the Robert Duder Homestead contributes to the townscape qualities of Devonport, and its large stock of period housing. The place contributes to the character and sense of place of the locality and derives additional value from its site, which was part of Thomas Duder's original landholding. As a house constructed in the 1860s, the place represents an early period of residential settlement and development in Devonport and is a relatively rare surviving intact building from this period.

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Considerable	Local
B- Social	Little	Local
C- Mana Whenua	No known	NA
D- Knowledge	Little	Local
E- Technology	No	NA
F- Physical Attributes	Considerable	Local
G- Aesthetic	Moderate	Local
H- Context	Considerable	Local

## CATEGORY RECOMMENDATION

The Robert Duder Homestead meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category B place.

## REFINING MANAGEMENT RECOMMENDATION

Additional changes are recommended to refine the management of this place, including:

- Amend name to include the word “homestead” instead of “house” to reflect the local name for the place. Amend the name to include “Robert” to acknowledge his family’s long association with this house and to differentiate this place from other scheduled places relating to the wider Duder family
- Amend known heritage values to (a) historical, (f) physical attributes, and (h) context
- Amend exclusions to include the garage

## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01098	<u>Robert Duder House Homestead</u>	11 Church Street, Devonport	Lot 1 Deeds 1092	A*B	Residence	A, F,-G, H	Refer to planning maps	Interior of building(s); <u>garage</u>		

### Planning maps

No changes recommended.

### Evaluator

Rebecca Freeman, Senior Specialist Historic Heritage, November 2020 (updated July 2021)

### Peer Reviewer

Carolyn O’Neil, Heritage Consultant, November 2020

### Managerial Sign-Off

Megan Patrick, Team Leader Heritage Policy, 10 December 2020 (updated August 2021)



## Holy Trinity Church and Hall - ID 01099

20 Church Street, Devonport



Figure 1: Holy Trinity Church (David Bade – Specialist Built Heritage, 3 September 2020).

## INTRODUCTION

### Purpose

This review assesses the heritage values of Holy Trinity Church and Hall to determine whether it meets the Auckland Unitary Plan (Operative in part) (2016) (**AUP**) threshold for scheduling as category A, category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\* which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>1</sup>. Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

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<sup>1</sup> AUP, D17.1 Background

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

### **Background and constraints**

Information on the history of the place and a physical description are sourced from Auckland Council Heritage Unit's property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

Site visits were conducted on 3 September 2020 (from the public realm) and 15 September 2020.

### **SCHEDULING INFORMATION**

<b>Schedule ID</b>	01099
<b>Place Name/and/or Description</b>	Holy Trinity Church and Hall
<b>Verified Location</b>	20 Church Street, Devonport
<b>Verified Legal Description</b>	Lot 2 DP 57880
<b>Category</b>	A*
<b>Primary feature</b>	Church; hall
<b>Known Heritage Values</b>	A,B,F,G,H
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	

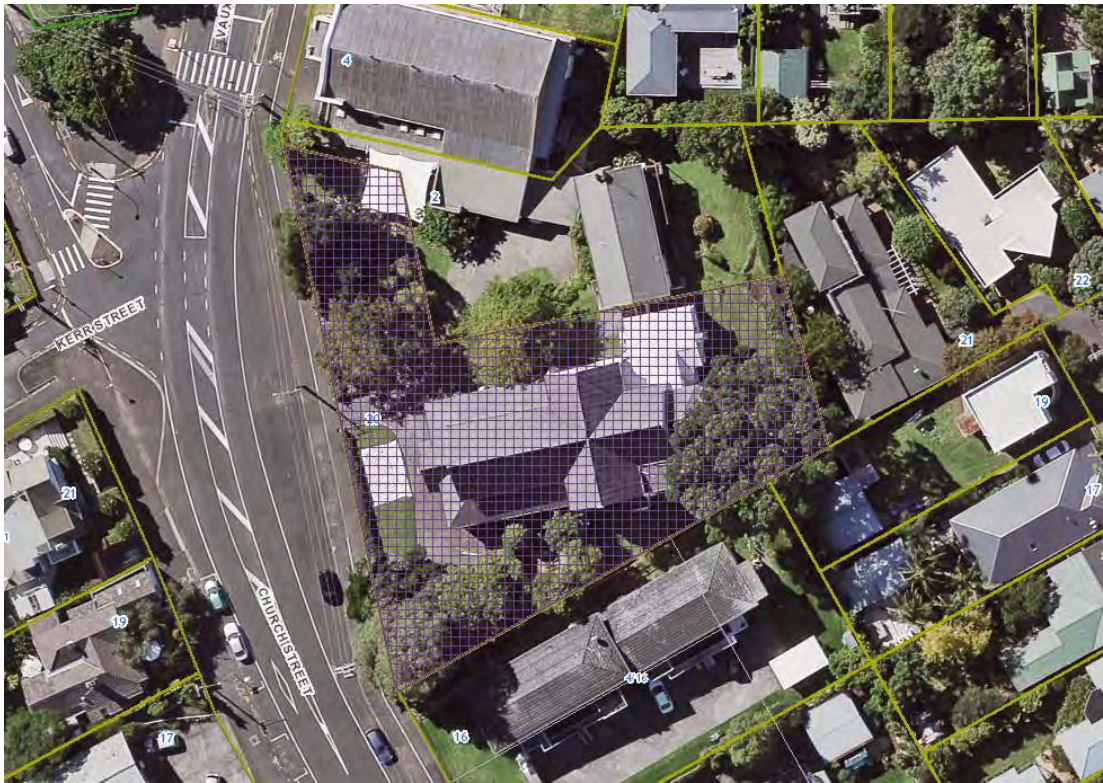


Figure 2: The historic heritage extent of place for the Holy Trinity Church and Hall.

## HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION

### Planning background

Holy Trinity Church was originally scheduled in the North Shore City District Plan 2002 as a category A place.

The Holy Trinity Church and Hall was included in the Auckland Unitary Plan (Operative in Part) as a category A\* place.

Historic heritage places that were scheduled in legacy council plans were amalgamated into the Proposed Auckland Regional Plan (**PAUP**). During this process, the Holy Trinity Church was added to the PAUP as Holy Trinity Church and Hall (emphasis added), with the address and legal description described as 18-20 Church Street and Lot 2 DP 57880. The Historic Heritage Overlay Extent of Place shown in the PAUP planning maps, and subsequently in the AUP, was mapped over the church only, and not the hall.

Both the church and the hall are included as part of this A\* review.

The Holy Trinity Church is listed by Heritage New Zealand Pouhere Taonga as a Category II heritage building.<sup>2</sup> The place is identified in the Auckland Council Cultural Heritage Inventory as Holy Trinity Church and Hall (ID 2421).

### History

The Holy Trinity Church is the "Mother Church" of Devonport's Holy Trinity Parish and is the oldest Anglican church in Devonport. The current Holy Trinity Church is the third church of that name to be built on the property. The land was obtained through a Crown Grant by Bishop George Augustus

<sup>2</sup> Heritage New Zealand, <https://www.heritage.org.nz/the-list/details/504> (the church was listed in 1983).

Selwyn and the first church was opened on 19 October 1855. The church was 12 feet by 26 feet, with vertical weather boarding and battens. It was also used as a school, Devonport's first.<sup>3</sup> At the time, the Holy Trinity Parish extended from Devonport to Albany to the Wade River (Silverdale). As the Anglican population expanded, it was decided to either enlarge the existing building or build another church on the same site. In 1865, the 1855 church building was replaced by the second Holy Trinity Church. This second church was consecrated by Bishop Selwyn on 3 September 1865. It had seating for 180 parishioners and was built for the tendered price of £617.

Over the next 15 years the number of parishioners grew, and a larger church was again needed. In 1880, Mr Edward Bartley, the Diocesan architect, was asked to draw up the plans for a new church. The new church (the one that is still in situ) was built in two stages. The first stage, commencing in 1881, was the chancel which was attached to the eastern end of the existing 1865 Selwyn church. In the second stage, the 1865 church was moved to the lower section of land to the rear of the property to allow the construction of a nave for the new church (connected to the chancel) (see an image from 1882 in Appendix 1). This unusual staging of the construction was done presumably to enable the continuation of church services without disruption. In 1911, part of the 1865 church was moved to the site of the present St Augustine Church (Calliope Road)<sup>4</sup> and was used as the church there until another one was constructed. Another part was taken to O'Neill's Point and has since been destroyed by fire.

Bartley estimated the cost of building, the chancel and transepts to be £500. The new church designed by Bartley was 15 feet higher than the previous building and much more elaborate: the main portion was 46 feet by 24 feet, the ceiling was to be painted light pink, the windows were of Gothic design, the choir was 25 feet by 16 feet, and the chancel seats elaborately carved.

The tender was let to Mr William Philcox of Philcox & Malcolm (a construction firm) for £860. Philcox was a Church Trustee and Devonport Borough Councillor, and one of the directors of the Devonport Steam Ferry Co. Ltd. Philcox was also responsible for the construction of the Auckland Ferry Building (1881), the Government Life Insurance Office (1887) and the Auckland Farmers Freezing Co. Works at Penrose (1905). After the first stage of the construction of the new church, it was opened with a service conducted by Bishop W G Cowie on 11 March 1881 at 7pm. By 1885 tenders were called for the completion of a new nave and aisles and Mr Bartley and Mr Wilcox were again hired to complete the job. The tender price was £1,080. By April 1886, both stages of the construction of the Holy Trinity was completed at the total cost of £1,940.

There were additions and alterations to the church at various points in the twentieth century (see Physical Description section).

By 1910, the Devonport Holy Trinity parish was in a strong financial position.<sup>5</sup> The church had a strong attendance and there were plans for an extension of the church and property. Money had been set aside for the purchase of a site at Stanley Bay, the construction of new buildings at this property and at the church's O'Neill's Point property, and for a parish hall in Devonport.<sup>6</sup> A site at 4 Vauxhall Avenue adjacent to the church property had already been purchased for the hall.<sup>7</sup>

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<sup>3</sup> Heritage Consultancy Services, 2011. *North Shore Heritage - Thematic Review Report*, accessed from: <http://www.aucklandcity.govt.nz/council/documents/districtplannorthshore/changes/pc38northshorethermatireviewvol2.pdf>.

<sup>4</sup> Included in Schedule 14.1 of the AUP as ID 01166

<sup>5</sup> 'Meetings: Holy Trinity Church', *New Zealand Herald*, 20 April 1910.

<sup>6</sup> 'Meetings: Holy Trinity Church', *New Zealand Herald*, 20 April 1910.

<sup>7</sup> 'Local and general news', *New Zealand Herald*, 6 May 1910.

Tenders were called for the erection of the parish hall in mid-1910.<sup>8</sup> Like the church, the hall was designed by Bartley, with Mr E. Morris as the builder.<sup>9</sup> The foundations were in place by December 1910.<sup>10</sup>

In May 1911, the hall at 4 Vauxhall Avenue was opened by Dr Crossley, the Bishop of Auckland, with a large attendance of parishioners and residents, including the Mayor and councillors of the borough.<sup>11</sup> It was a large hall, measuring 70 feet by 40 feet, being able to seat 650 people. The building included a large stage as well as a basement measuring 50 feet by 14 feet. The total cost was £1,735.

In May 2017, the roll of honour from St Augustine's Church was transferred to Holy Trinity following the de-consecration of St Augustine.<sup>12</sup>

The church and hall is still used for Anglican worship and is open seven days a week during daylight hours.<sup>13</sup>

### **Edward Bartley, architect**

Edward Bartley was born in Jersey in 1839 and educated in the Channel Islands, where he learned techniques of the building trade from his father, an architect and builder.

Bartley immigrated to New Zealand with his elder brother Robert, also an architect, while still in his teens. They eventually settled in Devonport. Initially Edward was in the building trade but later he practised solely as an architect. He was at one time vice-president of the Auckland Institute of Architects and was also Diocesan Architect for the Church of England.

As a Devonport resident he was active in local affairs. He was a Devonport Borough Councillor and Church Trustee. He designed a number of houses in Devonport and further afield, as well as churches, institutional, commercial and public buildings. Amongst Bartley's most notable works were his ecclesiastical buildings including St David's Church, Symonds Street (1880), St John's Church, Ponsonby (1881), Holy Trinity Church, Devonport (1881), and the Synagogue, Princes Street (1884). He was also responsible for the Opera House (1884), Auckland Savings Bank, Queen Street (1884), the Mercury Theatre (1910), the Queen's Ferry Hotel (1882), the Jubilee Institute for the Blind (1906) and the Auckland Children's Hospital (1897).

### **Physical description**

The site of the Holy Trinity Church has seen building activity since 1855, with original buildings altered, moved, added to and demolished.

The current church was built in two stages (as outlined above) in the Neo-Gothic style. Neo-Gothic form and detailing in timber are significant elements of the structure. The church features a

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<sup>8</sup> *Auckland Star*, 8 July 1910.

<sup>9</sup> 'New Parish Hall opened at Devonport,' *New Zealand Herald*, 31 May 1911; 'Celebrating 100 years of fun and community events in the Holy Trinity Parish Hall', *Devonport Flagstaff*, 12 August 2011, p.20; Auckland Council files, LUC60344891 Heritage Report – Waitakere.

<sup>10</sup> 'The Model Borough: Progress at Devonport', *New Zealand Herald*, 30 December 1910.

<sup>11</sup> 'New Parish Hall opened at Devonport,' *New Zealand Herald*, 31 May 1911; 'Celebrating 100 years of fun and community events in the Holy Trinity Parish Hall', *Devonport Flagstaff*, 12 August 2011, p.20; Auckland Council files, LUC60344891 Heritage Report – Waitakere.

<sup>12</sup> 'St Augustine's Memorial Church', accessed from: <https://nzhistory.govt.nz/media/photo/st-augustine%E2%80%99s-memorial-church>.

<sup>13</sup> Parish of Devonport, <http://holytrinity.gen.nz/holytrinity/the-vicar/>.

cruciform plan with side aisles with external buttressing. A number of the windows include Gothic arches. The largest of these are the transept windows. Similar but smaller windows occur between the buttresses, and similar but very small clerestory windows are used high on the wall of the nave. The current building has no Selwyn-style elements, however, the previous two churches were built in that style.

A number of alterations and additions have taken place subsequently. In 1919, the original shingles were replaced by slate tiles and in 1940 the church was re-roofed in fibrolite. Further changes were made by well-known architects Mark-Brown and Fairhead<sup>14</sup> in 1957 (addition to the northeast for a vestry extension and office).<sup>15</sup> There was also a modernisation of the west front in 1964 with the provision of an entrance porch. An entrance foyer on the street frontage has also been added.

The vicarage to the northeast of the church was built in 1966.<sup>16</sup> A new carport was added between the vicarage and the hall in March 1977.<sup>17</sup>

The inside of the church has a strong Neo-Gothic style. The exposed timber trusses on the ceiling are prominent and eye-catching. The walls have vertical timber panelling. The internal timber supports have ornate timber arches.

The five stained glass windows in the sanctuary around the altar were installed in 1903 as a memorial to Canon Joseph Bates, who served as Vicar for 25 years. The north transept window was erected in 1956 as a centennial memorial window marking the founding of the parish. A depiction of the church (before the front western modification) can be seen in one of the smaller top lights. On the southern side of the transept is the epiphany window. It was dedicated in 1976 at the farewell of the retiring vicar Rev. F. O. Dawson. The original west window was a large one of opaque glass. In 1928 the four lower panels of the original west wall were replaced with coloured glass. These windows were subsequently rebuilt into two windows adjacent to the organ loft on the south side of the sanctuary in 1986. The large centennial memorial window was added above the porch in 1986 to commemorate the centenary of the completion of the present Holy Trinity Church. The resurrection window (adjacent to the north transept) was given by the Godley family in memory of their mother, Louise Godley, a lifetime member of the church. It was dedicated in 1997.

The pulpit was designed by Edward Bartley in 1885 and is built of Puriri and Rimu.

The altar was constructed by Winks and Hall and was crafted in oak. It was originally placed against the east wall. In 1966 it was moved to its present position.

The Roll of Honour for World War I was unveiled in 1923. Fifty-three names of parishioners who perished in the war are listed.

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<sup>14</sup> Architects Peter Mark-Brown (1929-1978) and Alan Fairhead (b. 1926) formed their practice known for sophisticated residential designs and commercial, recreational and church buildings, in the mid 1950s. Their Mackower McBeath and Company Limited building in Wellesley Street won an NZIA Silver Medal in 1961. Other well-known designs included the Auckland offices of three different international airlines; and a pensioner housing scheme and a War Memorial Swimming Baths, both in Onehunga. The practice also designed Rainger House in Victoria Street, the Highbury Post Office (1965) the Newton Post Office (1971) and the Mt Albert Post Office, as well as the Berlei Factory in Te Aroha (1962).

<sup>15</sup> Auckland Council records, 3267493 - No number 1 Legacy additions & alterations plans A1.

<sup>16</sup> Auckland Council records, 4049534 - No number Legacy new vicarage for church plans A1.

<sup>17</sup> Auckland Council records, 3267502 - 70138 Legacy repairs to hall fire escape & carport extension plans A2.

Near the rear of the church an archaeological site is recorded (R11/1951). It was a findspot of two adzes (type “2B”, the most common form in the North Island<sup>18</sup>) and midden. It is likely that midden deposits are located under the church.<sup>19</sup> This demonstrates that the land the church is built upon would have been an area of Māori occupation.

The street on which the church is situated, Church Street, was named “Church Street” because of the early churches along the street, with Holy Trinity being one of the first, situated on the road since 1855.<sup>20</sup>

### **The Holy Trinity Parish Hall**

The Holy Trinity Parish Hall neighbours the vestry (2 Vauxhall Road) and the church (20 Church Street). It is built in the Edwardian Free Classical style. The front of the hall has a plastered brick façade, with strongly defined corners and parapets. The hall has expansive brick side walls, and windows to both side elevations.<sup>21</sup> The building is symmetrical in form with segmental arched multipaned casement windows. Eyebrow pediments feature above the windows on the front façade and the side entry door.

By 1923 there was a covering over the walkway on the southern side of the building.

In 1989 this side covering was removed and a timber addition was erected.

The interior of the main part of the hall building has exposed timber trusses and vertical timber panelling, all of which appears to be original. The floor is modern (varnished particle board). The main hall room also has a stage which appears to be original to the building, although some modifications have been made to the front of it.

In 2019, a consent application was lodged for the removal of the 1989 addition, seismic strengthening, a new roof, and a new addition to the south. The new side addition is proposed to be set-back and lower than the hall, resulting in the side elevation of the hall being more visible from the street. The roof of the proposed addition slopes back from the street, making the addition distinct from the original building. A rear (eastern) addition will not be visible from the street.<sup>22</sup>

## **SIGNIFICANCE CRITERIA**

### **Historical**

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

The current Holy Trinity Church, completed in 1885, the hall, completed in 1911, and the two earlier churches on the site (1855 and 1865) are highly significant as being associated with the initial development of Devonport. Devonport grew with the arrival of the first shipbuilders, farmers, churchmen, teachers, and shopkeepers, and a fledgling community emerged by the 1850s. The population in Devonport had increased enough for the first school and Anglican church (the first church on the site) to be constructed in 1855. The present church and its hall reflects the rapid

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<sup>18</sup> Best, S. (1977). The Maori Adze: An Explanation for Change, *The Journal of the Polynesian Society*, 86 (3): 307-338.

<sup>19</sup> Cultural Heritage Inventory (2421).

<sup>20</sup> North Shore Street Names, <https://www.aucklandlibraries.govt.nz/Pages/north-shore-street-names.aspx#c>.

<sup>21</sup> Auckland Council files, LUC60344891 Heritage Report – Waitakere.

<sup>22</sup> Auckland Council files, LUC60344891 Plan.

growth of Devonport between the mid-1850s and early-1900s – with Anglican parishioners outgrowing two previous churches and having the need to build a large hall.

Holy Trinity Church and Hall has **considerable local** historical value.

### **Social**

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

Since 1855, the site of the Holy Trinity Church and Hall has been a place of worship for the Anglican faith, and since 1881, the present Holy Trinity Church has been the “Mother Church” of Devonport’s Holy Trinity Parish. The place has retained this function to the present day. This long-standing spiritual value has meant the church and hall is held in high esteem by past and present parishioners. The church and hall has been part of important events in people’s collective memory, such as weddings and funerals.

The addition of the roll of honour from St Augustine’s Church in Devonport in 2017 further adds commemorative value to the place.

Holy Trinity Church and Hall has **considerable local** social value.

### **Mana Whenua**

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The Holy Trinity Church and Hall has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the church and hall.

Holy Trinity Church and Hall has **no known** Mana Whenua value.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

Holy Trinity Church and Hall has some potential to enhance public understanding of the importance of churches to the development of early suburbs in Auckland, such as Devonport. As the oldest Anglican church in the area, it also has some potential for on- and off-site interpretation.

The place also has the potential to provide further knowledge into Māori occupation of the area. Near the rear of the church an archaeological site is recorded (R11/1951). It was a findspot for two adzes (type “2B”, the most common form in the North Island) and midden. It is likely that midden deposits are located under the church.

Holy Trinity Church and Hall has **moderate local** knowledge value.



## **Technology**

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

The place has some technology value for the unusual staging of the construction of the Holy Trinity Church. The church was built in two stages. The first stage commenced in 1881 and constituted adding a chancel to the existing 1865 Selwyn church on the site. In the second stage, the 1865 church was moved to allow the construction of a nave for the new chancel of the church. This unusual technique demonstrates innovation.

Holy Trinity Church and Hall has **moderate local** technology value.

## **Physical attributes**

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

The Holy Trinity Church is a notable example of a Neo-Gothic style church. Although having alterations and additions from the twentieth century, the church maintains its form of the original 1880s church. The Neo-Gothic form and side windows are significant physical attributes of the church. The interior of the church also has strong physical attributes, with original timber elements.

The church also holds significance as one of the first churches designed by Edward Bartley, one of Auckland's leading architects of the late Victorian and Edwardian period. Bartley designed a number of churches and commercial buildings in Devonport and central Auckland. Also designed by Bartley, the church hall has significance as a good example of Edwardian Free Classical design and as part of the works of Bartley.

The church has significance for being built by William Philcox, who was also responsible for the construction of the Auckland Ferry Building in 1881, the Government Life Insurance Office in 1887, and the Auckland Farmers Freezing Co. Works at Penrose in 1905.

The Holy Trinity Hall also has considerable physical attributes. It is a good example of the Edwardian Free Classical style, with a strong front plastered brick façade, with strongly defined corners and parapets. The interior of the main part of the hall building has exposed timber trusses and vertical timber panelling which all appear to be original.

Holy Trinity Church and Hall has **considerable local** physical attributes.

## **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

The church is a tall physical landmark on Church Street. Its steep roofline pitch exemplifies the Neo-Gothic aesthetic taste. The church hall around the slight bend in the road also has aesthetic value for its unique design within the Edwardian Free Classical style (characterised by its symmetrical façade and entrance and parapets).

The interior of the church also has strong aesthetic value. The exposed timber trusses of the ceiling in particular are visually prominent.

Holy Trinity Church and Hall has **considerable local** aesthetic values.

## **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

Holy Trinity Church and Hall is an important component of the streetscape of Church Street. The street name relates directly to the church, as an early church on the street. Although not directly on Church Street, the hall on Vauxhall Avenue is on the bend of the road where it meets Church Street and makes a contribution of the street.

Both the church and hall also have context value together as the Holy Trinity Church complex, with this value being present since the hall was built in 1911. Both buildings have retained their use as inter-related buildings.

The place also is associated with the wider historical context of mid-to-late nineteenth century buildings in Devonport, especially other early churches such as St Augustine's (Calliope Road – and where part of the 1865 church was moved to), St Michaels and All Angels (Bayswater Avenue), St Francis de Sales (Albert Street), St Pauls (Victoria Street).

Holy Trinity Church and Hall has **considerable local** context values.

## **STATEMENT OF SIGNIFICANCE**

The Holy Trinity Church at 20 Church Street, Devonport is the oldest Anglican church in Devonport. Built in 1881, the church replaced two previous Selwyn churches (built 1855 and 1865) on the same site. Since 1855, the site of the Holy Trinity Church has been a place of worship for the Anglican faith, and since 1881, the present Holy Trinity Church has been the “Mother Church” of Devonport’s Holy Trinity Parish. With the construction of the church hall on an adjacent site in 1911, the two buildings have retained their use as part of the church complex to the present day. This long-standing spiritual value has meant the church and hall are held in high esteem by past and present parishioners.

The Holy Trinity Church is a notable example of a Neo-Gothic style church. Although having alterations and additions from the twentieth century, the church maintains its form of the original 1880s church. The Neo-Gothic form and side windows are significant physical attributes. The church hall also has significance as a unique design within the Edwardian Free Classical style (characterised by its symmetrical façade and entrance and parapets). The church also holds significance as one of the first churches designed by Edward Bartley, one of Auckland’s leading architects of the late Victorian and Edwardian period. Likewise, the hall also has significance as being designed by Bartley.

The present church and its hall also have historical significance by reflecting the rapid growth of Devonport between the mid-1850s and early-1900s – with Anglican parishioners outgrowing two previous churches and having the need and finances to build a large hall.

As a tall and prominent landmark on Church Street, the place has aesthetic value and the church, together with the hall, also has context value for its contribution to the streetscape.

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Considerable	Local
B- Social	Considerable	Local
C- Mana Whenua	No known	NA
D- Knowledge	Moderate	Local
E- Technology	Moderate	Local
F- Physical Attributes	Considerable	Local
G- Aesthetic	Considerable	Local
H- Context	Considerable	Local

## CATEGORY RECOMMENDATION

Holy Trinity Church and Hall meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category B place.

## REFINING MANAGEMENT RECOMMENDATION

Additional changes are recommended to refine the management of this place:

- Extend the extent of place to include the hall (see below)
- Add the 1966 vicarage, 1957 vestry extension, carport and 1989 extension to the hall as exclusions as they do not contribute considerable heritage value to the place. The main values of the place lie in the period of its development from a small church community in the mid-1850s to a burgeoning church community in the 1910s, culminating with the large hall being constructed. While the vestry extension has some value as being designed by the significant mid-twentieth century architects Mark-Brown and Fairhead, it is not a representative or notable example of their work.
- Add the legal descriptions and addresses of the new properties which will be covered by the amended extent of place.

## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01099	Holy Trinity Church and Hall	20 Church Street, 2 Vauxhall Road and 4 Vauxhall Road, Devonport	<u>Lot 1 DP 57880</u> ; Lot 2 DP 57880; <u>Lot 3 DP 57880</u>	A* B	Church; hall	A,B,F,G,H	Refer to planning maps	<u>Vicarage</u> ; <u>1957 vestry extension to the church</u> ; <u>western entrance foyer addition to church</u> ; <u>carport</u> ; <u>1989 southern extension to the hall</u>		

## Planning maps

Extend the extent of place (see map below) to include the church hall which relates to the values of the place and which was included in the scheduling of the place during the rollover of legacy council plans to the AUP. The extent of place is intended to cover 2 Vauxhall Road as the southern rear part of the church hall extends into the property.



### Evaluator

David Bade, Specialist – Built Heritage, November 2020 (updated August 2021)

### Peer Reviewer

Rebecca Freeman, Senior Specialist – Historic Heritage, November 2020.

### Managerial Sign-Off

Megan Patrick, Team Leader – Heritage Policy Team, 5 November 2020 (updated August 2021)

## Appendix 1 Historic photos



A detail of an image of Devonport in 1882, showing Holy Trinity Church partially constructed (rear). Note the old church (front) connected to the new church.<sup>23</sup>



The completed Holy Trinity Church in 1888 with a former vicarage (left).<sup>24</sup>

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<sup>23</sup> Auckland Libraries Heritage Collections D\_GVDE\_0006, accessed from: <https://kura.aucklandlibraries.govt.nz/digital/collection/photos/id/29839/rec/48>.

<sup>24</sup> Auckland Libraries Heritage Collections T2208, accessed from: <https://kura.aucklandlibraries.govt.nz/digital/collection/photos/id/29956/rec/53>.



The Holy Trinity Parish Hall (left) in 1929.<sup>25</sup>

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<sup>25</sup> Auckland Libraries Heritage Collections 4-5899.

## **DEVONPORT POWER STATION (FORMER) – ID 01100**

47-49 Church Street, Devonport



Figure 1: Devonport Power Station (former). Auckland Council, October 2020

## **INTRODUCTION**

### **Purpose**

This review assesses the heritage values of the Devonport Power Station (former) to determine whether it meets the Auckland Unitary Plan (Operative in part) 2016 (**AUP**) threshold for scheduling as category A or category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\* which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils.<sup>1</sup> Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

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<sup>1</sup> AUP, D17.1 Background

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

**Background and constraints**

Information on the history of the place and a physical description are sourced from Auckland Council Heritage Unit’s property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit was conducted on 13 October 2020.

**SCHEDULING INFORMATION**

<b>Schedule ID</b>	01100
<b>Place Name/and/or Description</b>	Devonport Power Station (former)
<b>Verified Location</b>	47-49 Church Street, Devonport
<b>Verified Legal Description</b>	PT ALLOT 17A SEC 2 PARISH OF TAKAPUNA; road reserve
<b>Category</b>	A*
<b>Primary feature</b>	Power station building
<b>Known Heritage Values</b>	A,B,E,F,G,H
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	Interior of building(s)
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	



**Figure 2:** Historic Heritage Overlay Extent of Place (EOP) for Devonport Power Station (former), Auckland Council GeoMaps



## HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION

### Planning background

Devonport Power Station was originally scheduled in the North Shore City Council District Plan 2002 as a category A place.

The place was included in the AUP as a category A\* place. The place is also within the AUP Special Character Areas Overlay – Residential North Shore Devonport and Stanley Point.

The Devonport Power Station (former) is included in the New Zealand Heritage List/Rārangi Kōrero as a category 2 place.<sup>2</sup> The place is identified in the Auckland Council Cultural Heritage Inventory as Devonport Power Station (former) (ID 2418).

### History<sup>3</sup>

Devonport was an early centre of Māori settlement and became a British naval station after formal colonisation of New Zealand in 1840. Later developing as a prosperous seaside resort and suburb, Devonport's reticulated power was initially derived from gas produced locally by the Auckland Gas Company. In 1912, the Devonport Borough Council began considering a scheme for the installation of electric power in the borough.<sup>4</sup> The plan was to provide for the "current population of 7,500" and meet the requirements of the whole borough and the "whole north site of the harbour bridge for the next twenty years".<sup>5</sup> The borough council wanted the scheme to be carried out by private enterprise, with an option for the borough to buy the power plant back after a period of seven years. In 1913, the Devonport Borough Council sought expressions of interest for the scheme, and three tenders were received.<sup>6</sup> The proposal from an Auckland-based entrepreneur, David M. Davis, to provide electric power for lighting, cooking and heating was subsequently accepted. Davis' company, the Electricity Supply Corporation (NZ) Limited, was chosen to erect a power station on Church Street to generate reticulated electricity for up to 1,600 homes.

By 1914, reports stated the installation of electric power for Devonport was well advanced:

*The proposed power station will contain an efficient steam-driven plant, coupled direct to generators, for the supply of energy under the same conditions as those of the electrical department of the Auckland City Council. A pressure of 230 volts will be used for lighting, heating and cooking purposes, but in the event of cases calling for greater power this will be increased to 460 volts. Although probably only 100 kilowatts will be required in the first 12 months, the power station is to be built of such dimensions that, as the demand increases, separate units may be added, making possible an increase of power up to 1000 kilowatts.<sup>7</sup>*

There was some debate about the location of the proposed power station, with a large number of Devonport residents protesting against the Borough Council's initial plans to lease a portion of the Devonport Domain to the Electricity Supply Corporation (NZ) Limited for the purpose of erecting the power station.<sup>8</sup> By the end of 1914, a site in Church Street had been obtained and excavation work for the construction of the power station had been completed.<sup>9</sup> By April 1915, the electrical plant had arrived.

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<sup>2</sup> List No. 4519

<sup>3</sup> Information sourced from Auckland Council property file and Heritage New Zealand Pouhere Taonga, unless otherwise stated

<sup>4</sup> *Auckland Star*, 9 December 1912

<sup>5</sup> *Ibid*

<sup>6</sup> *New Zealand Herald*, 31 January 1913

<sup>7</sup> *New Zealand Herald*, 21 January 1914

<sup>8</sup> *New Zealand Herald*, 24 June 1914

<sup>9</sup> *Auckland Star*, 24 December 1914

The Devonport Power Station was complete in 1915. Designed with a distinctive Free Classical style façade, the building is said to have been designed by architect W. Robinson, but this has not been substantiated. Its interior evidently contained a large central area with flanking rooms on either side, accommodating imported plant from Europe that was initially delayed in its arrival by the outbreak of the First World War in 1914. It is likely the power station was operational by September 1915, when the company provided free electricity to an event to raise money for the Devonport Convalescent Home for wounded soldiers.

Electricity production relied on a direct current (**DC**) generator powered by reciprocal gas engines, which were in turn powered by coal gas. Subsequent expansion of electricity network included street lighting for the Borough (1916) and electrified sewage pumps (1917). In 1922, Devonport ratepayers voted to allow the Borough Council to purchase the business and install further plant. Two years later, however, creation of the Waitemata Electric Power Board (**WEPB**) across the broader region meant the supply of alternating current (**AC**) power from the state grid was available at a much cheaper cost. The WEPB purchased the Devonport Power Station from the Borough Council for use as a standby in 1927 and closed it down the same year.<sup>10</sup>

Remaining in WEPB ownership, in 1932 the power station was used as a kitchen and depot by the Devonport Welfare Association, providing relief to the needy during the Great Depression.<sup>11</sup> The relief included “the provision of free light and current for cooking, and by hiring a stove on easy terms”.<sup>12</sup>

From 1933 to circa 1980, the building was used as a laundry. Initially occupied by the Marine Bagwash Company, it was used by the Northern Laundry Company and the North Shore Dry Cleaning Company from 1941. While men worked in a washing department, women undertook machine ironing in an ironing room.

By the mid-1960s the property was in private ownership. In the late 1980s, the building was converted into apartments through the insertion of internal partitions. Three residential apartments were created. This use continues today.

### **Physical description**

The former Devonport Power Station was designed in the Free Classical style. It is a late example of this style, and its restrained detailing is indicative of the beginnings of the transition to the Stripped Classical style that was commonly used for commercial buildings during the Inter-war period.

The former power station is a large brick building with a corrugated iron roof. The front façade is rendered, with plaster detailing. The façade is designed with a central symmetrical bay, and a bay to each side of unequal width. The front facade features a high parapet topped with a pediment, and also features curved cornices, pilasters with imitation quoins, and the words *Devonport Power Station* across the central parapet. The central bay has windows (with casement and awning openings) at the first-floor level and an arrangement of openings at the ground floor level that include a vehicle entrance (although this is no longer used as such), two doors and a window. The southern bay has a vehicle opening and a pedestrian door with a transom, and two single-paned windows above. The northern bay has a pedestrian door, also with a transom, and one window opening above, although it has no sash or glazing.

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<sup>10</sup> *Auckland Star*, 11 July 1927

<sup>11</sup> *Auckland Star*, 23 May 1932

<sup>12</sup> *Ibid*

## SIGNIFICANCE CRITERIA

### Historical

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

The Devonport Power Station (former) has historical significance for its association with the first public electricity scheme on Auckland's North Shore, which provided electricity to 1,600 homes in Devonport. The power station reflects the introduction of reticulated electricity schemes in early twentieth century New Zealand, which transformed the lives of many people. Constructed by the Electricity Supply Corporation (NZ) Limited, the former power station demonstrates the involvement of private enterprise in such schemes before regional electricity boards were established by the Government in 1918.

The place is closely associated with a variety of bodies or institutions of significance on the North Shore, including the earliest provider of reticulated electricity to the general public, the Electricity Supply Corporation (NZ) Limited. The subsequent ownership of the power station by Devonport Borough Council in 1922 and then the Waitemata Electric Power Board in 1927 also reflects the increasing importance of both local government and regional bodies in the provision of electricity.

The Devonport Power Station (former) has **considerable local** historical value.

### Social

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The Devonport Power Station (former) has social significance for the substantial impact it made on the everyday lives of Devonport's citizens between 1915 and 1927, a time when the suburb was the largest settlement on Auckland's North Shore. Electricity revolutionised many aspects of life, including work practices, domestic tasks, forms of entertainment and communications. In Devonport, electricity from the power station specifically provided for cooking, lighting and heating, and later enabled street lighting and efficient sewage disposal.

The place also has social significance for its connections with the provision of welfare during the Great Depression, when the building served as a kitchen and depot to assist the poor and needy. It also has social value for its use as a laundry for nearly 50 years from 1933, at a time when many homes lacked suitable facilities.

While no longer operating as a power station, or providing other social services, the place is still identifiable as the former power station and remains an icon that the community identifies with. The former power station is highlighted in various publications and websites as a building of local historical interest and was included in the New Zealand Heritage List/Rārangī Kōrero in 2013.

The Devonport Power Station (former) has **considerable local** social value.

### **Mana Whenua**

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The Devonport Power Station (former) has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the power station (former).

The Devonport Power Station (former) has **no known** Mana Whenua value.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

The Devonport Power Station (former) has some knowledge value for its potential to play a role in public education of the introduction of electricity to Devonport. However, information about the former power station is readily available from other sources.

The Devonport Power Station (former) has **little local** knowledge value.

### **Technology**

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

The Devonport Power Station (former) has no known technology. While the place was associated with the significant technological accomplishment of providing electricity to Devonport households, and was fitted with equipment and machinery for the provision of electricity, these features were removed after the station ceased operation in 1927. The materials and techniques used to construct the power station are not of any known technology significance.

The Devonport Power Station (former) has **no** technology value.

### **Physical attributes**

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

The Devonport Power Station (former) is a distinctive surviving example of an early electric power station building in Auckland. Designed in the Free Classical style, the place is also notable as an unusual style of building linked with electric power generation in Auckland. Following the establishment of regional power boards, power stations were constructed in Auckland in the 1920s and 1930s in the Art Deco style, with a second wave of stations built in the 1940s typically exhibiting Art Deco or Streamline Moderne style. The former Devonport Power Station is also significant for its ability to demonstrate the beginnings of a transition to Stripped Classical design - an architectural style that was popular for commercial buildings in the Inter-War years.

The Devonport Power Station (former) has **considerable local** physical attributes values.

### **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

The Devonport Power Station (former) has aesthetic significance for its distinctive and elegant façade on Church Street, which includes an attractive curved parapet, pilasters and lettering that proclaims its original function. The place is a notable landmark on Church Street, with its style and scale making it stand out amongst the surrounding residential development.

The Devonport Power Station (former) has **considerable local** aesthetic value.

### **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

The former Devonport Power Station has some context value as it is located on its original site and maintains a relationship with the residential streets around it, as it did when it was constructed. It also has value as an important part of the historic landscape of well-preserved nineteenth- and early-twentieth century residential and commercial buildings of Devonport.

The place is part of a wider historical context of electric power stations around Auckland. It is notable as a surviving early example of such power stations and has thematic associations with other power stations that are, or were, part of Auckland's electricity supply network.

The Devonport Power Station (former) has **considerable local** context value.

## **STATEMENT OF SIGNIFICANCE**

The Devonport Power Station (former) was constructed in 1914-15. It generated electricity for the first public electricity scheme on Auckland's North Shore from the time of its construction until 1927, providing electricity for 1,600 homes in Devonport. The place reflects the introduction of reticulated electricity schemes in early twentieth century New Zealand, which transformed peoples' lives in Devonport by providing electricity for cooking, lighting, heating, street lighting and efficient sewage disposal.

Constructed by the Electricity Supply Corporation (NZ) Limited in the Free Classical style, the former power station is a distinctive surviving example of an early electric power station building in Auckland. The former station's elegant façade, which includes an attractive curved parapet, pilasters and lettering that proclaims its original function, makes it an attractive and notable landmark on Church Street.

After its life as a power station, the place continued to provide for the Devonport community, first as a welfare kitchen and depot to assist the needy during the Great Depression, and then as a laundry for nearly fifty years, at a time when many homes lacked suitable laundry facilities. Now converted for residential use, the place is still identifiable as Devonport's former power station and remains an icon that the community identifies with.

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Considerable	Local
B- Social	Considerable	Local
C- Mana Whenua	No known	NA
D- Knowledge	Little	Local
E- Technology	None	Local
F- Physical Attributes	Considerable	Local
G- Aesthetic	Considerable	Local
H- Context	Considerable	Local

## CATEGORY RECOMMENDATION

The Devonport Power Station (former) meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category B place.

## REFINING MANAGEMENT RECOMMENDATION

Additional changes are recommended to refine the management of this place, including:

- Minor amendment to primary feature
- Known heritage values – the review above has identified the values as (a) historical, (b) social, (f) physical attributes, (g) aesthetic, and (h) context.

## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01100	Devonport Power Station (former)	47-49 Church Street, Devonport	PT ALLOT 17A SEC 2 PARISH OF TAKAPUNA; road reserve	A* B	Power station building	A,B,E,F,G,H	Refer to planning maps	Interior of building(s)		

### Planning maps

No changes recommended

### Evaluator

Emma Rush, Principal Advisor Special Projects – Heritage, September 2020

### Peer Reviewer

Rebecca Freeman, Senior Specialist Historic Heritage  
September 2020

### Managerial Sign-Off

Megan Patrick, Team Leader Heritage Policy  
13 October 2020

## Takapuna Boating Club and saltwater swimming pool - ID 01103

17 Sir Peter Blake Parade, Bayswater



Figure 1: Takapuna Boating Club and saltwater swimming pool (Auckland Council, 2020)

## INTRODUCTION

### Purpose

This review assesses the heritage values of the Takapuna Boating Club and saltwater swimming pool to determine whether it meets the Auckland Unitary Plan (Operative in Part) (**AUP**) threshold for scheduling as category A or category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\*, which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>1</sup>. Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

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<sup>1</sup> AUP, D17.1 Background

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

### Background and constraints

Information on the history of the place and a physical description are sourced from Auckland Council Heritage Unit's property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

Site visits were conducted on 4 November 2020 and 18 January 2021.

### SCHEDULING INFORMATION

<b>Schedule ID</b>	01103
<b>Place Name/and/or Description</b>	Takapuna Boating Club and saltwater swimming pool
<b>Verified Location</b>	17 Sir Peter Blake Parade, Bayswater
<b>Verified Legal Description</b>	LOT 1 DP 20033; Lot 2 DP 20033; Part Lot 1 DP 17189; Pt Lot 1 DP 19921; road reserve; CMA
<b>Category</b>	A*
<b>Primary feature</b>	Boating Club building
<b>Known Heritage Values</b>	A, B, F, G
<b>Extent of Place</b> (Refer to Figure 2)	Refer to planning maps
<b>Exclusions</b>	Interior of building(s)
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	



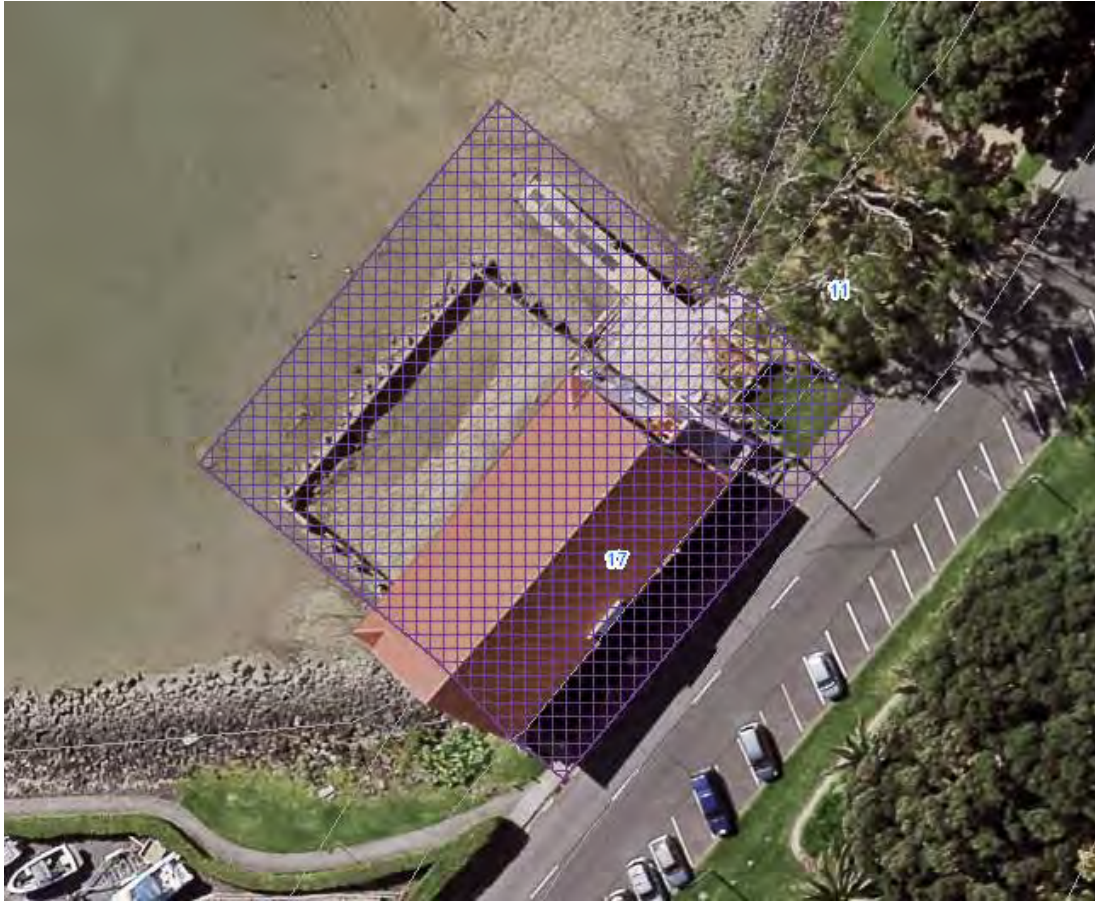


Figure 2: Historic Heritage Overlay Extent of Place (EOP) for ID 1103. (Auckland Council GeoMaps)

## HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION

### Planning background

The Takapuna Boating Club and saltwater swimming pool was scheduled in the North Shore City District Plan as a category A place and was named 'Takapuna Boating Club'.

The place was included in the AUP as a category A\* place. The place is subject to the Regionally Significant Volcanic Viewshafts And Height Sensitive Areas Overlay<sup>2</sup>. The place is identified in the Auckland Council Cultural Heritage Inventory as Takapuna Boating Club (ID 663).

### History<sup>3</sup>

#### *Ireland Brothers' Tannery*

The building that is now the Takapuna Boating Club was initially located at the Ireland Brothers' tannery at Panmure. On 8 April 1881, a large fire destroyed many of the tannery buildings. After lengthy investigations which determined the blaze to be caused by incendiaries, the company received an insurance pay-out to reconstruct the buildings. A tender was advertised in 1881 by

<sup>2</sup> AUP Schedule 9, T3 Rangitoto Island

<sup>3</sup> This historical summary is sourced from Dave Pearson Architects, Ltd. (April 2002). Takapuna Boating Club House: A Conservation Plan, prepared for Takapuna Boating Club, unless otherwise noted

architect Richard Keals and Son for builders to construct three new buildings for the tannery to replace those that had been destroyed.<sup>4</sup> The subject place was one of these three new buildings.

The tannery was sold in 1902 and again in 1922, when an advertisement was placed stating “No. 3-Wood and iron building. 3 storeys, containing approx. 29,788ft. heart of kauri, ?? tons iron, 240ft. spouting, 120ft. ridging, and 26 windows.”<sup>5</sup> Based on this description, it is believed this was the building that eventually became the Takapuna Boating Club.

### **Boating Club**

The Bayswater Boating Club was founded in 1914 by a group of enthusiasts who had begun racing their boats at Shoal Bay. The club had no difficulty in attracting members, with club events including an annual regatta, races and picnics. However, after three years, due to the decline of membership during World War I, the club lapsed.

In February 1920 some of the original club members founded a new club at Bayswater and named it the Takapuna Boating Club. The first general meeting took place on 14 October 1920<sup>6</sup>, and the season opened with a picnic on 18 December<sup>7</sup>.

The Club attracted new members and the events held, both sailing and social, were very popular. At the time of the second annual meeting, the lack of a meeting place was becoming an issue, with various venues, including members’ homes, being used. Shortly after the third annual meeting in September 1922, two members of the committee, Mr O Moller, the Commodore, and Mr Fred Fortzer, introduced the idea of building a clubhouse and it was discussed further at subsequent meetings. In October 1922 the sale of some large tannery buildings in the Panmure lagoon caught the attention of the Commodore, and an investigation party was formed to evaluate them.

A decision was made on which building to bid for and the limit to spend (£300) at auction. Although the Club only had £80 of club money, the balance was loaned to them by Moller and Fortzer, and one of the tannery buildings was purchased for £310. However, the next problem was how to get the materials in a transportable form and back to Bayswater with no funds. While one Club member volunteered to camp in the building for three weeks to guard the Club’s investment, the demolition party, made up of Club members, was transported to the site at Panmure by the Eastern Bus Co., where they camped out on Friday and Saturday night, and laboured during the day.

By the end of the following weekend, the building had been flattened and the salvaged materials were transported to the water’s edge by hand-trolley. The Auckland Harbour Board agreed to loan the Club a large pontoon to move the timber, free of charge, and the Auckland Launch and Towboat Co. towed it to and from Panmure at a reduced charge. The first load of timber was floated off on Sunday evening, and was delivered to Bayswater on Tuesday evening, where Club volunteers unloaded it. The next weekend saw the final load of timber shifted from its original site and arrive at Bayswater early Monday morning.

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<sup>4</sup> [https://paperspast.natlib.govt.nz/newspapers/NZH18810427.2.2.4?end\\_date=31-12-1883&items\\_per\\_page=100&page=3&query=ireland+tannery&snippet=true&sort\\_by=byDA&start\\_date=01-01-1879](https://paperspast.natlib.govt.nz/newspapers/NZH18810427.2.2.4?end_date=31-12-1883&items_per_page=100&page=3&query=ireland+tannery&snippet=true&sort_by=byDA&start_date=01-01-1879)

<sup>5</sup> [https://paperspast.natlib.govt.nz/newspapers/NZH19221007.2.6.3?items\\_per\\_page=100&page=13&query=ireland+tannery&snippet=true&sort\\_by=byDA](https://paperspast.natlib.govt.nz/newspapers/NZH19221007.2.6.3?items_per_page=100&page=13&query=ireland+tannery&snippet=true&sort_by=byDA)

<sup>6</sup> Auckland Star, Volume LI, Issue 247, 15 October 1920, Page 7  
<https://paperspast.natlib.govt.nz/newspapers/AS19201015.2.92>

<sup>7</sup> New Zealand Herald, Volume LVII, Issue 17650, 10 December 1920, Page 9.  
<https://paperspast.natlib.govt.nz/newspapers/NZH19201210.2.123.6>

Construction of the clubhouse began in early 1923. Fred Fortzer was appointed architect, with master builders M Forsyth and W Snowden elected to supervise. It is unclear if the clubhouse was a new design using the salvaged materials, or if it was a reconstruction (albeit with some modifications) of the tannery building. Additional materials for the construction of the clubhouse, including timber, cement, and water pipes were donated by local businesses, and the Takapuna Borough Council subsidised the retaining wall against the footpath.

While the clubhouse was under construction, the Commodore and Club Patron, AM Gould, applied to transfer title to the site. The process took the Harbour Board and Takapuna Borough Council eight months to agree, and the agreement was cemented by the *Auckland Harbour Board and Takapuna Borough Council Empowering Act*<sup>8</sup>.

The clubhouse was completed in 1925. Aside from yachting, it was used as a venue for dances, boxing, library, school events, ladies mornings and roller skating.<sup>9</sup> Over time, however, the large clubhouse building was used less due to an increase in moorings in Shoal Bay, which prevented sailing events near the clubhouse. Other uses for the place were sought, and the hall of the clubhouse was first leased to tenants in the late 1960s. In 1970, the Takapuna Boating Club stopped sailing in Shoal Bay but retained ownership of the building. A new clubhouse was constructed in Hurstmere Road in Takapuna in 1990.

The members of the Takapuna Boating Club have provided a significant contribution to New Zealand's now world-class talent in the sport of sailing. Of note is Sir Peter Blake, who belonged to the club as a child along with other members of his family. As an adult he remained interested in the Club's activities. At one Club social evening he showed the preview of the film of his record-breaking round the world race, for which he won the Jules Verne trophy. The road on which the Club is located is now named after Sir Peter Blake.

### ***Saltwater swimming pool***

Also known as O'Neills Point Swimming Pool, Bayswater Baths and Takapuna Baths, the saltwater pool adjacent to the boating club was established by the Takapuna Borough Council in 1924. A public bath was proposed to the Takapuna Borough Council in 1922 and the Takapuna Boating Club asked the council to bear the costs in exchange for free public use of its changing sheds and accessways. Mayor AM Gould, in particular, was supportive of the scheme and council moved to make £400 available in a future budget.<sup>10</sup> The pool was completed in 1924 and was immediately leased to the boating club in exchange for ongoing maintenance.

### **Physical description**

The Takapuna Boating Club and saltwater swimming pool is located at 17 Sir Peter Blake Drive, Bayswater. It has foundations located partly on the edge of the shore and partly in the seabed, with the swimming pool extending out from the base of the western elevation into the harbour. The saltwater swimming pool is constructed in concrete which is supported by buttressing at regular intervals along the exterior wall. The pool is designed to both fill and flush out with the tide. The pool extends approximately 11 meters into the harbour and is 24 meters across, generally extending the full length of the boating club building.

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<sup>8</sup> New Zealand Gazette No 54; 30 July 1925; page 2162 – this proclamation adjusted the boundaries of Takapuna Borough Council to include Lot 1 (the saltwater swimming pool) and Lot 2 (the site of the club house), which were previously controlled by the Harbour Board. The reason given was that these two lots contained occupiable land that was not represented by electors.

<sup>9</sup> Takapuna Boating Club. [Takapunaboating.org.nz](http://Takapunaboating.org.nz)

<sup>10</sup> AUCKLAND STAR, VOLUME LIII, ISSUE 278, 23 NOVEMBER 1922

The clubhouse is a three-storey timber building, with a gabled iron roof and verandahs at all three levels along the western elevation, facing Shoal Bay. As stated above, it is not clear if the building was a new design using the salvaged materials of the tannery building, or if it was a reconstruction of the tannery building, with a few modifications. Historic photographs of the place show some bungalow-inspired features, including casement windows, and detailing to the gable ends which are consistent with its period of reconstruction.



Figure 3: Takapuna Boating Club ca 1940 (takapunaboating.org.nz)

The building, while still tenanted, is subject to limited maintenance. While the corrugated iron roof and some of the concrete piles appear to be new, the verandahs along the western elevation have partially collapsed and are missing sections of their balustrades. Temporary bracing is in place to prevent further collapse.

The verandahs are severely affected by rot. This could be because the verandahs are the most exposed feature of the place. Alternatively, it could also be that the verandahs were constructed in a different type of wood (the kauri from the tannery building is a very hard wood; if the verandahs were constructed in a softer pine, for example, they would be more susceptible to deterioration).

The saltwater pool is no longer used, and the concrete walls have become encrusted with Pacific oysters. The wooden dock and jetty at the northern elevation appear to be reasonably well-maintained as these are still used by the tenant.

## **SIGNIFICANCE CRITERIA**

### **Historical**

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

The Takapuna Boating Club and saltwater swimming pool has historical significance for its association with the Takapuna Boating Club in Bayswater. Originally constructed in the 1880s for the Ireland Brothers following a fire that destroyed their tannery, the building was sold to the Takapuna Boating Club in 1922 following the closure of the tannery. The boating club dismantled the tannery building then relocated the materials by pontoon to its Bayswater site, a site that required an unprecedented Act of Parliament for the club to acquire. The place continues to be owned by the Takapuna Boating Club, although the club relocated to new premises in 1990.

The place also has historical value because it reflects the development of infrastructure to support organised sport and recreation in the locality during the early twentieth century. The efforts of the boating club were supported by the Takapuna Borough Council which established the adjacent saltwater swimming pool in 1924 as a public amenity.

The place also has historical significance for its associations with club members who became Olympic representatives and National Class winners, including Sir Peter Blake, after whom the road on which the club is located was named. The Takapuna Boating Club was also instrumental in establishing, funding and developing Olympic Finn Class racing in New Zealand.

The Takapuna Boating Club and saltwater swimming pool has **considerable local** historical value.

### **Social**

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The Takapuna Boating Club and saltwater swimming pool has social values as a place that embodies important aspects of collective memory and identity both for club and community members who used this place as a social hub for almost 50 years. Although the Takapuna Boating Club relocated to new premises in the 1990s, the place continued to be used as a community venue, hosting parties and events, and serving as a cinema and roller-skating rink.

Historically, the place was held in high public esteem, as evidenced by the time and dedication of club members and volunteers who fund-raised, relocated and re-built the place in Bayswater to serve the rapidly growing club. The status of the place as a social landmark, however, has declined more recently, as the building has been largely unused and fallen into disrepair and the pool is no longer open to the public.

The Takapuna Boating Club and saltwater swimming pool has **moderate local** social value.

### **Mana Whenua**

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The Takapuna Boating Club has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the boating club.

The Takapuna Boating Club has **no known** Mana Whenua value.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

The Takapuna Boating Club and saltwater swimming pool has some potential to play a role in enhancing public education and appreciation of local history and ways of life relating to social clubs, recreational activities, and boating. This information could be presented through on or off-site interpretation but is likely available from other places and sources.

The Takapuna Boating Club and saltwater swimming pool has **moderate local** knowledge value.

## **Technology**

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

The Takapuna Boating Club and saltwater swimming pool has some technology value for its creative and unorthodox approach to dismantling, reconstructing and re-purposing a building, which was primarily undertaken by volunteers with limited expertise. The place is an example of a vernacular response to the constraints of the club's budget, site and knowledge, but is unlikely to be unique.

The Takapuna Boating Club and saltwater swimming pool has **little local** technology value.

## **Physical attributes**

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

The Takapuna Boating Club and saltwater swimming pool generally reflects architectural styles that were popular during the 1920s, taking its cues from domestic forms, including the bungalow. The original tannery building is thought to have been designed by noted Auckland-based architect Richard Keals. However, it is unclear to what extent the current boating club (built under the supervision architect Fred Fortzer) resembles the original tannery building.

The place has been the subject of additions and alterations since it began use as a boating club, however these changes have not affected the physical attributes values of the place. The pool, while no longer in use, appears to be original. The condition of the building, however, especially the likely loss of the viewing verandahs on the western elevation, has impacted the physical values of this place.

The Takapuna Boating Club and saltwater swimming pool has **moderate local** physical attributes value.

## **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

The Takapuna Boating Club and saltwater swimming pool has aesthetic values for its landmark qualities. The place is situated in a highly visible location at the end of Bayswater Point and is striking when viewed from across the harbour and from the motorway. The scale of the building and its unique positioning on the water's edge make it a distinctive feature in the landscape.

The Takapuna Boating Club and saltwater swimming pool has **considerable local** aesthetic value.

## **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

The Takapuna Boating Club and saltwater swimming pool has context values for its site and setting which add meaning to the place. The place has been associated with this site since 1922 and this relationship is reinforced by the renaming of the street on which the place is located, after notable club member Sir Peter Blake.

The place also has contextual relationships with the surrounding reserve land and the Bayswater Marina, which collectively reinforce the recreational use – especially boating and other water sports - of this part of Bayswater.

The Takapuna Boating Club and saltwater swimming pool has **moderate local** context value.

## STATEMENT OF SIGNIFICANCE

The Takapuna Boating Club and saltwater swimming pool has significance for its associations with the Takapuna Boating Club in Bayswater. Originally constructed in the 1880s for the Ireland Brothers following a fire that destroyed their tannery, the building was sold to the Takapuna Boating Club in 1922 following the closure of the tannery. Club members dismantled the tannery building, relocated the materials by pontoon to its Bayswater site, a site that required an unprecedented Act of Parliament for the club to acquire, then constructed a building for the boating club. The Takapuna Borough Council established the adjacent saltwater swimming pool in 1924 as a public amenity to complement the boating club. The place continues to be owned by the Takapuna Boating Club, although the club relocated to new premises in 1990.

The place is also associated with club members who became Olympic representatives and National Class winners, including Sir Peter Blake, after whom the road on which the club is located was named. The Takapuna Boating Club was also instrumental in establishing, funding and developing Olympic Finn Class racing in New Zealand.

The Takapuna Boating Club has considerable landmark qualities. The place is situated in a highly visible location at the end of Bayswater Point and is striking when viewed from across the harbour and from the motorway. The scale of the building and its unique positioning on the water's edge make it a distinctive feature in the landscape.

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Considerable	Local
B- Social	Moderate	Local
C- Mana Whenua	No known	NA
D- Knowledge	Moderate	Local
E- Technology	Little	Local
F- Physical Attributes	Moderate	Local
G- Aesthetic	Considerable	Local
H- Context	Moderate	Local

## CATEGORY RECOMMENDATION

The Takapuna Boating Club and saltwater swimming pool meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category B place.

## REFINING MANAGEMENT RECOMMENDATION

Additional changes are recommended to refine the management of this place:

- Delete (b) social and (f) physical attributes from the heritage values

## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01103	Takapuna Boating Club and saltwater swimming pool	17 Sir Peter Blake Parade, Bayswater	LOT 1 DP 20033; Lot 2 DP 20033; Part Lot 1 DP 17189; Pt Lot 1 DP 19921; road reserve; CMA	A*B	Boating Club building	A, B, F, G	Refer to planning maps	Interior of building(s)		

#### Planning maps

No changes recommended

#### Evaluator

Samantha Waru, Graduate Libraries Heritage and Research; and  
Rebecca Freeman, Senior Specialist Historic Heritage  
16 December 2020

#### Peer Reviewer

Carolyn O'Neil, Heritage Consultant  
19 January 2020

#### Managerial Sign-Off

Megan Patrick, Team Leader Heritage Policy  
19 January 2021



## St Michael and All Angels Church - ID 01104

159 Bayswater Avenue, Bayswater



Figure 1: St Michael and All Angels Church (David Bade, Auckland Council, 4 November 2020)

## INTRODUCTION

### Purpose

This review assesses the heritage values of St Michael and All Angels Church to determine whether it meets the Auckland Unitary Plan (Operative in Part) (**AUP**) threshold for scheduling as category A or category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\*, which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>1</sup>. Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

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<sup>1</sup> AUP, D17.1 Background

## Background and constraints

Information on the history of the place and a physical description are sourced from Auckland Council Heritage Unit's property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit was conducted on 4 November 2020. A request was made to view the interior of the church, but the interior was not viewed prior to this draft review being completed.

## SCHEDULING INFORMATION

<b>Schedule ID</b>	01104
<b>Place Name/and/or Description</b>	St Michael and All Angels Church
<b>Verified Location</b>	159 Bayswater Avenue, Bayswater
<b>Verified Legal Description</b>	Lot 1 DP 93090; road reserve
<b>Category</b>	A*
<b>Primary feature</b>	Church
<b>Known Heritage Values</b>	A,B,F,G,H
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	



Figure 2: The Historic Heritage Overlay Extent of Place (EOP) for St Michael and All Angels Church (Auckland Council GeoMaps).

## HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION

### Planning background

St Michael and All Angels Church was originally scheduled in the North Shore City Council District Plan 2002 as a category A place. It was named 'St Michael's & All Angels' Church (exterior and interior)'.

The place was included in the AUP as a category A\* place.

The place is subject to the Regionally Significant Volcanic Viewshafts and Height Sensitive Areas Overlay<sup>2</sup> and the Regionally Significant Volcanic Viewshafts Contours Overlay. The place is identified in the Auckland Council Cultural Heritage Inventory as St Michael's and All Angels' Church (ID 2979).

### History<sup>3</sup>

#### *As a Sunday School building at Holy Trinity Church in Devonport (1872-1910)*

St Michael and All Angels was originally built in 1872 as the Sunday School building for the Holy Trinity Church in Devonport<sup>4</sup> by Henry Pitts, a prominent local builder and councillor who was responsible for the construction of over 100 houses, shops, and churches in the growing suburb of Devonport.<sup>5</sup>

By the 1870s, more than 80 children of different denominations were attending weekly Sunday school lessons at Holy Trinity, and a solution to overcrowding was needed. The parish committee requested tenders for the erection of a new building in February 1872, and Pitts supplied the winning entry and construction began in early April.<sup>6</sup> The school was opened on Whitsunday, 19 May 1872.<sup>7</sup>

Plans to construct a purpose-built parish hall for Holy Trinity were finalised in 1910, freeing up the Sunday School building for ecclesiastical use elsewhere.<sup>8</sup> The building was transported to its current site on Bayswater Road in 1910, where it was to become the church of St Michael and All Angels.<sup>9</sup>

#### *As Bayswater Anglican Church (1910-2011)*

An acre of land had been granted for the building of an Anglican Church in Shoal Bay (later known as O'Neill's Point, Belmont, and Bayswater) in December 1864 by James O'Neill.<sup>10</sup> A church was rapidly commissioned and built, costing £110, and the O'Neill's Point Anglican Church was opened for worship on Sunday the 4<sup>th</sup> June 1865.<sup>11</sup> This original church was destroyed by a fire at some stage before 1908.

In 1910, the Sunday School building at Holy Trinity Church was moved to O'Neill's Point to serve as the new church. The removal of the church was contracted out to local carpenter and builder George

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<sup>2</sup> AUP Schedule 9 (T3 Rangitoto Island)

<sup>3</sup> Much of this history was compiled by Beth Maynard, Heritage Researcher, Auckland Council, January 2019.

<sup>4</sup> AUP Schedule 14.1 ID 01099.

<sup>5</sup> North Shore City Council (2010) *North Shore City Heritage Inventory Report: 28 Church Street*.

<sup>6</sup> Advertisements. (1872, 26<sup>th</sup> February). *The New Zealand Herald*. Retrieved from <https://paperspast.natlib.govt.nz/newspapers/NZH18720226.2.2.4>

<sup>7</sup> Spackman, 1990, 'Sunday School Building.'

<sup>8</sup> Spackman, 1990, 'Sunday School Building.'

<sup>9</sup> Spackman, 1990, 'Sunday School Building.'

<sup>10</sup> Martin Cole. (1985). *The Anglican Church in Bayswater*. Devonport: Self-published. pp.3-4

<sup>11</sup> Cole, 1985, p.5.

Banks at a price of £143.<sup>12</sup> Banks relocated the Sunday School building with a team of bullocks, re-erecting it on its current site.

The church was opened and dedicated to St Michael and All Angels in a service held by Archdeacon Calder on Sunday 19<sup>th</sup> June 1910.<sup>13</sup> Benches from the building's use as a Sunday school were used as pews for the church, carpet was installed in the sanctuary, and decorations were provided by members of the congregation.<sup>14</sup>

St Michael and All Angels was part of the Devonport parish until the end of 1923, when it was separated into its own parochial district, responsible for managing church affairs itself through its vestry. This arrangement lasted for 14 years, until St Michael and All Angels was subsumed into the Parish of Takapuna in 1938.<sup>15</sup> St Michael and All Angels was an important centre of social and religious life in Bayswater: many of the suburb's residents were baptised, confirmed, and married in the church. Many gifts were donated in St Michael and All Angels' lifetime by parishioners, including pews, an altar and lectern, an organ, and numerous furnishings.<sup>16</sup>

The hall to the southwest of the church was built in 1928. Additions were made to the hall in 1934 and 1963.

St Michael and All Angels remained part of the Takapuna Parish until its deconsecration in 2011. At that time, the Takapuna Anglican Parish voted to close and sell the church despite protest from local parishioners and from Devonport Heritage.<sup>17</sup> The church had falling churchgoer numbers and required expensive repairs at the time.

The church is currently in private ownership and is used as a venue for craft and ceramic classes.

### **Physical description**

St Michael and All Angels Church is in a residential setting on Bayswater Avenue. The former church is located on the northeastern corner of the property. To the southwest is a hall and to the south (rear) are two re-located residences (on site by 2018).

### ***St Michael and All Angels Church***

The former St Michael and All Angels church was originally designed by Pitts to complement the 1865 Holy Trinity Church, which it originally sat alongside. Pitts constructed the building in the near-ubiquitous neo-gothic style which had become standard in New Zealand Anglican church architecture by the late 1840s. It is simple in style and similar to other churches of the same period. The main body of the church is constructed from native hardwood, probably kauri.

A sanctuary and vestry (located at the rear) were added upon the building's relocation and consecration in order for it to fulfill its functions as a church, and a small enclosed porch was added at some time in the 1910s.<sup>18</sup> The current enclosed porch was enlarged in December 1962,<sup>19</sup> and was

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<sup>12</sup> Cole, 1985, p.8.

<sup>13</sup> Cole, 1985, p.8.

<sup>14</sup> Cole, 1985, p.9.

<sup>15</sup> Cole, 1985, p.13.

<sup>16</sup> Cole, 1985, p.15.

<sup>17</sup> New Zealand Herald (2011). 'Parishioners fighting closure of 126-year-old church', 14/7/2011; North Shore Times (2011). 'Battle lost over little church', 18/8/2011.

<sup>18</sup> Cole, 1985, p.15.

<sup>19</sup> Cole, 1985, p.15.

designed by David Caldwell, a member of the congregation, and built by F. G. Towns, a Milford builder with experience in church renovation.<sup>20</sup> In 1977 the belfry was rebuilt in its original style.<sup>21</sup>

The original church had a corrugated iron gable roof running east-west, which was replaced in 1983 with the present aggregate-covered metal tiles.

The leadlight sanctuary windows, decorated with red glass crosses, date from 1931.<sup>22</sup> The north-facing stained-glass windows, visible from Bayswater Avenue, date from the early 1940s. They were dedicated in memory of parishioner Enid Waite by her two daughters.<sup>23</sup> In 1952, the windows on both sides of the nave, and two in the porch, were dedicated to the memory of parishioners who were killed in World War II.

In 2017, the former church was re-piled and minor restorative and maintenance works were carried out.

### **Interior**

The interior was renovated in 1916, but it is unknown what works were undertaken. Interior images from a 2011 article show little change from the interior in 1929 (Appendix 1), with notable features remaining, such as the exposed trusses and timber-lined ceiling.<sup>24</sup> The interior was not viewed as part of this review.

A description of the interior from a 2007 conservation plan states:

*'The walls of the nave and sanctuary are lined with vertical ex 150mm tongue, groove and "reeded" kauri. [Original dado rails] have been removed and the interior walls painted one colour. A moulded cornice is provided at the junction of the walls and the ceiling. In the vestry, the upper section of the wall that adjoins the sanctuary has been overlaid with softboard which is painted white.'*<sup>25</sup>

### **The Hall**

The hall is designed in a domestic bungalow style, a style popular in the 1920s.

In 2017 the hall was relocated 6.60 metres forward towards the road and 1.20 metres towards the south-western boundary of the property. During this process, the small southwestern wing was removed, rotated and placed on the northeastern side of the building. The hall was also re-piled.

### **Henry Pitts, architect of the church**

Pitts emigrated from Nottingham to Devonport with his wife, Elizabeth, and young family in 1865.<sup>26</sup> By the late 1860s, Pitts was designing and building structures on Auckland's North Shore, where he remained based for the rest of his life.<sup>27</sup> Pitts made major contributions to Devonport's development

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<sup>20</sup> Cole, 1985, p.15.

<sup>21</sup> Cole, 1985, p.15.

<sup>22</sup> Cole, 1985, p.18.

<sup>23</sup> Cole, 1985, p.17.

<sup>24</sup> Willis, L. (2011). St Michael's to close, *Stuff*, 10 March 2011, accessed from:

<http://www.stuff.co.nz/auckland/4748129/St-Michaels-to-close>.

<sup>25</sup> Dave Pearson Architects (2007). Conservation Plan – St Michael and All Angels Church, p.25.

<sup>26</sup> North Shore City Council (2010) *North Shore City Heritage Inventory Report: 28 Church Street*.

<sup>27</sup> New Zealand Heritage List/Rārangi Kōrero – Report for a Historic Place Schoolteacher's House (Former), KARIOITAHU (List No. 9844, Category 2), accessed from: <https://www.heritage.org.nz/the-list/details/9844>; Inscription on grave; image from 'Mt. Victoria Cemetery, Devonport' (2010). <https://timespanner.blogspot.com/2010/07/mt-victoria-cemetery-devonport.html>; *New Zealand Herald*, 11 March 1874, p.3.

during a period of growth in the 1870s and 1880s, constructing residential, commercial, and ecclesiastical buildings which contributed to the social life of the borough, and was remembered as an important pillar of the local community. Although he was mainly a builder, he also designed some of the buildings he constructed, including the Sunday School for Holy Trinity Church.<sup>28</sup> Pitts built at least two other scheduled heritage buildings: the two-storey brick shops on the corner of Church and Vauxhall Roads<sup>29</sup>, and a residence at 28 Church Street<sup>30</sup>. He was elected to the Devonport Borough Council upon its formation in 1886 and served on various boards until his death in 1891.<sup>31</sup>

## SIGNIFICANCE CRITERIA

### Historical

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

St Michael and All Angels Church (former)<sup>32</sup> has historical significance for its association with the early establishment of Anglicanism in both Devonport and Bayswater. St Michael and All Angels Church was originally built in 1872 as the Sunday School building for Holy Trinity Church in Devonport. When the Holy Trinity Church was expanded in 1910, the Sunday School was moved to its current site, which at that time was the site of the Anglican Bayswater church (built in 1865 but had been destroyed by fire).

In addition, the church is associated with the development of Bayswater. St Michael and All Angels was part of the Devonport Parish until the end of 1923, when it was separated into its own parochial district, responsible for managing church affairs itself through its vestry. This demonstrates the growing population of the area, and the importance of the church at centre of the parish.

St Michael and All Angels Church (former) has **considerable local** historical value.

### Social

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

For nearly 150 years (1865-2011), the site of St Michael and All Angels was a place of worship for the Anglican faith. This long-standing spiritual value has meant St Michael and All Angels Church (former) is held in high esteem by past parishioners. The church has been part of important events in people's collective memory, such as weddings and funerals. Evidence of this social value was demonstrated by the protests in 2011 against its sale by the Takapuna Anglican Parish.

In addition, the church has commemorative value with the windows on both sides of the nave, and the two in the porch, being dedicated to the memory of parishioners who were killed in World War II.

The church is still in community use as a craft and ceramic school.

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<sup>28</sup> New Zealand Heritage List/Rārangī Kōrero – Report for a Historic Place Schoolteacher's House (Former), KARIOITAHĪ (List No. 9844, Category 2), accessed from: <https://www.heritage.org.nz/the-list/details/9844>.

<sup>29</sup> AUP Schedule 14.1 ID 02700.

<sup>30</sup> AUP Schedule 14.1 ID 01187.

<sup>31</sup> *Auckland Star*, 7 July 1891, p.3.

<sup>32</sup> In this review, the name of the place is proposed to be changed to "St Michael and All Angels Church (former)". The place will be referred to by this name from here on.

St Michael and All Angels Church (former) has **considerable local** social value.

### **Mana Whenua**

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

St Michael and All Angels Church (former) has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the Church and Hall (former).

St Michael and All Angels Church (former) has **no known** Mana Whenua value.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

St Michael and All Angels Church (former) has some potential to enhance public understanding of its relationship with the Devonport Parish and the importance of churches to the development of early suburbs in Auckland, such as Bayswater. As the oldest Anglican church in the suburb, it also has some potential for on- and off-site interpretation. Much of this knowledge value can, however, be gained from documentary sources.

St Michael and All Angels Church (former) has **moderate local** knowledge value.

### **Technology**

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

St Michael and All Angels Church (former) has some technological value for the re-use and adaptation of the former Holy Trinity Sunday School building as a church building. The timber construction of the church is typical of its time and is not innovative or unusual.

St Michael and All Angels Church (former) has **moderate local** technology value.

### **Physical attributes**

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

The former church building has considerable physical attributes value as a good example of a church designed in the neo-gothic style. Although additions have been made, the church retains features of its neo-gothic architecture. Typical neo-gothic features include the belfry and lancet windows. The church was designed by Henry Pitts to complement the 1865 neo-gothic Holy Trinity Church in Devonport, which it originally sat alongside. Pitts constructed the building in the near-ubiquitous neo-gothic style which had become standard in New Zealand Anglican church architecture by the late 1840s.

The church also has significance as an early example of a church designed by builder Henry Pitts. Pitts made major contributions to Devonport's development during a period of growth in the 1870s and 1880s, constructing residential, commercial, and ecclesiastical buildings which contributed to the social life of the borough.

The former church building also has physical attributes value for its adaptation from a Sunday School building to a church. This included the additions to the rear of the sanctuary and vestry, as well as a front side enclosed porch (which was completed in December 1962 and was designed by David Caldwell, a member of the congregation).

St Michael and All Angels Church (former) has **considerable local** physical attributes value.

### **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

St Michael and All Angels Church (former) has a distinctive landmark presence in a streetscape dominated by residential buildings. As a neo-gothic design, the church building exemplifies a past aesthetic taste. Its steep roofline, belfry and front lancet window epitomise its design.

St Michael and All Angels Church (former) has **considerable local** aesthetic value.

### **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

St Michael and All Angels Church (former) has context value for its association with the wider historical context of mid-to-late nineteenth century buildings in the Devonport area, including other early churches such as Holy Trinity (Church Street, built 1881)<sup>33</sup>, St Pauls (Victoria Street, built 1916)<sup>34</sup>, St Francis de Sales (Albert Street, 1919)<sup>35</sup> and St Augustine's (Calliope Road, built 1930)<sup>36</sup>.

St Michael and All Angels Church (former) has **considerable local** context value.

## **STATEMENT OF SIGNIFICANCE**

St Michael and All Angels Church (former) is located at 159 Bayswater Avenue, Bayswater. The church building was originally constructed in 1872 as the Sunday School building for Holy Trinity Church in Devonport. When Holy Trinity Church was enlarged in 1910 and a new purpose-built parish hall was built, the Sunday School building was re-located to its current site to become the Anglican church for the Bayswater community. The original Bayswater Anglican church, which was established in 1865, was destroyed by fire some time before 1908. St Michael and All Angels Church (former) has historical significance for its association with the early establishment of Anglicanism in both Devonport and Bayswater.

For nearly 150 years (1865-2011), the site of St Michael and All Angels was a place of worship for the Anglican faith. This long-standing spiritual value has meant St Michael and All Angels Church (former) is held in high esteem by past parishioners. The church has been part of important events in people's collective memory, such as weddings and funerals. Evidence of this social value was demonstrated by the protests in 2011 against the sale of the church by the Takapuna Anglican Parish.

St Michael and All Angels Church (former) has considerable physical attributes value as a good example of a church designed in the neo-gothic style. It had been originally designed by Henry Pitts to complement the 1865 neo-gothic Holy Trinity Church, which it originally sat alongside. Pitts constructed the building in the near-ubiquitous neo-gothic style which had become standard in New

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<sup>33</sup> AUP Schedule 14.1 ID 01099

<sup>34</sup> AUP Schedule 14.1 ID 01118

<sup>35</sup> AUP Schedule 14.1 ID 01119

<sup>36</sup> AUP Schedule 14.1 ID 01166



Zealand Anglican church architecture by the late 1840s. Although additions have been made, the church still retains features of its neo-gothic architecture.

St Michael and All Angels Church (former) exemplifies past aesthetic tastes associated with the time periods during which they were built. The place has a distinctive landmark presence as a church in a streetscape dominated by residential buildings.

The church has context value for its association with the wider historical context of mid-to-late nineteenth century buildings in the area, especially other early churches such as St Augustine’s (Calliope Road), Holy Trinity (Church Street), St Francis de Sales (Albert Street), and St Pauls (Victoria Street).

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Considerable	Local
B- Social	Considerable	Local
C- Mana Whenua	No known	NA
D- Knowledge	Moderate	Local
E- Technology	Moderate	Local
F- Physical Attributes	Considerable	Local
G- Aesthetic	Considerable	Local
H- Context	Considerable	Local

## CATEGORY RECOMMENDATION

St Michael and All Angels Church (former) meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category B place.

## REFINING MANAGEMENT RECOMMENDATION

Additional changes are recommended to refine the management of this place:

- Add in “(former)” to the name of the place as it is no longer a church
- Amend the extent of place (see below) and remove “road reserve” from the legal description
- Add the front fence (a later addition) as an exclusion.

## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

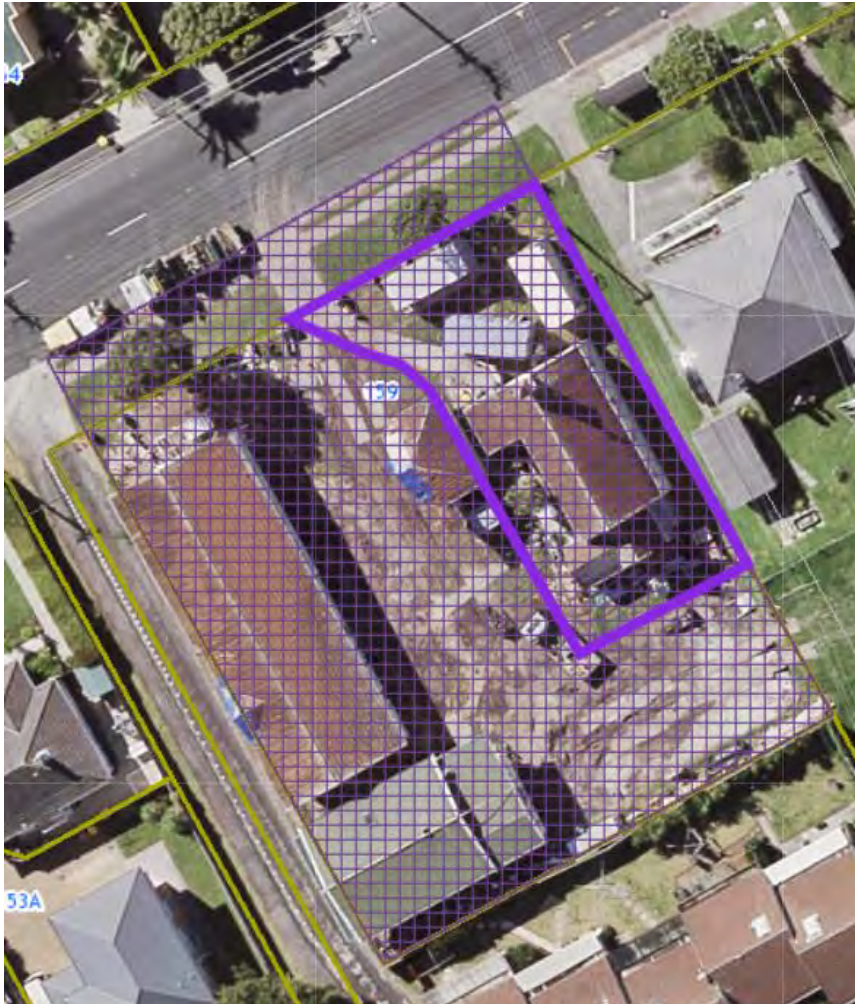
ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01104	St Michael and All Angels Church (former)	159 Bayswater Avenue, Bayswater	Lot 1 DP 93090; <del>road reserve</del>	A* B	Church	A,B,F,G,H	Refer to planning maps	<u>Front fence</u>		

### Planning maps

It is recommended to amend the extent of place so that it covers the area containing the historic heritage values of the place. The recommended extent of place does not apply to the hall (which has

been altered and re-located) or the rear residences or the road reserve. The two rear residences were relocated on site by 2018.

Note: The structures visible at the roadside of the church in the aerial photograph are temporary buildings/containers and the tiled building to the west of the church is now connected to the north-eastern side of the former hall (it was formerly on the south-western wing of the hall).



**Evaluator**

David Bade, Specialist – Built Heritage, January 2021 (amended August 2021).

**Peer Reviewer**

Rebecca Freeman, Senior Specialist Historic Heritage, January 2021.

**Managerial Sign-Off**

Megan Patrick, Team Leader Heritage Policy, 18 January 2021 (updated August 2021)

## Appendix 1 Historic images



A detail of an image of Devonport in 1882, showing St Michael and All Angels church (former) as a Sunday School for Holy Trinity Church.<sup>37</sup>



The exterior of the church on the Bayswater site, 9 January 1929.<sup>38</sup>

<sup>37</sup> Auckland Libraries Heritage Collections D\_GVDE\_0006, accessed from: <https://kura.aucklandlibraries.govt.nz/digital/collection/photos/id/29839/rec/48>.

<sup>38</sup> Auckland Libraries Heritage Collections 4-8832.



The interior of the church taken on 12 January 1929.<sup>39</sup>

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<sup>39</sup> Auckland Libraries Heritage Collections 4-8832.

## **Elizabeth House - ID 01106**

5 King Edward Parade, Devonport



Figure 1: Elizabeth House (David Bade, 15 September 2020).

## **INTRODUCTION**

### **Purpose**

This review assesses the heritage values of Elizabeth House to determine whether it meets the Auckland Unitary Plan (Operative in part) (**AUP**) threshold for scheduling as Category A, Category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\* which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>1</sup>. Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

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<sup>1</sup> AUP, D17.1 Background

**Background and constraints**

Information on the history of the place and a physical description are sourced from the Auckland Council Heritage Unit’s property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit was conducted on 15 September 2020.

**SCHEDULING INFORMATION**

<b>Schedule ID</b>	01106
<b>Place Name/and/or Description</b>	Elizabeth House
<b>Verified Location</b>	5 King Edward Parade, Devonport
<b>Verified Legal Description</b>	PT ALLOT 19 SEC 2 PARISH OF TAKAPUNA
<b>Category</b>	A*
<b>Primary feature</b>	Residence
<b>Known Heritage Values</b>	A,F,G,H
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	Interior of building(s) except the main staircase and original dining room ceiling
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	



Figure 2: The historic heritage overlay extent of place (EOP) for Elizabeth House (dark yellow outline with purple hash inside) (Auckland Council GeoMaps).

# HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION

## Planning background

Elizabeth House was originally scheduled in the North Shore City District Plan 2002 as a category A place.

The place was included in the AUP as a category A\* place. The place is also included in the Special Character Areas Overlay Residential and Business – Residential North Shore Devonport and Stanley Point. The place is identified in the Auckland Council Cultural Heritage Inventory as Elizabeth House (ID 3241).

## History

Elizabeth House, as it is known today, was built in 1911 as “Ventnor Private Hotel”, a boarding house for A.R.D. Watson, an important local figure (see section below). Prior to this, another boarding house occupied the site. In the early 20<sup>th</sup> century, prior to the development of motels, seaside boarding houses were built as holiday accommodation, allowing guests to stay for rest and recreation. Private hotels and boarding houses supplied accommodation and dining – without liquor – for short- and long-term guests.<sup>2</sup>

The first Ventnor Hotel on the site, built of kauri construction, was destroyed by fire in September 1910. The fire destroyed the boarding house, three two-storey houses and one cottage. It was believed to have started as a result of clothes being left near the kitchen stove in the Ventnor Hotel.<sup>3</sup>

The present building, also originally called the Ventnor Hotel, was built and ready for business again in just over a year. A *New Zealand Herald* advertisement from 8 November 1911 stated that the Ventnor Hotel was ready to receive visitors and was advertised as the ‘most elaborately furnished and up-to-date Seaside Home in the Dominion’.<sup>4</sup> Later advertisements described the hotel as ‘first-class seaside accommodation’.<sup>5</sup>

The building was erected to a design by architect John Currie and built of brick to decrease the risk of fire. It had a number of guest rooms and an impressive dining room. It was designed as a grand landmark waterfront building in the transitional villa style. It featured parallel two-storey wings with a connecting reception area and courtyard garden. Art Nouveau tulip patterns were cut into the balusters. Historical images are shown in Appendix 1.

The Ventnor Hotel operated as a private hotel for holiday makers until July 1951, when it was purchased by the Royal New Zealand Navy (RNZN) to be used as the barracks for the Women’s Royal New Zealand Navy Service (WRNZNS), known as the “Wrens”. The Wrens had been established in 1942, allowing women to do the jobs of men, so they could serve at sea during World War II. During this time, women in the navy had to be trained and housed separately to men.<sup>6</sup> After World War II, key wartime jobs performed by Wrens (such as operating motor transport and radar equipment)

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<sup>2</sup> Paul Christoffel, 'Hotels and motels', Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/hotels-and-motels/print>

<sup>3</sup> *Auckland Star* (1910). The Devonport Fire, 7 September 1910, accessed from: <https://paperspast.natlib.govt.nz/newspapers/AS19100907.2.56>.

<sup>4</sup> *New Zealand Herald* (1911). Advertisements, 8 November 1911, accessed from: [https://paperspast.natlib.govt.nz/newspapers/NZH19111108.2.3.6?end\\_date=31-12-1914&items\\_per\\_page=100&query=%22Ventnor+private+hotel%22&snippet=true&sort\\_by=byDA&start\\_date=01-01-1911](https://paperspast.natlib.govt.nz/newspapers/NZH19111108.2.3.6?end_date=31-12-1914&items_per_page=100&query=%22Ventnor+private+hotel%22&snippet=true&sort_by=byDA&start_date=01-01-1911).

<sup>5</sup> *Northern Advocate*, 'Ventnor Private Hotel', 19 November 1937, p.10.

<sup>6</sup> RNZN Communicators Association (2010), 'Womens Royal New Zealand Naval Service 1942-1977', accessed from: <https://rnzncomms.org/wrens/#:~:text=Our%20fine%20history%20began%20in,that%20way%20for%2040%20years.>

were no longer required so they were limited to working as cooks, stewards, writers, signallers, stores assistants, medical or dental assistants, and chart correctors.<sup>7</sup>

A year was taken up with refurbishment and the first group of 71 Wrens arrived in July 1952. The building was named “Elizabeth House” after the coronation of Queen Elizabeth II. The use of the place as accommodation for the Wrens greatly relieved the overcrowding in the HMNZS Philomel barracks in Devonport, where one block was previously occupied by members of the WRNZNS.<sup>8</sup> Elizabeth House could house 280 people.<sup>9</sup>

Second Officer M.V. Morten who joined the WRNZNS in 1942, described Elizabeth House:

*“I’ve still got lots of very good memories of Elizabeth House. The Wrens had parties, and Christmas, there were parties and Christmas dinners, dances and all sorts of things. It really was a very happy time.”<sup>10</sup>*

In 1977 the RNZN conformed to Defence Policy in the wake of the Human Rights Commission Act by disbanding the WRNZNS and commencing the integration of women into the RNZN. The final parade was held on 29 July 1977. The first intake of combined male and female trainees took place in September 1979. In 1980, the Ministry and Works and Development undertook a feasibility study to house naval officers in Elizabeth House. When HMNZS Tamaki, the training establishment for the RNZN, was relocated to the North Yard of HMNZ Philomel in 1993, Elizabeth House was sold off as part of the rationalisation of property.<sup>11</sup>

In 1999 the building was developed into six separate residential apartments.

Elizabeth House is identified in the “Heritage Walks of Devonport” guide.<sup>12</sup>

In early 2014, a “centenary” was held for the building. Many former members of the Wrens attended. The “centenary” was mistakenly organised for 2014 due to incorrect information stating the building had been built in 1914.

### **Alexander Richardson Dickey Watson, a major local public benefactor<sup>13</sup>**

Born in Devonport in circa 1878, A.R.D. Watson was the only child of Alexander Watson and his wife, Matilda. Watson senior was a builder/entrepreneur who had purchased and developed extensive lands in the Devonport area, including a residential subdivision overlooking Torpedo Bay. After the death of his parents in 1911 and 1912, A.R.D. Watson came into a considerable inheritance, which included the substantial family home on North Head, Devonport, and the Watson Building, a two-storey commercial building on the southeast corner of the intersection of Wellesley and Queen Streets in central Auckland (since demolished). For some years prior to his death in 1917 at a prematurely young age, he and his Devonport-born wife, Wynne Powley, lived the greater part of each year in Sydney where he also had business interests. Watson, reputed to be an excellent

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<sup>7</sup> Torpedo Bay Navy Museum, ‘Wrens’, accessed from: [https://navymuseum.co.nz/explore/by-themes/world-war-one/wrens/#:~:text=The%20Women's%20Royal%20Naval%20Service%20\(NZ\)%20was%20established%20in%20mid,skilled%2C%20specialised%20work%2C%20etc.](https://navymuseum.co.nz/explore/by-themes/world-war-one/wrens/#:~:text=The%20Women's%20Royal%20Naval%20Service%20(NZ)%20was%20established%20in%20mid,skilled%2C%20specialised%20work%2C%20etc.)

<sup>8</sup> RNZN Communicators Association, ‘Womens Royal New Zealand Naval Service 1942-1977’, accessed from: <https://rnzncomms.org/wrens/>

<sup>9</sup> New Zealand Places: Explore the Cultural Landscape, ‘Elizabeth House’, accessed from: <https://nzplaces.nz/place/elizabeth-house>.

<sup>10</sup> Ibid.

<sup>11</sup> Ibid.

<sup>12</sup> “Heritage Walks of Devonport”, accessed from: [https://www.devonport.co.nz/media/files/Heritage%20Walks%20WATERFRONT%20website%20rgb\(1\).pdf](https://www.devonport.co.nz/media/files/Heritage%20Walks%20WATERFRONT%20website%20rgb(1).pdf)

<sup>13</sup> Information taken from: Heritage New Zealand Pouhere Taonga, ‘Watson Memorial’, accessed from: <https://www.heritage.org.nz/the-list/details/4517>.



mathematician, was one of few qualified actuaries in New Zealand. Although he died in Sydney, Watson's remains were interred in Auckland. He had no descendants.

Watson was a noted public benefactor both before and after his death. While still alive, he had given over the family home, a prominent feature on the headland of North Head, to the Auckland Hospital Board for use as a convalescent home for soldiers wounded in World War I. He also left half of his sizeable estate to be shared among nine bodies after his death, these being two Presbyterian orphanages (Auckland and Sydney), the Salvation Army (Auckland and Sydney), Dr Barnado's Homes, the St John's Ambulance Association (Auckland), the Sydney Picture Gallery, Auckland City Art Gallery, Auckland City Council, and Devonport Borough Council. The bequest to Devonport Borough Council was to be used, 'in or towards extending or completing or permanently improving the esplanade along the beach or foreshore as is now started opposite "Ventnor" and in case such the esplanade is completed, then in or towards the erection of a permanent ornamental fountain...'.<sup>14</sup>

The Watson Memorial Clock<sup>14</sup> was erected on King Edward Parade, Devonport to commemorate Watson's generosity.

### **John Currie, architect<sup>15</sup>**

According to his obituary in the *Auckland Star* in 1921, Currie was 'one of the best known architects in Auckland.'<sup>16</sup>

John Currie (c.1859-1921) was born in Ireland. He immigrated to New Zealand in 1874 with his wife and practised architecture in Auckland on his own account. In 1879 the firm of L.D. Nathan became a major client. Accordingly, much of Currie's work was in the designing of commercial and warehouse buildings. Few of these survive, with the exception of L.D. Nathan & Co. Bond Store (now Achilles House, 1902)<sup>17</sup> and P. Hayman's Warehouse (now Sofrana House, 1899-1900).<sup>18</sup>

Currie also designed buildings for Moss Davis, the Auckland brewer. The two best known works from this association were the Rob Roy Tavern, Freeman's Bay (1884)<sup>19</sup>, and the restoration of the interior of the Grand Hotel in Princes Street<sup>20</sup> after fire in 1901. The latter building was designed by H.D. Skinner in 1879, although is sometimes erroneously attributed to Currie. In addition to hotels and commercial work, Currie also undertook residential commissions. The best known of these is "Wickford" in Princes Street. Originally the home of Mr N.A. Nathan, it now accommodates the Registry Office of the University of Auckland. He also erected a number of fine hotels, including the Grand at Rotorua.<sup>21</sup> Currie was one of the original members of the New Zealand Institute of Architects formed in 1905.

Currie died in Ponsonby in 1921 aged 70.

### **Boarding houses in Auckland<sup>22</sup>**

Boarding houses were concentrated near inner-city ports and railway stations, where they could cater for new arrivals – mostly single men. Bedrooms were let to individual tenants and bathroom facilities were shared. Boarding-house meals were cooked by the landlady and served in a common

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<sup>14</sup> AUP Schedule 14.1 ID 01158

<sup>15</sup> Taken from: Heritage New Zealand, 'John Courts Department Store Building', accessed from: <https://www.heritage.org.nz/the-list/details/2619>.

<sup>16</sup> *Auckland Star* (1921). Obituary, Volume LII, Issue 92, 19 April 1921.

<sup>17</sup> AUP Schedule 14.1 ID 02533

<sup>18</sup> AUP Schedule 14.1 ID 01938

<sup>19</sup> AUP Schedule 14.1 ID 01658

<sup>20</sup> AUP Schedule 14.1 ID 02002

<sup>21</sup> *Auckland Star* (1921). Obituary, Volume LII, Issue 92, 19 April 1921.

<sup>22</sup> Much of this text is adapted from: Philip Morrison and Ben Schrader (2010), 'Inner-city living - Early inner-city living and its decline', Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/inner-city-living/page-1>

dining room. The living room, also shared, was a place to read, converse or play cards. For new arrivals and city visitors, boarding houses were respectable places to stay.

However, by the 1920s, boarding houses became seen to be unwholesome places. Reports of boarding houses being places of ill repute became common. Wealthy tenants deserted boarding houses for more fashionable blocks of flats.

There are at least six scheduled boarding houses in Auckland. Both Falls Hotel (former) and Lake House have moved from their original site. Elizabeth House is the latest example of a boarding house of those which are scheduled.

Schedule ID	Place Name and/or Description	Verified Location	Construction Decade	Category
127	Falls Hotel (former)	Falls Park, 22 Alderman Drive, Henderson	1850s	A* <sup>23</sup>
545	Matakana House	11 Matakana Valley Road, Matakana	1900s	B
567	Rodney House/ Hinemoa House	2 Baxter Street, Warkworth	1870s	B
1052	Lake House	Barrys Point Reserve, 37 Fred Thomas Drive, Takapuna	1880s	A* <sup>24</sup>
1106	Elizabeth House	5 King Edward Parade, Devonport	1910s	A*
2538	Grand Vue Boarding House (former)	3 Princes Street, Auckland Central	1890s	B

### Physical description

Elizabeth House is located on King Edward Parade, which runs along the Devonport shoreline. The building is part of a neighbourhood of early twentieth century buildings.

The building was constructed at an era when the villa was falling out of favour, making way for the 'bungalow'. At this time, many 'transitional' houses were constructed, the designs of which included features and aspects of both the villa and bungalow styles.

Elizabeth House displays features and elements of both the villa and bungalow styles, in a composition which is evocative of English sea-side boarding houses. It is constructed in plastered brick, and uses a U-shaped plan that results in two forward-projecting wings, with shallow bay windows (in the transitional manner) facing the sea. The bay windows have openings with arched heads, in the Italianate style. Each wing has a wide gable roof, with sculptured barge-boards reminiscent of the villa, but exposed rafters at the eaves (typical of the bungalow).

The generous verandahs have a roof with exposed rafters at the upper level, and balustrades incorporating boarding with a 'cut-out' Art Nouveau motif, similar to some houses in the transitional style. There are curved beams between the verandah posts supporting the upper verandah floor and bracketing on the verandah.

<sup>23</sup> Falls Hotel (former) is being reviewed, with a new category proposed.

<sup>24</sup> Lake House is being reviewed, with a new category proposed.

Historical images are shown in Appendix 1 and images of the interior from 1990 are shown in Appendix 2.

The interior of Elizabeth House has been converted into residential apartments. Two important interior features, the stairs and the original dining room ceiling, have been carefully retained. These features are identified in the AUP as being part of the scheduling of the place. The original stairwell has been extended another floor higher as part of the conversion of the building into apartments. The stairs spiral up three storeys and have a striking design: the symmetrical and Classical newel posts at the bottom and top of the stairwell contrast with the Art Nouveau flowy organic lines of the steel balustrades. The stairwell has polished timber handrails.

The original dining room ceiling has a striking Classical design with elaborate mouldings and ceiling roses. The design of the apartment has partition walls that do not extend fully up to the ceiling, ensuring the ceiling can be seen in its entirety. Both these features demonstrate an interesting combination of styles used for Elizabeth House – some of which are restrained and streamlined and some which are quite exuberant.

### **Alterations**

In 1980, some interior renovations were carried out to the ground floor to convert the building to a Navy Officer's Mess.<sup>25</sup> These involved mainly changes to partitioning.

In 1997, the building was converted into six apartments.<sup>26</sup> The most notable include: external changes around the front entrance, a new circular opening at the eastern gable end of the south elevation, two new openings on the western elevation, the removal of a fire escape platform on the eastern elevation, new openings on the northern elevation and a new opening in the roof for a new gable on the northern rear elevation. Internally, changes were also made.<sup>27</sup> These include: the removal of the fireplaces on the ground and first floor and the removal of most of the internal walls on the first floor.

As part of this conversion work, two rear outhouses were demolished and four square garages were erected on the property.<sup>28</sup>

## **SIGNIFICANCE CRITERIA**

### **Historical**

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

Elizabeth House has outstanding local and regional significance, for both its original use as a boarding house (private hotel) between 1911-1951 and for its use as the barracks for the Women's Royal New Zealand Navy Service, known as the "Wrens" (1952-1977).

Built as a boarding house in 1911, Elizabeth House represents the development of Devonport as a tourist destination in the early 20<sup>th</sup> century. By the time it was built, Devonport had become a tourist seaside destination, and infrastructure was developed to support this burgeoning industry, such as wharves, hotels and other boarding houses. Overlooking the Waitemata Harbour, Elizabeth House was constructed for the purpose of attracting holiday makers to the North Shore. It was advertised as the

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<sup>25</sup> Auckland Council file, 2878184\_-\_No\_number\_Legacy\_conversion\_to\_army\_officers\_mess\_plans\_A2.

<sup>26</sup> Auckland Council file, 2878181\_-\_D11143\_Legacy\_six\_new\_apartments\_plans\_mixed.

<sup>27</sup> Auckland Council file, 2878181\_-\_D11143\_Legacy\_six\_new\_apartments\_plans\_mixed.

<sup>28</sup> Auckland Council file, 2878181\_-\_D11143\_Legacy\_six\_new\_apartments\_plans\_mixed.

‘most elaborately furnished and up-to-date Seaside Home in the Dominion’ and ‘first-class seaside accommodation’ when it was built. Elizabeth House is an outstanding reminder of Devonport’s status as a popular and noteworthy seaside destination.

Elizabeth House also has outstanding historical significance for its association with the Women’s Royal New Zealand Navy Service (WRNZNS), known as the “Wrens”. The Wrens had been established in 1942, allowing women to join the male-dominated navy. During this time, women in the navy had to be trained and housed separately to men, and Elizabeth House became their base. From 1952 to 1977 Elizabeth House was used as the national barracks for the Wrens before this service was disbanded following the Human Rights Commission Act 1977 and women were integrated into the RNZN.

The place also has historical significance for its association with A.R.D Watson, a noted public benefactor in Devonport, who originally owned the building. While still alive, he had given over his family home, a prominent feature on the headland of North Head, to the Auckland Hospital Board for use as a convalescent home for soldiers wounded in World War I. He also left half of his sizeable estate to be shared among nine bodies after his death. The Watson Memorial Clock<sup>29</sup> was erected on King Edward Parade, Devonport to commemorate Watson’s generosity.

Elizabeth House has **outstanding local** and **national** historical values.

### **Social**

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

As the barracks for the Wrens for 25 years (1952-77), Elizabeth House has a special association with Wrens veterans of outstanding significance. Although a national organisation, Elizabeth House has *local* social significance by representing important aspects of collective memory and identity for the Wrens who lived there (as well as for people who holidayed there prior to 1952). The “centenary” celebration held at the building in 2014 demonstrated the outstanding social value of the place.

In addition, Elizabeth House is held in high public esteem by the public as a community landmark which helps to define the distinctiveness, and support the identity, of Devonport as a seaside community. It is identified in the “Heritage Walks of Devonport” guide.

Elizabeth House has **outstanding local** social values.

### **Mana Whenua**

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

Elizabeth House has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the house.

Elizabeth House has **no known** Mana Whenua value.

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<sup>29</sup> AUP Schedule 14.1 ID 01158

## **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

Elizabeth House has some potential to provide knowledge of boarding houses in New Zealand from the early twentieth century and of Devonport's role as an early tourist destination, and the types of infrastructure that were built to support this industry. There is some potential for historical interpretation of Elizabeth House.

Elizabeth House has **moderate local** knowledge values.

## **Technology**

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

Elizabeth House was constructed of brick after the earlier timber building burnt down. This demonstrates some technological value with the owner using materials to respond to a situation. The techniques and materials that were used to construct Elizabeth House, however, are well understood through other places and documents.

Elizabeth House has **little local** technology value.

## **Physical attributes**

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

Elizabeth House has outstanding local and regional significance as a rare and relatively intact example of a grand boarding house from the early 20<sup>th</sup> century, when boarding houses were of high repute. Elizabeth House is a late example of this type of accommodation before the reputation of boarding houses became less distinguished and wealthy tenants deserted boarding houses for more fashionable blocks of flats from the 1920s.

Elizabeth House was erected to a design by architect John Currie, noted as 'One of the best known architects in Auckland' in his obituary. Currie was a prolific architect, designing commercial buildings, warehouses, residences and grand hotels. Elizabeth House is an excellent example of his work.

Elizabeth House was constructed during an era when the villa was falling out of favour, making way for the 'bungalow'. At this time, many 'transitional' houses were constructed, which included features and aspects of both these styles. Elizabeth House displays features and elements of both the villa and bungalow styles, in a composition which is evocative of English seaside boarding houses.

Two interior features are significant to the physical attributes of Elizabeth House: the stairwell and the original dining room ceiling. The stairs spiral up three storeys and have a striking design: the symmetrical and Classical newel posts at the bottom and top of the stairwell contrast with the Art Nouveau flowing organic lines of the steel balustrades. The Art Nouveau design was characterised by long organic shapes based on nature, which can be clearly seen in the design of the staircase. The original dining room ceiling has a striking Classical design, with elaborate plaster mouldings and ceiling roses. The design of the apartment that is now located where the original dining room was situated has partition walls that do not extend fully up to the ceiling, ensuring the ceiling can be seen in its entirety.

The external and internal physical attributes of the place demonstrate an interesting combination of styles used for Elizabeth House – some of which are restrained and streamlined and some which are quite exuberant.

Elizabeth House has **outstanding local** physical attributes.

### **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

Elizabeth House is a significant and substantial building on King Edward Parade, built specifically to overlook the sea. It is an excellent example of its architectural style, embodying an important shift in aesthetic taste. It has a dominant and grand presence within a row of large period houses and makes a strong contribution to the historic character of the Devonport waterfront, from both the shore and harbour.

Both the main stairs and the original dining room ceiling have aesthetic value, standing out visually compared to the predominantly modern interior. The stairwell has polished timber handrails and posts with painted metal decorative banisters. The ceiling has elaborate mouldings and ceiling roses and is strikingly beautiful.

Elizabeth House has **considerable local** aesthetic values.

### **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

Elizabeth House has context value as part of the historic streetscape of King Edward Parade. The line of buildings facing the street towards the harbour have historic character as a collection of late 19<sup>th</sup> and early 20<sup>th</sup> century buildings. Elizabeth House is a key feature of the streetscape. Immediately to the east is another scheduled building, Rockcliff,<sup>30</sup> built 1923, and slighter further east a residence,<sup>31</sup> built 1912-3.

Elizabeth House also has connections with other places on the North Shore associated with the tourism industry (such as Lake House<sup>32</sup> and the Esplanade Hotel<sup>33</sup>). It also has associations with the Navy base in Devonport, as well as places associated with the local benefactor Watson (such as the Watson Memorial Clock<sup>34</sup>).

Elizabeth House has **considerable local** context values.

## **STATEMENT OF SIGNIFICANCE**

Elizabeth House, as it is known today, was built in 1911 as “Ventnor Private Hotel”, a seaside boarding house. Located at 5 King Edward Parade in Devonport, a *New Zealand Herald* advertisement from 8 November 1911 advertised the hotel as the ‘most elaborately furnished and up-to-date Seaside Home in the Dominion’.

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<sup>30</sup> AUP Schedule 14.1 ID 01107

<sup>31</sup> AUP Schedule 14.1 ID 01218

<sup>32</sup> AUP Schedule 14.1 ID 01053

<sup>33</sup> AUP Schedule 14.1 ID 01120

<sup>34</sup> AUP Schedule 14.1 ID 01158

Elizabeth House has outstanding significance as a rare and relatively intact example of a grand boarding house from the early 20<sup>th</sup> century, when boarding houses were of high repute. Elizabeth House is a late example of this type of accommodation before the reputation of boarding houses became less distinguished and wealthy tenants deserted boarding houses for more fashionable blocks of flats into the 1920s.

Elizabeth House also has outstanding historical value as a reminder of Devonport's status as a popular and noteworthy seaside destination. It is associated with the development of Devonport as a tourist destination in the early 20<sup>th</sup> century. By the time it was built, Devonport had become a tourist seaside destination, and infrastructure was developed to support this burgeoning industry, such as wharves, hotels and other boarding houses. Overlooking the Waitemata Harbour, Elizabeth House was constructed for the purpose of attracting holiday makers to the North Shore.

Elizabeth House also has outstanding historical significance for its association with the Women's Royal New Zealand Navy Service (WRNZNS), known as the "Wrens". The Wrens had been established in 1942, allowing women to join the male-dominated navy. During this time, women in the navy had to be trained and housed separately to men, and Elizabeth House became their base. From 1952 to 1977 Elizabeth House was used as the national barracks for the Wrens before they disbanded and women were integrated into the RNZN. As such, it represents important aspects of collective memory and identity for the Wrens and also for people who holidayed there prior to 1952. The "centenary" celebration held at Elizabeth House in 2014 demonstrated the significant social value of the place.

Elizabeth House was erected to a design by architect John Currie. Currie was a prolific architect, designing commercial buildings, warehouses, residences and grand hotels (with Elizabeth House as an excellent example of these). Elizabeth House was designed as a grand landmark waterfront building in a transitional villa style. Elizabeth House was constructed at an era when the villa was falling out of favour and making way for the 'bungalow'. At this time, many 'transitional' houses were constructed, including features and aspects of both these styles. This building displays features and elements of both the villa and bungalow styles, in a composition which is evocative of English sea-side boarding houses.

Two interior features are significant to the physical attributes of Elizabeth House: the stairwell and the original dining room ceiling. The stairs spiral up three storeys and have a striking design: the symmetrical and Classical newel posts at the bottom and top of the stairwell contrast with the Art Nouveau flowy organic lines of the steel balustrades. The original dining room ceiling has a striking Classical design, with elaborate plaster mouldings and ceiling roses.

Elizabeth House is a significant and substantial building on King Edward Parade, built specifically to overlook the sea. It is a good example of its architectural style, embodying an important shift in aesthetic taste. It has a dominant and grand presence within a row of large period houses and makes a strong contribution to the historic character of the Devonport waterfront, from both the shore and harbour. Of the interior features, the main stairs and the original dining room ceiling stand out visually compared to the predominantly modern interior.

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Outstanding	Local and National
B- Social	Outstanding	Local
C- Mana Whenua	No known	NA
D- Knowledge	Moderate	Local
E- Technology	Little	Local
F- Physical Attributes	Outstanding	Local
G- Aesthetic	Considerable	Local
H- Context	Considerable	Local

## CATEGORY RECOMMENDATION

Elizabeth House meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category A place.

## REFINING MANAGEMENT RECOMMENDATION

Changes are recommended to the management of the place:

- Exclude the rear four garages (built 1997) as they are modern additions
- Amend heritage values (add in Social “B” heritage value)
- Change the primary feature to be “Elizabeth House” as it is more specific.

## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01106	Elizabeth House	5 King Edward Parade, Devonport	PT ALLOT 19 SEC 2 PARISH OF TAKAPUNA	A* A	Residence <u>Elizabeth House</u>	A,B,F,G,H	Refer to planning maps	Interior of building(s) except the main staircase and original dining room ceiling; <u>four rear garages</u>		

### Planning maps

No change recommended.

### Evaluator

David Bade, Specialist – Built Heritage, October 2020.

### Peer Reviewer

Rebecca Freeman, Senior Specialist Historic Heritage, October 2020

### Managerial Sign-Off

Megan Patrick, Team Leader Heritage Policy, 16 November 2020



## Appendix 1 Historical images



Advertisement for Ventnor Private Hotel in December 1911.<sup>35</sup>



Elizabeth House in the 1920s<sup>36</sup> (indicated by the red arrow).

<sup>35</sup> *New Zealand Graphic*, 27 December 1911 p.29. Accessed from: [http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll?AC=NEXT\\_RECORD&XC=/dbtw-wpd/exec/dbtwpub.dll&BU=http%3A%2F%2Fwww.aucklandcity.govt.nz%2Fdbtw-wpd%2FHeritageImages%2Findex.htm&TN=heritageimages&SN=AUTO27580&SE=352&RN=11&MR=20&TR=0&TX=1000&E\\_S=0&CS=1&XP=&RF=HIOReport&EF=&DF=HIORecord&RL=0&EL=0&DL=0&NP=2&ID=&MF=WPEngMsg.ini&MQ=&TI=0&DT=&ST=0&IR=0&NR=0&NB=0&SV=0&SS=1&BG=&FG=&QS=index&OEX=ISO-8859-1&OEH=ISO-8859-1](http://www.aucklandcity.govt.nz/dbtw-wpd/exec/dbtwpub.dll?AC=NEXT_RECORD&XC=/dbtw-wpd/exec/dbtwpub.dll&BU=http%3A%2F%2Fwww.aucklandcity.govt.nz%2Fdbtw-wpd%2FHeritageImages%2Findex.htm&TN=heritageimages&SN=AUTO27580&SE=352&RN=11&MR=20&TR=0&TX=1000&E_S=0&CS=1&XP=&RF=HIOReport&EF=&DF=HIORecord&RL=0&EL=0&DL=0&NP=2&ID=&MF=WPEngMsg.ini&MQ=&TI=0&DT=&ST=0&IR=0&NR=0&NB=0&SV=0&SS=1&BG=&FG=&QS=index&OEX=ISO-8859-1&OEH=ISO-8859-1)

<sup>36</sup> Auckland Libraries Heritage Collections D\_GBB\_0013, accessed from: <https://kura.aucklandlibraries.govt.nz/digital/collection/photos/id/28717/rec/5>.



Elizabeth House (date unknown – but has the Navy crest on the door, likely to be the 1970s) <sup>37</sup>

**Appendix 2 Images of the interior (1990)<sup>38</sup>**

Original dining room ceiling:



<sup>37</sup> Women’s Royal New Zealand Naval Service 1942-1977. Accessed from: <https://rnzncomms.files.wordpress.com/2010/09/elizabeth-house.jpg>.

<sup>38</sup> Auckland Council property file.

Main staircase:



## Rockcliff - ID 01107

6A King Edward Parade, Devonport



Figure 1: Rockcliff from King Edward Parade (David Bade, Auckland Council, 3 September 2020)

## INTRODUCTION

### Purpose

This review assesses the heritage values of Rockcliff to determine whether it meets the Auckland Unitary Plan (Operative in Part) (**AUP**) threshold for scheduling as category A, category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\*, which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>1</sup>. Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

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<sup>1</sup> AUP, D17.1 Background

## Background and constraints

Information on the history of the place and a physical description are sourced from Auckland Council Heritage Unit's property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit to see the interior of the house was requested via letter in July 2020 as Devonport Heritage believed that the interior may have significant heritage value. However, the owner did not respond. As a result, this review was based on an external view from the public realm (3 September 2020), documentary evidence and plans.

## SCHEDULING INFORMATION

<b>Schedule ID</b>	01107
<b>Place Name/and/or Description</b>	Rockcliff
<b>Verified Location</b>	6A King Edward Parade, Devonport
<b>Verified Legal Description</b>	Lot 1 DP 77570
<b>Category</b>	A*
<b>Primary feature</b>	Residence
<b>Known Heritage Values</b>	A,F,G,H
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	Interior of building(s)
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	



Figure 2: The Historic Heritage Overlay extent of place (EOP) for Rockcliff (light blue outline and purple hashed area) (Auckland Council GeoMaps).

## HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION

### Planning background

Rockcliff was originally scheduled in the North Shore City District Plan 2002 as a category A place.

The place was included in the AUP as a category A\* place. The place is also included in the Special Character Areas Overlay Residential and Business – Residential North Shore Devonport and Stanley Point. The place is also subject to the Regionally Significant Volcanic Viewshafts and Height Sensitive Areas Overlay.<sup>2</sup>

The house was first registered by the New Zealand Historic Places Trust (now Heritage New Zealand Pouhere Taonga) in 1985 and was updated as a Category I place in 2013. The place is identified in the Auckland Council Cultural Heritage Inventory as Rockcliff (ID 2431).

### History<sup>3</sup>

Gilbert Sanford (1883-1967), the fourth son of Albert Sanford (founder of New Zealand's first large fishing company, Sanford Limited), married Marie Wyatt Wright in 1907. The couple took up residence at 2 Buchanan Street, Devonport, continuing a long family association with Devonport, where Albert Sanford had founded his fishing business shortly after his arrival in New Zealand in 1864.

In 1919, Gilbert Sanford purchased land on King Edward Parade which included the properties now known as 6 and 6A King Edward Parade. A 19th-century house which occupied the property was relocated onto the eastern portion of the holding (now known as 6 King Edward Parade [Pt Lot 4]) and on-sold in 1922. Gilbert Sanford's choice of a beachside residential site capitalising on views over the Waitematā Harbour and Auckland's eastern suburbs reflected his growing status in Auckland's business community as heir apparent to his father as managing director of the company.

### Construction of Rockcliff (1923)

Rockcliff was built on the site of the rock outcrop that was known as Magazine Rock<sup>4</sup>, named after the government magazine that was located there circa 1841-56. The outcrop was partially removed in the late 19<sup>th</sup> century as Beach Road (now King Edward Parade) was developed, but the base of the rock remained on what is now 6A King Edward Parade. As a result, the place is elevated above the level of the surrounding properties. Parts of Magazine Rock were likely used to construct the stone retaining walls, pillars and landscape features associated with the house. The name Rockcliff also most likely relates to the house being built on Magazine Rock.

Following Albert Sanford's retirement in 1923, Gilbert became the managing director of Sanford Limited. By this time the company had diversified into seafood processing, retail, and restaurants, as well as harvesting. During the 1920s, when the trawlers sailed at 8am, *'if they had not passed Devonport, where Mr Sanford resided, by 8.15 am he was on the telephone requiring an explanation'*.<sup>5</sup> Gilbert Sanford resigned as managing director in 1929 at the comparatively young age of 46 and retired to farm at Rakino Island.

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<sup>2</sup> AUP Schedule 9. Height Sensitive Areas – Mount Victoria; Volcanic Viewshaft – T1 Rangitoto Island

<sup>3</sup> Most of this historical summary is adapted from: Heritage New Zealand Pouhere Taonga (2013). Registration Report – Rockcliff, accessed from [https://chi.net.nz/Documents/10487\\_Registration\\_Report\\_Historic\\_Place\\_Rockcliff\\_Devonport\\_Register\\_No\\_4\\_518.pdf](https://chi.net.nz/Documents/10487_Registration_Report_Historic_Place_Rockcliff_Devonport_Register_No_4_518.pdf).

<sup>4</sup> AUP Schedule 14.1, ID01157

<sup>5</sup> *Auckland Star*, 27 September 1924, p.11.

Rockcliff was tenanted for much of the 1930s by hosiery retailers and manufacturers' agents Alfred and Mary Respinger. The house was sold to the Very Reverend Joseph Croke Darby (1871-1941) in 1938. The dwelling, described at the time as consisting of six rooms, dressing room, bathroom and two lavatories and set in a beautifully laid out garden enjoying extensive harbour views, remained Darby's home until his death in 1941.

Rockcliff was subsequently bought by Ruby Amelia Stenborg (1882-1967), the wife of piano repairer Gunnar Stenborg (1893-1986), a Swedish national. Ruby was the founder and major shareholder of The F. Moore Piano Company (1925-9) which had emerged out of the business of her late father.

Rockcliff changed hands twice in the 1950s, and again in 1972. Rockcliff remains in use as a private residence.

### **William Cumming, architect**

Rockcliff was one of the few known residential commissions undertaken by Auckland architect William Cumming. Cumming was best known as the designer of educational buildings including Mount Albert Grammar School<sup>6</sup> (1922) and Takapuna Grammar School<sup>7</sup> (1926). He also designed commercial premises including the three-storey Sanford Building erected in Customs Street West in 1914-15 and St Kevin's Arcade, Karangahape Road<sup>8</sup> (1924). The design of Rockcliff was undertaken at the height of Cumming's career and is his best-known domestic work.

Cumming was an inaugural member of the New Zealand Institute of Architects (NZIA) in 1905 and was President in 1917. In 1920, Cumming became the Director and a lecturer at Auckland University College's fledgling School of Architecture and was one of three distinguished architects appointed to assess competitive designs for the Arts Building of the University College. From 1933 to 1944, Cumming was a director of Sanford Limited.

### **Physical description**

Rockcliff is located on King Edward Parade, overlooking the Waitematā Harbour, with views to the Auckland central business district and Orakei. The property is situated in an elevated position on the remains of the rocky outcrop known as Magazine Rock. Rockcliff is a one-and-a-half storey residence of Arts and Crafts design. It has been described by renowned heritage conservation architect, Jeremy Salmond, as being of "exceptional quality" and "one of the purest examples of the Arts and Crafts style in the Auckland region".<sup>9</sup> The architectural features of the residence clearly demonstrate the principles of the Arts and Crafts style.

Notable Arts and Crafts features of Rockcliff include:

- long gable roofline
- terracotta-tiled roof
- rectangular chimney, topped by a squat, glazed chimney pot
- exposed eaves
- the contrast of dark timber trim against light-coloured stucco walls
- an arched entry accentuated by a shelter hood supported on heavy timber brackets
- an undulating roof over the front bay window
- a centrally located, oval-shaped window on the front elevation

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<sup>6</sup> AUP Schedule 14.1, ID01595

<sup>7</sup> AUP Schedule 14.1, ID01111

<sup>8</sup> AUP Schedule 14.1, ID01976

<sup>9</sup> Described as such by Jeremy Salmond (Heritage Conservation Architect) in his chapter on architecture in *The Hundred of Devonport: A Centennial History* (1989) and a North Shore City Council assessment.

a composite five-casement window with diamond-paned lead-lights on the attic portion of the main gable

- two small circular windows on the front elevation
- a louvered circular air vent on the upper gable (eastern elevation)
- six-light casement windows on the east and north elevation of the northern bay and on the upper floor of the north elevation

The rock retaining wall that was in place on the front boundary by 1923 was also likely part of Cumming's design. The sweeping line of the coping at the top of the wall closest to the entrance gate reflects curved elements evident on Rockcliff's facade.

Rockcliff has been subject to some modification over the years. However, the changes are mainly to the rear and western sides of the house and the front elevation and bulk of the house retains its design integrity. The single-storey laundry wing was demolished in 1976, making way for a two-storey addition containing a library and a playroom/music room on the ground floor and a first-floor study opening onto decks facing north and south. The sunroom became a laundry. The following year, a family room with a pergola above was added, opening off the laundry (former sunroom). A swimming pool was installed in the outdoor living area in 1981. In 1994-6, a garage and accessory building at the rear of the site were replaced by a substantial two-storey structure incorporating a minor dwelling unit and garaging. A conservatory was erected over the first-floor deck on the north side (rear) of Rockcliff in 1999.

### **Arts and Crafts architecture**

Arts and Crafts style architecture was popular from the 1890s to the 1930s. The main principles of the architectural style included: structural "authenticity" and clarity of form or structure, locally-sourced material, asymmetry, traditional construction and craftsmanship.<sup>10</sup> It was characterised by organic shapes (such as curved or circular features), steep roofs, multi-pane casement windows, and features of the physical structure were often intentionally left visible revealing inner construction and material (such as exposed beams).<sup>11</sup>

## **SIGNIFICANCE CRITERIA**

### **Historical**

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

Rockcliff has historical value for its association with a significant period of development in the late 19<sup>th</sup> and early-20<sup>th</sup> century, when it was fashionable for wealthy Aucklanders to build grand homes on the exclusive North Shore to display their wealth. Gilbert Sanford, for whom the house was built in 1923, was the heir apparent to his father Albert Sanford as managing director of Sanford Limited, New Zealand's largest fishing business at the time, which still operates today. He became director that year. Gilbert's choice of a beachside residential site capitalising on views over the Waitematā Harbour and Auckland's eastern suburbs reflected his growing status in Auckland's business community. Rockcliff is a reminder of the Sanford family's long-standing association with Devonport.

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<sup>10</sup> The Savills Blog, (2018). Arts and Crafts architecture: what's it all about?, accessed from: <https://www.savills.co.uk/blog/article/246777/residential-property/arts-and-crafts-architecture--what-s-it-all-about.aspx>; Chicago Architecture Center, (2015). Arts and Crafts, accessed from: <http://www.architecture.org/learn/resources/architecture-dictionary/entry/arts-and-crafts/>.

<sup>11</sup> Julia Gatley, 'Domestic architecture - Early-20th-century domestic architecture', Te Ara - the Encyclopedia of New Zealand, accessed from <http://www.TeAra.govt.nz/en/zoomify/45061/arts-and-crafts-house-plan>.



Albert Sanford established the family fishing business in Devonport shortly after he arrived in New Zealand in 1864 and settled in the Devonport area.

Rockcliff also is associated with the historical development of King Edward Parade (formerly Beach Road). The road was one of the first established in Devonport and had a collection of residences overlooking the water towards central Auckland by the late 19<sup>th</sup> century. This development continued into the early 20<sup>th</sup> century as the population grew. As a residence from the 1920s, Rockcliff reflects early-20<sup>th</sup> century development of the street and locality.

Rockcliff has **considerable local** historical value.

### **Social**

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

Rockcliff has some social significance as a community icon that local people know and recognise as part of the Devonport foreshore. The place is identified in the “Heritage Walks of Devonport” guide and also features in “The Hundred of Devonport: A Centennial History” (1989), demonstrating some public esteem within the local community.

Rockcliff has **moderate local** social value.

### **Mana whenua**

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

Rockcliff has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to Rockcliff.

Rockcliff has **no known** Mana Whenua values.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

Built on the remains of a rock outcrop that was known as Magazine Rock, Rockcliff, in its elevated position, has the potential to remind the public of the original land formation, and also how early European settlers modified the landscape for settlement and infrastructure. The rock was partially removed in the late 19<sup>th</sup> century as Beach Road was widened to support the growing settlement of Devonport. This information is, however, readily available through other sources.

Rockcliff has **moderate local** knowledge value.

### **Technology**

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

Rockcliff may have some technology value through its likely use of parts of Magazine Rock to construct the stone retaining walls, pillars and landscape features associated with the house. The use of this material would show innovation and a unique re-use of a local material from site. However, this use cannot be confirmed.

Rockcliff has **moderate local** technology value.

### **Physical attributes**

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

Rockcliff is an outstanding example of a 1920s Arts and Crafts residence and is one of the best examples of this style in Auckland. The architectural features of the residence clearly demonstrate the principles of the Arts and Crafts style. These include: the gable roofline, the chimney, the arched entryway, the undulating roof over the front bay window, circular and oval windows, and multi-casement windows. In addition, the sweeping line of the rock wall closest to the entrance gate reflects the curved elements evident on Rockcliff's front elevation. Rockcliff, in its elevated location, is a striking example of Arts and Crafts design.

The design of Rockcliff was undertaken by prominent early 20<sup>th</sup> century Auckland architect, William Cumming, at the height of his career. Cumming designed the house for Gilbert Sanford, managing director of Sanford Limited, and he had previously established a relationship with the business, having also designed the Sanford Building in Customs Street (1914-5) and went on to serve as a Director of the company between 1933 and 1944. Rockcliff is Cumming's best known residential work.

Rockcliff has **outstanding regional** physical attributes value.

### **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

Rockcliff has aesthetic value as a visually striking 1920s house of stucco construction with a terracotta-tile roof, contrasting dark timber detailing and well-articulated elevations. The carefully composed south and east elevations overlooking Devonport's King Edward Parade exemplify the past aesthetic taste of the Arts and Crafts style and evoke the principles of the style. As a result, Rockcliff contributes positively to the view of Devonport from the harbour and the foreshore.

In addition, its elevated setting and contrasting style and materiality, compared with the surrounding buildings, make Rockcliff a notable landmark within the streetscape.

Rockcliff has **considerable local** aesthetic value.

### **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

Rockcliff makes a considerable contribution to the character of the King Edward Parade streetscape and Devonport waterfront. As a well-preserved 1920s residence, Rockcliff helps define the local area as a place of 19<sup>th</sup> and early-20<sup>th</sup> century buildings. In addition, along with other residences along King Edward Parade, the sea wall, mature Pohutukawa trees, memorials, and a number of archaeological sites, Rockcliff contributes to the identity of the historic Devonport waterfront setting.

Rockcliff has **considerable local** context value.

**STATEMENT OF SIGNIFICANCE**

An Arts and Crafts style house of outstanding architectural quality, Rockcliff (6A King Edward Parade) was constructed in the residential suburb of Devonport in 1923 as the home of Gilbert Sanford, the managing director of New Zealand's first large fishing company, Sanford Limited.

The stucco residence with its terracotta tile roof is a visually striking example of its style. It was designed by William Cumming, a notable Auckland architect who was best known for his educational buildings. Rockcliff was designed during the peak of his architectural career and is Cumming's best domestic work.

Rockcliff is one of the best examples of the Arts and Crafts style in Auckland. It illustrates strong Arts and Crafts features in its design, including dark timber detailing and contrasting window styles. Rockcliff has aesthetic value for its visually striking design, stone garden walls and for its well-articulated elevations that make the residence a landmark on Devonport's esplanade. As a residence from the 1920s, Rockcliff also reflects the late-19<sup>th</sup> and early-20<sup>th</sup> century development of the King Edward Parade.

By being built on the last remaining portion of Magazine Rock, Rockcliff, in its elevated position, provides a reminder to the public of a former land formation, and also demonstrates how early settlers modified the landscape for settlement and infrastructure.

**TABLE OF HERITAGE VALUES**

Significance Criteria (A-H)	Value	Context
A- Historical	Considerable	Local
B- Social	Moderate	Local
C- Mana Whenua	No known	NA
D- Knowledge	Moderate	Local
E- Technology	Moderate	Local
F- Physical Attributes	Outstanding	Regional
G- Aesthetic	Considerable	Local
H- Context	Considerable	Local

**CATEGORY RECOMMENDATION**

Rockcliff meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category A place.

**REFINING MANAGEMENT RECOMMENDATION**

Additional changes are recommended to refine the management of this place:

- Add the swimming pool (built 1981), the rear dwelling unit (built 1996) and pergola (built 1999) as exclusions as they are later structures/features which do not relate to the heritage values of Rockcliff.
- Amend the extent of place to the east (to prevent the extent erroneously covering part of the neighbouring property – see Figures 3 and 4)

## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01107	Rockcliff	6A King Edward Parade, Devonport	Lot 1 DP 77570	A*A	Residence	A,F,G,H	Refer to planning maps	Interior of building(s); <u>rear 1996 dwelling unit;</u> <u>swimming pool;</u> <u>pergola</u>		

### Planning maps

Reduce the extent of place to west (see close up image below) as it extends on to the neighbouring property, which is not related to the historic heritage values of Rockcliff.



Figure 3: Proposed extent of place – shown by blue outline



Figure 4: Close-up of the eastern edge where it erroneously extends into the neighbouring property)

**Evaluator**

David Bade, Specialist – Built Heritage, November 2020.

**Peer Reviewer**

Rebecca Freeman, Senior Specialist Historic Heritage, November 2020.

**Managerial Sign-Off**

Megan Patrick, Team Leader Heritage Policy  
17 December 2020

## **MASONIC TAVERN - ID 01108**

29 King Edward Parade, Devonport



Figure 1: The Masonic Tavern (Auckland Council; 8 July 2020)

## **INTRODUCTION**

### **Purpose**

This review assesses the heritage values of the Masonic Tavern to determine whether it meets the Auckland Unitary Plan (Operative in part) 2016 (**AUP**) threshold for scheduling as category A or category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\* which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>1</sup>. Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

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<sup>1</sup> AUP, D17.1 Background

### Background and constraints

Information on the history of the place and a physical description are sourced from Auckland Council Heritage Unit's property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit was conducted on 8 July 2020.

### SCHEDULING INFORMATION

<b>Schedule ID</b>	01108
<b>Place Name/and/or Description</b>	Masonic Tavern
<b>Verified Location</b>	29 King Edward Parade, Devonport
<b>Verified Legal Description</b>	
<b>Category</b>	A*
<b>Primary feature</b>	Masonic Tavern
<b>Known Heritage Values</b>	A, B, C, D, E, F, G, H
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	Interior of building(s)
<b>Additional Controls for Archaeological Sites or Features</b>	Yes
<b>Place of Maori Interest or Significance</b>	Yes



Figure 2: Historic Heritage Overlay Extent of Place (EOP) for ID 01108 (blue dot) (Auckland Council GeoMaps)

## HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION

### Planning background

The Masonic Tavern was scheduled in the North Shore City Council District Plan 2002 as a category A place.

The place was included in the AUP as a category A\* place. The place is also included in the Regionally Significant Volcanic Viewshafts<sup>2</sup> and Height Sensitive Areas Overlays<sup>3</sup>. The place is identified in the Auckland Council Cultural Heritage Inventory (CHI) as Masonic Tavern / Masonic Hotel (ID 18508). Within the site of the Masonic Hotel are the archaeological remnants of a domestic building (ID 19447) and commercial building (ID 19446), both of which relate to the original Hotel. A burial (pre-European Maori) site is also recorded in the CHI on 29 King Edward Parade (ID 17546). The CHI notes that the burial site was destroyed in 2008 for emergency stormwater works and that koiwi were reinterred on Maungauika/North Head.

### History

The land on which the Masonic Hotel<sup>4</sup> is located was purchased by Thomas Duder in 1852. The land included a volcanic feature called Takamaiwaho/Duders Hill, which was almost immediately quarried away. Duder leased part of his land to George Beddoes, who owned a shipyard in Torpedo Bay with his business partners, the Holmes Brothers. Around 1861, Beddoes and Holmes relocated to the bottom of Church Street and built a large shipwrighting shed. Beddoes constructed a boarding house (called the Masonic Boarding House) on Duder's land around 1861, apparently to house his workers.

*"In 1863, however, the Beddoes-Holmes partnership broke up, and the Holmes brothers moved to the bottom of Victoria Road where they built a slipway adjacent to Windsor Reserve. Their plan was to develop Victoria Road as the centre of the settlement rather than Lake Road (Church Street). They built the Flagstaff Hotel in 1864 at the bottom of Victoria Road (site of the Esplanade Hotel) and set up ferry services from Victoria wharf.*

*However, Thomas Duder, signal master and settler, and William Cobley, who had made money in the goldrush, were determined that the economic and social centre should remain at Lake Road (Church Street). To this end, Thomas Duder leased part of Lot 18A to George Beddoes to build the Masonic Hotel, which was designed by leading architect Richard Keals and opened to great acclaim in September 1866.*

*The Holmes Brothers ferry service, using the Enterprise from the Victoria wharf, was successful. In 1866, Beddoes approached the Harbour Board with the proposition to build a wharf at the end of Lake Road (Church Street) opposite the Masonic Hotel and offered to pay half the cost."<sup>5</sup>*

The wharf was built by Beddoes and completed in 1867. However, Beddoes did not follow the Government specification and the Provincial Government refused to contribute. After protracted litigation, first the contractor and then Thomas Duder became liable for the shortfall.<sup>6</sup>

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<sup>2</sup> Schedule 9; T1 Rangitoto Island

<sup>3</sup> Mount Victoria

<sup>4</sup> This place is included in Schedule 14.1 as "Masonic Tavern", however, its historical name is "Masonic Hotel". In the Historical Summary, the place will be referred to as the Masonic Hotel.

<sup>5</sup> North Shore Heritage Thematic Review Volume 2, p 131, 132

<sup>6</sup> *Daily Southern Cross* 31 October 1872:4; *New Zealand Herald* 13 August 1874:3



*“The Beddoes, Duder and Cobley faction then proposed to run a ferry service (the Auckland & North Shore Steam Ferry Company) from their wharf. On hearing this, Holmes Bros applied to the Superintendent of the Provincial Council for a three-year monopoly for their ferry service. Howls of protest issued from a meeting at the Masonic – “it was unsound and unjust ... and now forsooth, not content with large returns for all their outlay, they must ask for a monopoly for three years!” All to no avail.”<sup>7</sup>*

After this further setback, Beddoes left New Zealand for Fiji and the Masonic Hotel reverted to Duder’s ownership.

Duder owned and operated the Masonic Hotel until 1924. Under his management, Duder and his three sons made a success of the operation, attracting both day-trippers and families. It became a popular venue for eating and drinking and attracted plenty of tourists despite the ferry service docking at Victoria Road. (Sources indicate that the ferry would unofficially visit both wharves, specifically due to the popularity of the Masonic<sup>8</sup>). The Masonic Hotel also served as a local hub for community activities, including public meetings and sporting events.

In 1883 and again in 1906, Duder commissioned architect Edward Bartley to undertake additions and alterations to the hotel. Works included an extension along Church Street and a redesign of the corner building’s facade to update it for Victorian architectural tastes. In 1924, Duder sold the Masonic Hotel to Andrew Begg, who sold it to William Coldicutt in 1928. In 1933 Coldicutt sold it at an incredible loss to Grace Stevens who then sold it to Dominion Breweries in 1937.

The Masonic Hotel continued to be operated as a public house until around 2008. From 1937 to 2008 at least nine additions and alterations took place, mostly relating to the interior, though extensive exterior works were also undertaken, including replacing windows and enclosing the first-floor verandah. In 2008 plans to redevelop the site and surrounding land for townhouses were met with great public opposition. The redevelopment plan involved removing a significant amount of unscheduled heritage fabric and either reconstructing or restoring those parts of the building that were protected in the North Shore City Council District Plan. The prominent corner building was to be restored to its ca. 1900 appearance and converted into a café. The 1883 extension along Church Street and 1861 boarding house were both to be retained and restored.

Public opposition, led by the Masonic Friendly Society and Devonport Heritage, primarily hinged on the extensive loss of heritage fabric, including that which was not formally protected in the district plan. A lengthy and acrimonious Environment Court battle followed, which resulted in the developer being granted permission to proceed with the townhouse development.

The first stage of the redevelopment involved an archaeological investigation, which was completed in 2013. The site revealed considerable evidence of early Māori and historic era European occupation, including several Māori burials<sup>9</sup>. It is one of the earliest dated sites in the Auckland region, and contained the remains of many animal species that are either extinct or that no longer exist in the Auckland area. The investigation provided extensive knowledge relating to the settlement of Tāmaki by Māori, and of natural environments through time. The site was almost completely excavated, apart from a small area of ground beneath the original tavern, which was left untouched

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<sup>7</sup> North Shore Heritage Thematic Review Volume 2, p 131, 132

<sup>8</sup> North Shore City Heritage Inventory Sheet

<sup>9</sup> The burials were removed from the site and reinterred on Maungauika/North Head.

but is now inaccessible (and likely damaged through construction of foundations for the new buildings).

During the next stage of development, Council records indicate that the corner tavern and 1883 extension along Church Street, which were meant to be retained and restored, were demolished entirely (except, possibly for the front entrance, though this is unclear). This was apparently necessary because the condition of the heritage fabric was so deteriorated that it could not be retained for restoration, and instead, the developer constructed replicas of the original buildings. Therefore, the only authentic heritage building remaining on site is the 1861 boarding house, though this has been relocated within the property and has also been subject to alterations. The development was completed in 2017.

**Physical description**

The Masonic Tavern is a two-storey timber commercial building that was constructed between 2011 and 2017. The building was reconstructed to its circa 1900 appearance, reflecting the design of Edward Bartley (who undertook alterations to the original Richard Keals design).



Figure 3: Diagram showing the current configuration of 29 King Edward Parade (Auckland Council GeoMaps)

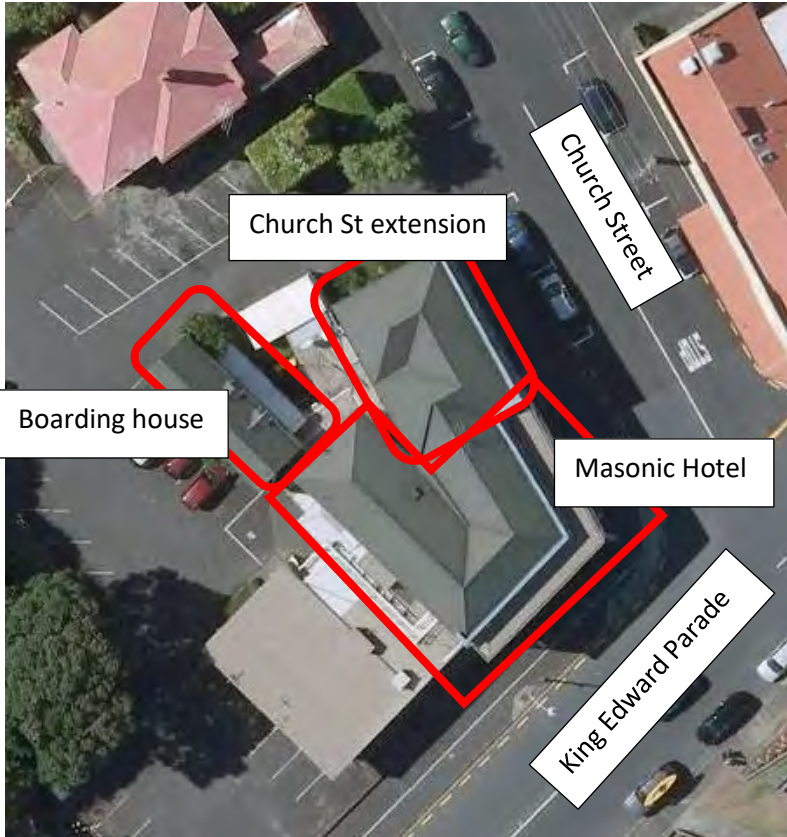


Figure 4: Figure 5: 2010 aerial showing the original buildings prior to redevelopment (Auckland Council GeoMaps)

## SIGNIFICANCE CRITERIA

### Historical

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

The Masonic Tavern has historical values for its association with the original Masonic Hotel, which was located on the same site from 1866 until 2011. At the time of demolition, the Masonic Hotel was the oldest publicly used building in Devonport and the long-time location of many community events and meetings. Its location, at the original commercial heart of Devonport, placed it at the centre of Devonport's ship-building industry and also at the centre of a fierce personal feud, which resulted in the relocation of the commercial centre from the bottom of Church Street to the bottom of Victoria Road.

The original Masonic Hotel was associated with an important early period of European settlement and development in Devonport and had strong associations with notable Devonport residents and entrepreneurs, including Thomas Duder, George Beddoes and the Holmes Brothers. At the time of demolition, the hotel was still in active use as a public house.

The Masonic Tavern was built on the site of the Masonic Hotel from 2011 to 2017. While its physical appearance resembles the original hotel (as it was around 1900), as a reconstruction, the place has been adversely changed to such an extent that its historical values are no longer legible. The place lacks authentic heritage fabric and no longer retains a function or integrity of association that contributes to the historical importance of the place.

The Masonic Tavern has **little local** historical values.

### Social

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The original Masonic Hotel had social values as a place that played an important role in defining the communal identity of Devonport. As a public house and hotel, the Masonic Hotel served both the local community and visitors from Auckland who travelled to Devonport on the ferry specifically to visit the hotel. The many public meetings and community events that took place at the Masonic Hotel, and the sporting clubs that formed and met there meant this place embodied important aspects of collective memory, identity and remembrance.

The fierce opposition to the redevelopment of the Masonic Hotel, and the extended legal battle that followed, both demonstrated a high level of public esteem for this place and its enduring association with the community. However, the social values have been significantly affected by the legal defeat, the demolition of the original hotel building, and by the construction of a replica building.

The place also no longer has the same role or prominence in the community that it once occupied. As commercial offices, the place is no longer open to the public. It is disconnected from the community and from its former use as a public house and community hub and meeting place. The integrity of the shared memory and communal identity has been compromised to such an extent that its value is severely degraded.

The Masonic Tavern has **no known** social values.

### **Mana Whenua**

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The Masonic Tavern is included in Schedule 14 for its built heritage values but is also identified in Schedule 14.1 for its Mana Whenua values (criterion c) and as a Place of Maori Interest or Significance. It is understood that the Masonic Tavern was primarily scheduled for its built heritage values and was identified as having Mana Whenua value because of the presence of the burial (pre-European Maori) site. The burials were removed from the site and reinterred on Maungauika/North Head. Information about the history of the place and research undertaken for this review has not revealed that the tavern has any Mana Whenua values. The views of Mana Whenua were sought to understand whether any values existed. At the time of completing this review, no response was received specific to the Masonic Tavern.

The Mana Whenua values of the Masonic Tavern are **not known** at this time.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

The archaeological site that existed at the Masonic Tavern site was the subject of an archaeological investigation in 2013. The site revealed considerable evidence of early Māori and historic era European occupation, including several Māori burials. It is one of the earliest dated sites in the Auckland region, and contained the remains of many animal species that are either extinct or that no longer exist in the Auckland area. The investigation provided extensive knowledge relating to the settlement of Tāmaki by Māori ancestors, and of natural environments through time. However, the site has been almost entirely excavated and the knowledge potential fully realised.

The Masonic Tavern retains knowledge values for its potential to be used to educate the public through the use of on- or off-site interpretation. The place could be used to increase public understanding of Devonport's early development, including the shift of the main commercial centre from the bottom of Church Street to the bottom of Victoria Road. The Masonic Hotel was at the centre of the personal feud that resulted in this economic shift and was the location of many public meetings and protests to try to stop it. Interpretation at Masonic Tavern, on the site of the Masonic Hotel, and at the heart of the original commercial area would help explain and contextualise this significant event in local history.

The Masonic Tavern has **moderate local** knowledge values.

### **Technology**

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

The Masonic Tavern has no known technology values. As a building constructed within the past decade, it is constructed from modern materials and includes modern systems. The building will have been built to the current building code under the *Building Act 2004*. As such, there is no known technical accomplishment, innovation or achievement in its structure, construction, engineering, choice or use of materials, equipment or machinery.

The Masonic Tavern has **no known** technology values.

### **Physical attributes**

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

The Masonic Tavern has no known physical attributes values because it is a modern reconstruction and replica of historic architecture. The original Masonic Hotel was constructed in 1866 and demolished in 2011 and was the work of two notable architects: Richard Keals (1866) and Edward Bartley (1883, 1906). While the current building generally mimics one of Bartley's alterations, it is not his authentic work and does not reflect his design process or approach to altering Keals' 1866 Neo-Georgian hotel building.

The place also lacks architectural integrity. In its current state, the Masonic Tavern has no value either as historic architecture or modern architecture. While the original building and subsequent alterations reflected architectural styles popular during the time of their construction, the current Masonic Tavern was constructed in a copied, archaic style, disregarding contemporary trends or approaches to design.

The Masonic Tavern has **no known** physical attributes values.

### **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

The Masonic Tavern has aesthetic values as an attractive corner building in a distinctive maritime setting. The Masonic Tavern, however, is a replica of the earlier Masonic Hotel, and therefore lacks the patina of age and sense of history and use over time. The original Masonic Hotel was a prominent local landmark, and these qualities are diminished in the reconstructed building due to the surrounding townhouse development. The height, setback and scale of the townhouses detract from the primacy of the corner building and affect its immediate setting.

The Masonic Tavern has **little local** aesthetic value.

### **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

The Masonic Tavern has no known context values. While it occupies the same physical location as the Masonic Hotel it replaced, the current building has none of the historical context that would link it to this location or form the basis of relationships with other places within the area. The original Masonic Hotel had a direct link to Devonport's boat-building industry, which added meaning and significance to its seaside location adjacent to shipwrighting sheds and Duder's Wharf. It also gained contextual significance from its inter-relationships with other historic commercial buildings in the original Church Street commercial centre, and further afield to the Victoria Road commercial centre, which superseded this centre. The new Masonic Tavern, however, does not contribute to these shared values and coherence.

Within its own site, the components of the place do not add value to or reinforce the qualities of the place. The only authentic building on site is the circa 1861 boarding house, and this has been relocated to the northwest corner of the property. The boarding house, apart from sharing the site of the Masonic Tavern, does not have historical associations or a contextual relationship with other buildings on site, including the replica tavern and townhouses.

The Masonic Tavern has **little local** context values.

## STATEMENT OF SIGNIFICANCE

The Masonic Tavern is a two-storey timber commercial building constructed between 2011 and 2017. It is a replica of the Masonic Hotel, which was located on the same site, and was constructed in 1866 and demolished in 2011 for a townhouse development. The Masonic Tavern has limited historic heritage significance beyond its association with the original hotel building and its potential to be interpreted to increase public understanding about important aspects of local history.

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Little	Local
B- Social	None	NA
C- Mana Whenua	Unknown	Unknown
D- Knowledge	Moderate	Local
E- Technological	None	NA
F- Physical Attributes	None	NA
G- Aesthetic	Little	Local
H- Context	Little	Local

## CATEGORY RECOMMENDATION

The Masonic Tavern does not meet the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is deleted from Schedule 14.1.

If consultation relating to this review results in the Mana Whenua values of the Masonic Tavern being evaluated as at least considerable, the recommendation relating to this place will be reviewed.

## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01108	Masonic Tavern	29 King Edward Parade, Devonport		A*	Masonic Tavern	A,B,C,D,E,F,G,H	Refer to planning maps	Interior of building(s)	Yes	Yes

### Planning maps

Delete the Historic Heritage Overlay from 29 King Edward Parade, Devonport.

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### Evaluator

Rebecca Freeman, Senior Specialist Historic Heritage, October 2020 (updated August 2021)

### Peer Reviewer

Elise Caddigan, Built Heritage Specialist, 30 July 2020

### Managerial Sign-Off

Megan Patrick, Team Leader Heritage Policy, 5 May 2021 (updated August 2021)

## **TAKAPUNA GRAMMAR SCHOOL - ID 01111**

Takapuna Grammar School, 210 Lake Road, Belmont



Figure 1: Takapuna Grammar School (Auckland Council; 2020)

## **INTRODUCTION**

### **Purpose**

This review assesses the heritage values of Takapuna Grammar School to determine whether it meets the Auckland Unitary Plan (Operative in Part) (**AUP**) threshold for scheduling as category A or category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\*, which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>1</sup>. Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

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<sup>1</sup> AUP, D17.1 Background



## Background and constraints

Information on the history of the place and a physical description are sourced from the Auckland Council Heritage Unit's property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit was conducted on 17 November 2020 to view the exterior of the building from the public realm.

## SCHEDULING INFORMATION

<b>Schedule ID</b>	01111
<b>Place Name/and/or Description</b>	Takapuna Grammar School
<b>Verified Location</b>	Takapuna Grammar School, 210 Lake Road, Belmont
<b>Verified Legal Description</b>	LOT 1 DP 18718
<b>Category</b>	A*
<b>Primary feature</b>	Main block
<b>Known Heritage Values</b>	A, B, F, G
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	Interior of building(s)
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	

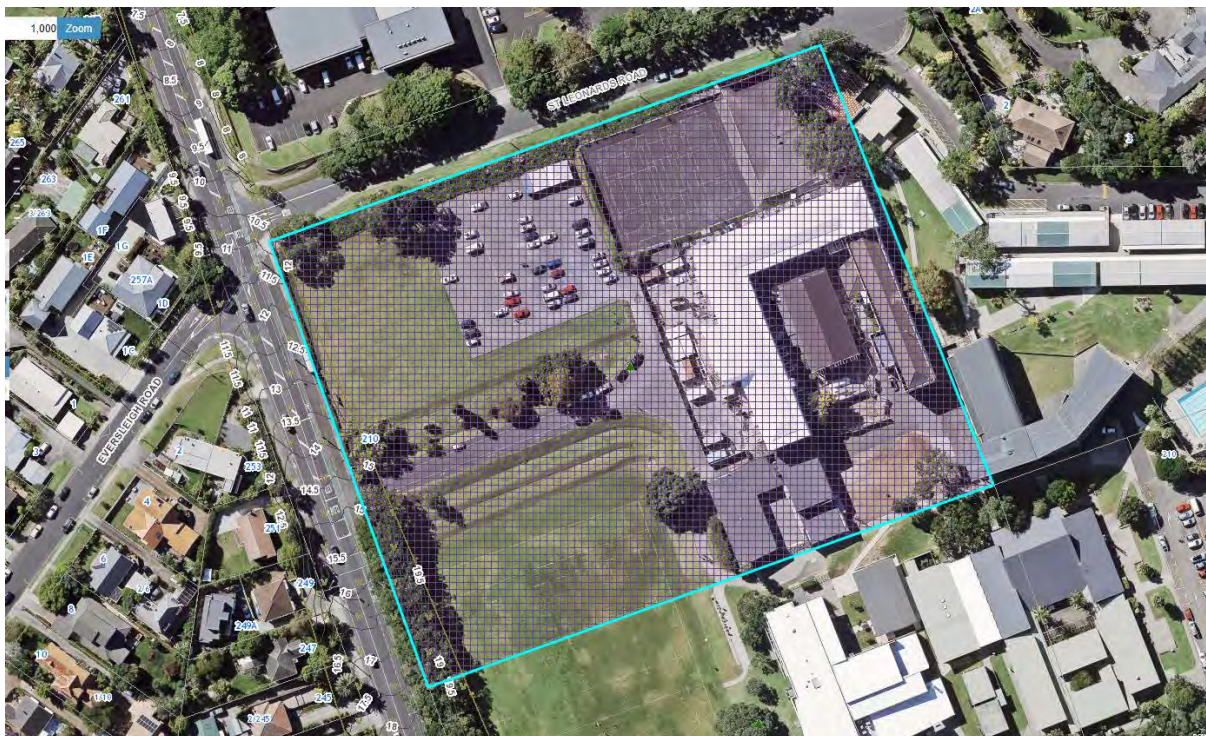


Figure 2: Historic Heritage Overlay Extent of Place (EOP) for ID 01111 (Auckland Council GeoMaps)

## HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION

### Planning background

Takapuna Grammar School was scheduled in the North Shore City Council District Plan 2002 as “Takapuna Grammar” and was included as a category A place.

The place was included in the AUP as a category A\* place. The place is also subject to the Notable Trees Overlay<sup>2</sup> for its road frontage Pohutukawa trees. Part of the place is also subject to the Regionally Significant Volcanic Viewshafts and Height Sensitive Areas Overlay<sup>3</sup> relating to Mount Victoria.

The place is also subject to an Airspace Restriction Designation: Defence purposes – protection of approach and departure paths (Whenuapai Air Base)<sup>4</sup> and a Ministry of Education Designation: Educational purposes secondary school years 7-13 (Takapuna Grammar School)<sup>5</sup>. The place is identified in the Auckland Council Cultural Heritage Inventory as Takapuna Grammar (ID 3002).

### History

In 1924 the Devonport Borough Council petitioned the Auckland Education Board for a secondary or grammar school for the North Shore.<sup>6</sup> At the time, there was no secondary school on the North Shore and upwards of 250 students crossed the harbour daily to attend the grammar schools in the city. In turn, the city grammar schools were becoming overcrowded, and a new school was required to help relieve this pressure.

The Auckland Education Board agreed on a new grammar school and instructed the Devonport and Takapuna Borough Councils to settle on a mutually agreeable location. The new school, to be called Takapuna Grammar School, was the Auckland Grammar School Board’s fifth grammar school in Auckland, the first on the North Shore, and the first to be co-educational (it was only co-educational in a cursory sense; boys and girls were strictly segregated within the building and on the grounds).

The foundation stone of Takapuna Grammar School was laid on 16 April 1926 by Minister of Education, James Parr<sup>7</sup>. Tenders for the construction of the school, to the design of Auckland Grammar School Board architect WA Cumming, were advertised from 20 April 1926 by the Auckland Grammar School Board.<sup>8</sup> The contract was awarded to WJ Grevatt in June 1926 at a cost of £36,372.<sup>9</sup> Work began in August 1926<sup>10</sup>.

The school officially opened in February 1927 with a role of over 200 students, despite works not being completed. Students and teachers were limited to the western wing, while further classrooms and the library were completed. Works to the building were completed in October 1927, however, the project was over-budget and funding could not be found for laying the school grounds and playing fields. A small fund-raising campaign resulted in the establishment of tennis courts in 1930.

In 1930, unemployed men on a work relief scheme began transforming the grounds, assisted by a grant of £1170 from the Education Board. In 1939 the assembly hall was completed and in 1953 the War Memorial Library was opened.

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<sup>2</sup> AUP Schedule 10; ID 1204

<sup>3</sup> AUP Schedule 9; Mount Victoria V1

<sup>4</sup> Designation ID 4311

<sup>5</sup> Designation ID 4548

<sup>6</sup> New Zealand Herald, Volume LXIII, Issue 19307, 21 April 1926

<sup>7</sup> Auckland Star, Volume LVII, Issue 88, 15 April 1926

<sup>8</sup> New Zealand Herald, Volume LXIII, Issue 19306, 20 April 1926

<sup>9</sup> Auckland Star, Volume LVII, Issue 132, 5 June 1926

<sup>10</sup> New Zealand Herald, Volume LXIII, Issue 19396, 3 August 1926

From its founding until 1955, Takapuna Grammar School was governed by the Auckland Grammar School Board, which had two elected members from each of the five grammar schools in Auckland. In 1955, the school established its own board of governors.

In 1955 a technical block was constructed, followed by a gymnasium in 1960 and a pool in 1961. In 1977 a 16-classroom block and sports hall were constructed and in 1999 a music suite was added.

In 2015 the school underwent a major redevelopment, including earthquake strengthening, replacing the windows, modernising interior spaces and creating new classrooms. The project was completed in 2019 and, at a cost of \$26 million, was noted as the largest Ministry of Education investment in a school in New Zealand history.

### **Physical description**

Takapuna Grammar School is a brick and concrete three-storey building with a tiled hipped roof designed in the Collegiate Gothic style. The school is arranged around a U-plan, partially enclosing a square, which has since been partially infilled with smaller buildings.

The main school building presents a symmetrical facade to Lake Road, at the centre of which is a shallow projection containing the main entrance in the form of a Gothic arch, over which is the School's rampant lion crest and the motto "Per Angusta Ad Augusta" (Through endeavour to greatness).

The Takapuna Grammar School campus also includes other buildings and features, including the War Memorial Library, which was opened in 1953, and which is likely to be of heritage value as part of the school and as a war memorial. As access to the school has not yet been obtained a physical description of these features has not been included in this evaluation.

### **Architect WA Cumming**

In addition to designing Takapuna Grammar School, Cumming was involved in the design of other grammar schools throughout Auckland. In conjunction with Goldsbro' and Wade, he designed Auckland Girls' Grammar School in Freeman's Bay, which was completed in 1907, and he was also the architect of Mount Albert Grammar School, completed in 1922. In 1926, Cumming became the architect of the Auckland Grammar School Board.

Cumming was a foundation member of the New Zealand Institute of Architects in 1905 and served as its President between 1915-16. In 1926 he served as Director of the Architecture School at Auckland University College.

## **SIGNIFICANCE CRITERIA**

### **Historical**

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

Takapuna Grammar School has historical value for demonstrating an important phase in the development of the North Shore. It was the first purpose-built secondary school on the North Shore and demonstrates the growth of the area and need for a secondary school during the interwar period.

The place is also associated with the Auckland Grammar School Board, which governed the five grammar schools in Auckland, including Takapuna Grammar School, until 1955. The place is also associated with both the Devonport and Takapuna Borough Councils, which petitioned the Auckland Education Board for a secondary school and worked together to find a mutually agreeable location for the school.

Takapuna Grammar School also demonstrates the importance of secondary education as an idea and philosophy during the interwar period, when it became more common for students to continue to secondary education, rather than leave school to seek work. As the first co-educational grammar school, the place also represents a small, but important step in ideas on the education of women and girls. The place also demonstrates important ideas about social welfare, in particular, the Depression-era work relief schemes provided by the First Labour Government.

The place has been in continuous use as a secondary school since 1927, and therefore retains a use that supports its historical values.

Takapuna Grammar School has **considerable local** historical value.

### **Social**

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

Takapuna Grammar School has social value as a local public school that has served the Devonport and Takapuna communities since 1927. The place embodies important aspects of collective memory for the students and teachers who attended this place and is an enduring icon of the community.

The place is held in high esteem by the community as a defining and distinctive feature of Lake Road and as an important public building. Public esteem is demonstrated by the recent redevelopment of the site to secure the long-term viability of the historic school buildings. The project represented the highest investment ever made by the Ministry of Education into a school and demonstrates the allocation of public money toward the conservation of important community buildings.

The place is briefly mentioned in the North Shore Heritage Thematic Review.

Takapuna Grammar School has **considerable local** social value.

### **Mana Whenua**

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

Takapuna Grammar School has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the School.

Takapuna Grammar School has **no known** Mana Whenua value.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

As a public place, Takapuna Grammar School has some knowledge value for its potential to educate the public on the development of public schools on the North Shore, and to provide information on grammar schools in Auckland. This information, however, is already available through other places and sources.

Takapuna Grammar School has **little local** knowledge value.

## Technology

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

Takapuna Grammar School has no known technology value. The techniques used to construct the school and subsequent alterations are readily understood through other places and sources.

Takapuna Grammar School has **no known** technology value.

## Physical attributes

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

Takapuna Grammar School has physical attributes value as the work of noted Auckland-based architect WA Cumming. In addition to designing Takapuna Grammar School, Cumming was involved in the design of other grammar schools throughout Auckland and became the architect of the Auckland Grammar School Board in 1926. Cumming was also a foundation member of the New Zealand Institute of Architects in 1905 and served as its President in 1915-16. In 1926 he served as Director of the Architecture School at Auckland University College.

Takapuna Grammar School is an excellent and intact example within Cumming's body of work, which also included a number of large residences, including Rockcliff<sup>11</sup> in Devonport, and commercial premises, including St Kevin's Arcade<sup>12</sup> in Auckland Central.

Takapuna Grammar School is a large institutional building designed in the Collegiate Gothic style. The school is an excellent and intact example of its type and style and is notable for the quality and coherence of its design. References to Gothic architecture were popular during the interwar period, and Takapuna Grammar School includes many notable features in this style including a crenelated parapet, Gothic arches with trefoil detailing, stained glass windows with tracery, and concrete quoins.

Takapuna Grammar School has **considerable regional** physical attributes value.

## Aesthetic

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

Takapuna Grammar School has aesthetic value for its landmark presence on Lake Road. Its landmark qualities are enhanced by the large setback of the building, the wide avenue leading to the building, and the mature Pohutukawa trees along the front boundary. These features, combined with the generous street frontage, large section and views toward both the Hauraki Gulf and Auckland city, give the place a picturesque quality.

The symmetrical fortress-like front façade evokes a sense of formality, expressing the institutional function of the place.

Takapuna Grammar School has **considerable local** aesthetic value.

## Context

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

Takapuna Grammar School has context value as part of a wider group of grammar schools in Auckland, including those which were designed by architect WA Cumming. The place also has context

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<sup>11</sup> AUP Schedule 14.1 ID 01107

<sup>12</sup> AUP Schedule 14.1 ID 01976

values as part of an educational “precinct” along Lake Road, which includes Belmont Intermediate School and the Wilson Home Trust, both of which are adjacent to Takapuna Grammar School.

Located on its original site since 1927, Takapuna Grammar School also has context values as part of a wider school campus. Since around 1939, additional school buildings have been developed on site, all of which contribute to the context of the original grammar school.

The place also has context value because the setting adds meaning to the place. The significant setback, which contributes to the aesthetic values of the place (discussed above) are the school grounds and playing fields, and therefore, their ongoing use contributes to the context values of the place.

Takapuna Grammar School has **considerable local** context value.

## **STATEMENT OF SIGNIFICANCE**

Takapuna Grammar School is a large three-storey brick and concrete school building in Belmont, designed in 1927. The place reflects an important phase in the development of the North Shore by demonstrating the growth the area and requirement for a separate secondary school during the interwar period. Takapuna Grammar School, as Auckland’s first co-educational grammar school, also demonstrates a small, but important, step in ideas on the education of women and girls. The place is also associated with important ideas about social welfare, in particular, the Depression-era work relief schemes provided by the First Labour Government.

In continuous use since 1927, the place has an enduring association with the locality and embodies important aspects of collective memory for the students and teachers who attended the school. The place is held in high esteem by the community as evidenced by the recent investment in the long-term viability of the historic school building, which represented the highest investment ever made by the Ministry of Education into a school.

Takapuna Grammar School is the work of noted Auckland-based architect WA Cumming. In addition to designing this place, Cumming designed several other Auckland grammar schools and became the architect of the Auckland Grammar School Board in 1926. Takapuna Grammar School is an excellent and intact example within Cumming’s body of work and is a representative example of the Collegiate Gothic style, which was popular during the interwar period.

The symmetrical fortress-like front façade of the school evokes a sense of formality, expressing the institutional function of the place. Takapuna Grammar School is a significant landmark on Lake Road, which is enhanced by its large setback, wide avenue and the mature Pohutukawa trees. These features combine to give the place a picturesque quality.

The place is part of a wider group of grammar schools in Auckland, and also has context values as part of an educational “precinct” along Lake Road. Located on its original site, Takapuna Grammar School is part of a wider school campus, including modern school buildings and sports fields which enhance the setting of the place.

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Considerable	Local
B- Social	Considerable	Local
C- Mana Whenua	No known	NA
D- Knowledge	Little	Local
E- Technology	None	NA
F- Physical Attributes	Considerable	Regional
G- Aesthetic	Considerable	Local
H- Context	Considerable	Local

## CATEGORY RECOMMENDATION

Takapuna Grammar School meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category B place.

## REFINING MANAGEMENT RECOMMENDATION

Additional changes are recommended to refine the management of this place, including:

- Amend heritage values to include (h) context
- Amend primary feature
- Amend exclusions to include features that do not contribute to the values of the place. As access to the school has not yet been obtained, an interim approach to the identification of exclusions has been taken, being post-1990 buildings and structures. It is acknowledged that 1938 marks the end of the first period of development of the school, during which the main block was constructed, however the campus likely includes significant places that were constructed after this date. Access to the place would confirm whether or not buildings and features within the post-1938 to 1990 period contribute to the value of the place

## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01111	Takapuna Grammar School	Takapuna Grammar School, 210 Lake Road, Belmont	LOT 1 DP 18718	<u>A*B</u>	<u>U-plan</u> Main block <u>(1927-1938)</u>	A, B, F, G, <u>H</u>	Refer to planning maps	Interior of building(s); <u>post-1990 buildings and structures</u>		

### Planning maps

No changes recommended

### Evaluator

Rebecca Freeman, Senior Specialist Historic Heritage  
November 2020 (updated August 2021)

**Peer Reviewer**

Carolyn O’Neil, Heritage Consultant  
November 2020

**Managerial Sign-Off**

Megan Patrick, Team Leader Heritage Policy  
7 December 2020 (updated August 2021)



## BUFFALO HALL/COURT VICTORIA HALL (FORMER) – ID 01112

2 Lake Road, Devonport



Figure 1: Buffalo Hall/Court Victoria Hall, October 2020

## INTRODUCTION

### Purpose

This review assesses the heritage values of Buffalo Hall/Court Victoria Hall at 2 Lake Road, Devonport to determine whether it meets the Auckland Unitary Plan (Operative in part) 2016 (AUP) threshold for scheduling as category A or category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\* which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils.<sup>1</sup> Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring Schedule 14.1 is robust.

<sup>1</sup> AUP, D17.1 Background

## Background and constraints

Information on the history of the place and a physical description are sourced from Auckland Council Heritage Unit's property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit was conducted on 13 October 2020.

## SCHEDULING INFORMATION

<b>Schedule ID</b>	ID 01112
<b>Place Name/and/or Description</b>	Buffalo Hall/Court Victoria Hall (former)
<b>Verified Location</b>	2 Lake Road, Devonport
<b>Verified Legal Description</b>	Lot 2 DP 20511; SEC 1 SO470272; SEC 2 SO 470272; road reserve
<b>Category</b>	A*
<b>Primary feature</b>	Hall
<b>Known Heritage Values</b>	A,B,F,G,H
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	Interior of building(s)
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	



Figure 2: Historic Heritage Overlay Extent of Place (EOP) for ID 01112 (Auckland Council GeoMaps)

## HISTORICAL SUMMARY

### Planning background

Buffalo Hall/Court Victoria Hall was originally scheduled in the North Shore District Plan 2002 as a category A place.

The place was included in the AUP as a category A\* place. The place is also subject to the Special Character Areas Overlay Residential and Business – Residential North Shore Devonport and Stanley Point in the AUP. The place is identified in the Auckland Council Cultural Heritage Inventory as Buffalo Hall/Court Victoria Hall (former) (ID 13113).

### History

Ewen William Alison (1852-1945) owned the land on which Buffalo Hall/Court Victoria Hall was built upon. Alison was a prominent local politician who played a significant role in developing Devonport's ferry and bus services in the late 1800s and early 1900s. Alison married Mary Ann Coleman in 1876, entering local politics in the same year. He had a lengthy political career, serving as Mayor of Devonport for two terms, Mayor of Takapuna, and was the Member of Parliament for Waitemata for a time.

Alison transferred some of his extensive landholdings in Devonport to Mary in August 1890. In 1907, Mary transferred part of Lot 7 on DP 189 to Mary Hiscocks, who then in April 1912 transferred the property to the Trustees of Court Victoria No. 6699 of the Ancient Order of Foresters Auckland District.

The Ancient Order of Foresters is a British friendly society which began in England in 1834 and was established in New Zealand in 1852. The Devonport branch was established in 1885. The society's local branches are termed 'courts', rather than 'lodges' as in other friendly societies, and are named after the law courts of the royal forests. The Devonport branch was named Victoria Court. Each 'court' is numbered, with Devonport being No. 6699.

The hall on 2 Lake Road, named Victoria Hall, was constructed for Victoria Court in 1912 to the design of noted architect Edward Bartley. Bartley was at one time vice-president of the Auckland Institute of Architects and was also Diocesan Architect for the Church of England. He was a Devonport resident, a member of the Victoria Court of Foresters and was a Devonport Borough Councillor for a time. He designed a number of houses in Devonport and further afield, as well as churches, institutional, commercial and public buildings. Amongst his most notable works were his ecclesiastical buildings including St John's Church in Ponsonby<sup>2</sup>, the Holy Trinity Church in Devonport<sup>3</sup> and the former Synagogue in Princes Street<sup>4</sup>. He was also responsible for the Auckland Savings Bank in Queen Street<sup>5</sup>, the Kings Theatre in Mercury Lane<sup>6</sup>, the Queen's Ferry Hotel<sup>7</sup> and the Royal New Zealand Foundation for the Blind in Parnell.<sup>8</sup>

The foundation stone for Victoria Hall was laid in a ceremony in June 1912.<sup>9</sup> Members of the court were present, as well as lady Foresters. Bartley was presented with a trowel and mallet and, with

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<sup>2</sup> AUP Schedule 14.1 ID 01808

<sup>3</sup> AUP Schedule 14.1 ID 01099

<sup>4</sup> AUP Schedule 14.1 ID 02007

<sup>5</sup> AUP Schedule 14.1 ID 02039

<sup>6</sup> AUP Schedule 14.1 ID 01986

<sup>7</sup> AUP Schedule 14.1 ID 02080

<sup>8</sup> AUP Schedule 14.1 ID 01794

<sup>9</sup> *New Zealand Herald*, 17 June 1912

these tools, performed the ceremonial laying of the foundation stone. Bartley designed the hall as a two-storey brick structure, with the ground floor intended for court purposes and the top floor designed as a social hall. The price of the building was £950, and it was constructed by builders Cox & Gilanders. In 1929, an addition was constructed to the south of the hall. It is not known who designed the addition.

As an organisation, the Foresters provided social and financial assistance to members. A report of the annual meeting of the Victoria Court in 1915 highlighted assistance for those who had become unemployed as a result of World War I and the establishment of a patriotic fund to assist equipping soldiers for the frontlines.<sup>10</sup>

The Victoria Court was active throughout the first part of the 20<sup>th</sup> century, with regular reports in the newspapers of its progress and works. As well as social welfare, the Foresters organised social activities and sports activities for members, and a children's party usually followed each meeting.<sup>11</sup> In August 1935, the Victoria Court held a ball to celebrate the golden jubilee of the establishment of the branch.<sup>12</sup>

The first four decades of the 20<sup>th</sup> century were a time when New Zealand's friendly societies boomed, with membership rising from around 41,000 in 1901 to nearly 114,000 by 1938.<sup>13</sup> Although this figure represented only 11 percent of the adult population at the time, friendly society benefits were extended to spouses and children, meaning that a much larger number of people benefited. The societies' main role was to provide for their members in times of illness and death.<sup>14</sup> Friendly societies offered a wide range of benefits, including medical schemes and treatment, hospital funds, dispensaries, benevolent funds, funds to support widows and orphans and the unemployed, and basic sickness and funeral funds.<sup>15</sup>

The Social Security Act 1938, which provided for unemployment support and state medical benefits, challenged the role of friendly societies in New Zealand, and membership fell to 77,000 in 1948.<sup>16</sup>

From 1929, another friendly society, the Royal Antediluvian Order of Buffaloes (Devonport Lodge No. 15), began to meet regularly in the Victoria Hall, with members invited to the consecration ceremony in April of that year.<sup>17</sup> Other groups that also met there were the Pride of the Navy and the Women's Mason Lodge. The hall was used for important local events, such as the inauguration ceremony for street lighting in Devonport in 1936.<sup>18</sup> It was also used for weekly dances,<sup>19</sup> festivals,<sup>20</sup> concerts<sup>21</sup> and as a polling booth for various local and general elections. In 1950, the hall was transferred to the registered proprietors of the Devonport Buffalo Hall Society Incorporated, a society that was incorporated in 1949. In the 1950s, a cabinet making business occupied the basement space.

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<sup>10</sup> *Auckland Star*, 17 March 1915

<sup>11</sup> *Auckland Star*, 29 November 1934

<sup>12</sup> *Auckland Star*, 15 August 1935

<sup>13</sup> J Carlyon, 'Friendly Societies 1842-1939', *New Zealand Journal of History*, 32, 2 (1988)

<sup>14</sup> <https://teara.govt.nz/en/mens-clubs/page-5>

<sup>15</sup> J Carlyon

<sup>16</sup> <https://teara.govt.nz/en/mens-clubs/page-5>

<sup>17</sup> *Auckland Star*, 9 April 1929

<sup>18</sup> *Auckland Star*, 9 November 1936

<sup>19</sup> *Auckland Star*, 12 April 1924

<sup>20</sup> *New Zealand Herald*, 23 August 1930

<sup>21</sup> *New Zealand Herald*, 23 August 1930

Victoria Hall remains in the ownership of the name of the Devonport Buffalo Hall Society, although this society was dissolved in August 2002.<sup>22</sup> It is understood that part of the hall has been converted into a residential apartment, with the remainder being available for community groups to hire. The Devonport School of Dance used the hall until they got their own studio, but it does not appear that the hall is used by community groups at present.

### **Physical description**

Victoria Hall is designed in the Edwardian Free Classical style, as it draws on elements of various styles prevailing at the time it was designed. The original building form was symmetrical, but the addition to the south, undertaken in 1929, changed this.

The building is two-storey, constructed in brick, with the front façade and southern elevation entirely plastered (and scored to look like stone) and the other two sides exposed brick. The main section has a gable end with a simple parapet and cornice with a semi-circular window beneath. The words 'Court Victoria' are curved above the window and 'No. 6699 A.O.F' and 'Victoria Hall' are below. Below these words, there are three windows on the main floor, each with a shallow arch, with bottom-hung windows and fanlights above. The bottom sashes are two-over-two light windows and the fanlights are two-light windows. On the ground floor, there are two doors at the north end and a casement window at the south end. There is a stone plaque at ground floor level, on the southern end of the original building, that commemorates the laying of the building's foundation stone. The plaque lists Bartley as the architect, Cox & Gilanders as the builders and lists several brothers of the Ancient Order of Foresters that were present for the laying of the stone.

The 1929 addition is simple in form, with a parapet that matches the original 1912 building. A double-hung window, with two sashes, is located at a slightly lower level than the three windows in the original section. At the ground level, the addition contains the main entrance door to the hall, a double-hung window below the upper window, and another door on the southern end of the addition.

The southern façade has a small top-hung window and a door with three panes at ground level. The northern façade has four evenly spaced windows that match the windows on the front façade. The rear of the building is not visible as it is surrounded by residential development.

## **SIGNIFICANCE CRITERIA**

### **Historical**

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

Victoria Hall/Buffalo Hall<sup>23</sup> is associated with the Ancient Order of Foresters, a friendly society that established in England in 1834 and in New Zealand in 1852. The Devonport branch of the Foresters, named Victoria Court, was established in 1885 and the hall was built for the court in 1912. The place demonstrates the role that friendly societies such as the Foresters had in the history of New Zealand in the first four decades of the 1900s, at a time when such societies provided social welfare services before the passage of the Social Security Act in 1938.

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<sup>22</sup> <https://gazette.govt.nz/notice/id/2002-is5524>

<sup>23</sup> Note: it is proposed to amend the name of the place to Victoria Hall/Buffalo Hall, so this is the name used from this point onwards

Victoria Hall/Buffalo Hall (former) has **considerable local** historical value.

### **Social**

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

Prior to the advent of a social welfare system in New Zealand, friendly societies such as the Ancient Order of Foresters provided private welfare schemes to members and their families. Victoria Hall was the meeting place for the Devonport branch of the Ancient Order of Foresters for more than 50 years. The Foresters provided support and financial assistance and social activities to their members and their families.

As the home of the Devonport branch of the Ancient Order of Foresters, Victoria Hall/Buffalo Hall was a venue for meetings and social functions for Foresters' members and their families. The place was also the meeting place for other societies and groups including the Royal Antediluvian Order of Buffaloes. The hall represents important aspects of collective memory because of the many meetings and social events that were held within it.

The place is briefly mentioned in the North Shore Heritage Thematic Review.

Victoria Hall/Buffalo Hall has **considerable local** social value.

### **Mana Whenua**

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

Victoria Hall/Buffalo Hall has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the Hall.

Victoria Hall/Buffalo Hall has **no known** Mana Whenua value.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

Victoria Hall/Buffalo Hall has some knowledge value for its potential to play a role in public education of the role of friendly societies in New Zealand in the first half of the twentieth century. However, this information is readily available from other sources.

Victoria Hall/Buffalo Hall has **little local** knowledge value.

### **Technology**

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

Victoria Hall/Buffalo Hall has no known technological value. The building has no particular technical accomplishment, innovation or achievement in its structure, construction, engineering, choice of materials, or other components.

Victoria Hall/Buffalo Hall has **no known** technology value.

### **Physical attributes**

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

Victoria Hall/Buffalo Hall has physical attributes value as the work of noted architect, Edward Bartley. Bartley was one of Auckland's leading architects of the late Victorian and Edwardian period, during which time he designed a number of churches and commercial buildings in Devonport and central Auckland.

The place is a good example of the Edwardian Free Classical design, with its plastered brick façade, strongly defined parapet, semi-circular window and arched windows on the first floor. Although the 1929 addition has meant the place is no longer symmetrical, the addition is in keeping with the original building and does not detract from the physical attributes value.

Victoria Hall/Buffalo Hall has **considerable local** physical attributes value.

### **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

Victoria Hall/Buffalo Hall is a visual landmark in Devonport. Located next to the roundabout at the junction of Lake and Albert Roads, the place forms part of the view when driving from Devonport towards Takapuna. Surrounded by residential development, Victoria Hall is striking for its simple, yet picturesque façade.

Victoria Hall/Buffalo Hall has **considerable local** aesthetic value.

### **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

Victoria Hall/Buffalo Hall has context value as it retains on its original site and setting. It also has collective value as part of a group of halls used for the Ancient Order of Foresters.

Victoria Hall/Buffalo Hall has **moderate local** context value.

## **STATEMENT OF SIGNIFICANCE**

Victoria Hall/Buffalo Hall was constructed in 1912 as the hall for the Devonport branch of the Ancient Order of Foresters, known as Court Victoria. The place demonstrates the role that friendly societies such as the Foresters had in the history of New Zealand in the first four decades of the twentieth century; a time before the Government provided many social welfare services. As well as the home of Court Victoria, the hall was a venue for other societies and groups including the Royal Antediluvian Order of Buffaloes.

The place was designed by notable Auckland architect, Edward Bartley, a Devonport resident and a member of Court Victoria. Victoria Hall/Buffalo Hall was designed in the Edwardian Free Classical style, with a plastered brick façade, strongly defined parapet, and semi-circular and arched windows. The name of the hall and the name and number of the Devonport branch of the Foresters remain on the façade.

Victoria Hall/Buffalo Hall is a visual landmark in Devonport. Located next to the roundabout at the junction of Lake and Albert Roads, the place forms part of the view when driving from Devonport towards Takapuna.

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Considerable	Local
B- Social	Considerable	Local
C- Mana Whenua	No known	NA
D- Knowledge	Little	Local
E- Technology	None	NA
F- Physical Attributes	Considerable	Local
G- Aesthetic	Considerable	Local
H- Context	Moderate	Local

## RECOMMENDATION

Victoria Hall/Buffalo Hall meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category B place.

## REFINING MANAGEMENT

Additional changes are recommended to refine the management of this place, including:

- Amend name
- Remove H from heritage values
- Amend Historic Heritage Overlay Extent of Place (see below)

## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01112	<del>Buffalo Hall/Court</del> Victoria Hall/ <del>Buffalo Hall</del> (former)	2 Lake Road, Devonport	Lot 2 DP 20511; SEC 1 SO470272; SEC 2 SO 470272; road reserve	A*B	Hall	A,B,F,G,H	Refer to planning maps	Interior of building(s)		

### Planning maps

It is recommended that the Historic Heritage Overlay Extent of Place should be amended for Victoria Hall so that it is removed from some of the adjacent road reserve (see **Appendix 1**).

### Evaluator

Emma Rush, Principal Advisor Special Projects – Heritage  
October 2020



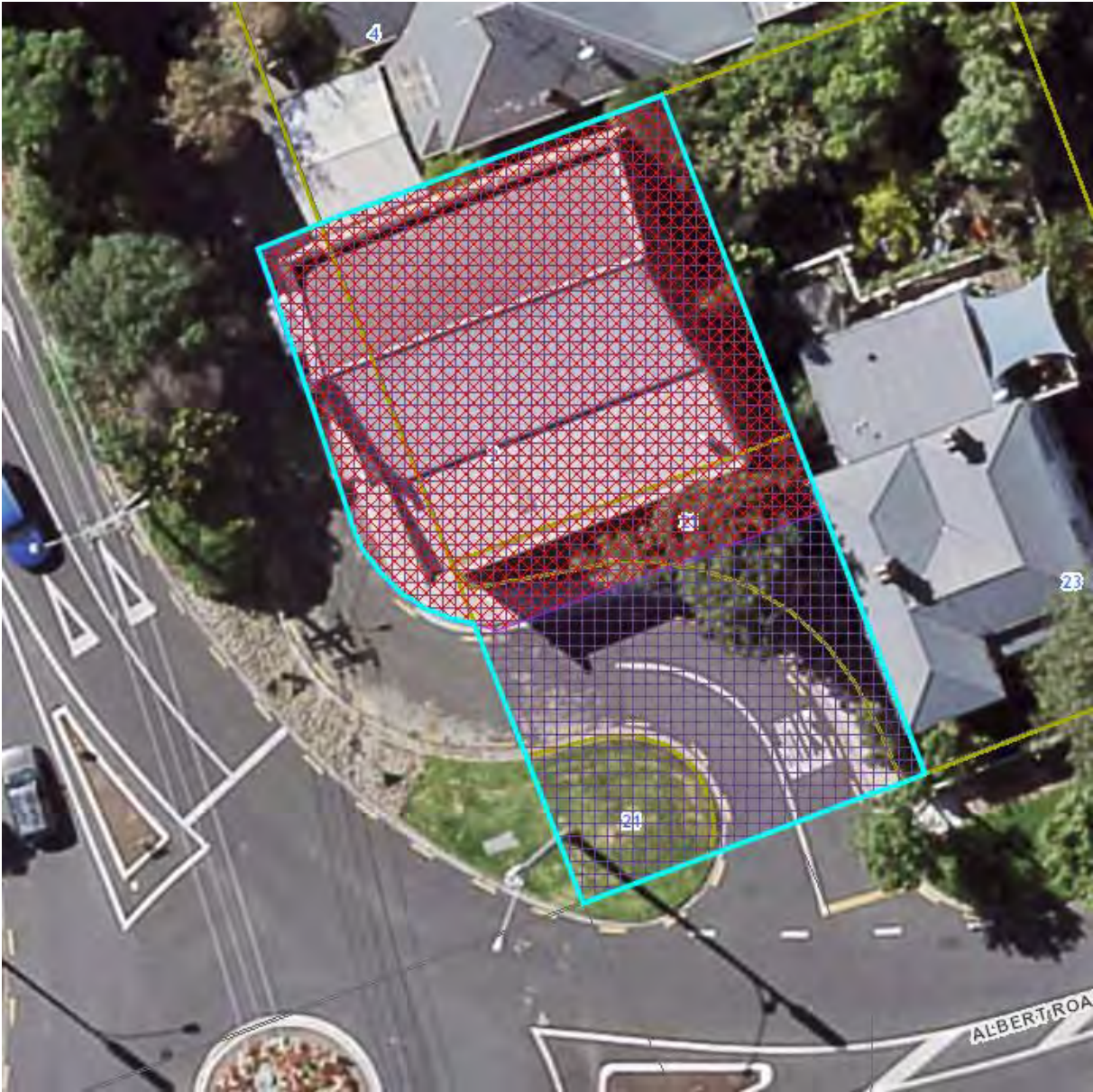
**Peer Reviewer**

Rebecca Freeman, Senior Specialist Historic Heritage  
October 2020

**Managerial Sign-Off**

Megan Patrick, Team Leader Heritage Policy  
28 October 2020

**Appendix 1 – Historic Heritage Overlay Extent of Place – recommended amendment shown by red cross hatching**



## Residence - ID 01113

9 Mays Street, Devonport



Figure 1: Residence at 9 Mays Street, Devonport (David Bade, Auckland Council, 4 November 2020).

## INTRODUCTION

### Purpose

This review assesses the heritage values of Residence at 9 Mays Street to determine whether it meets the Auckland Unitary Plan (Operative in Part) (**AUP**) threshold for scheduling as category A or category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\*, which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>1</sup>. Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

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<sup>1</sup> AUP, D17.1 Background

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

**Background and constraints**

Information on the history of the place and a physical description are sourced from the Auckland Council Heritage Unit’s property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit was conducted from the public realm on 4 November 2020.

**SCHEDULING INFORMATION**

<b>Schedule ID</b>	01113
<b>Place Name/and/or Description</b>	Residence
<b>Verified Location</b>	9 Mays Street, Devonport
<b>Verified Legal Description</b>	LOT 4 DP 49550; LOT 6 DP198; PT LOT 7 DP 198
<b>Category</b>	A*
<b>Primary feature</b>	Residence
<b>Known Heritage Values</b>	A,F,G,H
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	Interior of building(s)
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	



Figure 2: The historic heritage overlay extent of place (EOP) for Residence (Auckland Council GeoMaps).

## HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION

### Planning background

The residence at 9 Mays Street was originally scheduled in the North Shore City Council District Plan 2002 as a category A place.

The place was included in the AUP as a category A\* place and named 'Residence'. The place is subject to the Special Character Areas Overlay Residential and Business – Residential North Shore Devonport and Stanley Point. The place is also subject to the Regionally Significant Volcanic Viewshafts and Height Sensitive Areas Overlay in relation to Rangitoto Island and Mount Victoria. There are trees on the property that are identified in the AUP Notable Trees Overlay, being a Walnut and a Jacaranda<sup>2</sup>.

The place is identified in the Auckland Council Cultural Heritage Inventory as Residence (ID 3243).

### History

The two-storey villa dates from 1907-8 when Selwyn Mays bought the property from Tobias Tobias in December 1907. At the time, the road where the residence is now located was called Grey Street.

Prior to being owned by Tobias, the property had been owned by Henry Winkelman, a renowned photographer in Auckland, who bought it in 1899. In March 1906, a two-storeyed, seven-roomed residence previously on the site was destroyed by fire.<sup>3</sup> Selwyn Mays purchased the property after the fire and built the current house on the land.

Selwyn Mays was a lawyer and was the Chief Crown Prosecutor in Auckland at the time he purchased the property. Selwyn Mays was best known for his involvement in the purchase of Orakei land for the Government from Māori in 1913. He later gave evidence in 1938 for the Crown during the Royal Commission into 'grievances alleged by Maoris [sic] with regard to certain lands at Orakei'.<sup>4</sup>

Selwyn Mays was the son of Oliver Mays (1835-1903), a well-known early European colonist who lived in Devonport. Oliver Mays was a former school teacher, general store-keeper and the first postmaster of Devonport.<sup>5</sup> Oliver Mays had a long and distinguished career in local body politics.<sup>6</sup> He was a member of the Waitemata Borough Council, the Devonport Road Board and the Auckland Harbour Board.<sup>7</sup> His obituary stated: 'In his 39 years' residence in Devonport, Mr. Mays has been conspicuously and closely identified with nearly every movement for the advancement of that important suburb.'<sup>8</sup> In 1924, Grey Street was renamed to be Mays Road, after Oliver Mays.<sup>9</sup>

Another son of Oliver Mays, John Peard Mays, was killed during the Boer War in 1901 and a memorial was erected in 1903 in his honour in Windsor Reserve in Devonport.<sup>10</sup>

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<sup>2</sup> AUP Schedule 10 Notable Trees Overlay, ID 1234. Note: the place is subject to Proposed Plan Change 29 to the AUP, which amends errors and inconsistencies in Schedule 10.

<sup>3</sup> 'Fire at Devonport' *New Zealand Herald*, 8 March 1906.

<sup>4</sup> 'Orakei Lands', *New Zealand Herald*, 24 August 1938; Angela Ballara. 'Reweti, Ngāpipi', Dictionary of New Zealand Biography, first published in 1996. Te Ara - the Encyclopedia of New Zealand, <https://teara.govt.nz/en/biographies/3r13/reweti-ngapipi>

<sup>5</sup> North Shore Heritage Thematic Report, 2011.

<sup>6</sup> 'Oliver Mays – Devonport Pioneer' *Beginnings* Vol. 5 1980 pp. 40-1.

<sup>7</sup> 'Death of Mr. Olive Mays', *New Zealand Herald*, 21 April 1903, accessed from: <https://paperspast.natlib.govt.nz/newspapers/NZH19030421.2.41>

<sup>8</sup> 'Death of Mr. Olive Mays', *New Zealand Herald*, 21 April 1903, accessed from: <https://paperspast.natlib.govt.nz/newspapers/NZH19030421.2.41>

<sup>9</sup> Auckland Libraries, accessed from: <https://www.aucklandlibraries.govt.nz/Pages/north-shore-street-names.aspx>

<sup>10</sup> AUP Schedule 14.1, ID 01154

In 1926 Selwyn sold the property to David Mason, who was related by marriage to the Mays family. The property was owned from 1926 to 1985 by members of the Mason family.<sup>11</sup>

The house at 9 Mays Street is still used as a private residence.

### **Physical description**

The residence at 9 Mays Street, Devonport, is a two-storey corner angle bay villa with a return verandah. On the southwestern corner of the property is a sleepout (built before 1959, based on aerial photography) and on the western side of the property is a garage (also built before 1959, based on aerial photography). Near the front boundary of the property is a large jacaranda tree and a large walnut tree occupies the north-western corner of the site.<sup>12</sup> See Appendix 1 for historical images.

The residence has a U-plan hipped roof with a central gutter. A gabled square-front bay projects toward Mays Street. Distinctive features of the villa include cast iron balustrades to the upper verandah, cast-iron fretwork to the verandah posts and a cast iron frieze around the lower verandah. Use of decorative cast iron is rare in Auckland, generally, and in Devonport, specifically. As well as the cast iron decoration, there are timber decorative features including fretwork above the finial cross-bar in a floral pattern, eaves' brackets with a floral motif, modillions which continue across the front of the bay beneath the frieze-board on the gable end aligning with the eaves, and a cornice and dentils cutting across the bay window at the floor level of the first floor. The cornice and dentils are also used along the rooflines of the both the upper and lower return verandahs. The main bay has paired double-hung sash windows at the front, with single-pane sashes on the sides. The front door has sidelights and a transom above. Fanlight windows, a feature increasingly introduced in Edwardian and transitional villa design, are used above ground floor windows only.

There is a second bay, projecting from the north east corner of the house. This bay does not have an independent roof form, but is contained beneath the main hipped roof. Like the main bay, this bay features paired double-hung sash windows at the first floor and paired double-hung sash windows with fanlights at the ground floor. Corner angle bay villas gained popularity during the late Victorian and Edwardian periods of villa design, as ornamentation and structural forms became more complex and ornate. This combination of form, materials and detailing makes this house notable when compared with other villas of similar age and scale.

Some additions and alterations have taken place since its construction. A first floor verandah has been built over a lean-to on the west (rear) side (date unknown). In 1975, a six-metre western section of the northern first floor verandah was infilled. Two glass doors and frames on the front ground floor verandah were also replaced at this time. A carport was also added to an existing garage.<sup>13</sup> The northern chimney has been modernised.

In 1996 an octagonal turret at the north-western corner of the residence was constructed. It is 4.5 metres above the roofline.<sup>14</sup> This addition does not represent the historical form of the house. The pointed roof and timber balustrade are incongruous with the rest of the design of the residence.

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<sup>11</sup> Paul Knight Photography, accessed from: [https://paulknightphotography.com/photo\\_3044053.html](https://paulknightphotography.com/photo_3044053.html)

<sup>12</sup> AUP Schedule 10, ID 01234

<sup>13</sup> Auckland Council files, 6345898 - 1328 Legacy Plans.

<sup>14</sup> Auckland Council files, 6443930 - TP1043D Legacy Plans.

## SIGNIFICANCE CRITERIA

### Historical

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

Mays' residence (former)<sup>15</sup> has historical value as for its association with a significant pattern of development in the late-19<sup>th</sup> and early-20<sup>th</sup> century, when it was fashionable for wealthy Aucklanders to build grand homes on the North Shore, including Devonport, to display their wealth and status. Although the Mays were already located in Devonport, Selwyn Mays' large house would also have served to display his status among his peers in Devonport.

Mays' residence (former) is a reminder of the Mays family's long-standing association with and contribution to the development of Devonport. Oliver Mays had a long and distinguished career in local body politics, and also served the community as a schoolteacher and postmaster. Oliver Mays lived in Devonport from 1864 until his death in 1903. Oliver's son, Selwyn, who purchased the property in 1907, was Chief Crown Prosecutor in Auckland, and was known for his work in negotiating the purchase of Māori-owned land. The Mays family continued its presence in the street through the Mason family, who were related to the Mays family through marriage. Members of the Mason family owned the Mays' residence from 1926, when Selwyn Mays sold the property, until 1985. The street on which the Mays' residence (former) is located was renamed from "Grey Street" to "Mays Road" in 1924 in recognition of Oliver Mays.

Mays' residence (former) has **considerable local** historical value.

### Social

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

Mays' residence (former) has little social value. The place is not identified in the "Heritage Walks of Devonport" guide and has not been a community hub or public place. The place may have some social value from past residents, but this has not been documented.

Mays' residence (former) has **little local** social value.

### Mana Whenua

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

Mays' residence (former) has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the residence.

The Mays' residence (former) has **no known** Mana Whenua value.

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<sup>15</sup> The name of the place is proposed to change from "Residence" to "Mays' residence". It will be referred by this name henceforth.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

Mays' residence (former) provides some information on the ways of life of early twentieth century residences. However, this information can be gained from other similar buildings across Auckland and from documentary sources.

Mays' residence (former) has **little local** knowledge value.

### **Technology**

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

Technology values relating to the construction of Mays' residence (former) can be gained from other places and documentary sources.

Mays' residence (former) has **little local** technology value.

### **Physical attributes**

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

Mays' residence (former) has considerable physical attributes value. The residence is a two-storey corner bay villa with a return verandah. The villa features distinctive decorative cast iron balustrades, friezes and fretwork, which are relatively rare in Auckland. The residence has a high degree of craftsmanship, and has some early transitional features, such as fanlights over double hung windows, and the corner bay enclosed within the main roof form. This combination of form, materials and detailing makes this house notable when compared with villas of standard design. The place has been subject to some modifications, but retains an overall high degree of integrity and legibility as a representative example of a large Edwardian villa.

Mays' residence (former) has **considerable local** physical attributes value.

### **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

Mays' residence (former) has a striking visual presence. The distinctive decorative features, including its cast iron frieze, fretwork and balustrades, timber fretwork above the finial cross-bar in a floral pattern, eaves brackets with floral motifs, give the building an aesthetically-pleasing appeal. As a two-storey corner bay villa with a return verandah from the early twentieth century, the house expresses a past aesthetic taste. The height and visibility of the turret addition also make the residence distinctive and a landmark in the neighbourhood. However, the addition is a modern one (1996) and does not represent the historical form of the house.

Mays' residence (former) has **considerable local** aesthetic value.

## **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

Mays' residence (former) has context value as a well-preserved early-twentieth century residence. The place makes a considerable contribution to the character of Mays Street and the other residential roads in Devonport which are dominated by nineteenth and early-twentieth century buildings.

Mays' residence (former) also has context value through its association with features and places associated with the Mays family in Devonport, including: Mays Street (named after Oliver Mays), Oliver May's final residence at 7 King Edward Parade (south end of Mays Street), and the Boer War memorial to Selwyn Mays' brother, J.P. Mays, in Windsor Reserve.

Mays' residence (former) has **considerable local** context value.

## **STATEMENT OF SIGNIFICANCE**

Mays' residence (former) at 9 Mays Street, Devonport, is a two-storey corner bay villa with a return verandah, built in 1907-8. It was built for Selwyn Mays, a prominent lawyer, who was Chief Crown Prosecutor in Auckland and responsible for negotiating the purchase of Māori lands at Orakei.

Mays' residence (former) has a striking visual presence. The distinctive decorative features, including decorative cast iron frieze, fretwork and balustrades, timber fretwork above the finial cross-bar in a floral pattern, and eaves brackets with floral motifs, give the building an aesthetically-pleasing appeal. Mays' residence (former) has considerable physical attributes. Most notably, the use of cast iron for decorative elements is unusual in Auckland. The residence has a high degree of craftsmanship, and has some early transitional features, such as fanlights over double hung windows, and the corner bay enclosed within the main roof form. This combination of form, materials and detailing makes this house notable when compared with villas of standard design.

Mays' residence (former) has historical value as for its association with a significant pattern of development in the late-19<sup>th</sup> and early-20<sup>th</sup> century, when it was fashionable for wealthy Aucklanders to build grand homes on the North Shore, including Devonport, to display their wealth and status. Although the Mays were already located in Devonport, Selwyn Mays' large house would have also served to display his status among his peers in Devonport.

Mays' residence (former) also has historical value as a reminder of the Mays family's long-standing association with and contribution to the development of Devonport. Selwyn Mays' father, Oliver Mays, had a long and distinguished career in local body politics and lived in Devonport from 1864 until his death in 1903. The street on which Mays' residence (former) is located was renamed from "Grey Street" to "Mays Road" in 1924, in recognition of Oliver Mays. The Mays family continued its presence in the street through the Mason family, who were related to the Mays family through marriage. Members of the Mason family owned Mays' residence (former) from 1926 until 1985.

As a well-preserved early-twentieth century residence, Mays' residence (former) also makes a considerable contribution to the character of Mays Street and the other residential roads in Devonport which are dominated by nineteenth and early-twentieth century buildings.



## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Considerable	Local
B- Social	Little	Local
C- Mana Whenua	No known	NA
D- Knowledge	Little	Local
E- Technology	Little	Local
F- Physical Attributes	Considerable	Local
G- Aesthetic	Considerable	Local
H- Context	Considerable	Local

## CATEGORY RECOMMENDATION

Mays' residence (former) meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category B place.

## REFINING MANAGEMENT RECOMMENDATION

Additional changes are recommended to refine the management of this place:

- Add more detail to the name by changing the name from "Residence" to "Mays' residence (former)" after Selwyn Mays, who the residence was built for.
- Add in a space after LOT 6 DP for consistency

## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01113	<u>Residence Mays' residence (former)</u>	9 Mays Street, Devonport	LOT 4 DP 49550; LOT 6 DP 198; PT LOT 7 DP 198	A*B	Residence	A,F,G,H	Refer to planning maps	Interior of building(s)		

### Planning maps

No changes recommended

### Evaluator

David Bade, Specialist – Built Heritage, November 2020.

### Peer Reviewer

Rebecca Freeman, Senior Specialist Historic Heritage, November 2020

### Managerial Sign-Off

Megan Patrick, Team Leader Heritage Policy

17 December 2020

Appendix 1 Historical images



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Detail of an aerial photograph of Mays Street showing the residence in 1947.<sup>17</sup>

<sup>16</sup> Auckland Libraries Heritage Collections 1599-25 (date unknown)

<sup>17</sup> Whites Aviation Blue Album, Auckland Libraries Heritage Collections D\_GVDC\_0021.

## First State house on the North Shore - ID 01115

27 Niccol Avenue, Narrow Neck



Figure 1: First State house on the North Shore (David Bade, Auckland Council, 4 November 2020).

## INTRODUCTION

### Purpose

This review assesses the heritage values of the First State house on the North Shore to determine whether it meets the Auckland Unitary Plan (Operative in Part) (**AUP**) threshold for scheduling as category A or category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\*, which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>1</sup>. Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

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<sup>1</sup> AUP, D17.1 Background

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

**Background and constraints**

Information on the history of the place and a physical description are sourced from the Auckland Council Heritage Unit’s property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit was conducted on 4 November 2020 to view the place from the public realm.

**SCHEDULING INFORMATION**

<b>Schedule ID</b>	01115
<b>Place Name/and/or Description</b>	First State house on the North Shore
<b>Verified Location</b>	27 Niccol Avenue, Narrow Neck
<b>Verified Legal Description</b>	Lot 1 DP 122558
<b>Category</b>	A*
<b>Primary feature</b>	Residence
<b>Known Heritage Values</b>	A,B,F,G
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	Interior of building(s)
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	



Figure 2: The historic heritage overlay extent of place (EOP) for the First State house on the North Shore (Auckland Council GeoMaps).

## HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION

### Planning background

First State house on the North Shore was originally scheduled in the North Shore City Council District Plan 2002 as a category A place.

The place was included in the AUP as a category A\* place.

The place is also subject to the Regionally Significant Volcanic Viewshafts and Height Sensitive Areas Overlay – Rangitoto Island, and the Regionally Significant Volcanic Viewshafts Contours Overlay. The place is subject to a designation for defence purposes – protection of approach and departure paths (Whenuapai Air Base).<sup>2</sup>

The place is identified in the Auckland Council Cultural Heritage Inventory as First State House on the North Shore (ID 13115).

### History

In 1935, the newly established Labour Party won the New Zealand election. The Labour Party advocated social liberalism and sought to close the gap of social inequality. Under the guidance of the new Prime Minister, Michael Joseph Savage, the government began a process of radical social welfare reforms, which were to transform New Zealand into a welfare state. The government aimed to provide free education, a free public hospital system, a basic minimum wage, full employment, a social security system and adequate housing.

The Labour government promised a new state-owned housing scheme to meet the excessive demand for homes in New Zealand. It would be the first central government in the world to provide state owned housing; council-housing, owned and managed by local authorities, was already available both in New Zealand and abroad. The proposed construction of the state-owned houses was to serve the dual purpose of creating substantial work at a time of high unemployment as well as providing housing to those who needed it. Member of Parliament John A. Lee became head of the newly established Department of Housing Construction.

Under the Housing Survey Act of October 1935, boroughs and other local authorities were required to survey their local housing in preparation for a New Zealand-wide housing scheme. Devonport Borough, which, at the time was the most populous local authority on the North Shore, had eight inspectors carry out 2,816 inspections. The results of the survey were presented in a 11 August 1937 summary report which found that: 31.23% of dwellings were deemed to be unsatisfactory, overcrowding affected 134 people, and of particular concern were houses on Calliope, Vauxhall and Wairoa Roads.<sup>3</sup>

Following the national survey, the construction of state housing got underway across the country. A competition was held to design suitable housing. Among John A. Lee's ideas were that houses should be built as individual units (rather than terrace-style housing) on their own plot of land, and should not all look the same, in order to avoid the appearance of mass-produced government housing.<sup>4</sup> Many of the houses built were variations on a theme, drawing heavily from English Cottage Revival style, but also from the Moderne and the Georgian Revival style.<sup>5</sup>

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<sup>2</sup> AUP Designation 4311

<sup>3</sup> Verran, D., 2020. 'Substandard housing on the North Shore in the late 1930s', *Channel*, Issue 109 May 2020, accessed from: <https://www.channelmag.co.nz/channel/columnist/substandard-housing-on-the-north-shore-in-the-late-1930s/>

<sup>4</sup> Renovate website, 'State houses', accessed from: <https://www.renovate.org.nz/1940-60s/history/state-houses/>.

<sup>5</sup> McKay, B. (2013). 'A fresh look at the state house', *Architecture Now*, Issue 4, July 2013, accessed from: <https://architecturenow.co.nz/articles/a-fresh-look-at-the-state-house/>.

The first state house in New Zealand was opened in Miramar, Wellington, by Prime Minister Savage on 18 September 1937. The first state houses in Auckland were built in Coates Avenue, Orakei, and were opened by Prime Minister Savage on 23 December 1937.

Thirty-five sections were bought by the Government in the Narrow Neck area for state housing. Forty-six new houses were built. The first to be occupied was the house at 27 Niccol Avenue. The house was officially opened by MP John A. Lee in September 1938 in front of a crowd of 150 people.<sup>6</sup> See Appendix 1 for an image of the ceremony. The first tenants were Mr B. R. S. Rutledge, a local traffic inspector, and his wife. Another 60 state houses were proposed to be built in the Devonport area, of which 37 were to be in Niccol and Handley Avenue.

The property was first sold privately in 1968.<sup>7</sup> It is still used as a private residence.

### **Physical description**

The First State House on the North Shore is located at the end of Niccol Avenue, Narrow Neck. The road is dominated by former state housing. There has been a degree of alteration to these houses and some infill housing, however the area still retains a state housing character.

The house is an example of one of over three hundred house plans introduced under the First Labour Government in 1935. Unlike the first state houses in Miramar and Orakei, this house is clad in weatherboard. The clay tiled roof is gabled with a small, hipped projection in the front. The Narrow Neck house draws a parallel to the first state houses in Miramar and Orakei in its English Cottage design. Its gabled and hipped roof and minimal overhang were influenced by this style.

Alterations to this house that are seen from the street include an extension on the southern side (this appears to have been done in the 1980s based on aerial photographs), along with a later front door. Two original chimneys have also been removed. In 2001, a sunroom was added to the rear northeast elevation.<sup>8</sup>

## **SIGNIFICANCE CRITERIA**

### **Historical**

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

The First State house on the North Shore has considerable historical significance for its association with the First Labour Government's state housing scheme. Advocating social liberalism, the First Labour Government began the scheme to not only provide quality housing at an affordable rent, but also to create employment, addressing two critical issues that arose during the Depression. Opened in 1938 by the Head of the Department of Housing Construction, MP John A. Lee, in front of a crowd of 150 people, the house is a reminder of the importance of the scheme to the nation at the time.

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<sup>6</sup> *Auckland Star*, 'State Houses: Devonport Ceremony', 24 September 1938, accessed from:

[https://paperspast.natlib.govt.nz/newspapers/AS19380924.2.34?items\\_per\\_page=10&query=state+house+Niccol+Avenue+&snippet=true](https://paperspast.natlib.govt.nz/newspapers/AS19380924.2.34?items_per_page=10&query=state+house+Niccol+Avenue+&snippet=true).

<sup>7</sup> Transfer number 322131, Lot 15 DP 38125 to Ronald Nelson Taylor, NA1198/23.

<sup>8</sup> Auckland Council plans, 142707 - BA-03964-01 NSCC Approved A2 plans building consent

The First State house on the North Shore also has historical value by representing a significant period of development in Devonport. The house was the first in a large block of land bought by government for state housing. Another 60 state houses were proposed to be built in the Devonport area, of which 37 were to be in Niccol and Handley Avenue.

The First State house on the North Shore has **considerable local** historical value.

### **Social**

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

State housing is part of New Zealand's cultural heritage. New Zealand was the first country in the world to provide state housing at the national level. Although other countries supplied council or another form of municipal housing, no other central government had provided affordable housing at the time the Niccol Avenue house was built. As a distinctive state house, the First State house on the North Shore represents an important aspect of collective memory, and an important icon that the community recognises and identifies with. The place embodies a feeling of progress both for the people who lived in the house and those in the community who watched the area transform and felt hopeful from this development and modernisation at the end of the Depression.

The First State house on the North Shore has **considerable local** social value.

### **Mana Whenua**

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The First State house on the North Shore has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the house.

The First State house on the North Shore has **no known** Mana Whenua values.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

The house provides knowledge value of the early philosophy of state housing development in New Zealand, particularly the site selection and housing typology. However, there are documentary sources and other early state houses and early estates throughout the Auckland region which also provide knowledge of this kind.

The First State house on the North Shore has **moderate local** knowledge value.

### **Technology**

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

The First State house on the North Shore displays the construction techniques specifically used in this form of housing design. However, there are a number of other similar state houses that remain in the Auckland region which also demonstrates these techniques.

The First State house on the North Shore has **moderate local** technology value.

### **Physical attributes**

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

The First State house on the North Shore has considerable physical attributes value as an example of one of over three hundred state house plans introduced under the First Labour Government in 1935. Many of these houses were variations on a theme, drawing heavily from English Cottage Revival style, as well as the Moderne and Georgian Revival style. The First State house on the North Shore is an example of the English Cottage style and exemplifies early state housing design through its gabled and hipped roof with minimal overhang, and its setback from the road with lawn frontage. Although there are additions and alterations, these are in keeping with the design of the house.

The First State house on the North Shore has **considerable local** physical attributes value.

### **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

As one of the remaining intact state houses and properties in the area, the First State house on the North Shore exemplifies a past English Cottage-style aesthetic taste, common for state houses of the period. Although it demonstrates the state house design, it is not visually distinctive.

The First State house on the North Shore has **moderate local** aesthetic value.

### **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

The First State house on the North Shore has collective value as part of the 1930s and 1940s state housing scheme of the First Labour Government. This grouping of state houses (at the local, regional and national level) has a recognisable architectural style, based on an English Cottage style and garden setting, and have shared values for their associations with early social welfare reforms in New Zealand.

In addition, the First State house on the North Shore also has collective value as part of a group of other “first” state houses, such as the first in New Zealand (Fife Lane, Miramar, Wellington), Auckland (Coates Avenue, Orakei) and the first state pensioner housing (Pelham Avenue, Point Chevalier).<sup>9</sup> These “firsts” are a district group and have added value for their direct association with prominent politicians who held their opening ceremonies.

The First State house on the North Shore also has local context value as part of a precinct of State Housing in the Niccol Avenue area from the late 1930s. There has been a degree of alteration to these houses and some infill housing, however the area still retains a state housing character.

The First State house on the North Shore has **considerable local** context value.

## **STATEMENT OF SIGNIFICANCE**

The First State house on the North Shore at 27 Niccol Avenue was built in 1938. The place has considerable historical significance through its association with the First Labour Government’s state housing scheme. Advocating social liberalism, the First Labour Government introduced state housing

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<sup>9</sup> AUP Schedule 14.1 ID 02812



not only provide quality housing at an affordable rent, but also to create employment, addressing two critical issues that arose during the Depression. Opened in 1938 by the MP John A. Lee, Head of the Department of Housing Construction, in front of a crowd of 150 people, the First State house on the North Shore is a reminder of the importance of the scheme to the nation at the time.

As part of the first grouping of state houses built in New Zealand, the First State house on the North Shore has considerable physical attributes value. This house is an example of one of over three hundred house plans introduced under the First Labour Government in 1935. Many of these houses were variations on a theme, drawing heavily from English Cottage Revival style, as well as the Moderne and Georgian Revival style. The First State house on the North Shore is an example of the English Cottage style and exemplifies early state housing design through its gabled and hipped roof with minimal overhang, and its setback from the road with lawn frontage. Although there are additions and alterations, these are in keeping with the design of the house.

The First State house on the North Shore has context value as part of the first group of State houses built under the new housing scheme. This grouping of state houses (at the local, regional and national level) has a recognisable architectural style, based on an English Cottage style and garden setting, and have shared values for their associations with social welfare reforms. The First State house on the North Shore also has local context value as part of a precinct of State Housing in the Niccol Avenue area from the late 1930s. There has been a degree of alteration to these houses and some infill housing, however the area still retains a state housing character.

**TABLE OF HERITAGE VALUES**

<b>Significance Criteria (A-H)</b>	<b>Value</b>	<b>Context</b>
A- Historical	Considerable	Local
B- Social	Considerable	Local
C- Mana Whenua	No known	NA
D- Knowledge	Moderate	Local
E- Technology	Moderate	Local
F- Physical Attributes	Considerable	Local
G- Aesthetic	Moderate	Local
H- Context	Considerable	Local

**CATEGORY RECOMMENDATION**

The First State house on the North Shore meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category B place.

**REFINING MANAGEMENT RECOMMENDATION**

The following management refinements are recommended:

- Remove aesthetic (G) as a heritage value
- Add context (H) as a heritage value

## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01115	First State house on the North Shore	27 Niccol Avenue, Narrow Neck	Lot 1 DP 122558	A*B	Residence	A,B,F,GH	Refer to planning maps	Interior of building(s)		

#### Planning maps

No changes recommended

#### Evaluator

David Bade, Auckland Council, November 2020.

#### Peer Reviewer

Rebecca Freeman, Senior Specialist Historic Heritage, November 2020

#### Managerial Sign-Off

Megan Patrick, Team Leader Heritage Policy

17 December 2020

#### Appendix 1 Historical image



The ceremony of the opening of the first state house in the North Shore.<sup>10</sup> The house is located on the right.

<sup>10</sup> Auckland Libraries Heritage Collections T2057, 26 September 1938.

## St Paul's Presbyterian Church and graveyard – ID 01118

100A and 100B Victoria Road, Devonport



Figure 1: St Paul's Presbyterian Church (David Bade, 3 September 2020).

## INTRODUCTION

### Purpose

This review assesses the heritage values of St Paul's Presbyterian Church and graveyard to determine whether it meets the Auckland Unitary Plan (Operative in Part) (**AUP**) threshold for scheduling as category A, category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\* which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>1</sup>. Category A\* is effectively a holding

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<sup>1</sup> AUP, D17.1 Background

pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

### **Background & constraints**

Information on the history of the place and a physical description are sourced from Auckland Council Heritage Unit's property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit was conducted on 3 September 2020.

### **SCHEDULING INFORMATION**

<b>Schedule ID</b>	01118
<b>Place Name/and/or Description</b>	St Paul's Presbyterian Church and graveyard
<b>Verified Location</b>	100A and 100B Victoria Road, Devonport
<b>Verified Legal Description</b>	LOT 1 DP 464763; LOT 2DP 464763; SEC 1 SO464762; road reserve
<b>Category</b>	A*
<b>Primary feature</b>	Church; graves
<b>Known Heritage Values</b>	A,B,D,E,G,H
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	

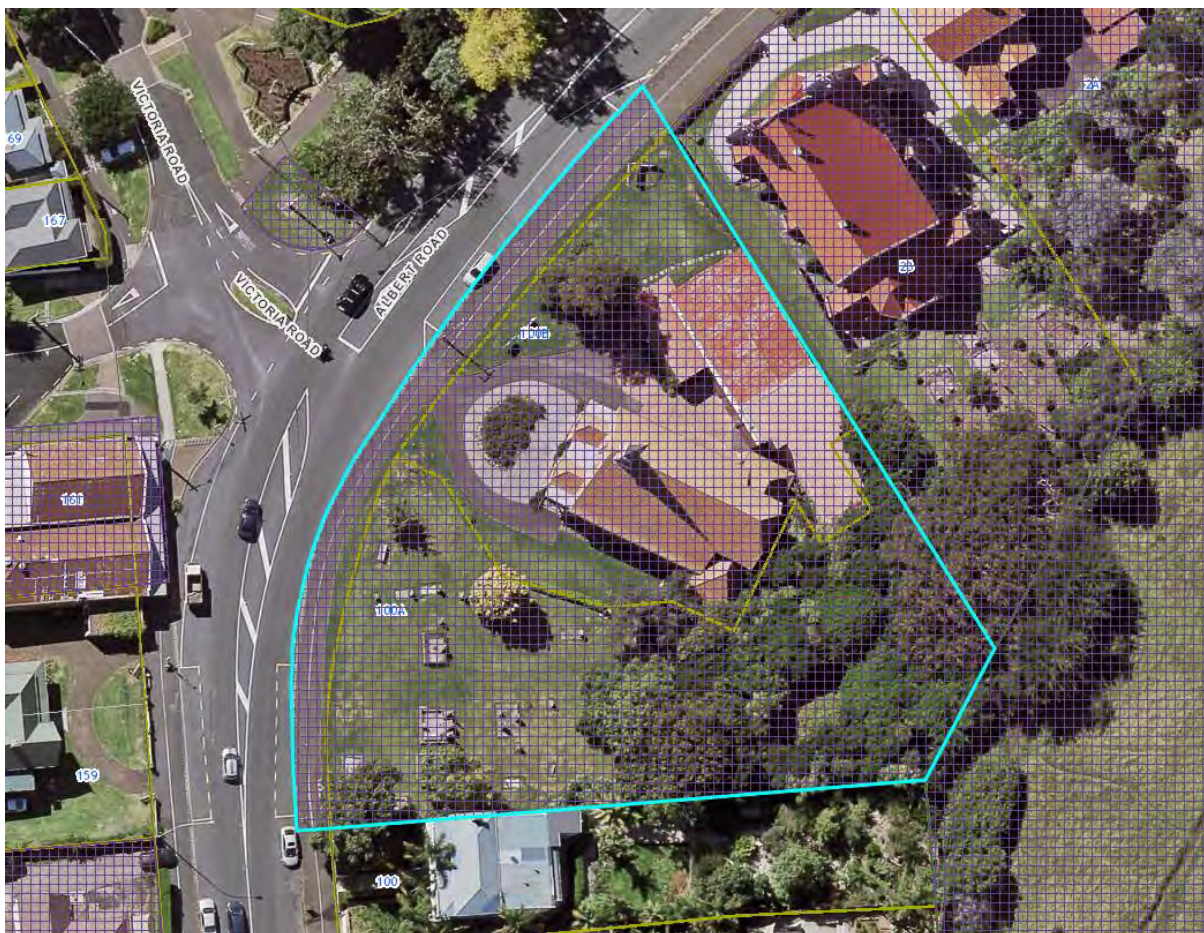


Figure 2: The Historic Heritage Overlay extent of place (EOP) for St Paul's Presbyterian Church and graveyard (light blue outline and purple hashed area) (Auckland Council GeoMaps).

## HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION

### Planning background

St Paul's Presbyterian Church and Graveyard (exterior and interior) was originally scheduled in the North Shore City District Plan 2002 as a category A place.

The place was included in the AUP as a category A\* place.

100A Albert Road is included in the Special Character Areas Overlay Residential and Business – Residential North Shore Devonport and Stanley Point. The place is also subject to the Regionally Significant Volcanic Viewshafts and Height Sensitive Areas Overlay – Mount Victoria.<sup>2</sup> The place is identified in the Auckland Council Cultural Heritage Inventory as Building/Cemetery (ID 3230).

### History

#### The Presbyterian and general cemetery

St Paul's Presbyterian Church sits within a former cemetery. When the Flagstaff (now Devonport) area was surveyed for subdivision and sale by the Government in 1850, a strip of land on the lower slopes of Flagstaff Hill (now Takarunga/Mount Victoria) was set aside for three cemeteries (see Appendix 1 for an early map). These were the Anglican cemetery, Catholic cemetery (M26a) and the

<sup>2</sup> AUP Schedule 9: V1, V2, V3

Presbyterian and general cemetery, which was largely Presbyterian and Wesleyan/Methodist. It is the latter that is part of this A\* review.

The Wesleyan Chapel was opened in Devonport in 1865, followed by the Congregational Church in 1886, and St Paul's Presbyterian Church in 1867 (being the church on the corner of Church Street and Cracroft Street in Devonport – not the church that is the subject of this A\* review). However, most of the burials associated with these churches continued to take place at the Symonds Street Cemeteries in Newton and Grafton Gully in the city.<sup>3</sup>

The population of Devonport grew from 993 in 1878 to 2,650 in 1891.<sup>4</sup> By the 1880s, the Presbyterian and general cemetery was reaching capacity. This led to public demand for its closure to non-Devonport residents. It was claimed that it was becoming common practice for citizens from other parts of Auckland to bury their dead in the Presbyterian and general cemetery to save on burial fees or transportation to more appropriate cemeteries.<sup>5</sup> The only surviving burial book for the Mount Victoria Presbyterian and general cemetery dates from 10 June 1886 to 3 August 1891. However, according to the modern memorial stone at the cemetery, there are 81 known graves, dating from between 1860 and 1891. The Presbyterian and general cemetery contains many graves of early Devonport settlers, including members of the Alison family, a pioneering family from England.<sup>6</sup>

The closure of all three of the Mount Victoria cemeteries was gazetted on 4 November 1890, although a replacement cemetery, planned since 1886, was not opened until August 1891 at O'Neill's Point. Although "closed", burials at the Mount Victoria cemeteries did not entirely cease. Small numbers of burials continued to take place at the cemeteries into the twentieth century.

The burial area for the Presbyterian and general cemetery was bought by Auckland Council in 2013.<sup>7</sup> This land is now known as 100A Victoria Road.

### **St Paul's Church<sup>8</sup>**

Presbyterianism in the North Shore grew significantly after the first reverend was appointed to the area in 1866. The first Presbyterian church in the North Shore was opened on 24 March 1867 on the corner of Church Street and Cracroft Street in Devonport. In 1890 a new Presbyterian church was built on the Church-Cracroft Street site.<sup>9</sup>

By 1912, members of the church felt that a larger and newer church was needed. Part of the Presbyterian and general section of the Mount Victoria cemetery was made available for the Presbyterian Church via a Crown Grant in 1890.<sup>10</sup> A building fund was set up and the amount steadily grew. The proposal to build a new church was approved in January 1916, the year of the Devonport Presbyterian Church Golden Jubilee.

<sup>3</sup> Verran, D. (2017). Mount Victoria Cemeteries. *Channel*, Issue 77, June 2017.

<sup>4</sup> Verran, D. (2017). Mount Victoria Cemeteries. *Channel*, Issue 77, June 2017.

<sup>5</sup> Verran, D. (2017). Mount Victoria Cemeteries. *Channel*, Issue 77, June 2017.

<sup>6</sup> Verran, D. (2017). 'Who is buried in the Mount Victoria Cemeteries?', *Channel Magazine*, Issue 78: July 2017, accessed from: <https://www.channelmag.co.nz/channel/columnist/who-is-buried-in-the-mount-victoria-cemeteries/>.

<sup>7</sup> Verran, D. (2017). Mount Victoria Cemeteries. *Channel*, Issue 77, June 2017.

<sup>8</sup> Much of this history is summarised from Dave Pearson Architects (2014), *St Paul's Church Devonport – a Conservation Plan*.

<sup>9</sup> In 1978 this church was cut in two. One half remains as a private residence (8 Cracroft Road) and the other part was moved to Mount Cambria in 1978 and is now the Devonport Museum (North Shore Thematic Study, 2011).

<sup>10</sup> The Catholic Church had done the same thing earlier (in 1894) – a mortuary chapel was relocated from the Symonds Street cemetery and was erected in the Catholic section of the Mount Victoria cemetery. There was community concern about the role of a mortuary chapel on a closed cemetery, and concerns about the appropriateness of using the cemetery as a site for a church.

Architects Messrs Grierson and Aimer drew up plans and these were approved by the church committee. William Ball was contracted to build the new church, which was to be of brick construction.<sup>11</sup> The new Presbyterian Church was called St Paul's. A large crowd gathered on 29 July 1916 at the site in Albert Road where the new church would be built, to witness church elder, Mr Thomas Macky, lay the foundation stone. On 3 December 1916, St Paul's was opened, having cost £3050 to construct. It was reported in the *New Zealand Herald* on 4 December 1916 that the "congregation was so large that it was impossible for all to find seating accommodation. The minister of the church, Rev G Budd, preached in the evening, when the church was again full."<sup>12</sup> See Appendix 2 for an early historical photo.

By August 1919 the church roll was recorded as being 230 members.<sup>13</sup> The roll continued to increase, and by 1925, the church membership was 287.<sup>14</sup> On 7 March 1926 the diamond jubilee of Presbyterianism in Devonport was celebrated at the church, with Rev George Budd commenting in the service that over 300 people had joined the St Paul's congregation since the church had been built.<sup>15</sup> On 23 March 1941 the 75<sup>th</sup> anniversary of Presbyterianism in Devonport was celebrated at the church.

In 1953 plans were drawn up by Antony Bartlett and H. Bartlett for a hall.<sup>16</sup> The foundation stone was laid by the Rev. Hay in February 1955 and in 1956 the first section of the hall was completed as part of the 90<sup>th</sup> anniversary of the life of St Paul's Devonport. Plans were also drawn up for the hall to be extended with an upper floor to be added later.<sup>17</sup> This was added in 1964, with the new hall block providing rooms for Sunday school and Bible classes.<sup>18</sup>

In subsequent decades, the congregation began to decline. By 2009, only 12 or so were attending services.<sup>19</sup> St Paul's last formal service was on Christmas Eve in 2009 and in 2010 the congregation was dissolved.<sup>20</sup>

The church and its land (including the cemetery) was put on the market in October 2011.<sup>21</sup> However, a campaign to withdraw the church from sale was begun by local residents and descendants of those buried in the graveyard. They were concerned the heritage values of the church and graveyard would be undermined if St Paul's was sold. They were also anxious about what would happen to their visiting rights to the cemetery. The church was taken off the market<sup>22</sup> and a seismic evaluation along with an investigation into the location of any unmarked graves was undertaken by the Northern Presbytery. Three possible unmarked graves were located.<sup>23</sup>

The church was once again put on the market in 2012. The land on which the church and hall stand was subdivided from the graveyard in 2013, with the cemetery portion gifted to Auckland Council.

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<sup>11</sup> It is not known whether the bricks for the building were locally sourced, however brickmaking was an early industry in Devonport.

<sup>12</sup> *New Zealand Herald*, 4 December 1916, p.7.

<sup>13</sup> *Auckland Star*, 2 August 1919, p.15.

<sup>14</sup> *Auckland Star*, 31 July 1925, p.3.

<sup>15</sup> *Auckland Star*, 8 March 1926, p.12.

<sup>16</sup> Auckland Council files, 7135955 - Legacy church hall elevation - foundation - site - structural plans A1.

<sup>17</sup> *St Paul's Presbyterian Church, Devonport, The First Hundred Years 1866-1966*, p.18.

<sup>18</sup> *St Paul's Presbyterian Church, Devonport, The First Hundred Years 1866-1966*, p.20.

<sup>19</sup> Coddington, S. (2011). 'What's next for St Paul's?', *North Shore Times*, 20 December 2011.

<sup>20</sup> *North Shore Times*, Tombs with a view, 11/11/2011.

<sup>21</sup> *New Zealand Herald* (2011), Minister and congregation gone, now the church is up for sale, 3 October 2011; *North Shore Times* (2011), 'Tombs with a view', 11 November 2011.

<sup>22</sup> Coddington, S. (2011). 'What's next for St Paul's?', *North Shore Times*, 20 December 2011.

<sup>23</sup> Dave Pearson Architects (2014), *St Paul's Church Devonport – a Conservation Plan*.

In 2013, Murray Chandler bought the property (consisting of the church and the hall). Chandler, a chess grandmaster and president of the New Zealand Chess Federation, ran the National Chess Centre in the former church hall. During its time as a National Chess Centre, the hall hosted two New Zealand Open Championships as well as other significant tournaments and training programmes. The church was used occasionally for weddings. The property was put on the market again in November 2016 and sold to a new owner.<sup>24</sup>

Currently, the hall is used as a residence and for rental accommodation<sup>25</sup>, and the church can be hired for weddings or other events, being able to seat 130 guests.<sup>26</sup>

### **Grierson, Aimer and Draffin, architects<sup>27</sup>**

The practice began when Hugh Cresswell Grierson (1886-1953) joined in a partnership with Kenneth Walter Aimer (1891-1960) prior to going overseas to join the forces in World War I. Grierson served in the New Zealand Army. After the war, Grierson attended the Architectural Association in London. Aimer also studied in London after the war and became an Associate of the Royal Institute of British Architects in 1925.

Grierson and Aimer were joined by Malcom Keith Draffin (1890-1960) in 1919. Draffin was originally in partnership with Edward Bartley and his son Alva prior to the war. He also served in the army and was awarded the Military Cross for his bravery. After the war Draffin also attended the Architectural Association in London and became a Fellow of the Royal Institute of British Architects. His partnership with Edward and Alva Bartley was dissolved when Edward died in 1919.

The Grierson, Aimer and Draffin practice was involved in many important projects around Auckland, the most major work being the Auckland Institute and War Memorial Museum (ID 01640) for which in 1929, they were awarded a Gold Medal by the New Zealand Institute of Architects. Other buildings they designed include the South British Insurance Company in Shortland Street and the Capitol Cinema in Dominion Road, Mt Eden. They were pioneers of the Art Deco style in Auckland, which is clearly shown in the Gifford's Building in Vulcan Lane, built in 1930. When the Depression halted most building activity, the firm disbanded.

### **Physical description**

#### ***Cemetery***

The former Presbyterian and general cemetery lies to the east and behind the church and has a backdrop of trees. The front portion of the cemetery, closest to the road, is in open lawn.<sup>28</sup>

There at least 81 graves in the cemetery.<sup>29</sup> Many of these have headstones. A recent memorial has been erected stating names of those known to have been buried in the cemetery, including those with no headstones. They date from 1860 to 1891.

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<sup>24</sup> The Devonport Flagstaff (2016), 'Bishops leave Church as sale endgame for chess centre', 18 November 2016.

<sup>25</sup> Airbnb listing, 'St Pauls Church Hall in Devonport, accessed from [https://www.airbnb.com.au/rooms/23903604?source\\_impression\\_id=p3\\_1599080924\\_7sqjWfhK6FZ4wwQI](https://www.airbnb.com.au/rooms/23903604?source_impression_id=p3_1599080924_7sqjWfhK6FZ4wwQI)

<sup>26</sup> St Pauls Devonport website, <https://www.stpaulsdevonport.co.nz/>.

<sup>27</sup> This summary is from Dave Pearson Architects (2014), *St Paul's Church Devonport – a Conservation Plan*.

<sup>28</sup> Photographs are provided in the Auckland Council heritage property file.

<sup>29</sup> Based on the number of names on the recent memorial in the cemetery.



### ***St Pauls church - exterior***<sup>30</sup>

St Paul's Church is constructed of brick and designed in the Arts and Crafts style.<sup>31</sup> The roof shape, subtly splayed buttresses and bracketed porches give the building a strong Arts and Crafts character, supported by Romanesque arches of moulded brickwork over the windows and doors. The church has similarities to other Arts and Crafts churches in Auckland, particularly St Andrews (Otahuhu) (ID 02566), St Aidan's Church (Northcote) (ID 00913) and St Augustine's Church (Stanley Point) (ID 01166). It is one of the earliest churches in the Arts and Crafts style in Auckland.

The front of the church faces the street. It has a grand appearance with a central gable, and a symmetrically arranged vestibule with a much lower roofline. On either side of the vestibule are protruding bays with hipped gable roof forms. The two bays are linked by a recessed central bay with a flat roof. The protruding bays are adorned with an arched leadlight paned window, each with decorative relief brickwork style pediments. The central bay features a round lead-light window.

The north-east elevation comprises the vestibule, the nave and the vestry at the rear of the building. A brick stringcourse extends the length of the elevation. Concrete steps lead up to the vestibule which is sheltered with a flat roof supported on large timber brackets that sit on brick piers. Arched double tongue and groove entry doors are surrounded by the same arched patterned brickwork.

The south-western elevation mirrors the north-eastern elevation with the addition of the toilet facilities to the vestry.

The south-eastern (rear) elevation is the simplest. The rear elevation features a central door from the main body of the church. The tall wall is almost unadorned with brick buttresses extending at least three quarters of the height of the wall.

The exterior has been subject to only minor changes, including the addition of downpipes and PVC drainage. The footprint has not changed.<sup>32</sup>

### ***St Pauls church – interior***<sup>33</sup>

The interior has simple floor plan with a steep trussed roof.<sup>34</sup> Large embellished timber trusses support the coved roof. Timber battens also provide a pattern on the ceiling along with quatrefoil-patterned ceiling roses from which the lights hang. The eaves are visually supported by stone cantilever brackets in each gable.

The interior of the church includes kauri floors and dado wall panelling. Original timber pews are still present in the centre of the church nave (these are moveable and are not subject to the scheduling). A large stained-glass window on the north-western wall depicts *The Light of the World*. It was unveiled on the 6 December 1964 by the Rev. Kirkwood as a memorial for Frank Renshaw, a former elder of the church. An elaborate granite font inside the church is dedicated to the memory of William and Jennie Lind, who died in 1935 (this is moveable and are not subject to the scheduling).

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<sup>30</sup> Much of this description is summarised from Dave Pearson Architects (2014), *St Paul's Church Devonport – a Conservation Plan*.

<sup>31</sup> Photographs are provided in the Auckland Council heritage property file.

<sup>32</sup> Auckland Council files, 7135759 - Legacy block plan of new presbyterian church - A2 - no document date; Auckland Council files, BCO10253224 Approved Plans.

<sup>33</sup> Much of this description is summarised from Dave Pearson Architects (2014), *St Paul's Church Devonport – a Conservation Plan*.

<sup>34</sup> Photographs are provided in the Auckland Council heritage property file.

The original organ chamber is situated behind the altar. This part of the church was altered in 1966 by J. O. Owen, McKenzie & Foote.<sup>35</sup> The main changes being: new built-in seats, new steps, a new pulpit and a new wrought iron cross. New (glass and plywood) doors were also installed at the entrance to the church aisles.

Few changes have been made to the interior since 1966.

### **Hall**

The hall was completed in 1956 with a rear two-storey addition added to in 1964.<sup>36</sup> The hall has a brick front façade. The rest of the building has a brick base, with timber on the upper elevations. The front façade has a central vertical coloured window. The main hall has clerestory windows. The lower level of the rear 1964 extension is built of brick and the upper level is built of timber.

The interior consists of the hall space, a side kitchen, a stage and rooms to the rear. The hall has exposed rafters on the ceiling and has a checkerboard parquet floor.

A new deck and accessible steps between the church and the hall were added in 2004 by Mac & Co Architects. At this time there was also an alteration to the toilets in the hall for universal accessibility and new French doors on the southern side of the hall.<sup>37</sup>

The hall was converted to a temporary residence in 2017. Minor interior works were associated with this conversion. There was also a change of cladding for fire code compliance at the rear (east) wall.<sup>38</sup>

## **SIGNIFICANCE CRITERIA**

### **Historical**

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

As the third church built for Devonport's Presbyterian congregation, St Pauls (built in 1916) reflects both the growth of the congregation and the growth of Devonport in the late nineteenth and early twentieth centuries. The church was built on part of the Presbyterian and general section of the Mount Victoria cemetery, which was established in 1850. The church and cemetery remain as visual reminders of the long-established historical association between the place and Presbyterianism in Devonport.

The Presbyterian and general cemetery has historical significance as an early Auckland cemetery. The three Mount Victoria cemeteries are early Auckland cemeteries and the first burial grounds to be established on the North Shore following European settlement. Along with the adjacent Catholic and Anglican cemeteries, the Presbyterian and general cemetery is a place of burial of families and individuals who have contributed to the establishment and development of Devonport during the 19<sup>th</sup> century.

St Pauls Presbyterian Church (former) and Mount Victoria Presbyterian and general cemetery<sup>39</sup> has **considerable local** historical value.

<sup>35</sup> Auckland Council files, 7135974 - Legacy church alterations to interior and pulpit - plans A1.

<sup>36</sup> Photographs are provided in the Auckland Council heritage property file.

<sup>37</sup> Auckland Council files, 1955674 - LUC-2035881 Land use consent application plans A3.

<sup>38</sup> Auckland Council files, BCO10253224 Approved Plans.

<sup>39</sup> In this review, it is proposed to change the name to "St Pauls Church (former) and Mount Victoria Presbyterian and general cemetery". This name is used from here on.

## Social

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

St Paul's Presbyterian Church and cemetery has strong social value. The church is a symbol of an early and longstanding Presbyterian presence in Devonport. The church has spiritual value for past parishioners from its construction in 1916 to its deconsecration in 2010. It also continues to play a role in the local community to the present day as a venue for important events in people's collective memory, such as weddings.

The adjacent cemetery is also held in high regard by the local community. This is clearly demonstrated with the campaign in 2011 to withdraw the church from sale by local residents and descendants of those buried in the cemetery. In 2013 the cemetery area of the property was gifted to Auckland Council and remains in council ownership.

St Pauls Presbyterian Church (former) and Mount Victoria Presbyterian and general cemetery has **considerable local** social value.

## Mana Whenua

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

St Paul's Presbyterian Church and cemetery has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the former church and general cemetery.

St Paul's Presbyterian Church and cemetery is situated on the lower slopes of Takarunga/Mount Victoria, the site of an important pre-European pā. Takarunga pā is identified as a historic heritage place in Schedule 14.1<sup>40</sup>. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the church or cemetery.

St Pauls Presbyterian Church (former) and Mount Victoria Presbyterian and general cemetery has **no known** Mana Whenua value.

## Knowledge

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

St Paul's Presbyterian Church and cemetery has some potential to enhance public understanding of the importance of churches to the development of early suburbs in Auckland, such as Devonport. In a prominent position on the base of Takarunga/Mount Victoria, it also has some potential for on- and off-site interpretation.

The cemetery has strong knowledge value. The cemetery is a publicly accessible place that provides a tangible focus for interpretation relating to the early history of Devonport by linking graves in the cemetery to individuals who played a role in the development of the settlement, and to descendants of all persons interred there.

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<sup>40</sup> Schedule ID 01159 (Note: the historic heritage overlay extent of place for St Pauls Presbyterian Church (former) and Mount Victoria Presbyterian and general cemetery, and Takarunga/Mount Victoria do not overlap

The study of human burials can reveal information about burial customs; aspects of people's health, diet, their overall quality of life; the environments they lived in; and in some cases, the cause of death. Unidentified remains, for example where grave markers have not survived or the burial was never recorded, can potentially be linked to surviving descendants and relatives.

St Pauls Presbyterian Church (former) and Mount Victoria Presbyterian and general cemetery has **considerable local** knowledge value.

### **Technology**

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

St Paul's Presbyterian Church and cemetery has some technology value. The Arts and Crafts movement emphasised the use of locally sourced materials. Although it is not known whether the bricks for the building were locally sourced, brickmaking was an early industry in Devonport.

There are some good examples of technical accomplishment in monumental masonry amongst the surviving funerary architecture in the former Presbyterian and general Mount Victoria cemetery. However, there are other cemeteries in the Auckland region that include a larger, wider and more impressive range of headstones, monuments and other grave furniture and have greater significance in relation to this criterion.

St Pauls Presbyterian Church (former) and Mount Victoria Presbyterian and general cemetery has **little local** technology value.

### **Physical attributes**

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

St Paul's Presbyterian Church is a notable and early example of the Arts and Crafts style. The roof shape, subtly splayed buttresses and bracketed porches give the building a strong Arts and Crafts character, supported by the Romanesque arches of moulded brickwork over the windows and doors. There has been little change to the interior and exterior of the building since its construction in 1916. It is also important as an early work of the practice of Grierson and Aimer, and a rare example of a church from a practice better known for commercial and public buildings, particularly the Auckland War Memorial Museum designed later with Keith Draffin.

The former Presbyterian and general Mount Victoria cemetery extant grave markers are made of a range of stone types including granite, sandstone and marble. While many have been lost or removed, the materials, design elements and symbolism found on extant headstones and grave furniture at the cemetery are representative of those found in mid- to late-19<sup>th</sup> century Auckland cemeteries and graveyards. They reflect the changing fashions in funerary architecture through time.

St Pauls Presbyterian Church (former) and Mount Victoria Presbyterian and general cemetery has **considerable local** physical attribute value.

### **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

St Paul's Presbyterian Church is a visual landmark on the side of Takarunga/Mount Victoria. The front elevation has a grand appearance with a central gable. The very strong street presence of the place is reinforced by the adjacent St Francis de Sales Catholic Church and by the graveyards associated with both churches.

The adjacent cemetery, situated in a prominent location in view of the main road into Devonport, provides a tangible and visible symbol of the antiquity of European settlement in the Devonport area. The graves are set within an aesthetically pleasing lawn and treed landscape. While the trees are of no great age they contribute, along with the gravestones and surrounds, to the sense of antiquity of the cemetery and remind visitors of its status as an early colonial settlement.

St Pauls Presbyterian Church (former) and Mount Victoria Presbyterian and general cemetery has **considerable local** aesthetic value.

### **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

With the adjacent Catholic church, St Paul's Presbyterian Church contributes to a pair of landmark brick churches, surrounded by cemeteries, against the backdrop of the upper slopes of Takarunga/Mount Victoria. It also has a wider connection to other early churches in Devonport, such as those in Church Street, on the other side of Mount Victoria.

The Mount Victoria Presbyterian and general cemetery is one of three contiguous denominational cemeteries on the lower slopes of Takarunga/Mount Victoria, with frontages to Albert/Victoria roads. These three cemeteries, and the O'Neills Point cemetery that replaced them, have collective value as the primary repository for the deceased from the of the Devonport area from the 1850s through into the 19<sup>th</sup> century. The cemeteries also contain graves of individuals from the southern side of the Waitemata Harbour and the converse is also true of the Symonds Street Cemetery.

The Mount Victoria Presbyterian and general cemetery also contributes to other wider historic contexts. It is located on and is part of the historic era history of Takarunga/Mount Victoria. Initially an important pre-European pā site, this context includes the site of the signal station first erected in 1842 (part of ID 01159), the associated 1898 signalman's house (ID 01229), the 1884 Russian scare fort (Fort Victoria, ID 1159), which continued to be used by the military until World War II, the 1893 summit reservoir and vents (ID 01148), and the tennis courts (ID 02705).

St Pauls Presbyterian Church (former) and Mount Victoria Presbyterian and general cemetery has **considerable** local context value.

## STATEMENT OF SIGNIFICANCE

St Paul's Presbyterian Church (built 1916) and the former Presbyterian and general section of the Mount Victoria Cemetery (established in the 1860s) are located 100A and 100B Victoria Road, Devonport, on the lower slopes of Takarunga/Mount Victoria.

The cemetery was set aside in 1850 as a Presbyterian and general cemetery, largely for Presbyterian and Wesleyan/Methodist graves. It has historical value as an early Auckland cemetery and the first burial ground to be established on the North Shore following European settlement. The earliest known burial dates from 1860. Along with the adjacent Catholic and Anglican cemeteries, it is a burial place of families and individuals who have contributed to the establishment and development of Devonport during the 19<sup>th</sup> century.

St Paul's Presbyterian Church was built on the cemetery land as the Presbyterian congregation outgrew their second Devonport church. As the third church built for Devonport's Presbyterian congregation, St Pauls reflects the growth of the congregation in the late-nineteenth and early-twentieth centuries.

Both St Paul's Presbyterian Church and the cemetery also have a considerable social significance. The church had a long-standing spiritual value with past parishioners from its construction in 1916 to its deconsecration in 2010. It also continues a role to the present day as the venue for important events in people's collective memory, such as weddings. The adjacent cemetery is also held in high regard by the local community. This was clearly demonstrated during the campaign in 2011 to withdraw the church from sale by local residents and descendants of those buried in the cemetery (when the property included both the church and the cemetery).

St Paul's Presbyterian Church is a notable and early example of an Arts and Crafts church. The roof shape, subtly splayed buttresses and bracketed porches give the building a strong Arts and Crafts character, supported by the Romanesque arches of moulded brickwork over the windows and doors. There has been little change to the interior and exterior of the building since its construction. It is also important as an early work of the practice of Grierson and Aimer, and a rare example of a church from a practice better known for commercial and public buildings (particularly the Auckland War Memorial Museum designed later with Keith Draffin).

St Pauls Church (former) and the adjacent cemetery have aesthetic value. With the adjacent Catholic church, St Paul's Presbyterian Church is one of two landmark brick churches, surrounded by cemeteries, against the backdrop of the upper slopes of Takarunga/Mount Victoria. It also has a wider connection to other early churches in Devonport, such as those in Church Street, on the other side of Takarunga/Mount Victoria.

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Considerable	Local
B- Social	Considerable	Local
C- Mana Whenua	No known	NA
D- Knowledge	Considerable	Local
E- Technology	Little	Local
F- Physical Attributes	Considerable	Local
G- Aesthetic	Considerable	Local
H- Context	Considerable	Local

## CATEGORY RECOMMENDATION

St Pauls Presbyterian Church (former) and Mount Victoria Presbyterian and general cemetery meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category B place.

## REFINING MANAGEMENT RECOMMENDATION

Additional changes are recommended to refine the management of this place:

- Amend the name of the place to “St Pauls Presbyterian Church (former) and Mount Victoria Presbyterian and general cemetery” in order to note that the church is no longer a church and to also note that the cemetery was for Presbyterian and general graves (not solely for Presbyterian graves).
- Amend legal description
- Amend the extent of place so that it does not extend into the road reserve (for consistency with other similar places)
- Add Physical Attributes (F) to the heritage values
- Remove Technology (E) as a heritage value
- Add “Yes” for additional rules as an archaeological site as the cemetery contains below and above ground pre-1900 archaeology.

## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01118	St Paul's Presbyterian Church (former) and Mount Victoria Presbyterian and general cemetery graveyard	100A and 100B Victoria Road, Devonport	LOT 1 DP 464763; LOT <del>2 DP 2 DP</del> 464763; <del>SEC 1 SO464762;</del> road reserve	A*B	Church; graves	A,B,D, <del>E</del> ,G,H	Refer to planning maps		<u>Yes</u>	

### Planning maps

Amend the extent of place so that it no longer extends into the road reserve. The road reserve does not encompass the heritage values of the place.

The primary feature of the place is the church and the graves. The extent of place also covers the hall as it has heritage value for being part of the church complex; for its social value; and for its historical value associated with the growth of the congregation, its construction marking the church's 90<sup>th</sup> anniversary.

**Evaluator**

David Bade, Specialist – Built Heritage  
November 2020 (updated August 2021)

**Peer Reviewer**

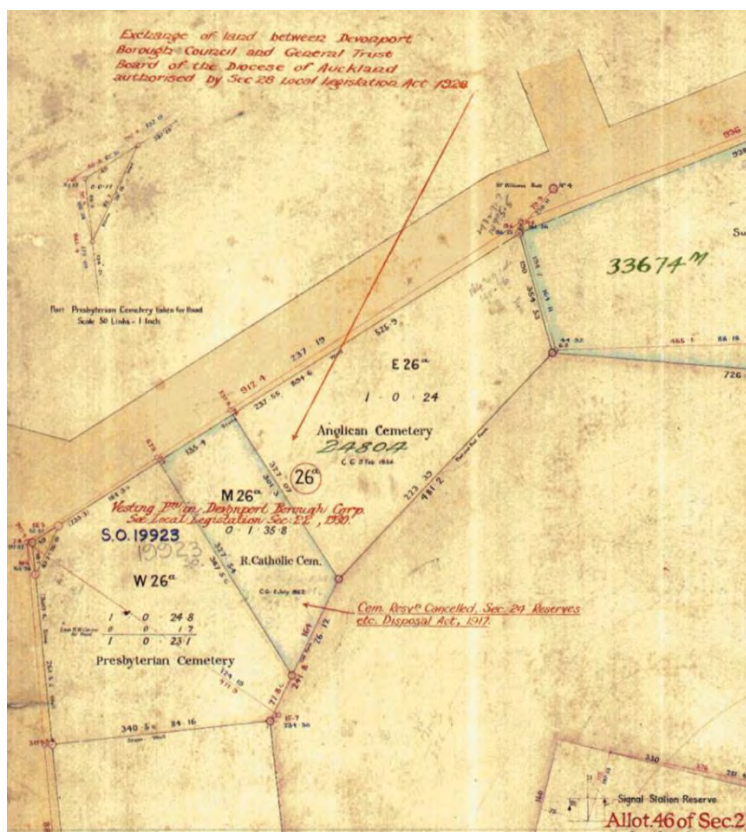
Rebecca Freeman, Senior Specialist Historic Heritage  
November 2020

**Managerial Sign-Off**

Megan Patrick, Team Leader – Heritage Policy  
10 May 2020 (updated August 2021)



## Appendix 1: Historical plan of Mt Victoria cemetery



An 1887 plan showing the cemeteries on Takarunga – Mt Victoria. SO plan 4837, sectional enlargement.

## Appendix 2: Historical image



The Church shortly after construction (~1917).<sup>41</sup>

<sup>41</sup> Auckland Libraries Heritage Collections 35-R107

## **St Francis de Sales Catholic Church and graveyard - ID 01119**

2A and 2B Albert Road, Devonport



Figure 1: St Francis de Sales Catholic Church (David Bade, Auckland Council, 5 October 2020)

## **INTRODUCTION**

### **Purpose**

This review assesses the heritage values of St Francis de Sales Catholic Church and graveyard to determine whether it meets the Auckland Unitary Plan (Operative in part) (2016) (**AUP**) threshold for scheduling as category A, category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\*, which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>1</sup>. Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

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<sup>1</sup> AUP, D17.1 Background

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

**Background and constraints**

Information on the history of the place and a physical description are sourced from the Auckland Council Heritage Unit’s property files and any other sources as noted. The information in the files is not exhaustive and additional research may yield new information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit was conducted on 5 October 2020.

**SCHEDULING INFORMATION**

<b>Schedule ID</b>	01119
<b>Place Name/and/or Description</b>	St Francis de Sales Catholic Church and graveyard
<b>Verified Location</b>	2A and 2B Albert Road, Devonport
<b>Verified Legal Description</b>	LOT 1 DP 24804; AllotM26A Sec 2 Parish of TAKAPUNA
<b>Category</b>	A*
<b>Primary feature</b>	Church; graves
<b>Known Heritage Values</b>	A,B,E,F,G,H
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	Presbytery and accessory buildings on 2A Albert Road
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	



Figure 2: The historic heritage overlay extent of place (EOP) for St Francis de Sales Catholic Church and graveyard (the blue outline) (Auckland Council GeoMaps).

## HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION

### Planning background

St Francis de Sales Catholic Church and graveyard was originally scheduled in the North Shore City District Plan 2002 as a category A place. It was named “St Francis de Sales Catholic Church and Graveyard (exterior and interior)”.

The place was included in the AUP as a category A\* place. During the development of the Proposed Auckland Unitary Plan, the presbytery and accessory buildings on 2A Albert Road were identified as exclusions in the AUP Historic Heritage Schedule (Schedule 14.1), in response to a submission from the Roman Catholic Diocese of Auckland.

The place is also subject to the Regionally Significant Volcanic Viewshafts and Height Sensitive Areas Overlay.<sup>2</sup> The place is identified in the Auckland Council Cultural Heritage Inventory as St Francis de Sales Catholic Church and Graveyard (ID 13116).

### History<sup>3</sup>

St Francis de Sales Catholic Church sits within a former cemetery. When Flagstaff (now known as Devonport) was surveyed for subdivision and sale by the Government in 1850, a strip of land on the lower slopes of Flagstaff Hill (now Takarunga/Mount Victoria) was set aside for three cemeteries. These were the Anglican cemetery, Catholic cemetery and the Presbyterian/General cemetery. These cemeteries were closed in 1890.

By the 1890s, Catholicism was well-established in Devonport. However, no church had been established, and the Catholic community held services in private houses. In 1893, a meeting of parishioners was held to discuss the construction of a Catholic church in Devonport.

A year later, a mortuary chapel<sup>4</sup> located in the Symonds Street cemetery at Grafton was removed and re-erected within the Takarunga/Mount Victoria Catholic Cemetery in Devonport, for the purposes of a church. However, there was considerable controversy over the role of a mortuary chapel in a closed cemetery, and concerns about the appropriateness of using the cemetery as a site for a church. Despite this concern, the church was dedicated on 4 March 1894.

Devonport became its own parish in 1904 (previously the area was administered from central Auckland), and the Catholic population continued to increase. The church, which had capacity for 100, was extended to seat 200. However, by 1905 the congregation began campaigning for a new building. In 1917 it was decided that plans should be prepared as an impetus to fundraising, and Thomas Mahoney of Edward Mahoney & Son was commissioned to design a building. World War I caused complexities in the sourcing and pricing of materials for the church and, as a result, work on site did not commence until 1919.

The site presented constraints for the building work. The small area coupled with the slope of the hill behind, as well as proximity of the neighbouring St Paul’s Presbyterian Church, which was completed in 1916, required creative building methods. A new brick church was built over the existing wooden chapel, so that services could continue undisturbed. The old church was then dismantled and removed through the entrance.

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<sup>2</sup> AUP Schedule 9: V1, V2 and V3 – Mount Victoria

<sup>3</sup> Much of this history has been taken from Salmond Reed Architects (2006), *St Francis de Sales and All Souls Roman Catholic Church – Short History*.

<sup>4</sup> The mortuary chapel was named St Francis de Sales and was built in 1866.

Bishop Luck laid the foundation stone on March 1919. In recognition of the fallen of World War I, the name of the new church was expanded to the Church of St Francis de Sales *and All Souls*. Building progressed throughout the winter and spring and was finished in October 1919. The *New Zealand Herald* reported on the opening ceremonies held on Sunday 3 November 1919.<sup>5</sup>

The final cost was twice the anticipated cost of £4000, leaving the parish with a debt of £5000. This took decades to pay off, but was achieved partly by generous donations from Father Michael Furlong, a former priest of the church.

In 1930 control of part of the Anglican section of the Takarunga/Mount Victoria cemetery was ceded to the Devonport Borough Council. Subdivision of the cemetery into two lots was formalised in 1933. The southwestern part, Lot 1 DP24804, was transferred from the cemetery trustees to the Borough Council, and then to the Catholic Church. The lower portion of Lot 1 was subsequently developed by the Catholic Church to construct a presbytery (built after 1940). It is understood that this required the disinterment of many Anglican graves, given the total number of recorded burials in the original cemetery. Further research would be necessary to determine which individuals were disinterred and what happened to their remains, and what happened to any surviving grave markers and other grave furniture. It is possible that the disinterred remains were reburied at the O'Neills Point Cemetery.

In the late-1960s, the church underwent maintenance and repairs. The tile roof, which had earlier replaced the original terra cotta roof in the 1940s, was replaced with corrugated steel. Most of the galvanized window frames had corroded and were replaced. The repairs were complete for the 50-year anniversary of the building in 1969. A luncheon was held at the North Shore Rugby Football Clubrooms for about 450 people to celebrate the anniversary.

In 1989 maintenance and restoration was again undertaken. The interior of the church was painted. The decorative woodwork and the ceiling of the sanctuary was cleaned and varnished. In 1995, all the mullions of the north windows were replaced. In 2004 the windowsills were renovated and waterproofed.

The church is still used for services every week, as well as sacraments such as weddings, funerals and baptisms.<sup>6</sup>

### **Physical description**

The church sits on the lower slope on the north face of Takarunga/Mount Victoria. It is elevated from the street and approached by central steps. To the southwest is the Presbyterian church of St Paul's, and the adjacent Presbyterian/General cemetery. Immediately northeast of the church is the presbytery (built between 1940 and 1959, based on aerial photography) and accessory buildings (one built in the early 1960s, judging by aerial photography). Southeast of the church (to the rear of the church) is the Catholic Mount Victoria cemetery and southeast of the presbytery (to the rear of the presbytery) is part of the Anglican Mount Victoria cemetery. Northeast of the presbytery on the neighbouring lot is the rest of the Anglican Mount Victoria cemetery. These cemeteries contain graves from the nineteenth century.

The church is designed in Gothic Revival style, but demonstrates a Jacobean influence in its robust pointed octagonal towers on the front corners of the nave. The church is intact with little change from its original design. The church presents a symmetrical façade to the street. Between the towers is an octagonal bay intersecting with a skillion roof, immediately below a Gothic arch window. On

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<sup>5</sup> *New Zealand Herald*, "New Catholic Church", 3 November 1919.

<sup>6</sup> St Francis De Sales and All Souls – Catholic Church Devonport, accessed from <https://devonportcatholic.org.nz/>.

each side of the building is an entrance porch, with doors in the form of a Gothic arch beneath a parapeted gable. Similar architectural treatment is used in other secondary architectural elements containing the side chapel and confessionals. The building is predominantly clad in brick although the quoins and facings, and tower pillars and roofing, are of Oamaru stone. The base of the building is plastered.

The church's interior has a symmetrical rectangular floor plan with porches, chapels and sacristies in balance on either side of the rectangular nave. Timber is extensively used in the interior. The roof structure is supported by exposed timber trusses. The ceiling and floor are timber. The nave is divided by buttresses into five bays with a gallery at the north end. There are eight two-light windows in the Gothic form. On each side midway down the nave are two niches: the small side chapel on the east wall contains the altar of Repose, and the western side niche has confessionals. In the sanctuary there is a large stained-glass rose window over the altar which depicts a Eucharistic motif. Flanking this are two-light Gothic arch windows also in stained glass. Arched doorways on both sides of the sanctuary lead to sacristies.

#### Edward Mahoney & Son, architects

Edward Mahoney received his architectural training in Ireland. In 1854, as a result of the lack of opportunities for Catholic architects in Ireland and the hardship caused by famine and plague, Edward Mahoney and his family sailed to New Zealand.

Mahoney started doing architectural work in 1861, designing the Church of St John the Baptist, Parnell, and St Mary's Convent Chapel, Ponsonby (1866), before establishing a formal practice in 1870. He was a foundation member of the Auckland Institute of Architects, established in 1880.

Thomas Mahoney, Edward's eldest son, joined his father's firm in 1876, at which time the firm became known as Edward Mahoney & Son. Thomas was followed shortly afterwards by his younger brother Robert. The firm was responsible for a wide range of designs including domestic buildings, commercial and public buildings, churches (especially Catholic) and hotels. They were particularly known for their use of the Gothic Revival style for their church designs. Edward Mahoney & Son made a significant contribution to Auckland's architectural heritage. Their best-known surviving buildings include: Pah Homestead (1877), the Dilworth Terrace Houses (1899), St Mary's Church of the Assumption (1888) and St Benedict's Church (1888).

## **SIGNIFICANCE CRITERIA**

### **Historical**

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

As the second church built for Devonport's Catholic congregation, St Francis de Sales and All Souls (built 1919) reflects both the growth of both the congregation and of Devonport in the late nineteenth and early twentieth centuries. The church was built on part of the Catholic section of the Mount Victoria cemetery, which was established in 1850. Part of the Anglican section of the cemetery which is now part of the property is also located east of the church. The church and cemeteries remain as visual reminders of the long-established historical association between the place and Catholicism in Devonport.

The Catholic cemetery (and part of the Anglican cemetery on the property) also has historical significance as early Auckland cemeteries. The three Mount Victoria cemeteries are the first burial grounds to be established on the North Shore following European settlement. Along with the

adjacent Presbyterian/General cemetery and the rest of the Anglican cemetery, the Catholic cemetery is a place of burial of families and individuals who have contributed to the establishment and development of Devonport during the nineteenth century.

St Francis de Sales and All Souls Catholic Church and cemetery<sup>7</sup> has **considerable local** historical value.

### **Social**

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

St Francis de Sales and All Souls Catholic Church and cemetery is a symbol of an early and longstanding Catholic presence in Devonport. The church is a testament to an active Catholic community in Devonport and the wider North Shore since European settlement. The church has spiritual value for parishioners from its construction in 1919 to the present day. It continues to play a role in the local community as a venue for important events in people's collective memory, such as weddings and funerals.

In addition, the church has commemorative values as it was named "and All Souls" to memorialise the fallen soldiers of World War I associated with the Catholic community in Devonport. As result, it is held in high public esteem.

St Francis de Sales and All Souls Catholic Church and cemetery has **considerable local** historical value.

### **Mana whenua**

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

St Francis de Sales and All Souls Catholic Church and cemetery has been included in Schedule 14 primarily for its built heritage values. St Francis de Sales and All Souls Catholic Church and cemetery is situated on the lower slopes of Takarunga/Mount Victoria, the site of an important pre-European pā. Takarunga pā is identified as a historic heritage place in Schedule 14.<sup>8</sup> Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the Church and cemetery.

St Francis de Sales and All Souls Catholic Church and cemetery has **no known** Mana Whenua value.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

St Francis de Sales and All Souls Catholic Church and cemetery has some potential to enhance public understanding of the importance of churches to the development of early suburbs in Auckland, such as Devonport. In a prominent position on the base of Takarunga/Mount Victoria, it also has some potential for on- and off-site interpretation. Indeed, there is a small sign near the front of the property providing historical information on the church.

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<sup>7</sup> In this assessment, the name of the place is proposed to change to "St Francis de Sales and All Souls Catholic Church and cemetery". It will be used by this name henceforth.

<sup>8</sup> Schedule ID 01159 (Note: the historic heritage overlay extent of place for St Pauls Presbyterian Church (former) and Mount Victoria Presbyterian and general cemetery and Takarunga/Mount Victoria do not overlap

The cemetery has strong knowledge value. The cemetery is a provides a tangible focus for interpretation relating to the early history of Devonport by linking graves in the cemetery to individuals who played a role in the development of the settlement, and to descendants of all persons interred there.

The study of human burials can reveal information about burial customs; aspects of people's health, diet, their overall quality of life; the environments they lived in; and in some cases, the cause of death. Unidentified remains, for example where grave markers have not survived or the burial was never recorded, can potentially be linked to surviving descendants and relatives.

St Francis de Sales and All Souls Catholic Church and cemetery has **considerable local** knowledge value.

### **Technology**

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

St Francis de Sales and All Souls Catholic Church and cemetery has some technology value through its unusual use of Oamaru stone for the quoins, facings and tower pillars of the church. It also has some technology value through its construction technique of building the new church over the old church while it was still in use. The old church was then dismantled and removed through the entrance.

There is also some technology value through monumental masonry within the cemetery. However, there are other cemeteries in the Auckland region that include a larger, wider and more impressive range of headstones, monuments and other grave furniture and have greater significance in relation to this criterion.

St Francis de Sales and All Souls Catholic Church and cemetery has **moderate local** technology value.

### **Physical attributes**

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

St Francis de Sales and All Souls Catholic Church and cemetery has considerable physical attributes value as an intact example of a church designed by Thomas Mahoney of Edward Mahoney & Son. Edward Mahoney & Son were noted Auckland-based architects who made a significant contribution to Auckland's architectural heritage. The firm was responsible for a wide range of designs including domestic buildings, commercial and public buildings, churches (especially Catholic) and hotels. They were particularly known for their use of the Gothic Revival style for their church designs. As a church in this style, St Francis de Sales and All Souls Catholic Church is a good and representative example of their late ecclesiastical work.

St Francis de Sales and All Souls Catholic Church and cemetery has **considerable local** physical attributes value.

### **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

St Francis de Sales and All Souls Catholic Church and cemetery is a visual landmark on the side of Takarunga/Mount Victoria. Its robust pointed octagonal towers on the front corners of the nave give the church a striking symmetrical appearance. The church has a strong street presence, which is reinforced by the adjacent St Pauls Presbyterian Church (former), and by the cemeteries associated with both churches.



The interior of the church also has considerable aesthetic value, exemplifying a past aesthetic taste (Gothic Revival) through its exposed timber trusses and Gothic-form buttresses, arches and windows. In the sanctuary, the large stained-glass rose window over the altar depicts a Eucharistic motif, and contributes to the strong visual appeal of the interior of the church.

The Catholic and Anglican cemetery to the southeast and east of the church is set within an aesthetically-pleasing lawn and treed landscape. While the trees are of no great age, they contribute, along with the gravestones and surrounds, to the sense of antiquity of the cemetery and remind visitors of its status as an early colonial settlement.

St Francis de Sales and All Souls Catholic Church and cemetery has **considerable local** aesthetic value.

### **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

With the adjacent St Paul's Presbyterian church, St Francis de Sales and All Souls Catholic Church contributes to a pair of landmark brick churches, surrounded by cemeteries, against the backdrop of the upper slopes of Takarunga/Mount Victoria. The place also has a wider connection to other early churches in Devonport, such as those in Church Street, on the other side of Mount Victoria.

The Mount Victoria Catholic cemetery is one of three contiguous denominational cemeteries on the lower slopes of Mount Victoria, with frontages to Albert/Victoria roads. These three cemeteries, and the O'Neills Point cemetery that replaced them, have collective value as the primary repository for the deceased from the Devonport area from the 1850s through into the twentieth century.

St Francis de Sales and All Souls Catholic Church and cemetery also contributes to other wider historic contexts. It is located on and is part of the historic-era history of Takarunga / Mount Victoria. Initially an important pre-European pā site, this context includes the site of the signal station first erected in 1842<sup>9</sup>, the associated 1898 signalman's house<sup>10</sup>, the 1884 Russian scare fort<sup>11</sup>, which continued to be used by the military until World War II, the 1893 summit reservoir and vents<sup>12</sup>, and the tennis courts<sup>13</sup>.

St Francis de Sales and All Souls Catholic Church and cemetery has **considerable local** context value.

## **STATEMENT OF SIGNIFICANCE**

St Francis de Sales and All Souls Catholic Church (built 1919), the Catholic section of the Mount Victoria cemetery and part of the Anglican section of the Mount Victoria cemetery (established in 1850) are located at 2A and 2B Albert Road, Devonport, on the lower slopes of Takarunga/Mount Victoria.

The Catholic cemetery was set aside in 1850 alongside sections for the Anglican and Presbyterian/General cemeteries. It has historical value as an early Auckland cemetery and the first burial ground to be established on the North Shore following European settlement. Along with the adjacent cemeteries, it is a burial place of families and individuals who have contributed to the establishment and development of Devonport during the nineteenth century.

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<sup>9</sup> Part of AUP Schedule 14.1 ID 01159

<sup>10</sup> AUP Schedule 14.1 ID 01229

<sup>11</sup> AUP Schedule 14.1 ID 01159

<sup>12</sup> AUP Schedule 14.1 ID 01148

<sup>13</sup> AUP Schedule 14.1 ID 02705

St Francis de Sales and All Souls Catholic Church was built on the cemetery land as the Catholic congregation outgrew their first Devonport church (established in 1904) on the same site. As the second church built for Devonport's Catholic congregation, St Francis de Sales and All Souls reflects the growth of the congregation in the late-nineteenth and early-twentieth centuries.

Both St Francis de Sales and All Souls Catholic Church and the cemetery also have a considerable social significance as a symbol of an early and longstanding Catholic presence in Devonport. The church has spiritual value for parishioners from its construction in 1919 to the present day. In addition, the church name was changed to “St Francis de Sales *and All Souls*” to commemorate the fallen of World War I.

St Francis de Sales and All Souls Catholic Church has considerable physical attributes value as an intact example of a church designed by Thomas Mahoney of Edward Mahoney & Son. Edward Mahoney & Son were noted Auckland-based architects who made a significant contribution to Auckland’s architectural heritage. St Francis de Sales and All Souls Catholic Church is a fine example of their late ecclesiastical work.

St Francis de Sales and All Souls Catholic Church and the adjacent cemeteries have aesthetic value. With the adjacent Presbyterian church, St Francis de Sales and All Souls Catholic Church is one of two landmark brick churches, surrounded by cemeteries, against the backdrop of the upper slopes of Mount Victoria. It also has a wider connection to other early churches in Devonport, such as those in Church Street, on the other side of Takarunga/Mount Victoria.

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Considerable	Local
B- Social	Considerable	Local
C- Mana Whenua	No known	NA
D- Knowledge	Considerable	Local
E- Technology	Moderate	Local
F- Physical Attributes	Considerable	Local
G- Aesthetic	Considerable	Local
H- Context	Considerable	Local

## CATEGORY RECOMMENDATION

St Francis de Sales and All Souls Catholic Church and cemetery meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category B place.

## REFINING MANAGEMENT RECOMMENDATION

Additional changes are recommended to refine the management of this place:

- Amend the name to “St Francis de Sales and All Souls Catholic Church and cemetery” in order to provide the church’s full historical name and changing the term “graveyard” to “cemetery” as cemetery was never historically known as a graveyard
- Amend legal description
- Add Knowledge (D) as a heritage value
- Remove Technology (E) as a heritage value
- Add “Yes” for additional rules as an archaeological site as the cemetery contains below and above ground pre-1900 archaeology

## RECOMMENDATION BASED ON HERITAGE VALUE

### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01119	St Francis de Sales and All Souls Catholic Church and cemetery graveyard	2A and 2B Albert Road, Devonport	LOT 1 DP 24804; <del>Allot M26A</del> ALLOT M26A Sec 2 Parish of TAKAPUNA	<del>A</del> *B	Church; graves	A,B, <del>D</del> E,F,G,H	Refer to planning maps	Presbytery and accessory buildings on 2A Albert Road	<u>Yes</u>	

#### Planning maps

No change recommended.

#### Evaluator

David Bade, Specialist – Built Heritage, November 2020.

#### Peer Reviewer

Rebecca Freeman, Senior Specialist – Built Heritage, November 2020

#### Managerial Sign-Off

Megan Patrick, Team Leader Heritage Policy, 9 March 2021

## The Esplanade Hotel - ID 01120

1 Victoria Road, Devonport



Figure 1: The Esplanade Hotel (Auckland Council, 2013).

## INTRODUCTION

### Purpose

This review assesses the heritage values of The Esplanade Hotel to determine whether it meets the Auckland Unitary Plan (Operative in part) 2016 (**AUP**) threshold for scheduling as Category A, Category B or a historic heritage area, and also provides recommendations on refining the management of the place based on its identified heritage values.

The subject place is currently scheduled in the interim category A\* which was created during the development of the AUP to address the disparity among the ways top tier scheduled historic heritage places were managed across the different legacy councils<sup>1</sup>. Category A\* is effectively a holding pattern for some of the region's most significant scheduled places until they can be reviewed to confirm their category.

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<sup>1</sup> AUP, D17.1 Background

As part of its Strategic Vision, the Auckland Council Heritage Unit identified the A\* reviews as a priority, aligned with the 10-year target of ensuring that the historic heritage overlay of the AUP is robust.

**Background and constraints**

Information on the history of the place and a physical description are sourced from Auckland Council Heritage Unit’s property files and any other sources as noted. The information in the file is not exhaustive and additional research may yield nee information about the place.

This review does not include an assessment of archaeological values or an assessment of the importance of the place to Mana Whenua. This review does not include a structural evaluation or condition report.

A site visit was conducted on 29 July 2020.

**SCHEDULING INFORMATION**

<b>Schedule ID</b>	01120
<b>Place Name/and/or Description</b>	The Esplanade Hotel
<b>Verified Location</b>	1 Victoria Road, Devonport
<b>Verified Legal Description</b>	SEC 2 SO 473763; road reserve
<b>Category</b>	A*
<b>Primary feature</b>	Hotel building
<b>Known Heritage Values</b>	A,B,F,G,H
<b>Extent of Place (Refer to Figure 2)</b>	Refer to planning maps
<b>Exclusions</b>	
<b>Additional Controls for Archaeological Sites or Features</b>	
<b>Place of Maori Interest or Significance</b>	

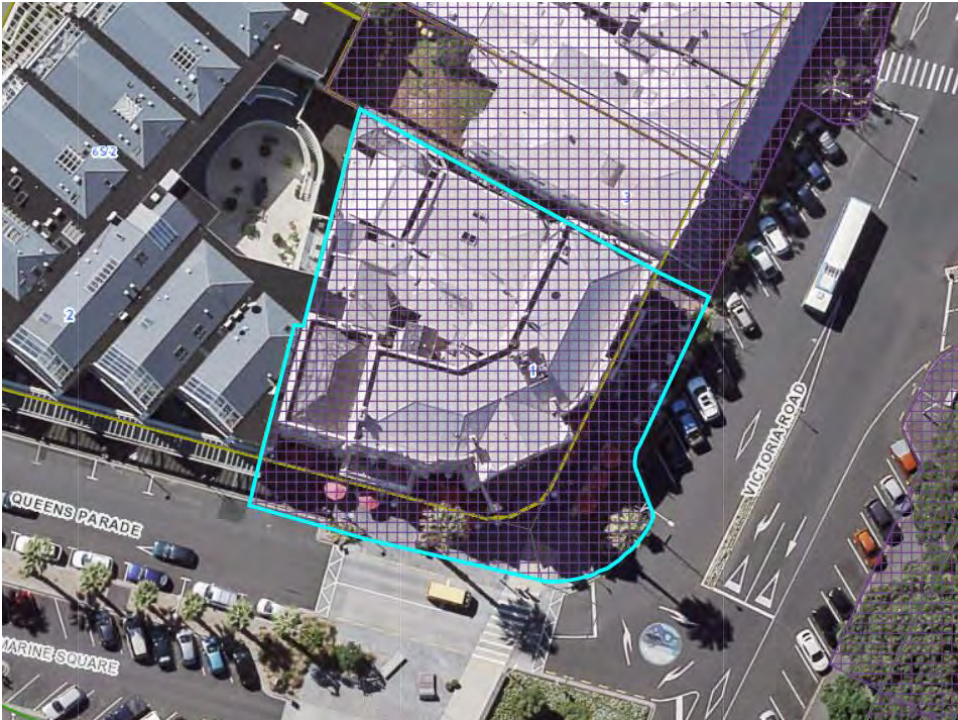


Figure 2: The Historic Heritage Overlay extent of place for The Esplanade Hotel (light blue outline with purple hatching).

## HISTORICAL SUMMARY AND PHYSICAL DESCRIPTION

### Planning background

The Esplanade Hotel was originally scheduled in the North Shore City District Plan 2002 as a category A place.

The place was included in the AUP as a category A\* place. The place is also identified as a character-defining building in the Business: Devonport Special Character Area.

In 1980, the Esplanade Hotel was registered as a Category 1 heritage building on the Historic Places Trust List (now Heritage New Zealand Pouhere Taonga). The place is identified in the Auckland Council Cultural Heritage Inventory as The Esplanade Hotel (ID 2419).

### History

The Esplanade was built by the Great Northern Brewery Company Limited to replace the Flagstaff, a two-storeyed wooden hotel which had occupied the site since 1864. The earlier hotel was sold by the previous owners (and original proprietors), the Holmes family, in 1900 to Northern Property Limited, a subsidiary of Campbell and Ehrenfried, then controlled by the Davis family. Northern Property Limited moved the old hotel to an adjacent site in Queens Parade so that the new hotel could be built. The old wooden hotel was used as a staff residence and boarding-house until it was demolished in 1938.

The new hotel was designed by Ashley John Hunter as an imposing three-storeyed plastered brick building.<sup>2</sup> Its three-sided facade is aligned so that the entrance faces the apex of the Victoria Road / Queens Parade junction. It was designed to be a grand hotel modelled on the late Edwardian waterfront promenade hotels of the English seaside resort towns of Brighton and Blackpool.<sup>3</sup> Its design is believed to have been based on the plans of the Esplanade Hotel, then one of Brighton's (and England's) leading seaside resort hotels (this hotel does not appear to remain in Brighton).

The building permit for the Devonport Esplanade was issued in March 1902 and the new building was completed in under a year at a cost of £7,000. It was built by contractor William Grandison, one of Auckland's leading building firms at the time. Construction was complete in February 1903. The hotel was originally known as the Flagstaff after the earlier hotel on the same site.

In June 1903 the first licensee, Edgar Horace White, was appointed for the new hotel and the hotel was renamed "the Esplanade" by permission of the Waitemata Licencing Committee. White advertised a 'Modern Hotel furnished in the latest style... commanding a full view of the harbour' suitable for 'Families, Tourists and the Travelling Public generally'.<sup>4</sup> The hotel had two large dining rooms, private bars and smoking rooms and, upstairs, private sitting rooms and bedrooms with bathrooms with hot and cold water. The *New Zealand Sporting and Dramatic Review* (1904) described the hotel:

*"Altogether the proprietors are to be congratulated on possessing one of the finest family hotels in the Colony. The house has been furnished throughout on the most lavish scale, no detail that could add to the comfort or gratify the taste of visitors having been omitted. It may be said to be, in the best sense of the word, luxurious".<sup>5</sup>*

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<sup>2</sup> New Zealand Sporting and Dramatic Review, The Esplanade Hotel, Devonport, 5 May 1904.

<sup>3</sup> New Zealand Herald (2015), 'Historic landmark Devonport Esplanade Hotel for sale', accessed from: [https://www.nzherald.co.nz/property/news/article.cfm?c\\_id=8&objectid=11460429](https://www.nzherald.co.nz/property/news/article.cfm?c_id=8&objectid=11460429).

<sup>4</sup> Quoted in Heritage New Zealand Pouhere Taonga, Esplanade Hotel Listing report, accessed from: <https://www.heritage.org.nz/the-list/details/4481>.

<sup>5</sup> *New Zealand Sporting and Dramatic Review*, The Esplanade Hotel, Devonport, 5 May 1904.

At this time, Devonport, which was the terminus of the main road northwards from Auckland city to which it was linked by passenger, and later, vehicular ferries, was expanding rapidly and the waterfront was an extremely popular setting for sports and recreation. The terms 'esplanade', 'parade' and 'strand' contributed to a readily identifiable imitation of the English seaside resorts such as Brighton, Eastbourne or Scarborough.

The Esplanade quickly became the Auckland region's most popular seaside resort hotel, and one of Edwardian New Zealand's premier tourist facilities, being only a ten-minute ferry ride from central Auckland.

A local tale relating to the Esplanade Hotel and the Ponsonby Cruising Club dates from 1916. The club, established in 1901, elected Sir Thomas Lipton (a successful Scottish merchant and yachtsman, known for Lipton tea) as its honorary Vice President. As an acknowledgement, Lipton sent photographs of *Shamrock I, II and III* (America's Cup yachts) to the club. In 1916, after hearing that Lipton had donated a World Cup trophy for football, the club decided to request a trophy from Lipton. Committee members of the Ponsonby Cruising Club posed outside the Esplanade for a photo which was then sent to Lipton along with their request for a trophy. As the story goes, Lipton, being quite impressed with their clubhouse (which was actually the Esplanade Hotel – the club did not even have a clubhouse at the time), sent them a large silver trophy, which is still held to this day by the Ponsonby Cruising Club.<sup>6</sup>

In World War II the hotel was a popular place for respite care for American and English servicemen and there were many romances and dalliances between the local girls and the soldiers.<sup>7</sup>

The Esplanade Hotel has been associated with Devonport's recreation and tourism since the beginning of the twentieth century and is one of the area's best loved buildings.<sup>8</sup> Graeme Murdoch, former Director of Heritage at Auckland Regional Council, declared the hotel to be 'the most notable and best-preserved Edwardian sea-side hotel in the Auckland region, and possibly New Zealand.'<sup>9</sup> Indeed, Heritage New Zealand, in a *New Zealand Herald* article, stated that 'few large hotels survive from the turn of last century and the fine, ornate facade of the Esplanade is particularly rare'.<sup>10</sup> There have been modifications over the years (as outlined in the Physical Description section), but the hotel retains its historic features and landmark presence.

Currently, the three-level building is occupied by two major tenants. One is the Esplanade Hotel itself, a boutique hotel accommodation business comprising 17 hotel suites on the first and second floor levels which total 880m<sup>2</sup>, along with a restaurant, function and bar area on the 950 m<sup>2</sup> ground floor. The other main tenant is D's Ranch, a neighbourhood restaurant occupying 370m<sup>2</sup> of space within the building plus a 40 m<sup>2</sup> sheltered courtyard to the rear.<sup>11</sup>

The Esplanade has been, and still is, a popular corporate event and wedding venue because of its seaside ambience, waterfront location and easy accessibility via regular ferry services from central Auckland. It can cater for up to 100 guests.<sup>12</sup>

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<sup>6</sup> 'The History of the Lipton Cup', accessed from: <https://www.pcc.org.nz/history>.

<sup>7</sup> Devonport Heritage, correspondence 2020.

<sup>8</sup> Heritage New Zealand Pouhere Taonga, Esplanade Hotel Listing report, accessed from: <https://www.heritage.org.nz/the-list/details/4481>.

<sup>9</sup> Cultural Heritage Inventory record (2009), ID 2419.

<sup>10</sup> New Zealand Herald (2015), 'Historic landmark Devonport Esplanade Hotel for sale', accessed from: [https://www.nzherald.co.nz/property/news/article.cfm?c\\_id=8&objectid=11460429](https://www.nzherald.co.nz/property/news/article.cfm?c_id=8&objectid=11460429).

<sup>11</sup> New Zealand Herald (2015), 'Historic landmark Devonport Esplanade Hotel for sale', accessed from: [https://www.nzherald.co.nz/property/news/article.cfm?c\\_id=8&objectid=11460429](https://www.nzherald.co.nz/property/news/article.cfm?c_id=8&objectid=11460429).

<sup>12</sup> New Zealand Herald (2015), 'Historic landmark Devonport Esplanade Hotel for sale', accessed from: [https://www.nzherald.co.nz/property/news/article.cfm?c\\_id=8&objectid=11460429](https://www.nzherald.co.nz/property/news/article.cfm?c_id=8&objectid=11460429).

The Esplanade Hotel is described as an 'icon of Devonport village' in the Devonport History Trail<sup>13</sup> and an 'iconic Devonport building' in the North Shore Heritage Thematic Review.<sup>14</sup>

See Appendix 1 for historic photographs.

### **Ashley John Hunter, engineer and architect**

Ashley John Hunter (1854-1932), was born and educated in London. In 1872 he came to New Zealand and was appointed engineering cadet in the Public Works Department, Wellington in the same year. From the 1870s to the 1890s he held a number of prominent professional positions, mainly relating to railway engineering. In 1897 he set up private practice in Auckland as a Consulting Engineer and Architect.<sup>15</sup> By the time he finished his sole practice in 1906, he had been involved in a number of projects, including new buildings, bridges and additions to buildings. The Esplanade Hotel was one of, if not the most, prominent of his architectural works.<sup>16</sup>

### **Physical description**

The Esplanade Hotel at 1 Victoria Avenue, Devonport is a three-storey building located in a prominent position on the corner of Victoria Road and Queens Parade. It overlooks the Devonport ferry terminal and the Waitemata Harbour. It is one of the first and most notable buildings passengers see when they disembark the ferry in Devonport. The Esplanade Hotel is part of a concentration of commercial buildings and public buildings located near the Devonport waterfront (dating from between the 1880s and 1930s).

A description of the architectural features of the Esplanade Hotel is given by Heritage New Zealand in its listing entry:

*'This refined Edwardian Baroque hotel consists of three separate, slightly projecting pavilions - one main central portion and two wings. The identically ornamental wings of five bays and three bays respectively, closely echo, in decoration and form, the central pavilion.'*

*'Prominent features of the building are the heavily ornamented parapets. The central pavilion has cupola-crowned projections flanking a central gable embellished by elaborately decorated plasterwork, including urns. Variations of these motifs are repeated on the other pavilions. Pilasters, plain or fluted, and double-hung sash windows, with keystones or moulding complete the decoration on the upper floors.'*

*'On the ground floor, three glazed bays (...) are separated by plastered walls rendered to resemble masonry. Above the middle bay is a balcony, now glazed.'*

*'During the late Victorian and Edwardian age seaside resorts became popular holiday destinations and large hotels were built along waterfront promenades. The balcony above the entrance, the siting of the lounge to overlook the promenade and the pale-coloured plaster facade were also features of the design of English seaside hotels such as those at Eastbourne and Brighton.'*

*'The design of the Esplanade contrasts that of most earlier New Zealand hotels which were built on coach routes to accommodate travellers, not holiday makers. Few large*

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<sup>13</sup> Devonport History Trail, accessed from: <http://www.visitdevonport.co.nz/devonport-history-trail>.

<sup>14</sup> North Shore Heritage - Thematic Review Report, 2011, accessed from: <http://www.aucklandcity.govt.nz/council/documents/districtplannorthshore/changes/pc38northshorethermatcreviewvol2.pdf>.

<sup>15</sup> Furkert, F. W. and W. L. Newnham (1953), *Early New Zealand engineers*, A.H. & A.W. Reed, Wellington.

<sup>16</sup> The Heritage Studio (2016). *Heritage Assessment – Lavington (former)*, accessed from: <https://www.aucklandcouncil.govt.nz/UnitaryPlanDocuments/pc7-02825-lavington.pdf>.



*hotels survive from the turn of the century and the fine, ornate facade of the Esplanade is particularly rare.'*

A further description is provided in the Auckland Council Cultural Heritage Inventory entry:<sup>17</sup>

*'The building has a rusticated base with a heavy cornice approximately at the floor level of the first floor. A minor cornices [sic] exists at the level of the sills of the first floor windows. Another heavy cornice exists approximately at the ceiling level of the first floor, defining the lower edge of a horizontal band extending up to another minor cornice below the sills of the second floor windows. Another assemblage of cornices defines the top and bottom of the edge of parapet. Above the top cornice the composition uses a combination of small segmental pediments, decorative gable ends (or false gable ends) and finials to terminate the top of the building. Single and paired pilasters are used on the first and second story exterior walls. These do not extend through the cornices, but create an additional vertical emphasis in the composition as it responds to the geometry of the front boundary of the site, and assist in defining the conjoined blocks which make up the building... Prominent features of the building include heavily ornamented parapets, elaborately decorated plasterwork, including urns, and double-hung sash windows.'*

Ten of the guest suites are located on the second floor and a further seven on the top floor, including two self-contained penthouse suites with fireplaces, kitchen and balconies.

Internally, notable heritage features include its high ceilings (on all floors), exposed kauri floors (ground floor), staircases (accessing all floors), a grand ball room (ground floor), fireplaces (all floors), paneled doors with timber patterned glazed upper panels (to the ground floor toilets), arched openings in hallways (all floors), leadlight/toplight windows above doors and openings (all floors, particularly ground floor), some incorporating sunburst patterns over doors, in the Georgian manner.<sup>18</sup>

A number of one-storey extensions have been constructed to the rear of the main building. These appear to have been built in the 1920s. A recent canopy over a courtyard has been constructed at the northwest corner of the property.

There are some modified internal spaces which do not have notable heritage features. These include the D's Ranch restaurant dining area on the ground floor, and the kitchens to the rear (in connected rear buildings). These are located within the rear one-storey extensions. The interior of the rooms have been redecorated multiple times during the life of the hotel.

#### **Alterations:**

- Renovations (1924)

John Currie remodelled the public bar in 1924. The most significant change was the addition of an island bar (no longer exists).<sup>19</sup>

- Renovations (1926)

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<sup>17</sup> Cultural Heritage Inventory ID 2419, accessed from: <https://chi.net.nz/SuperUser/CHIPlans.aspx?id=184136>.

<sup>18</sup> These are to the design of architect Robert B. Young, and date from a 1926 refurbishment. Similar joinery was installed in Young's own (early Victorian) house in Remuera about the same time.

<sup>19</sup> From Auckland Council property schedule file. References are: F.W. Ferkert, Early New Zealand Engineers (Wellington: Reed, 1953), 193-94; "The Esplanade Hotel Devonport", *New Zealand Sporting and Dramatic Review*, 5 May 1904: 23; Held on file HP 12011-03 1 Wellington.

Robert Young was the architect responsible for the 1926 renovation which involved the glazing-in of the entrance and west porticos, the addition of a building for staff accommodation at the rear, and an extensive remodelling of the interior. Young's design for the interior added a sympathetic mix of Art Nouveau and Art Deco features, especially in the lounge, dining room and stairwell. The important elements introduced by the 1926 renovation were high wall panelling, leadlight windows and matching panelled doors.<sup>20</sup>

- Addition (1954)

In 1954 a beer garden was built on the section behind the hotel.

- Refurbishment (1962)

In 1962 the hotel underwent major redevelopment. This involved an addition to house bars and restaurants along Queen's Parade to the west of the existing building (known as the Marine Lounge) including the renovations of the hotel's guest rooms to "modern standards" (replacing much of the original joinery with contemporary fittings).<sup>21</sup> The marine lounge was built by September 1962 and cost of £65,000. The venue was popular for rock bands.<sup>22</sup>

- Alterations (mid-1990s)

In the mid-1990s, the hotel was further restored.<sup>23</sup> The 1962 additions to the west were demolished and replaced with apartments. Additional door openings were made to the street by modifying windows.

- Alterations (post-2000)

The interior of the rooms have been redecorated multiple times during the life of the hotel. The D's Ranch restaurant dining area has been renewed recently.

## SIGNIFICANCE CRITERIA

### Historical

*The place reflects important or representative aspects of national, regional or local history, or is associated with an important event, person, group of people, or with an idea or early period of settlement within New Zealand, the region or locality.*

Built in 1902/3 and replacing another hotel on the same site, the Esplanade Hotel has historical significance for occupying a site used continuously for hotel accommodation since 1864.

The Esplanade Hotel also reflects the history of Devonport as a seaside destination. In the early 20th century, Devonport had become a well-known tourist destination in Auckland, and infrastructure was developed to support this burgeoning industry, such as wharves, boarding houses and other hotels. The design of the Esplanade contrasts that of most earlier New Zealand hotels, which were built on coach routes to accommodate travellers, not for holiday makers.

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<sup>20</sup> From Auckland Council property schedule file. References are: F.W. Furkert, Early New Zealand Engineers (Wellington: Reed, 1953), 193-94; "The Esplanade Hotel Devonport", *New Zealand Sporting and Dramatic Review*, 5 May 1904: 23; Held on file HP 12011-03 1 Wellington.

<sup>21</sup> From Auckland Council property schedule file. References are: F.W. Furkert, Early New Zealand Engineers (Wellington: Reed, 1953), 193-94; "The Esplanade Hotel Devonport", *New Zealand Sporting and Dramatic Review*, 5 May 1904: 23; Held on file HP 12011-03 1 Wellington.

<sup>22</sup> Devonport Heritage, correspondence 2020.

<sup>23</sup> *North Shore Times Advertiser* (1994), 'Esplanade Hotel to be restored', 1994-04-05, pp. 1,11; *North Shore Times Advertiser* (1994), 'Esplanade Hotel opens its doors to the public.', 1994-11-24, p. 36.

The Esplanade soon became the Auckland region's most popular seaside resort hotel, and one of Edwardian New Zealand's premier tourist facilities. It is significant as one of few remaining Edwardian seaside hotels still fully operational in New Zealand.

The Esplanade Hotel has **outstanding regional** historical significance.

### **Social**

*The place has a strong or special association with, or is held in high esteem by, a particular community or cultural group for its symbolic, spiritual, commemorative, traditional or other cultural value.*

As the most prominent building passengers see as they disembark the ferry at Devonport, the Esplanade Hotel has been an icon for the local area since it was built in 1902/3. As such, it has been held in high esteem by generations of Devonport residents. It is described as an 'icon of Devonport village' in the Devonport History Trail and an 'iconic Devonport building' in the North Shore Heritage Thematic Review (2011). In addition, having had guests for a number of decades, the Esplanade Hotel, is held in high esteem by former guests. Indeed, it is listed as a Category 1 heritage place by Heritage New Zealand Pouhere Taonga.

The Ponsonby Cruising Club also has a connection to the building through its Lipton Cup (still used today), which was donated by Sir Thomas Lipton after being sent a photo of the Ponsonby Cruising Club committee in front of the building (and mistaking it as their very grand clubhouse).

The Esplanade Hotel has **considerable local** social significance.

### **Mana Whenua**

*The place has a strong or special association with, or is held in high esteem by, mana whenua for its symbolic, spiritual, commemorative, traditional or other cultural value.*

The Esplanade Hotel has been included in Schedule 14 primarily for its built heritage values. Information about the history of the place and research undertaken for this review has not revealed any Mana Whenua value relating to the hotel.

The Esplanade Hotel has **no known** Mana Whenua value.

### **Knowledge**

*The place has potential to provide knowledge through scientific or scholarly study or to contribute to an understanding of the cultural or natural history of the nation, region or locality.*

The Esplanade Hotel has the potential to provide an understanding of New Zealand culture at the turn of the twentieth century, when New Zealand looked to model their architecture and way of life on the "Mother land" (England). The Esplanade was designed to be a grand hotel modelled on the late Edwardian waterfront promenade hotels of the English seaside resort towns of Brighton and Blackpool. Its design was purportedly based on the plans of the Esplanade Hotel, then one of Brighton's (and England's) leading seaside resort hotels. The building also provides knowledge on the history and development of travel and holiday-making.

The Esplanade Hotel has **moderate local** knowledge significance.

## Technology

*The place demonstrates technical accomplishment, innovation or achievement in its structure, construction, components or use of materials.*

The building has some technology value for its early twentieth century masonry construction. However, the techniques and materials that were used to construct the building are well understood through other places and documents.

The Esplanade Hotel has **little local** technology significance.

## Physical attributes

*The place is a notable or representative example of a type, design or style; a method of construction, craftsmanship or use of materials; or the work of a notable architect, designer, engineer or builder.*

The Esplanade Hotel, known as the Flagstaff Hotel at the time of its construction, was constructed in 1902-3 in Free Classical style, to the design of Ashley John Hunter (1854-1932). Graeme Murdoch, former Director of Heritage at Auckland Regional Council, declared the hotel to be 'the most notable and best-preserved Edwardian sea-side hotel in the Auckland region, and possibly New Zealand.' Heritage New Zealand state that 'few large hotels survive from the turn of last century and the fine, ornate facade of the Esplanade is particularly rare'.<sup>24</sup>

The Esplanade Hotel was designed as a luxurious hotel, modelled on the late Edwardian promenade hotels of the English seaside resort towns of Brighton and Blackpool. The balcony above the entrance, the siting of the lounge to overlook the promenade and the pale-coloured plaster facade are features of this English seaside hotel design.

The most notable exterior physical attributes are the heavily ornamented parapets. The central pavilion has cupola-crowned projections flanking a central gable embellished by elaborately decorated plasterwork, including urns. Variations of these motifs are repeated on the other pavilions. Pilasters, plain or fluted, and double-hung sash windows, with keystones or moulding complete the decoration on the upper floors.

Internally, notable physical attributes include high ceilings (on all floors), exposed kauri floors (ground floor), staircases (accessing all floors), a grand ball room (ground floor), fireplaces (all floors), paneled doors with timber patterned glazed upper panels (to the ground floor toilets), arched openings in hallways (all floors), leadlight/toplight windows above doors and openings (all floors, particularly ground floor), some incorporating sunburst patterns over doors, in the Georgian manner.

The Esplanade Hotel is also significant as a notable example of Hunter's architectural work. Hunter set up an architectural practice in Auckland between 1897 and 1906 and was involved in a number of projects, including new buildings, bridges and additions to buildings. The Esplanade Hotel was one of, if not the most, prominent of his architectural works.

Some alterations have been made to the building, the most significant done in 1926 to the design of architect Robert B. Young. These included the glazing-in of the entrance and west porticos, the addition of a building for staff accommodation at the rear and an extensive remodelling of the interior. However, these alterations have not detracted from the overall physical attributes of the building.

The Esplanade Hotel has **outstanding regional** physical attributes.

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<sup>24</sup> New Zealand Herald (2015), 'Historic landmark Devonport Esplanade Hotel for sale', accessed from: [https://www.nzherald.co.nz/property/news/article.cfm?c\\_id=8&objectid=11460429](https://www.nzherald.co.nz/property/news/article.cfm?c_id=8&objectid=11460429).

### **Aesthetic**

*The place is notable or distinctive for its aesthetic, visual, or landmark qualities.*

The Esplanade Hotel is an imposing three-storeyed plastered brick building and is one of the most notable buildings in Devonport. The building is a landmark that occupies a prominent corner site on the Devonport waterfront and at the bottom of Victoria Road, Devonport's main commercial area. It exemplifies a particular aesthetic taste from the early twentieth century. It is visible to vessels travelling across the harbour and to ships entering the Waitemata Harbour from further afield. As such, it contributes to an important view of Devonport. It has been a prominent landmark since its construction and was design to stand out as one the first buildings passengers see when they disembark the ferry in Devonport.

The Esplanade Hotel has **outstanding regional** aesthetic significance.

### **Context**

*The place contributes to or is associated with a wider historical or cultural context, streetscape, townscape, landscape or setting.*

The Esplanade Hotel is a quintessential component of the historic character of Devonport, particularly the waterfront area. The facades of the building contribute greatly to the commercial frontage along the western side of Victoria Road. The building is part of a concentration of commercial buildings and public buildings located near the Devonport waterfront (dating from between the 1880s and 1930s) which is particularly noteworthy for its highly intact main street two- and three-storey buildings.

The Esplanade Hotel has **considerable local** context significance.

## **STATEMENT OF SIGNIFICANCE**

The Esplanade Hotel at 1 Victoria Road, Devonport, is a prominent three-storey Edwardian seaside hotel on the Devonport waterfront. Built in 1902/3, and replacing an earlier hotel on the same site, the building was modelled on the late Edwardian waterfront promenade hotels of the English seaside resort towns of Brighton and Blackpool.

The Esplanade is the most notable and best-preserved Edwardian seaside hotel in the Auckland region, and possibly New Zealand. Few large hotels survive from the turn of the twentieth century and the fine, ornate facade of the Esplanade is particularly rare. The most notable exterior physical attributes are the heavily ornamented parapets. Internally, notable physical attributes include its high ceilings (on all floors), exposed kauri floors (ground floor), staircases (accessing all floors), a grand ball room (ground floor), fireplaces (all floors), paneled doors with timber patterned glazed upper panels (to the ground floor toilets), arched openings in hallways (all floors), leadlight/toplight windows above doors and openings (all floors, particularly ground floor). Although alterations have been made to the building, these have not detracted from the overall architectural significance of the place.

The Esplanade Hotel is also significant as a notable example within Ashley John Hunter's architectural body of work. Hunter set up an architectural practice in Auckland between 1897 and 1906 and was involved in a number of projects, including new buildings, bridges and additions to buildings. The Esplanade Hotel was one of, if not the most, prominent of his architectural works.

The Esplanade Hotel has historical significance as occupying a site used continuously for hotel accommodation since 1864. The Esplanade soon became the Auckland region's most popular seaside resort hotel, and one of Edwardian New Zealand's premier tourist facilities. It is significant as one of few remaining Edwardian seaside hotels still fully operational in New Zealand.

An imposing three-storey plastered brick building, the hotel occupies a prominent corner site on the Devonport waterfront and is the most visible building passengers see as they disembark the ferry at Devonport. The Esplanade Hotel has been an icon for the local area since it was built. As such, it has been held in high esteem by generations of Devonport residents and has considerable social significance.

The Esplanade Hotel has some knowledge value by having the potential to provide an understanding of New Zealand culture at the turn of the twentieth century, when New Zealand looked to model their architecture and way of life on the “Mother land” (England).

The Esplanade Hotel is a quintessential component of the historic character of Devonport, particularly the waterfront area. The facades of the building contribute greatly to the commercial frontage along the western side of Victoria Road.

## TABLE OF HERITAGE VALUES

Significance Criteria (A-H)	Value	Context
A- Historical	Outstanding	Regional
B- Social	Considerable	Local
C- Mana Whenua	No known	NA
D- Knowledge	Moderate	Local
E- Technology	Little	Local
F- Physical Attributes	Outstanding	Regional
G- Aesthetic	Outstanding	Regional
H- Context	Considerable	Local

## CATEGORY RECOMMENDATION

The Esplanade Hotel meets the thresholds for scheduling as a Historic Heritage Place. It is recommended that the place is included in Schedule 14.1 as a category A place.

## REFINING MANAGEMENT RECOMMENDATION

Additional changes are recommended to refine the management of this place:

- Alter the name of the place to be only “Esplanade Hotel”
- Change the primary feature to be just “Hotel”
- Exclude post-1926 changes to the interior of the building (such as the northern restaurant interior dining area [currently D’s Ranch restaurant] on the ground floor, the two kitchens to the rear [in connected rear buildings], and guest rooms on floors one and two). See diagram below.

## RECOMMENDATION BASED ON HERITAGE VALUE

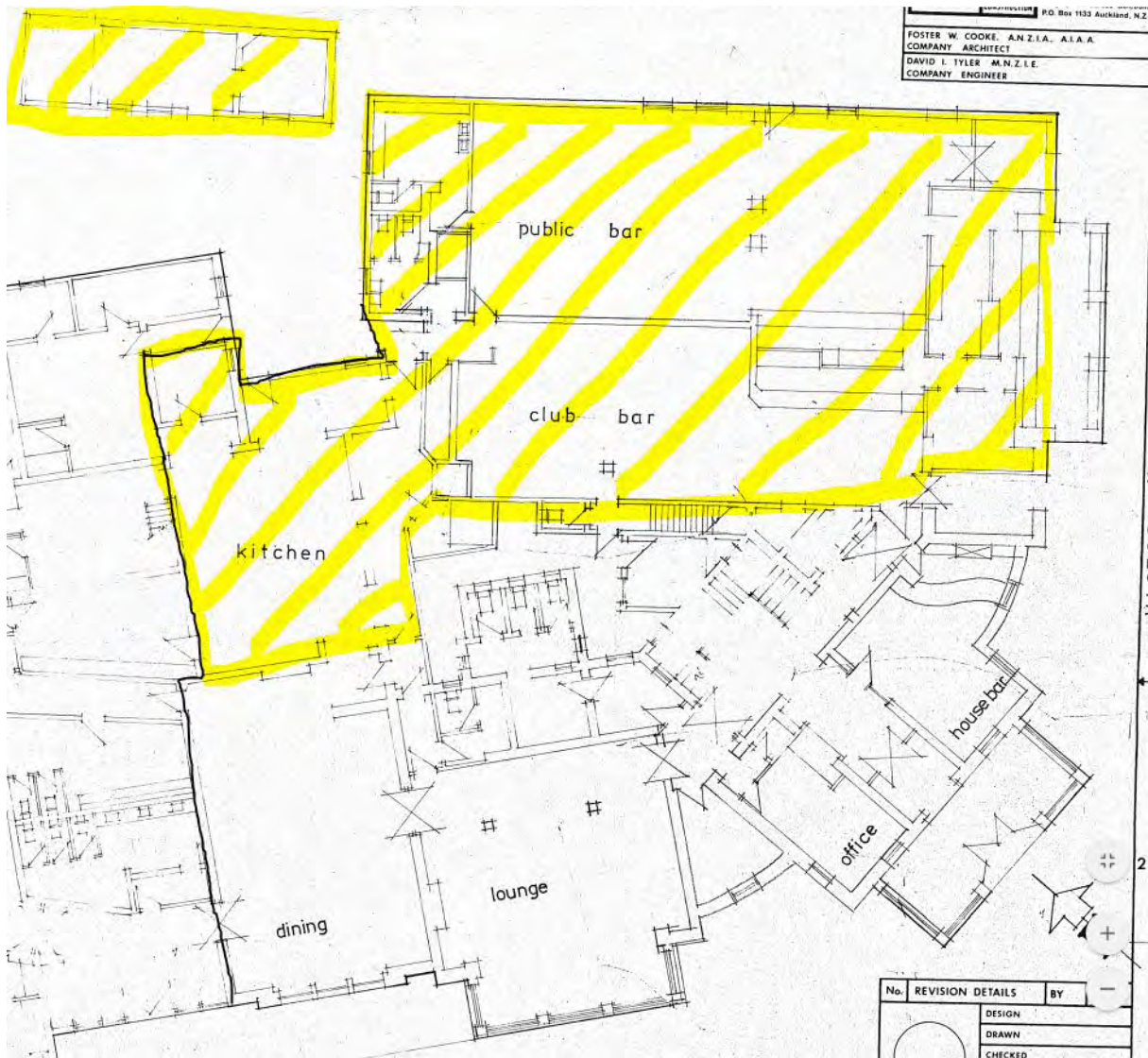
### Schedule 14.1

ID	Place name and/or description	Verified location	Verified legal description	Category	Primary features	Heritage values	Extent of place	Exclusions	Additional rules for archaeological sites or features	Place of Maori interest or significance
01120	The Esplanade Hotel	1 Victoria Road, Devonport	SEC 2 SO 473763; road reserve	A*A	Hotel building	A,B,F,G,H	Refer to planning maps	<u>Interior of upper floors except for: staircases, arched openings in halls and above doorways, toplight windows, and fireplaces. Refer to diagram in Schedule 14.3 for ground floor exclusions</u>		

#### Planning maps

The extent of place is not proposed to be changed.

The indicative diagram below highlights the exclusions on the ground floor (yellow). These are modified internal spaces which do not have notable heritage features. The exclusions for the upper floors are described in the scheduling entry. It is proposed to add a better version of this map to Schedule 14.3.



**Evaluator**

David Bade, Specialist – Built Heritage, August 2020

**Peer Reviewer**

Rebecca Freeman, Senior Specialist Historic Heritage  
August 2020

**Managerial Sign-Off**

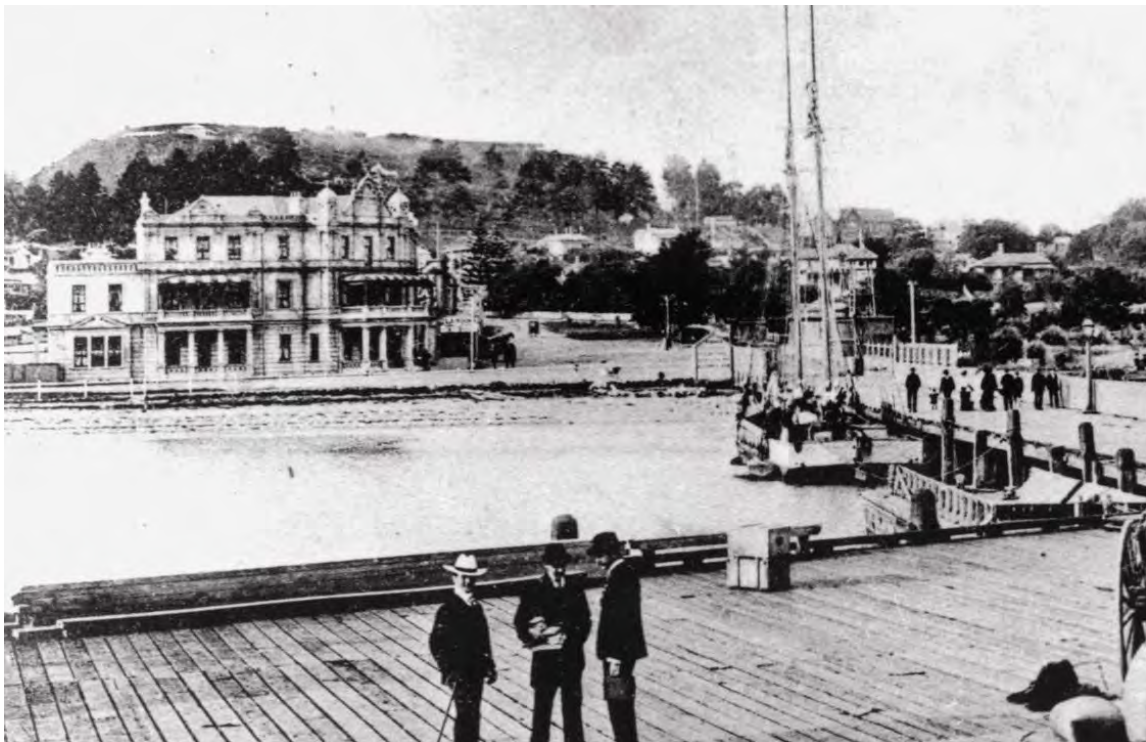
Megan Patrick, Team Leader Heritage Policy  
17 November 2020



## Appendix 1 Historical photographs



The Esplanade building under construction (~1902)<sup>25</sup>



View of the Esplanade Hotel and Devonport Wharf, looking north with Mt Victoria in the background (~early 1900s).<sup>26</sup>

<sup>25</sup> Auckland Council file, 4937207 - Photo of building of the Esplanade Hotel. (provided by Sarah Hill whose grandfather worked on the construction)

<sup>26</sup> Auckland Libraries Heritage Collections D\_GW\_0030, accessed from:  
<https://kura.aucklandlibraries.govt.nz/digital/collection/photos/id/31545/rec/10>.