

Historic Heritage Assessment

ST DAVID'S MEMORIAL CHURCH

70 Khyber Pass Road, Grafton, Auckland



View of St David's Memorial Church in Khyber Pass Road 24 Oct 1927, Image: Sir George Grey Special Collections, Auckland Libraries, 4-1540

Prepared by Graeme Burgess + Lilli Knight

32a ST MARYS RD
SAINT MARYS BAY
P.O BOX 6837
WELLESLEY ST
PH - 09 3030412

**BURGESS
& TREEP
ARCHITECTS**

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Interior of St David's Presbyterian Church, Image: Friends of St David's

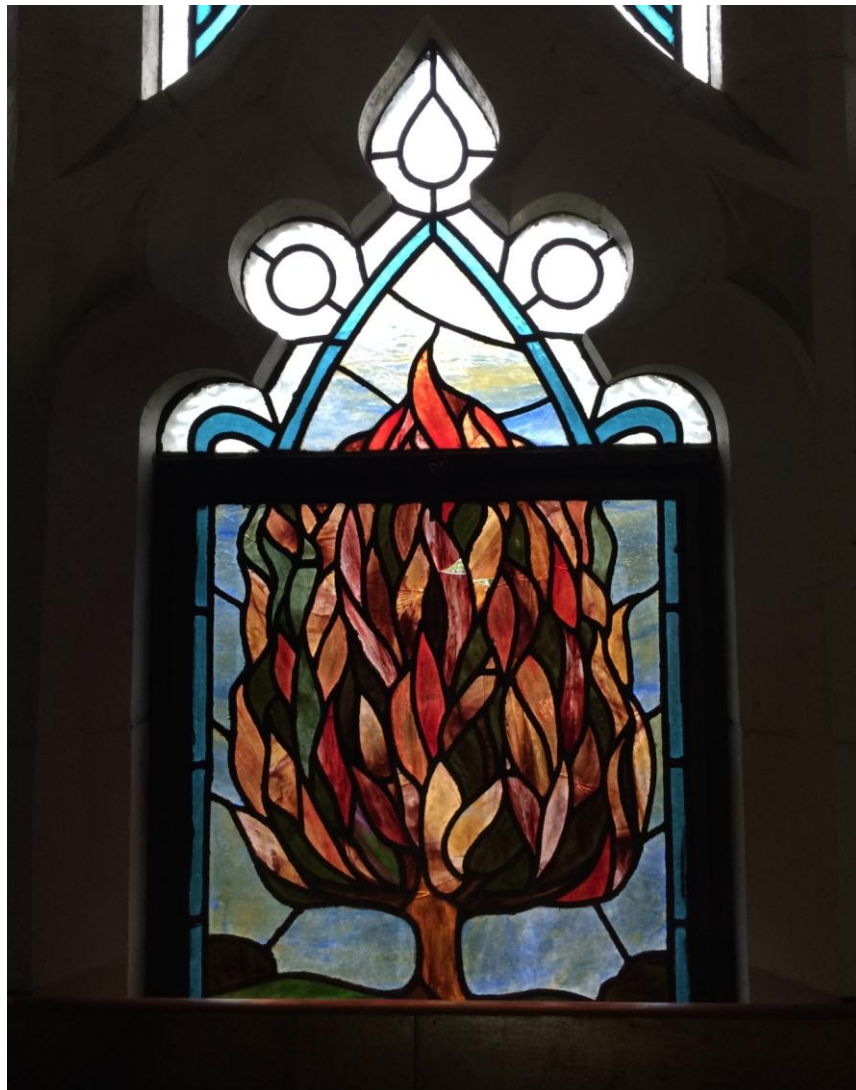
Acknowledgements

This report has been made possible by the Friends of St Davids Trust with the support of the Ted Manson Foundation.

We are very grateful for the support and assistance given to us by Paul Baragwanath and Lorraine Wilson. Both Lorraine and Paul have provided us with material from their own libraries and have assisted with historical research.

The staff of the Auckland University Architecture School Library were most helpful; the library holds copies of Daniel B. Patterson's drawings of the building as well as many other examples of his work. We are, as always, indebted to the staff of the Auckland Public Library and Papers Past, who have been creating their on-line archives of historical images and other information that is a gold mine for researchers.

Graeme Burgess + Lilli Knight



Stained glass window, Presbyterian Flame, St David's, Image: Friends of St David's Trust

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Image: Friends of St David's

1.0 Introduction/Purpose

The purpose of this document is to gather evidence regarding the St David's Presbyterian Church building at 70 Khyber Pass Road, Grafton Auckland in order to assess the place against the Auckland Council criteria for evaluation of historic heritage.

In this report we have used the conservation plan methodology to guide the process. We have visited the property and have surveyed the exterior of the building. We have gathered archival information relating to the church and persons associated with the church. Our assessments have been made on the basis of this information.

This document has been prepared by Graeme Burgess and Lilli Knight of Burgess & Treep Architects Ltd for the Friends of St David's Charitable Trust.



Image: Auckland Council GIS 2010 Aerial Photograph

1.1 CONSTRAINTS

The evaluation does not address the structural integrity of the church building. Any comments on the structural integrity or the condition of the building are based on visual inspection only.

The church building was closed to the public at the beginning of the year. As a consequence we were not able to inspect the interior. Our assessment of the interior is based on photographs and the video of the interior made for the Friends of St David's.

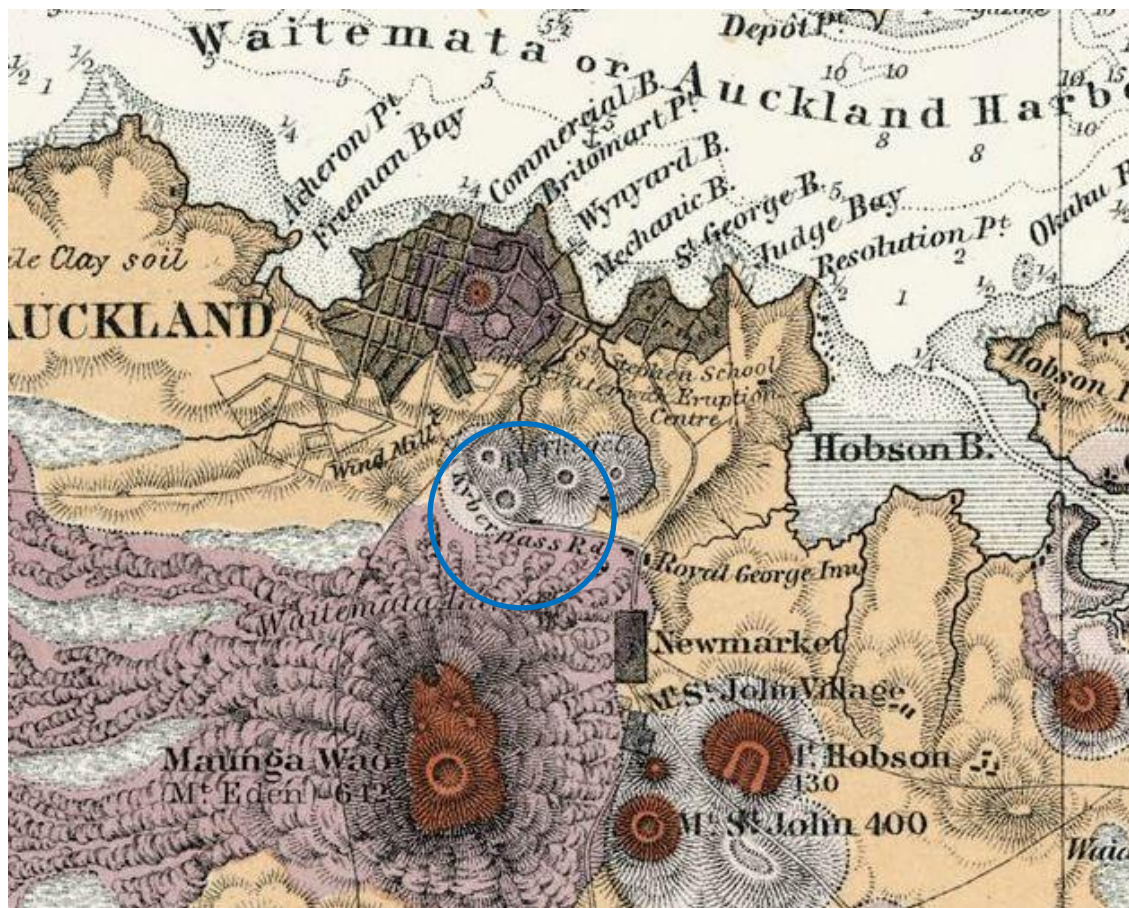
The evaluation is based on the availability of information provided or able to be sourced at this time.

The importance of the place to mana whenua has not been directly assessed.

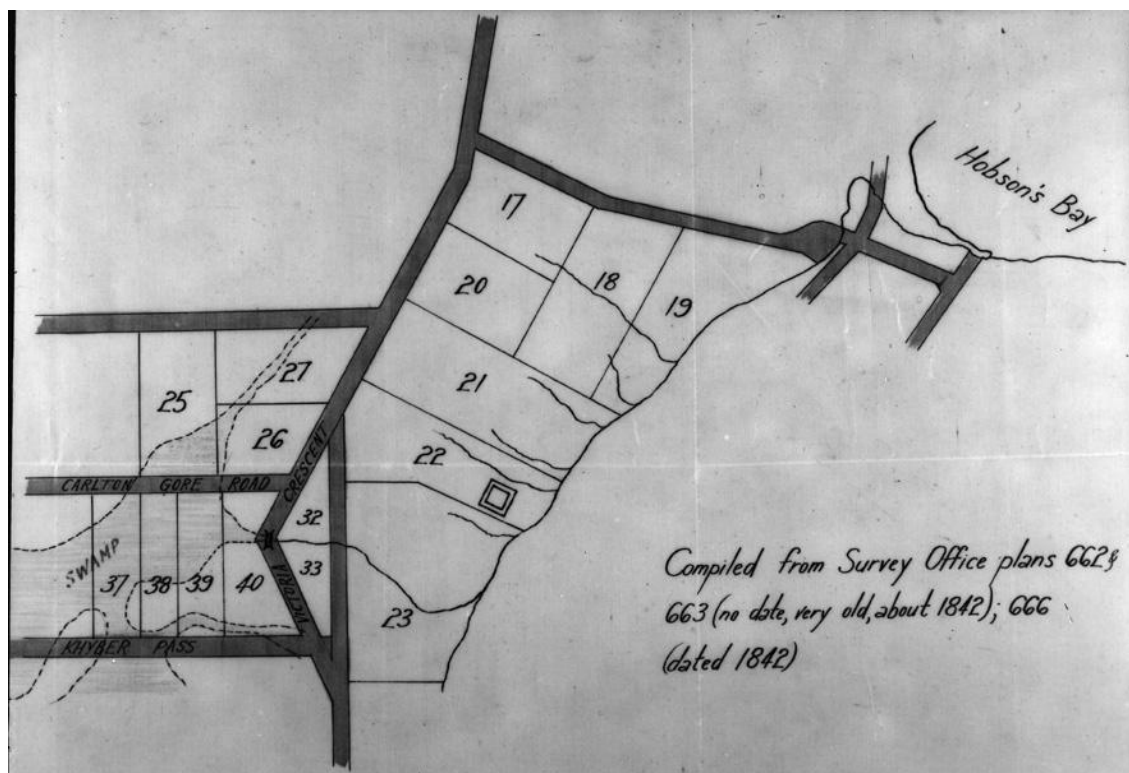
An assessment of archaeological values has not been undertaken.

1.2 IDENTIFICATION

Site Address	70 Khyber Pass Road, Grafton, Auckland
Legal Description and Certificate of Title Identifier	PT LAND ON DP 4288 PT ALLOT 7 SEC 3 AUCK SUBS CT-1328/24, CT-769/33
Ownership	Presbyterian Church Property Trustees
District Plan	Auckland Council District Plan: Isthmus Section Proposed Unitary Auckland Plan: Operative Section
Zoning	District Plan: Business Activity - Mixed Use PUAP: Business - Mixed Use
Existing Operative Scheduled item(s)	Site not scheduled at present. No scheduled items
Additional Controls	Additional Height Controls - 20.5m / 5 storeys Air Quality Transport Corridor Separation City Centre Fringe Office High Land Transport Route Noise Parking - City Centre Fringe Area Special Character - Business Upper Symonds Street Volcanic View shafts and Height Sensitive Areas - Extent of Volcanic View shafts
Heritage New Zealand Registration Details	Not individually registered by the NZHPT but recognised as part of the 'Upper Symonds Street Historic Area' List Number: 7367



This map was published by the German geologist Ferdinand Hochstetter in 1865–66, in English and German versions. He and artist–surveyor Charles Heaphy spent January 1859 examining the geology of the Auckland area. Hochstetter recognised that many of the volcanic features were similar to those he had seen in the Eifel district of Germany. The cones and lava flows show up very clearly – many have now been quarried away for use in aggregate. Image: Alexander Turnbull Library Reference: - q830caq/1859-60/Acc. 6150/Plate 3



Showing a map of part of Newmarket with the swamp area in the vicinity of Khyber Pass Road and Carlton Gore Road, Hobson Bridge at the apex of Victoria (now Davis) Crescent, 1842. Image: Sir George Grey Special Collections, Auckland Libraries, 4-1113

2.0 Historical Overview

2.1 MAORI OCCUPATION OF THE AREA

Tāmaki Herenga Waka –‘Tāmaki -where waka are tied to’, is an ancient name for the Auckland Isthmus. The narrow piece of land between the Pacific Ocean and Tasman Sea was known well by the Polynesian navigators who settled Aotearoa around a thousand years ago. Waka arriving from the Pacific Islands with new seed stocks and migrants sought the narrowest part of the isthmus at Otāhuhu, a mere 800m portage between the two oceans. With excellent gardening soils, fish stocks and natural fortifications – the volcanic cones, the area known as Tāmaki soon became heavily populated by Maori.

Maori had their food production organised into gardening and fishing circuits themselves dictated by soils, fish stocks and the native calendar (maramataka). There were many fishing stations supported by gardens throughout the Isthmus. These satellite-fishing stations supported the main camps that by the 15th century included the volcanic Pa throughout Tāmaki.

Through the leadership of Hua Kaiwaka in the 16th century, the various tribes of the Tāmaki Isthmus were united under the confederation known as Te Waiohūa. Under his reign, Tāmaki saw an unprecedented period of peace and prosperity that led to saying; ‘Te pai me te whai rawa o Tamaki’; ‘The wealth and luxury of Tamaki’. The Hauraki confederation of tribes had periodic incursions onto the Isthmus as well as fishing stations in the Waitemata.

Ngati Whatua domiciled in the north-west, attacked Te Waiohūa in the mid-17th century eventually settling on the central isthmus.¹ Tradition tells that Maungawhau (Mt Eden) in early times was the home of Ngati Kahua, a sub tribe of Wai-o-Hua. People of the Tainui canoe became dominant and many families of these parts trace their lineage to them.

After warfare in the 17th and 18th centuries Ngati Whatua from the Kaipara defeated the Wai-o-Hua in a great battle near Mt Albert (Owairaka) and settled in the area.

Musket raids in the 1820’s by the Nga Puhi from the North ended in peace in 1828. This was concluded on a site of an old Pa, Pukekaroa, the central scoria cone in The Domain, now marked by a Palisade to commemorate the one time residence by the Waikato (Tainui) Chef, Te Wherewhero.

In 1840, Ngati Whatua chiefs signed the deed of purchase for the sale of what is now central Auckland (Tamaki-makaurau) to the Crown.²

¹<http://www.aucklandcouncil.govt.nz/EN/planspoliciesprojects/plansstrategies/Councilstrategies/Documents/ponsonbyroadmasterplanmaoriheritagereport.pdf>

² <http://www.grafton.org.nz/grafton-residents-association-auckland-new-zealand/our-community/our-present/grafton-historic-walk/>



Pencil Drawing of Khyber Pass Road by William Eastwood 1863, Image: Sir George Grey Special Collections, Auckland Libraries



Showing a colour ink and wash drawing of a woman entering the arched gateway of a cottage in Khyber Pass Road, Auckland. With a long picket fence to either side, 1863, Image: Sir George Grey Special Collections, Auckland Libraries, 3-137-16

2.2 EARLY EUROPEAN SETTLEMENT

European settlement began in Grafton in the early 1840's with a Crown Grant to European settlers of an area bounded by Grafton Road, Park Road and Khyber Pass Road. The area was named "Grafton" in honour of Governor Fitzroys' grandfather, the 3rd Duke of Grafton, a supporter of the Evangelical Movement.

The early residents of Grafton were prosperous people. Walter Brodie built Carlton Gore – home to Hugh Carlton, then to the Lawry family (demolished in 1957), Huntly House was one of the many Stone family residences and Outhwaite Park memorialises the Outhwaite family. There was a significant military presence in the area including Captain Beckham, General Sir Trevor Chute and Major von Tempsky. More modest housing appeared in the 1850's and 1860's when worker's cottages were built on the newly formed Seafeld View Road.

A map drawn by Rev John Kinder in 1857 shows that the subdivision was fully built by this time and valuation records from the 1880's reveal the wide range of occupations of the people residing there. This was the beginning of the diversification of Grafton.³

Khyber Pass Road, the site of the present St David's Church, was a very early thoroughfare, formed in the later part of 1843 and referred to at the time as 'a new eastern highway out of town'. It was one of the first primitive coach roads in Auckland, cut through a spur of Mount Eden. Its path is reputed to follow a traditional Maori foot track.

Kyber Pass (as it was spelt in the early years) became an important military road. Men of the 58th Regiment were put to work to complete the road works; they opened Khyber Pass for wheeled traffic by blasting spurs of Rock with gunpowder, then levelling the surface with rock – hammer, spade and pickaxe.⁴

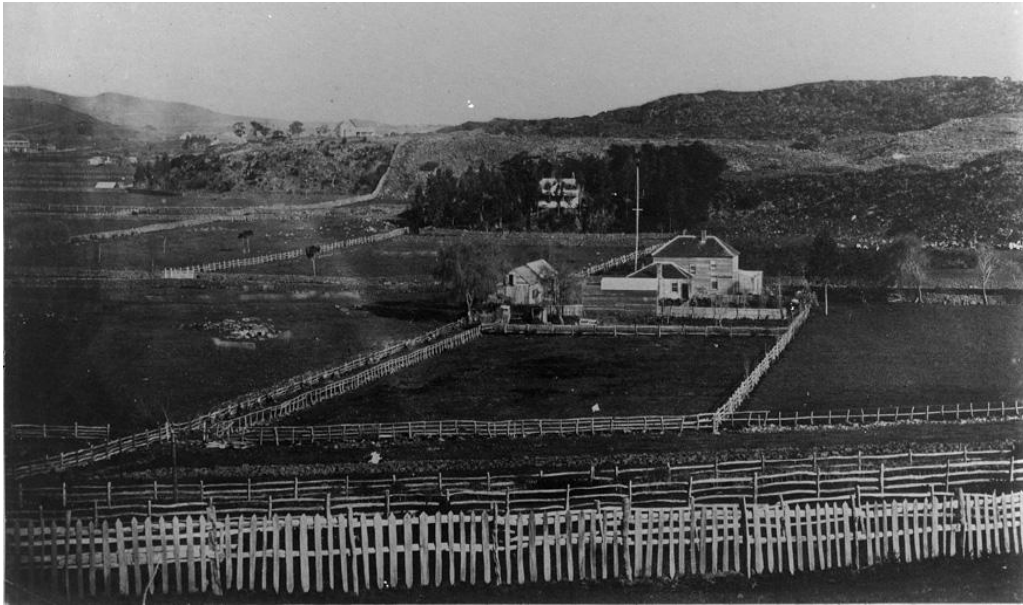
It is thought that Khyber Pass Road was named to acknowledge the service of the military road builders of the 58th Regiment. Another view is that the road was named to commemorate a battle in the pass during the Afghanistan war. Lord Auckland led the British forces in the withdrawal through the Khyber Pass to Kabul. He was Governor-General of India in 1836-37. Some thought that the construction site at Newmarket resembled the narrow passageway of the Pass.⁵

Symonds Street, the site of the first St David's Church, was named after Captain William Cornwallis Symonds (1810–41), an officer of the 96th Regiment of Foot of the British Army. He came to New Zealand in the early 1830s as agent of the Waitemata and Manukau Land Company. He was instrumental in the founding of Auckland and in the signing of the Treaty of Waitangi.

³ <http://www.grafton.org.nz/grafton-residents-association-auckland-new-zealand/our-community/our-present/grafton-historic-walk/>

⁴ Logan Campbells Auckland, Pg. 118

⁵ <http://muse.aucklandmuseum.com/databases/Streets/69.detail>



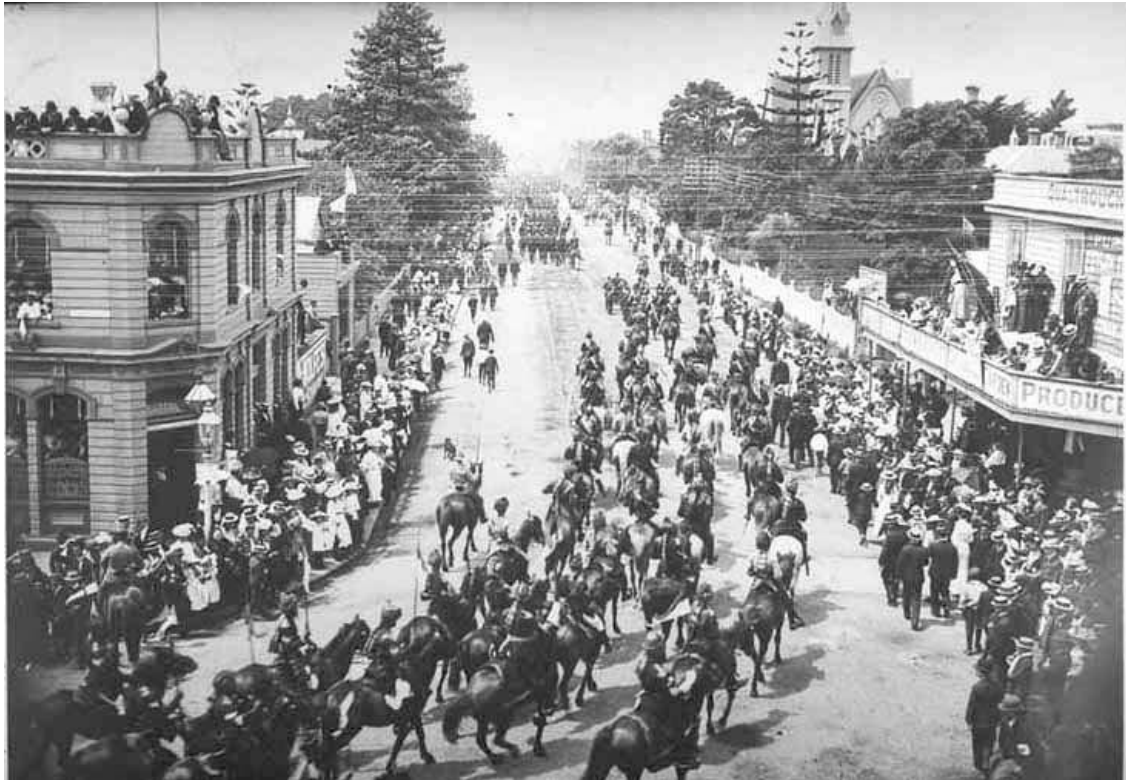
Panoramic view looking south west over Newmarket from Auckland Domain showing Carlton Gore Road, (foreground), Khyber Pass Road, (left to right), Junction Hotel, (extreme left), Mount Hobson, (left background) and the Captain Cook Hotel or brewery (centre) July 1863, Image: Sir George Grey Special Collections, Auckland Libraries, 4-828



Looking east showing Newmarket with Remuera and Mount Hobson (centre distance), Carlton Gore Road (foreground) and Khyber Pass Road beyond, 1860s, Image: Sir George Grey Special Collections, Auckland Libraries, 4-831



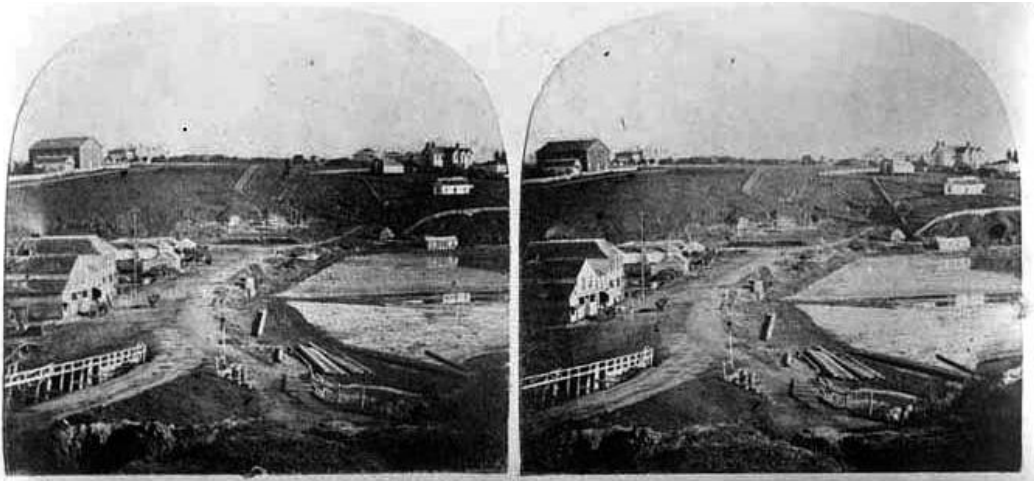
Panoramic view looking south west over Newmarket showing Mount Eden, Carlton Gore Road (foreground), and glimpses of Khyber Pass Road (centre) Jul 1863 Sir George Grey Special Collections, Auckland Libraries, 4-829



Looking down Khyber Pass from Symonds Street showing the Indian Contingent of the Imperial Troops wheeling into Khyber Pass with the Queens Hotel on left, Edward Qualtrough, grocer, on right, and Holy Sepulchre Church, 16 February 1901, Image: Sir George Grey Special Collections, Auckland Libraries, 4-991'



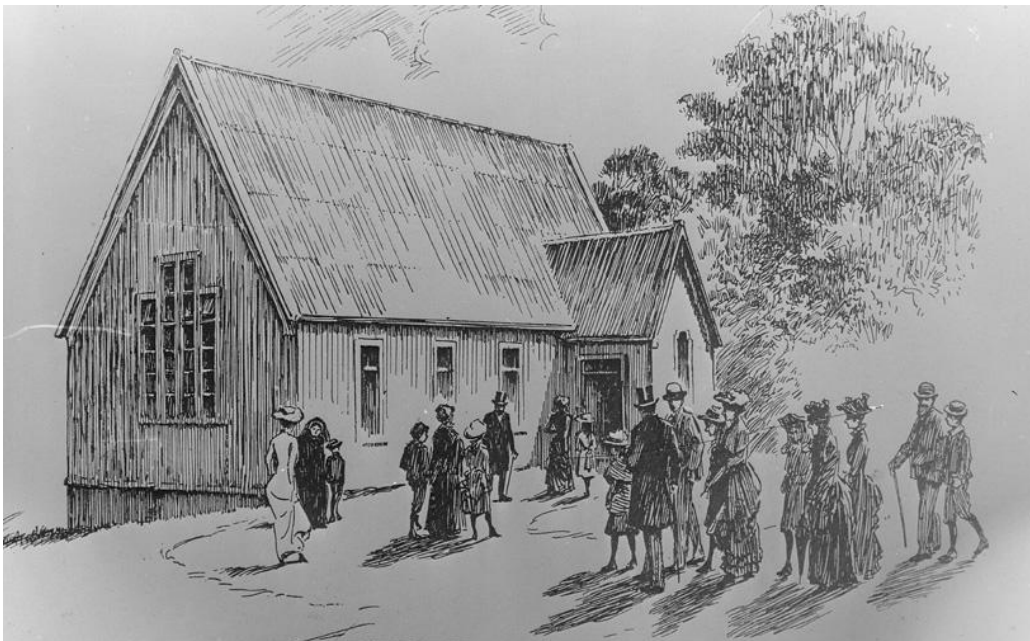
Carlton Gore & Khyber Pass Gardens. A view of the gardens showing the large open area of land before any major development, c.1860s, Image: Auckland War Memorial Museum Call number DU436.1233



Looking west from Selwyn (later Augustus) Terrace, Mechanics Bay with logs on foreshore (right); The Strand (left foreground to centre rear) with the Swan Inn and Maori Hostel; St Andrews Church (on ridge upper left); Government House (upper left); Parliament Building (on ridge upper right) 1850s Image: Sir George Grey Special Collections, Auckland Libraries, 4-RIC144



Showing the east side of Symonds St with St Andrews Church, Symonds Street High School, Auckland Public Hospital (centre distance), Auckland Domain (left distance) Mt Eden (centre right distance) and Grafton Rd (far right distance) 1870s, Image: Sir George Grey Special Collections, Auckland Libraries, 4-205



Pen drawing by Alexander Boyd Stuart of the first preaching station at St David's Church, Symonds Street which opened in 1864, Image: Sir George Grey Special Collections, Auckland Libraries, 4-1536

2.3 THE PRESBYTERIAN CHURCH IN AUCKLAND

The history of the Presbyterian Church of New Zealand began with the arrival of the Rev. John Macfarlane of the Established Church of Scotland at Port Nicholson, Wellington, on February 20th in 1840. Macfarlane officiated at the opening of the first Scots Church (now St. Andrew's, Wellington) in New Zealand on Sunday, 7 January 1844.

When the first two immigrant ships, the Jane Gifford and the Duchess of Argyle, arrived at Auckland in October 1842 Auckland was barely established, and there was no Presbyterian Church building. After a few months the Rev. W. Comrie began to hold the first Presbyterian services in the Supreme Court House.

Five years later it was resolved to request Dr Thomas Chalmers, the leader of the Free Church, to select a minister for the Auckland congregation. The Rev. G. A. Panton was sent to Auckland and St. Andrew's Church opened on Symonds Street, on the corner of Alten Road, at the top of Constitution Hill, in 1849. Panton's ministry at St Andrews was very brief and he was succeeded by the Rev. David Bruce, who became a leader in church extension work throughout the North Island from 1862.⁶

By 1864, the population of Auckland was 12,423. The 'Presbytery of Auckland' came into existence in 1865. At that time there were four charges: St Andrews (Symonds Street), Otahuhu, Papakura (which included Wairoa and Opahake) and Mahurangi. Onehunga became a charge in 1860, St James' in 1862, and St David's in 1864.

St David's on Symonds Street was initially established as a 'preaching station at the junction of Symonds Street and Khyber Pass Road' (the site running right through to Dundonald Street) in 1864. By this time St Andrews Church (Symonds Street est. 1849) was no longer able to meet the needs of the expanding city and rapidly increasing population. The minister of St Andrews, David Bruce, saw the position proposed for the new church as a strategic one as it was seen that the town of Auckland was extending in that direction. Bruce commenced preaching sporadically at the new location with the intent to find a permanent minister to take over in time.⁷

The Rev. Dr. Wallis, formerly a missionary at Demerara, began to preach at the Symonds Street preaching station in October 1865, and gathered a good sized congregation. Regular services were held in a 'school room' that had been erected, earlier in 1861⁸ and it seemed that the future of the church was assured. The new church was appropriately named St David's as the venture had been the result of the work of Reverend David Bruce. Bruce had arrived in New Zealand in 1853 had helped 'not only to put the congregation on a sure footing but to extend the influence of the Presbyterian Church in the wider Auckland region and far beyond.'⁹

Trouble arose In September 1868, when Dr. Wallis, having withdrawn from the jurisdiction of the Presbytery, apparently not content with the work at St David's, rented the Temperance Hall in Newton and established an independent congregation there. The school room in Upper Symonds Street was consequently closed and over the next 10 years internal struggles within the church saw the building fall into a serious state of disrepair and the building was consequentially deserted. It wasn't until a meeting on February 5th 1878 that it was decided that the school room should be put into a 'thorough state of repair'.

⁶ <http://www.teara.govt.nz/en/1966/presbyterian-church>

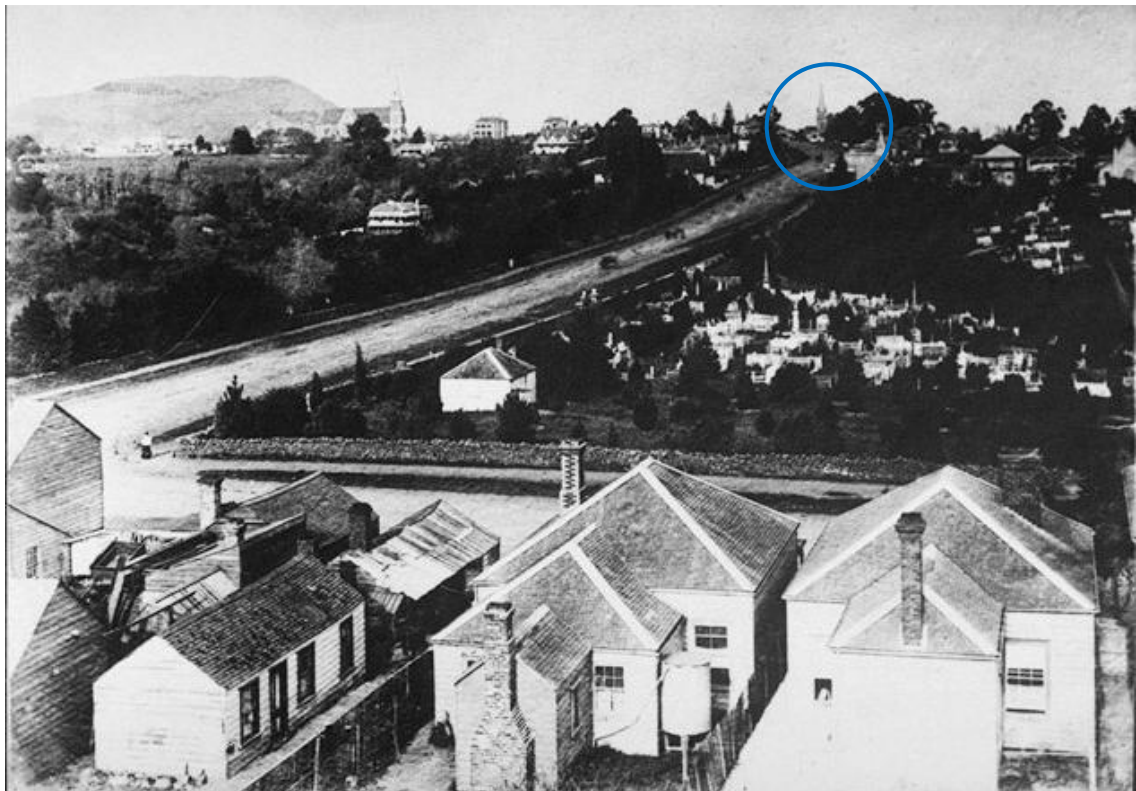
⁷ The Story of St David's Presbyterian Church, Pg.3

⁸ <http://nzetc.victoria.ac.nz/tm/scholarly/tei-Cyc02Cycl-t1-body1-d1-d23-d38.html>

⁹ <http://www.standrewschurch.org.nz/history/>



A drawing looking south along Symonds Street showing the Robertson Brothers grocers shop, (left), St Davids Church and the Edinburgh Castle Hotel on the corner of Newton Road (right) 1880. Image: Sir George Grey Special Collections, Auckland Libraries, 4-1537'



Looking south from Partington's Mill, showing corner of Symonds St and Karangahape Rd (foreground left), Grafton Cemetery (centre right) and the Church of the Holy Sepulchre, Khyber Pass (left distance) and houses in the area, 1880s, Image: Sir George Grey Special Collections, Auckland Libraries, 4-200

The Gas Company was asked to lay gas, new internal fittings were to be installed, the roof re shingled and new seats obtained.¹⁰ On the 10th of March, 1878, after the much needed renovation was completed, the schoolhouse was re-opened for regular church services.

A few weeks later, on the 3rd of April, the mission was formed by the Presbytery into a regular charge, under the designation of St. David's and a new minister, the Rev. A. M. McCallum, of the Free Church of Scotland, undertook the services.

By 1879 St David's was on a sound footing, and it was decided to build a new church with a seating capacity to accommodate for the rapidly increasing size of the congregation.¹¹ Edward Bartley, a prominent Auckland architect at the time, was selected as the architect for the design of a new, much larger church building for St David's.

Edward Bartley was born in Jersey in 1839. He emigrated to New Zealand with his elder brother Robert, also an architect, in 1854. He had trained as a carpenter and joiner, under his father, an architect and builder, and gained work in the field as soon as he arrived in the colony. In 1872, he went into a partnership and formed Matthews & Bartley Builders. Bartley moved to the North Shore in 1872, later building his own home in Victoria Road, Devonport. Here he was active in local politics and soon became a prominent Devonport resident.

Bartley's interest in architecture grew and he took on more architectural work in favour of building. He was at one time vice-president of the Auckland Institute of Architects and was also Diocesan Architect for the Church of England.

During his long career he served as architect to the Auckland Savings Bank and to the Auckland Hospital & Charitable Aid Board. By the time he was asked to supervise the construction of St Matthew's in the City in 1901, he had already designed more than 20 churches for various denominations including Holy Trinity Church in Devonport, and St David's on Symonds Street. He was also involved in the construction of many residential and commercial buildings around Auckland.¹²

Amongst Bartley's most notable works were his ecclesiastical buildings including St John's Church, Ponsonby (1881), Holy Trinity Church, Devonport, and the Synagogue, Princess Street (1884). He was also responsible for the Opera House (1884) the Auckland Savings Bank, Queen Street (1884) and the Blind Institute Building in Parnell.¹³

After Bartley's competition entry for St Sepulchre's on Khyber Pass was placed third, he completed a successful design for St David's Presbyterian Church in 1879.

The proposed church was to be erected on the allotment fronting Symonds Street, in front of the existing school room building. (Next to the Edinburgh Castle)

The site was a commanding one, situated on the highest part of Symonds St, on the same level as the Khyber Pass reservoir. The main building was 71 feet long and 37 ½ feet wide. A 44 foot high tower extended beyond the main building, facing the street. This was finished with an octagonal spire and wrought iron finial standing a further 47 feet high.¹⁴

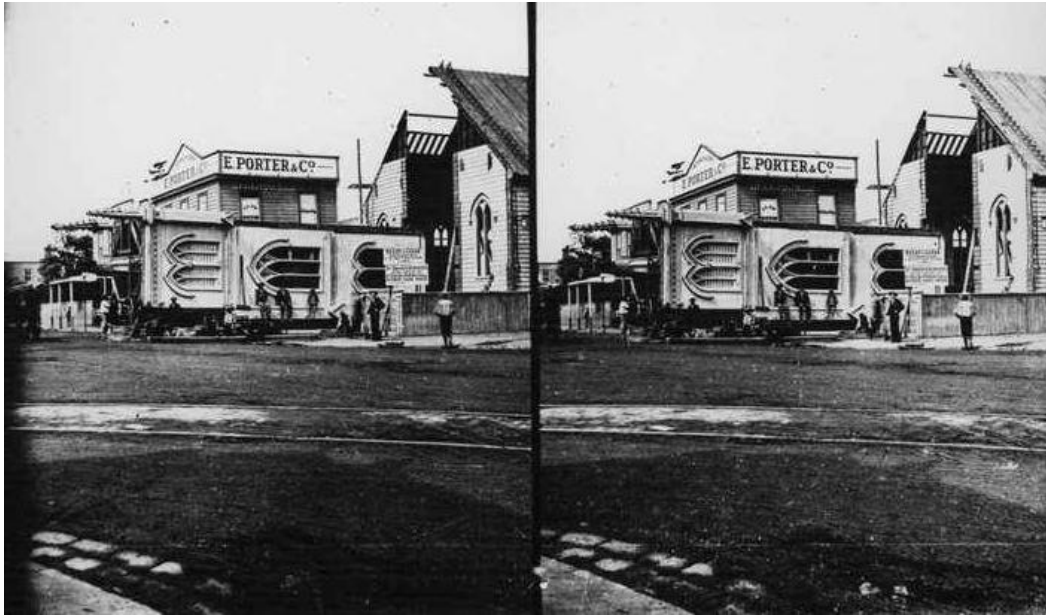
¹⁰ The Story of St David's Presbyterian Church, Pg.6

¹¹ Auckland Star, Volume LVII, Issue 298, 16 December 1926, Page 10

¹² http://www.writerscentre.org.nz/sh_architect.php

¹³ <http://www.heritage.org.nz/the-list/details/578>

¹⁴ <http://localhistorybartley.blogspot.co.nz/2015/01/the-original-st-davids-presbyterian.html>



Demolition of St. David's Church for removal to Khyber Pass, 1902, Image: Auckland War Memorial Museum, Call number DU436 1215 S98, DU436.1215 S98 env3



Re-erecting the tower on old St David's Church, Khyber Pass, shortly after its removal from Symonds Street, 27 September 1902, Image: Sir George Grey Special Collections, Auckland Libraries, NZG-19020927-808-1

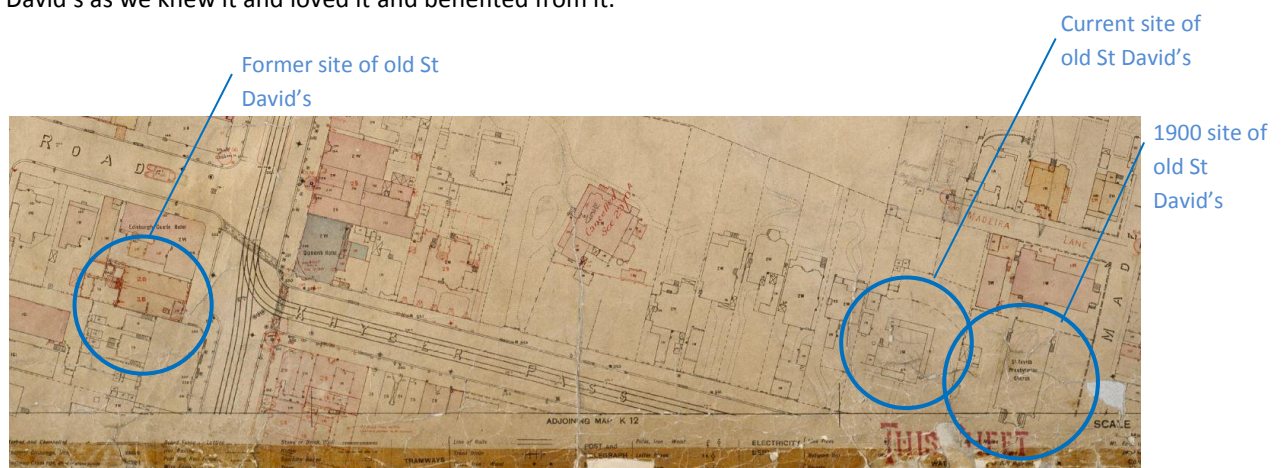
For the plain roof interior Bartley specified a contrast of totara brackets and kauri principals resting on carved trusses, all to be varnished, with the boarding of the roof picked out in white paint. The rostrum continued the Gothic theme in the panelling of native timbers below turned balusters, with Gothic arches between. The main entrance was from the tower. The side and back of the building were of weatherboard, with the front and tower in rusticated board. The church was designed to seat about 500 people, at a cost of £1350 and was completed on time in November 1880.¹⁵

St David's was opened on the second Sunday of that month in 1880. In the Auckland Star (Nov 1880) the impressive new building was described as 'a new church, on the most commanding site occupied by any of the city churches' The first minister was the Rev. Thomas Mackenzie Fraser, M.A., formerly of the High Church, Geelong, and one of the Theological Tutors of the Presbyterian Church of Victoria. He was inducted on the 18th of August, 1881.

9 years after the construction of the new church, In July 1900, Mr J Robertson was appointed by the managers to investigate the question of a new site for St David's. It was ascertained that a site owned by a Mrs Heyland, described as having a frontage of 117 feet to Khyber Pass Road, and with a depth of 199 feet, could be obtained by the church for 15 pounds per foot. By the 1st of October it was decided that the Khyber Pass Road site should be bought by the church and that the Symonds Street property on which the current St David's sat be sold for 1720 pounds.¹⁶

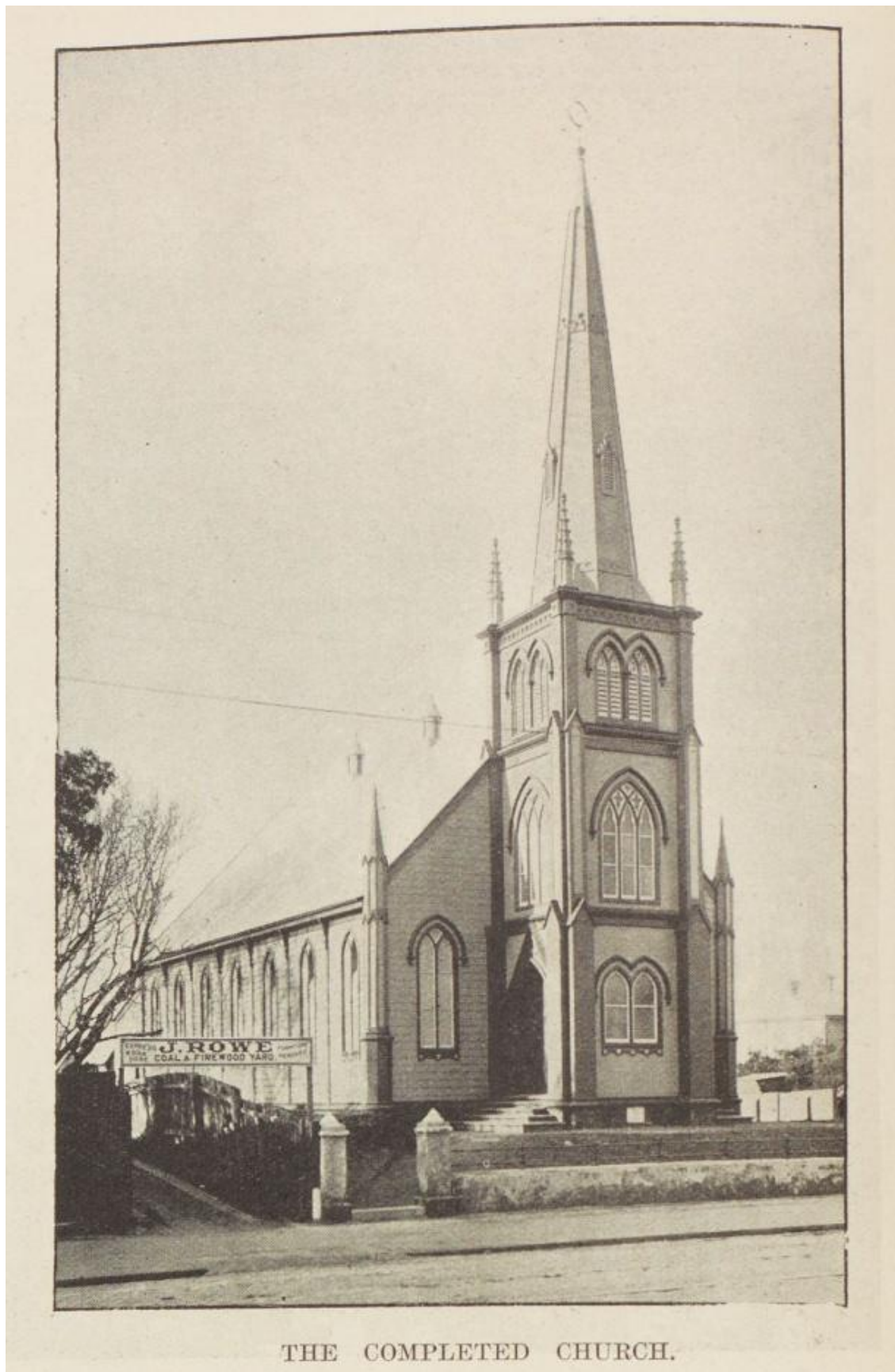
The decision to move the timber church building to a new site down the road gained a great amount of public interest as, up until this point, no building of this size had been moved in Auckland. The building was successfully transported to and re erected on its new site by the beginning of 1902. Rededication took place on February 6th 1902.

The Very Rev. J.M. McKenzie stressed the central place the church held in the lives of the young people connected with it shortly after it was moved to its new prominent position on Khyber Pass in 1902. "How large a place St David's filled in our lives! We grew up in the church in a very real sense. Apart from school and work, all our interests tended to centre there. It was not just a spiritual home and the centre of worship, it was also our social centre, our recreational centre and our friendship centred there too. Classes and clubs, picnics and socials, gymnasium and debating, all were there in the life of St David's as we knew it and loved it and benefited from it."



¹⁵ <http://localhistorybartley.blogspot.co.nz/2015/01/the-original-st-davids-presbyterian.html>

¹⁶ The Story of St David's Presbyterian Church, Pg. 29



THE COMPLETED CHURCH.

Showing old St David's Church, Khyber Pass, shortly after its removal from Symonds Street, 27 September 1902, Image: 'Sir George Grey Special Collections, Auckland Libraries, NZG-19020927-808-2



Interior of the old St David's Presbyterian Church, formerly on the corner of Symonds Street and Newton Road, and now part of the present St David's Church complex in Khyber Pass Road, Image: Sir George Grey Special Collections, Auckland Libraries, 4-547H



George Croft, the prominent Auckland organ builder in the first half of this century, was an amateur photographer. He kept a photographic record of many of the instruments he built. 1920s Croft Organ (divided organ) St David's Presbyterian Church, Khyber Pass, Image: Sir George Grey Special Collections, Auckland Libraries, 4-547H

2.4 ST DAVID'S & WORLD WAR 1

In 1915 the number of parishioners was 439 and it was reported that 'in spite of the calls occasioned by the war (First World War) the general revenue was the largest in the History of St David's.'¹⁷

By the middle of 1915 the session reported that 19 men and 3 women from the church had joined the forces. Of these, 2 had died and one was reported missing. A roll of honour had been placed in the church porch on which was entered the names of those enlisting and memorial services were held for those who had given their lives. As the war continued new names were continually being added to the Roll Honour. By the end of the war 103 men connected with St David's had joined the forces and 6 women were serving as nurses. Of these 17 had given their lives.¹⁸ In 1916 a new manse was erected in Grafton Road to the design of prominent Auckland architect Daniel B Patterson.¹⁹

2.5 HISTORY OF THE CURRENT CHURCH BUILDING

"The cost of the new site was £1894:9:3d. The cost of the removal of the buildings and enlargement of the hall, including the amount needed to liquidate the old debt, was £1403:6:7d. To meet these two amounts £1720 had been received from the sale of the old site. A sum of £200 was left on the mortgage to Mrs Heyland.

£1118 pounds was provided mainly by members of the congregation by means of non-interest debentures. This was reduced to £1068 as 10 of the debentures were placed on the memorial stone as a donation. The remainder of the money required was to be raised by means of sales of work or other legitimate means, with the object of securing that the indebtedness of the church would not be increased beyond the debentures and the mortgage of £200. A sinking fund for the purpose of paying off the debentures by weekly payments, donations and so on, made up of contributions of three pence a week and upwards from about 130 members of the congregation, was opened on 1st October 1901."

The position at the beginning of 1903 was that a first payment had been made to the debenture holders of one fifth of the amount loaned and £40 had been paid off the mortgage. Thus there was a total indebtedness of £1012 and, in fact, there was a considerable amount in hand in the sinking fund. The success of the sinking fund plan meant that other revenue producing efforts such as sales of work, lectures, concerts and so on, could be used for the ordinary revenues of the church.

Mr and Mrs Fleming, by way of a thank offering for the termination of the war announced that they would give 900 to liquidate the existing debt on the manse and a further sum of 1000 as the nucleus of a fund for the building of a new church. In addition to their previous gift they offered to subsidise 1pound for 1 pound all contributions by the congregation up to 2000 pounds. Another member offered to subsidise a further 1000 on the same basis. The congregation responded well to the appeal for funds with the result that 7186:9:1d was promised before the close of the financial year in 1920.²⁰

In 1919 the Reverend D.C. Herron was appointed as minister of St David's. Herron was New Zealand born and a product of St Andrew's in Dunedin. He was a graduate of Otago University and the winner of a Military Cross as the chaplain with the Second Otago Regiment. He was described by the church's historian in 1926 as 'a strong man who has taken hold of St David's with a masterly grip.'²¹

Although the possibility of erecting a new church building on the site had been presented years earlier, and been met with enthusiasm, the war had made it impossible to transform the idea into a reality. It

¹⁷ The Story of St David's Presbyterian Church, Pg. 46

¹⁸ The Story of St David's Presbyterian Church, Pg. 47

¹⁹ Auckland Star, Volume XLVII, Issue 234, 30 September 1916, Page 9

²⁰ Pg 29 - 30 The story of St David's

²¹ Auckland Star, Volume LVII, Issue 298, 16 December 1926, Page 10

wasn't until 1919 that the conviction took shape that a new church building was in fact a necessity. Sunday school attendance had been growing and it had reached a stage where the groups had been forced to meet in sections because of the cramped accommodation. It was decided that the old church building would be used as the Sunday school and that a 'new and more adequate building would be constructed to meet the needs of the congregation'.

It was agreed that year that the new church was to be a memorial in perpetuity to those who had fought in the First World War.²²

"From the commencement the thought was kept prominent that the church should be a soldier's memorial, erected to keep the faith and courage and sacrifice to the uttermost of the lads who once worshipped with the congregation, and to express thanks to God for them and for the deliverance won for the nation by them and their fellows."²³

St David's continued to grow and advance during the period of ministry of the Rev. D. C. Herron. A man described as 'whose natural gifts were supplemented by his war experience'.²⁴ Membership of St David's had increased from 454 when Herron began his ministry to 602 in 1929. The establishment of a branch of St David's at Virginia Avenue in Newton was an important development during this decade. On July 4th 1920 a Sunday school was started in a dilapidated band hall at the foot of Virginia Avenue and in December of the following year another new bible school was opened on the corner of Suffolk Street and Virginia Avenue.

In February 1924 the church paid 3500 pounds for the purchase at auction of the additional, adjoining property on Khyber Pass on which the old St David's now stands.

On May 4th 1924, a congregational meeting, on the advice of the Building Committee, took the important step of appointing Mr D B Patterson as architect for the proposed new church. Patterson was an obvious choice as he already had an association with St David's; he had designed the church manse on Grafton Road eight years earlier. The question of the exact location of the proposed new church building absorbed much thought at the congregational meeting and two competing proposals were fully discussed by the board and the architect. It was eventually decided that the new church would be built on the original St David's section (where the building currently stands) and that the existing church buildings would be removed to the adjoining site which had been purchased earlier that year in February.

²² The Story of St David's Presbyterian Church, Pg. 60

²³ The Story of St David's Presbyterian Church, Pg. 60

²⁴ The Story of St David's Presbyterian Church, Pg. 65



PROPOSED NEW BUILDING FOR ST. DAVID'S PRESBYTERIAN CHURCH.
Perspective drawing by the architect, Mr. Daniel B. Patterson, of the church which it is proposed to erect on the site of the present wooden building in Khyber Pass.

Image: The New Zealand Herald, Volume LXII, Issue 19190, 2 December 1925, Page 15

The New Zealand Herald published the following detailed account on the 2nd of December 1925;

Proposals for the erection of a new Presbyterian church for St David's congregation, to replace the existing wooden building at the top of Khyber Pass, will be submitted for the approval of the congregation at a meeting this evening. The board of managers suggests the construction of a handsome Gothic Structure, of the perpendicular period, on the site of the present church. The materials will be brick and reinforced concrete, with facings of stone.

If the scheme is approved, there should be completed in about 12 months a church that should fulfil for many years to come the needs of a thickly populated area that has long out grown the limited facilities provided by the out of date wooden building at present in use. It will give the

district a structure of sufficient size to satisfy the requirements and natural pride if the supporter of the church, and at the same time offer sufficient architectural interest to justify its erection on so magnificent a site.

Draft plans of the proposed new church, prepared by Mr Daniel B Patterson, architect, reveal several features of interest. Prominent among these is the square gothic tower, surmounted by battlements and faced with buttresses at the angles and louvers in the window openings. While removed from undue severity by reason of this exterior mural decoration, the tower lends a striking air of solidarity to the church that is not attained by the tall spire of the present wooden building.²⁵

The new church will have seating accommodation for about 560 worshippers, with provision for a gallery to hold another 100 or 150. The side rows of seats will be placed diagonally inward to face the pulpit, so no portion of the congregation will be under the necessity of turning their heads to seek a view of the minister. The choir seats will be arranged in a semi circle round the communion table in front of the pulpit.

Care in planning the building is going to do much to shut out the street noises which at present are a source of no little annoyance. Instead of one main entrance to the building, as at present, the plans show two main doors at the sides. These will give entrance to the vestibule and cloakrooms for ladies and men, and their arrangement will interpose no less than three walls between the street and the interior of the building. It is thus hoped to reduce to a minimum the clatter and rumble of passing trams.

The comfort of worshippers is considered in several directions, not the least being the provisions of a hot air heating system throughout the building. Artificial heating of churches is a practice so far unknown to Auckland but its adoption would unquestionably be appreciated on chill winter mornings and evenings, and an extension of the innovation to other churches would probably be welcomed.

Another new departure will be a sloping floor, to give those seated in the rear of the church a clear view of the pulpit and choir. The slope will be about 2 in. in a foot.

A basement will provide accommodation for six bible classrooms, a small hall and cloakrooms and a gymnasium. On the church level will be large rooms for the office- bearers, the vestry and a room for the choir, accommodating about 50 persons. Access to the gallery is provided by a stairway inside the tower.

Before the new church can be erected, it will be necessary to remove the present church and Sunday school buildings, and the intention is to transfer them a short distance to the west, where they will occupy a permanent site on the adjoining section. This section, on which an old wooden house at present stands, was purchased by the congregation about two years ago. The residence will be removed, and the wooden church and Sunday school will take its place and both do service as the Sunday school. The building at present used as Bible class hall will be removed from the rear of the church to the site of St David's subsidiary Sunday school in Virginia Avenue.

If the proposals are endorsed by the congregation this evening, specifications will be prepared and tenders will be called for. Work on the scheme in that case should commence in three or four months.²⁶

²⁵ New Zealand Herald, Volume LXII, Issue 19190, 2 December 1925, Page 12

²⁶ New Zealand Herald, Volume LXII, Issue 19190, 2 December 1925, Page 12

At the end of 1926, in the course of preparation for the building of the new church, the large bible class hall was removed from the Khyber Pass site and added onto the existing Sunday school building in Virginia Avenue. 1927 began as a complicated year for the church. There were many difficulties connected with the removal and re establishment of the old church buildings and the waiting for the completion of the new church along with financial depression caused stress within the congregation.

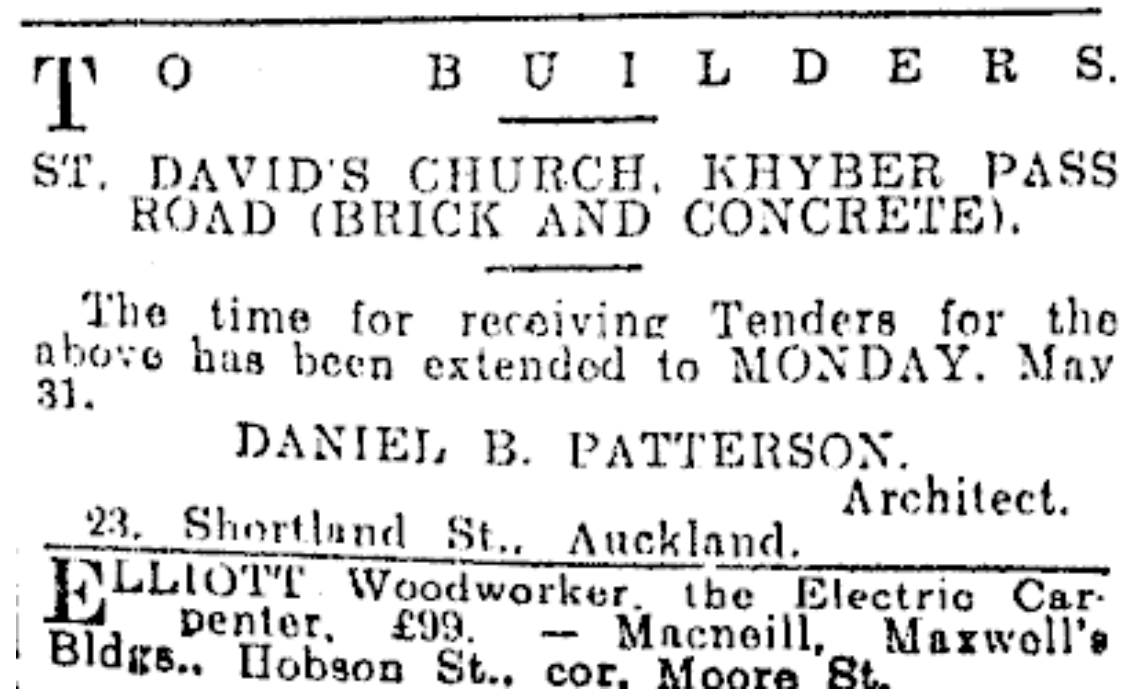


Image: New Zealand Herald, Volume LXIII, Issue 19335, 24 May 1926, Page 16

The foundation stone of the Soldiers Memorial Church was laid on Anzac Day 1927. In the presence of a gathering of about 1000 people, the foundation stone was laid by Mr Duncan Macpherson who was a member of the original session elected in 1884. A procession headed by Mr John Flemming and Mr James Robertson led the congregation from within the old building to the site of the new church where the foundation stone was laid "To the glory of God and in proud memory of the St David's men who for the permanent peace of the world gave their lives in the Great War 1914 - 1918."²⁷

The dedication and opening ceremony took place nearly six months later and it was reported to be so well attended that people were turned away, unable to get into the crowded new building.

"We believe and trust that for many years, this will be the Presbyterian Cathedral of Auckland, and that in it, in the spirit of sacrifice it commemorates, momentous decisions will be made for the advancement of the Kingdom of Jesus Christ" said the Rev. D. C. Herron, minister of St David's, when calling upon the Rev G. H. M Neur, Moderator of the Presbyterian Church of New Zealand to dedicate the building.²⁸

On November 14th 1929 the Building Committee were able to tell the congregation that due to 10 years of fundraising and donations from the congregation, all expenses had been met and that the church was clear of all debt. The total expenditure of the redevelopment of the site had amounted to 25 652 pounds. 'This had included not only the money spent on the actual building of the new church, but the renovation of the buildings at Virginia Avenue, the removal and renovation of the old church and

²⁷ The Story of St David's Presbyterian Church, Pg. 62

²⁸ Evening Post, Volume CIV, Issue 91, 14 October 1927, Page 10

Sunday School, the provisions of a caretakers house and the additional and very valuable section that had been bought.²⁹



Showing the old and new St David's Church in Khyber Pass Road, 1927, Image: Sir George Grey Special Collections, Auckland Libraries, 4-1539'

There were a number of problems that arose after the building was opened. The brickwork was apparently in an unsatisfactory state and continual dampness had affected the inside walls of the lower rooms. The church was extremely cold during the winter months. The electric lighting system had been affected by the damp, and by 1935 the steel window sashes were already in urgent need of repair. The older church buildings needed painting and minor repairs. There was also the desire to remodel the chancel at the north end of the church.

These alterations were carried out at the same time as the repair work. The Chancel modifications were designed by prominent architect Horace Massey. The rededication of the building took place on November 11th 1937. The bible class rooms were lined the following year. The repair works were successful.



Looking west from the corner of Nugent Street and Khyber Pass Road showing the western corner of Grafton Road, with the Newmestic Laundry, Madeira Buildings and St David's Church, 1929, Image: Sir George Grey Special Collections, Auckland Libraries, 4-1839

²⁹ The Story of St David's Presbyterian Church, Pg. 63



A view of the south and west elevations of St David's Church in Khyber Pass Road 24 Oct 1927 'Sir George Grey Special Collections, Auckland Libraries, 4-1540'



A view of St David's Church from Madeira Place, with Madeira Lane on the right 1927 'Sir George Grey Special Collections, Auckland Libraries, 4-1541'



Looking east from the roof of the Astor Hotel on the corner of Symonds Street and Khyber Pass Road across Grafton, showing Grafton Road (left to right across upper centre partly obscured), Madeira Place (left to right across centre partly obscured), houses (foreground) fronting on to Karangahape Road, and St David's Church (right), edge of the Auckland Museum (far left) 20 August 1931, Image: Sir George Grey Special Collections, Auckland Libraries, 4-5173



Looking north from Khyber Pass Road to Madeira Place showing part of St David's Church, left, and a home cookery on the corner, 1929, Image: Sir George Grey Special Collections, Auckland Libraries, 4-1838



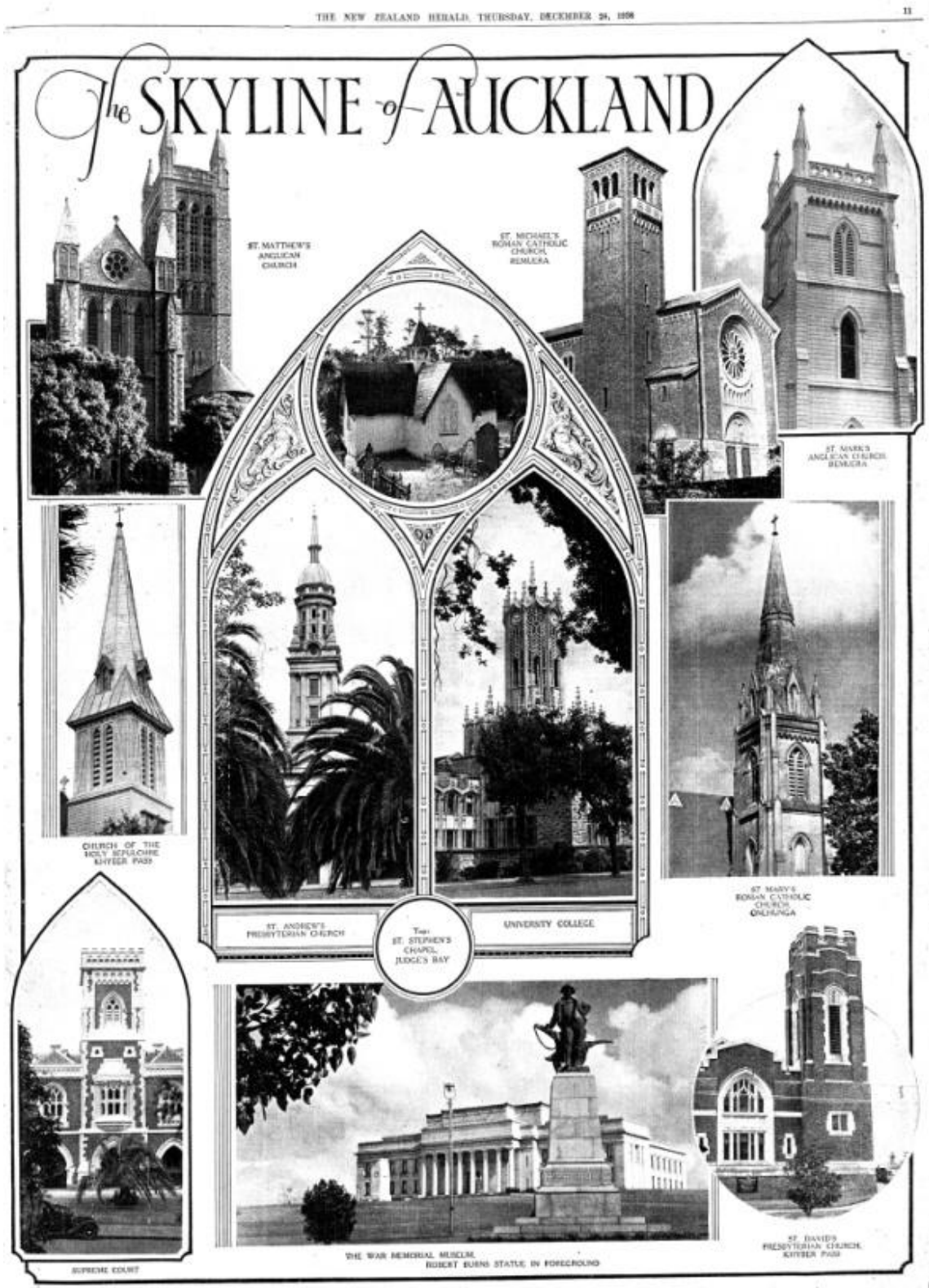
Looking east down Khyber Pass Road showing St David's Church (centre left), cars, 1929, Image: Sir George Grey Special Collections, Auckland Libraries, 4-1837



Showing the interior view of St Davids Church in Khyber Pass Road, from the front of the ground floor, 1927, Image: Sir George Grey Special Collections, Auckland Libraries, 4-1544



Interior view of St David's Church in Khyber Pass Road, 1927, Image: Sir George Grey Special Collections, Auckland Libraries





Auckland Church Jubilee – Seventieth anniversary of St David's' Khyber Pass Image: Friends of St David's Trust

2.6 ST DAVIDS & WORLD WAR 2

The congregation of St David's continued to grow and by 1935 the roll was up to 660. By 1939 the roll had increased to 752. By the end of 1939, 12 from St David's parishioners were serving with the armed forces. During the 1940s many more were to join. Through the St David's Women's Club (established under the leadership of Ellen Melville, prominent feminist and politician) and the Men's Club, parcels were regularly sent to those on active service overseas and members of the congregation were making regular monetary gifts to enable this to be done.

By June 1941, 60 people associated with St David's congregation had gone overseas on active service. Of these three had been killed and four reported missing.³⁰ By the middle of 1942 that number was up to 140. By the middle of 1944 the number from St David's serving reached 190. Improvements were made to the Sunday school hall in order that it might be used at certain times as a clubroom for service men and women.

2.7 ST DAVID'S POST WAR

After the war, in 1946, the congregation began to consider the matter of a suitable war memorial for the church and a representative committee was set up to consider an appropriate memorial. It was decided a commemorative tablet with the names inscribed of those who served in the war, would be put up in the church. The tablet was unveiled in an impressive service conducted by The Rev S. C. Read on Remembrance Sunday, November 9th 1947.

³⁰ The Story of St David's Presbyterian Church, Pg. 84

In 1947 it was decided by the congregation, to sell the church property in Virginia Avenue and in co operation with the Presbytery, to apply the proceeds to church extension work in one of the new suburban housing areas of Auckland City.

After the retirement of Reverend Black, the Very Rev. O.T Baragwanath took charge of St David's. He was the grandson of the Rev. T. McKenzie Fraser, who had served the congregation there from 1881 to 1885. At this time the church had an association to the 'New Life Movement' and the activities connected to the St David's were many and varied; the women's sewing guild, the bible classes, the Sunday school, choir, scouts and wolf cubs, the girls life brigade, operatic and dramatic club, indoor bowling club, badminton & table tennis club...etc

Consideration was given to selling the old church building at this time but it was decided that in view of the recent renewed and extended activities of the various organisations using the building, it not be sold. A report was received that year showing that the main part of the building remained structurally sound.

In 1959 renovations were carried out to the manse kitchen, improvements were made in the kitchen facilities in the Sunday school and alterations were made to the seating in the gallery of the church.

1961 a considerable amount of repair work was done to the roof and the tower of the church. A new sound amplifier system, wiring and speakers were also installed in the church. It was decided in a congregational meeting in July 1961 to sell the Grafton Road manse and to take up an option on a section in Rockwood Place with the object of building a new manse. This was completed in June 1962. The congregation also adopted a scheme for a new Christian Education building and for modernising the old church building which was then to become the main church hall. By 1962 the congregation were beginning to realise that they were going to have to face the problem of enlargening the church. The session in their 1962 report lay emphasis on this and it pointed out how many occasions, especially at communion services, the seating accommodation was insufficient.³¹

In 1962 preparations were being made to celebrate the centenary of St David's and a Centennial memorial Committee was set up. In addition to the provision of extensive new buildings for Sunday School and other youth work it was decided that two stained glass windows, one to commemorate former ministers and one in recognition of missionary work at home and overseas should be added to the church.³²

A history of St David's was also commissioned that year and the organ was to be renovated and improved. Of the building schemes stage 1 was completed in 1962 and stages 2 and 3, the new Christian Education building and the re modelling of the bible class hall and rooms, were being prepared.

It was reported that the Sunday school had benefited by the completion of the first stage of the centenary scheme - the modernisation of the old church with the additions of the Sunday school classrooms along the Khyber Pass side and a lounge and kitchen on the harbour side the reconditioned hall was re dedicated in September 1962.³³

The Very Rev. Baragwanath was attributed to 'contributing greatly to making St David's a 'city set on a hill' the centre of Presbyterianism in Auckland with an influence in the whole city.'³⁴

³¹ The Story of St David's Presbyterian Church, Pg. 109

³² The Story of St David's Presbyterian Church, Pg. 110

³³ The Story of St David's Presbyterian Church, Pg. 111

³⁴ The Story of St David's Presbyterian Church, Pg. 112



Showing St David's and the Art of Remembrance installation, Image: Friends of St David's Trust

2.8 THE ART OF REMEMBRANCE

This year, 2015, as part of the international response to the centenary of the First World War, the Friends of St David's Trust, created a memorial art work that dressed the tower and street frontages of St David's with brass quatrefoils, decorated by internationally acclaimed artist Max Gimblett ONZM, each representing a New Zealander who served in the First World War.

The installation was officially unveiled on the eve of Anzac Day 2015 by the Hon Nikki Kaye, MP, with the blessing of Ngati Whatua o Orakei, the support of the Congregation of St David's, Auckland Council, representation by the New Zealand Defence Force, the New Zealand Sappers' Association, and the New Zealand public. It hung as a public memorial for three months, and was closed by Ngati Whatua o Orakei, and Councillor Mike Lee, with representation from the New Zealand Defence Force, the RSA, and the New Zealand Sappers Association, in the presence of the Auckland public, on 23 July 2015.

Corporal Willie Apiata, holder of the New Zealand Victoria Cross, attended the closing ceremony and presented artworks to distinguished guests. The Apiata – Bassett presentation marked the closure of Remembrance on St David's.

The installation was inspired by the installation of a field of poppies at the Tower of London, as a memorial to those who had served in the WW1.



Corporal Willie Apiata, New Zealand's only current VC, presents Mark Bramwell, grandson of the late Lieutenant Colonel Cyril Bassett, New Zealand's only Gallipoli VC, and first VC of WWI, with a Max Gimblett ONZM, Remembrance artwork. Image courtesy Jeff Smith.



ANNUAL CHURCH PARADE OF THE ROYAL ENGINEERS.
Royal Engineers of the New Zealand Expeditionary Forces entering St. David's Church, Khyber Pass, yesterday morning, when their annual memorial church parade was held.

Sapper's parade 1932, Image: Friends of St David's



RNZE march up the ramps of St David's: Sappers' Memorial Service, 2014, Image: Friends of St David's

2.9 THE CORPS OF ROYAL NEW ZEALAND ENGINEERS – THE SAPPERS

St David's has a long association with the New Zealand Army Corps of Royal New Zealand Engineers. The Sappers have held regular Anzac Day services at St David's since the 1920s. There are a number of memorials within the church dedicated to the sappers and to other servicemen and women.

The new St David's church was built as a memorial church and has continued to serve that function up until the present day, most recently as part of the 'Art of Remembrance' project that covered the tower and front section of the church in brass quatrefoils in honour of those who gave their lives in WW1. This project, created by the Friends of St David's Trust, was linked internationally to other commemorative projects in the United Kingdom. Willie Apiata, holder of the New Zealand Victoria Cross, attended the closing ceremony and gave out artworks to patrons of the project.

The following is a brief history of two New Zealand Sappers who we were associated with St David's and who were both recipients of the Victoria Cross.³⁵

Cyril Royston Guyton Bassett VC (1892 – 1983) was the first and only New Zealander to be awarded the Victoria Cross in the Gallipoli Campaign of the First World War.



Bassett eating a meal in the trenches, 1917, Image: Friends of St David's

Born in Auckland, Bassett was a bank worker when the First World War began. A member of New Zealand's Territorial Force, he volunteered for service abroad with the New Zealand Expeditionary Force (NZEF) and was posted to the New Zealand Divisional Signal Company as a sapper in the Corps of the New Zealand Engineers. He saw action on the opening day of the Gallipoli Campaign, and it was during the Battle of Chunuk Bair that he performed the actions that led to his award of the VC. Medically evacuated due to sickness shortly after the battle, he later served on the Western Front and finished the war as a second lieutenant.

³⁵ <http://www.saintdavidfriends.org.nz/heritage/>

The citation for Bassett's Victoria Cross read as follows:

*No. 4/515 Corporal Cyril Royston Guyton Bassett, New Zealand Divisional Signal Company. For most conspicuous bravery and devotion to duty on the Chunuk Bair ridge in the Gallipoli Peninsula on 7th August, 1915. After the New Zealand Infantry Brigade had attacked and established itself on the ridge, Corporal Bassett, in full daylight and under a continuous and heavy fire, succeeded in laying a telephone line from the old position to the new one on Chunuk Bair. He has subsequently been brought to notice for further excellent and most gallant work connected with the repair of telephone lines by day and night under heavy fire.*³⁶

In 1926 Bassett was **married at St David's Church, Khyber Pass, Auckland**. He returned to the banking profession but was recalled to active duty during the Second World War. He served on the Home Front and by the time he was taken off active duty in December 1943, he had been promoted to the rank of lieutenant colonel and was commander of signals in the Northern Military District. When he retired from his banking career he became a justice of the peace in Devonport. He died in 1983 at the age of 91.



Sister Daphne Commons in England, ca 1916-1918, Samuel Forsyth VC (1891–1918) Images: Friends of St David's

Samuel Forsyth VC (1891–1918) was a non-commissioned officer in the New Zealand Military Forces who served with the New Zealand Expeditionary Force during the First World War. He participated in the Gallipoli Campaign and later on the Western Front. He was a posthumous recipient of the Victoria Cross.

Born in Wellington Forsyth worked as a gold amalgamator and volunteered in the Sailor's Friend Society and served as a Territorial. He enlisted in the New Zealand Expeditionary Force with the Field Engineers. He served in the Gallipoli Campaign and was evacuated twice. Forsyth was on temporary attachment to 2nd Battalion, Auckland Infantry Regiment during the early stages of the Hundred Days Offensive. He

³⁶ The London Gazette, No. 29238, 15 October 1915

was on probation for a commission in his own unit and his attachment to the battalion was in order to gain front line experience.

On 24 August 1918, the battalion was tasked with the capture of the village of Grevillers. On reaching the outskirts of the village, German machine gun fire prevented any further forward movement. Forsyth, scouting ahead of his platoon, then performed the actions which led to his posthumous award of the Victoria Cross.

2.10 THE NEW ZEALAND NURSING SERVICE

St David's has a strong historical relationship with the Auckland Nurses whose service in both wars is commemorated on the Roll of Honour. Daphne Rowena Commons (image, pg.37), a parishioner of St David's, was one of the first fifty NZ nurses to serve in WW1. She was awarded the 1914-1915 Star, British War Medal (1914-1920) and Victory Medal with Oak Leaf for WW1 services to nursing. Sadly her younger brother Kenneth was killed in action at Gallipoli (second battle of Krithia May 1915). The letters to her family and diary she wrote during WW1 are kept in The Alexander Turnbull Library collections (National Library of New Zealand)

2.11 THE ARCHITECT – DANIEL PATTERSON

Prominent Auckland architect Daniel Boys Patterson was born in Southampton in 1879. He trained and worked as an architect in England and later immigrated with his wife Elsie and their daughter, to New Zealand in 1910. Their son, also known as Daniel Boys Patterson, was born in New Zealand that year.

Their younger son, Howard Boys Patterson was like his father an architect. Soon after the outbreak of World War II he joined the Royal Engineers in England. He was killed in action in Eritrea in November 1940, aged 24.¹

In 1910 he had an office in the Premier buildings on Queen Street. Paterson senior became a member of the New Zealand Institute of architects in 1914. By 1915 he was working out of the Ellison Chambers on Queen Street, a building which he designed and was constructed the previous year. Patterson's then moved to the office at 23 Shortland Street which he worked out of for many years.

By the 1930s, Patterson was one of Auckland's most prestigious architects, designing commercial buildings, churches as well as many buildings for the ASB Bank. He was appointed as architect to the Auckland Savings bank in 1919 and held the post until his death in 1962.

The architectural climate in Auckland in the late 1920s continued to be dominated by the teachings of the Paris based Ecole des Beaux-Arts, despite the emergence of new forces in international architecture. Patterson designed many of his buildings in accordance with the neo classical style particularly the bank buildings, where he applied to each building similar, or in some cases identical arrangements of formal elements to create an undeniably common appearance.³⁷

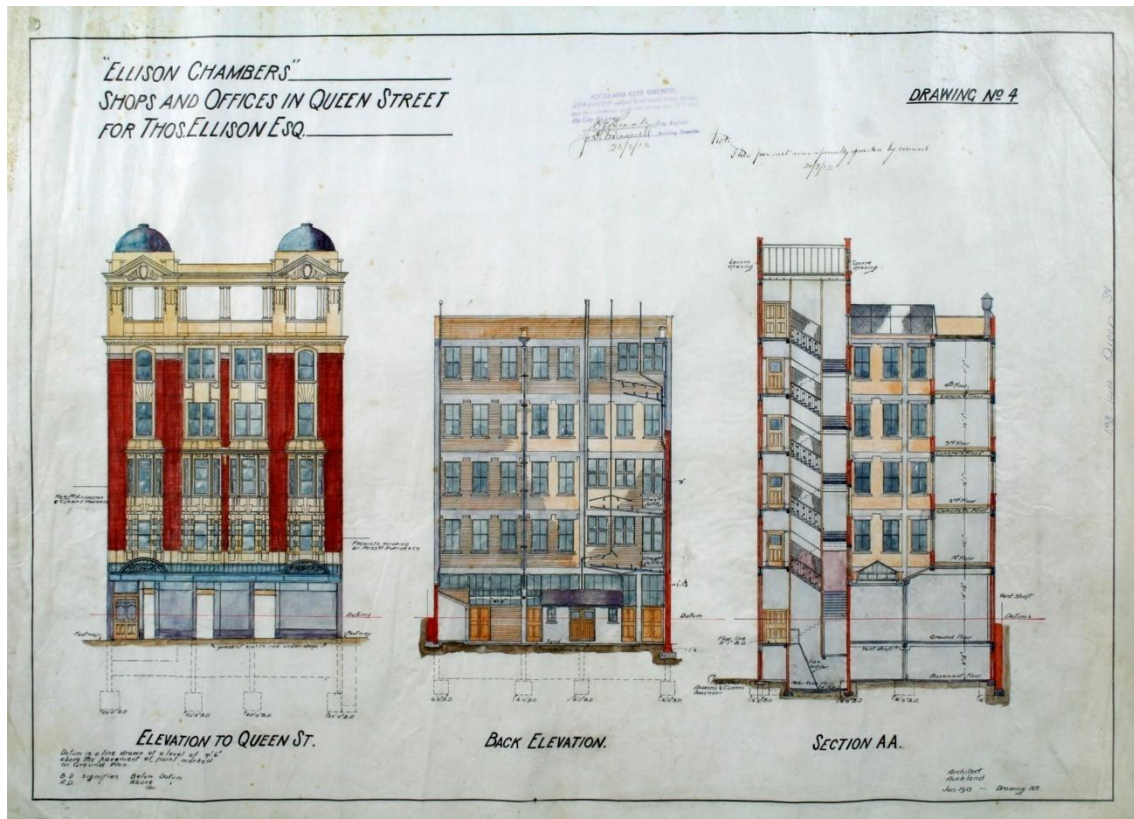
Throughout his career he also became the Architect to the Diocesan Trust Board and for the St John's College Trust Board

Later as the senior partner in the firm of Patterson, Lewis and Sutcliffe he oversaw the expansion of the ASB branches into suburban Auckland. He was a member of the board of governors of the Diocesan High School, a Council Member of the Sailor's Home and had served as a District Grand Master of the English Constitution of the Masonic Lodge in Auckland.

³⁷ Douglas Llyod Jenkins

The firm of Patterson Lewis and Sutcliffe continued to design numerous branches of the Auckland Savings Bank in the 1950s and 60s including at Remuera and Takapuna, as well as Holy Family Home for the Aged, Hastings in 1957.

Patterson died on 3 May 1962 aged 82 years.³⁸



Daniel B Patterson's drawings of the Ellison Chambers, 138-144 Queen Street 1914, Listed Historic Place Category 2, Image: Remuera Heritage

A selection of prominent buildings designed by DB Patterson includes:

Ellison Chambers Queen Street (1914); Additions to St Mary's Convent, Ponsonby, Auckland (1916); Patterson Wing at St John's College (1918); Roman Catholic School and Convent, Avondale (1922); Fire Station, Ponsonby, Auckland (1923); Gifford's Building on the corner of High Street and Vulcan Lane, Auckland City (1924); Church, Te Aroha (1925); Mt Albert Borough Council Offices (1926); St David's Church, Khyber Pass, Auckland (1927); St Stephens College, Bombay (1930); Auckland Savings Bank, Jervois Road, Auckland (1931); St David's Presbyterian Church Khyber Pass, Auckland (1931); The Commercial Hotel in Victoria Street, Hamilton (1938)

2.12 THE CONTRACTOR

The contractor for St David's was listed as Mr Charles .W. Ravenhall. In 1927 he was the vice president of the Auckland Master Builders Association. The company Charles W Ravenhall Limited, builders and contractors, was registered as a new company in 1932.³⁹ Other works carried out by this contractor were; The Remuera Power Station, Minto Road, Remuera (1930), The Christian Science Church, Symonds Street (1933), Fire Station, Ellerslie (1933), Methodist Theological College Building, corner

³⁸ NZ Herald, May 1962, Obituary. Historic Places, May 1995, pp.16-18, 'Corporate Image', article by Douglas Lloyd Jenkins.

³⁹ Auckland Star, Volume LXIII, Issue 181, 2 August 1932, Page 4

Grafton and Carlton Gore Road (1927) Point Chevalier Substation (1930), 1YA Studio, Broadcasting station (1934), Brixton Road School, Mt Eden (1926).

2.13 LATER CHANGES

The chancel was modified in 1937 to the design of renowned architect Horace Massey.

Horace Massey was President of the NZIA by 1941. He was a prominent architect responsible for the Cintra Flats, Whittaker place (1935), Cinema Beautiful, a Spanish mission theatre on Jervois Rd (demolished)

In 1969, the room at the northern end of the lower floor was transformed into a chapel with the addition of a suspended, fluted ceiling and entrance portico.

2.14 SIGNIFICANT PEOPLE + ORGANISATION ASSOCIATED WITH ST DAVID'S

SIR TOM SKINNER - Head of the Trade Union Movement

SIR HENRY COOPER - Headmaster Auckland Boys' Grammar School and Chancellor of the University of Auckland

SIR DOUGLAS ROBB - Distinguished surgeon, inventor of the blue baby operation, former President of the British Medical Association and Chancellor of the University of Auckland. A.R.D Fairburn's poem, 'To a Friend in the Wilderness' was dedicated to him

LORD AND LADY BALLANTRAE - Major, later Brigadier Fergusson, former Governor General; commanded successive Chindit units behind enemy lines in Burma and distinguished author of "Beyond the Chindwin" and "The Wild Green Earth".

Lady Ballantrae was Laura Fergusson, who together with Lady Mary Caughey, founded the Trust that bears her name, and the first facility in New Zealand to cater to the residential needs of the disabled community.

ELLEN MELVILLE - The first woman in NZ to practice law independently, first woman councillor in NZ, first president of the Auckland National Council of Women, "The Pioneer Women's and Ellen Melville Memorial Hall" opened in her honour in Freyburg Place in 1962.

JAMES ROBERTSON - A former session clerk, passed away. Robertson had been connected with St David's for many years, he served in Sunday School, Bible Class and Choir, in the board of managers and as an elder. He played an important part in the founding of St Cuthbert's College and was chairman on the board of governors at that college for 25 years.

LADY MARY CAUGHEY

THE WINSTONE FAMILY

THE FLETCHER FAMILY

DAVID HAMILTON - Composer and music educator, who wrote a number of pieces for the St David's choir.

MAX GIMBLETT - ONZM, artist

MINISTERS OF ST DAVIDS

1879 - 1881	Rev T W Dunn
1881 - 1885	Rev T McKenzie Fraser MA
1887 - 1899	Rev R Scott West
1899 - 1910	Rev W Gray Dixon MA
1912 - 1919	Rev J M Saunders MA
1919 - 1930	Rev D C Herron MC, MA
1931 - 1958	Rev W Bower Black LLB
1953 - 1978	Very Rev O T Baragwanath OBE, MiD, ED, BA
1977 - 1988	Rev Dr W Scott McPheat MA, BD, Mth, PhD
1987 - 1989	Rev David G Brown BtH Assistant minister
1989 - 2000	Rev Dr Graeme R Ferguson MA, BD, PhD
1993 - 2000	Rev Margaret Anne Low Bsc, BDS, BD, LTh Assistant minister
2001 - Current	Rev Douglas A Lendrum BTh

EDUCATION

St David's has had long associations with leading educational institutions including;

ST CUTHBERT'S COLLEGE St David's was used by St Cuthbert's College up until c. 1995 when a chapel was built on the school grounds.

AUCKLAND BOYS' GRAMMAR SCHOOL**THE UNIVERSITY OF AUCKLAND****SCOTTISH HERITAGE**

St David's represents the contribution of Presbyterianism, the Scottish Church, to the growth of New Zealand society for over 175 years.

A long-standing historical association with St David's sister church, St Giles Cathedral, Edinburgh, is symbolised by the cross behind the altar which is believed to be a gift from St Giles. This beautiful Iona cross was carved from ancient oak from Edinburgh Castle; the Scottish National War Memorial in Edinburgh Castle opened the same year (14 July 1927) that St David's was built.

OTHER ASSOCIATIONS WITH PEOPLE / ORGANISATIONS / EVENTS

St David's has been the home of Alcoholics Anonymous and Presbyterian Support Services for more than half a century.

The Opportunity Shop continued to serve the community and to support charities worldwide until its closure by St David's Administration in December 2014.

St David's was home to the St David's Sea Scouts

Through a long period of time St David's had strong associations with Mt Eden Prison.

St David's has a longstanding relationship with the Chinese community of Auckland. The Chinese speaking Congregation is lead by the Rev Ping Nam Ng.

Strong historical association with Catholic leaders including Archbishop Liston, and prison chaplain Father Downey are also notable.

Christmas Day 1960 marked the beginning of Sunday transmission from the Auckland Television Studios, and the first religious television programme. Live in the studio, the Queen's Message was followed by the Very Rev Owen Baragwanath, Minister of St David's, speaking of 'the Babe at Bethlehem' to people in their homes across Auckland.

In 1963 St David's hosted the first televised baptism (Presbyterian).

In the 1950s St David's was one of the first Presbyterian Churches to marry divorced people. People came from other denominations to be married here. All were formally welcomed from the Pulpit to take communion, regardless of whether they had been baptised. Anglican, Catholic, Jewish: all were welcome and attended services at St David's. This was at a time of clear division between the faiths in the 1950s and 1960s.

St David's has always been a heart of Auckland, and has been known fondly from the beginning as the "Cathedral of the Presbyterian Church". St David's once served the largest Presbyterian congregation in the Southern Hemisphere and in 2014 hosted Bicentenary Celebrations of Christianity in New Zealand with 500 - 600 participants from churches across New Zealand.



Memorial to the members of St David's who served (soldiers and nurses) in WWI and WWII,
Image: Friends of St David's Trust

2.15 SPECIAL FEATURES/MEMORIALS

The honours board from the old church, with the names of those connected with St David's who had served in the Great War, was placed in the new building. In 1928, it was agreed that the Northern Depot New Zealand Engineers (Sappers) should be allowed to place a tablet in the church in memory of their comrades who fell during the war. This tablet was unveiled on 3rd June 1928. A parade and memorial service for the Sappers continues to be held every year since then.

A baptismal font made from Italian marble was presented to St David's by Miss Susan Robertson, whose parents were among the first members of St David's. The font was dedicated on 7th October 1928.⁴⁰

In 1935 alterations were carried out to the seating of the Choir. An ornamental inscription on the north wall was also added. It was also suggested that comprehensive plans for the 'reconstruction in the chancel form of the north interior of the church' should be made but a lack of funding meant that the work was not carried out immediately.

The 'Wayside Pulpit' was provided by the Rev. G. B. Inglis. An oak pulpit was donated by John Flemming to mark the re dedication of the church following alterations to the chancel on 11 November 1937.

⁴⁰ The Story of St David's Presbyterian Church, Pg. 71

MEMORIAL WINDOWS

Each of the great leadlight windows in St David's has significant cultural and heritage value, not the least because the windows installed post WWII are in memoriam to those who served in both World Wars. The original rose-coloured windows date from 1927 while the colourful War Memorial windows were added in the late 1940s. Two memorial windows were added in the 1960s to commemorate the centenary of St David's.

In 1948 two stained glass windows were placed in position in the church, at the north end on the east and west sides. One of these was the gift of the Elliffe family in memory of their parents, who were loyal members of the congregation for many years. The other was a memorial to Mr John Flemming who 'had been one of the most generous and devoted office bearers in the history of the church'.⁴¹ These beautiful windows were dedicated by Mr Black on July 18th 1948 at a largely attended service.

On the occasion of the 85th Anniversary of St David's celebrated on the 6th November 1949, two memorial stained glass windows were unveiled during the morning service. One commemorated the work of the pioneer members of the congregation and the other the services of the men and women who gave their lives or were members of the forces in the two World Wars. The minister, Mr Black, reminded the congregation that 'these windows would help to keep these things ever in remembrance'.⁴²

The preparation of these windows was undertaken by Mr. John. W. Brock of Dunedin one of the most significant stained-glass artists in New Zealand, who had been commissioned to provide stained glass windows for buildings all around the country including; the Epsom Methodist Church, St Peters Anglican Church in Takapuna.

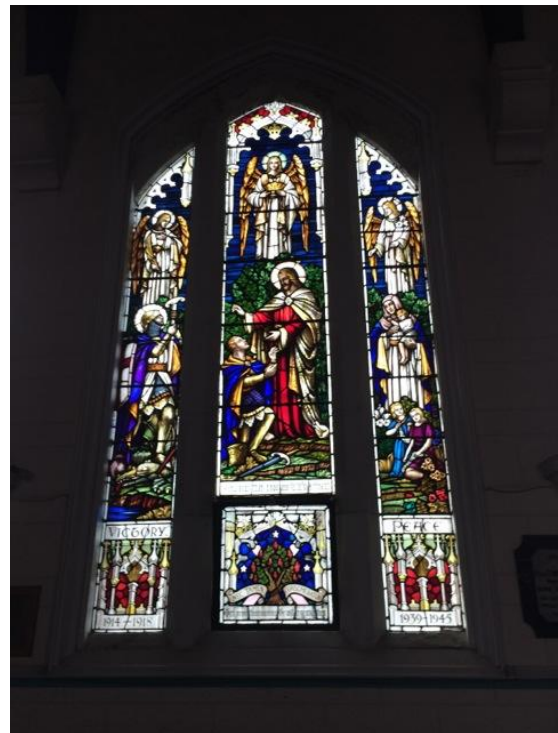
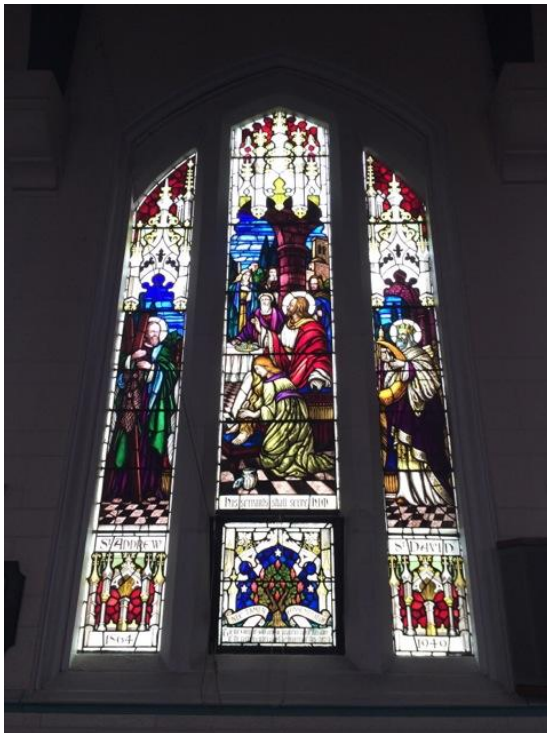
The Southern-most window, in the Eastern wall acknowledges Maori and Pacific Islands peoples, as well as the Eastern origins of Christianity. This depiction of Christ amongst Maori and Pacific peoples is unique in the Presbyterian Church, and may be unique nationally.



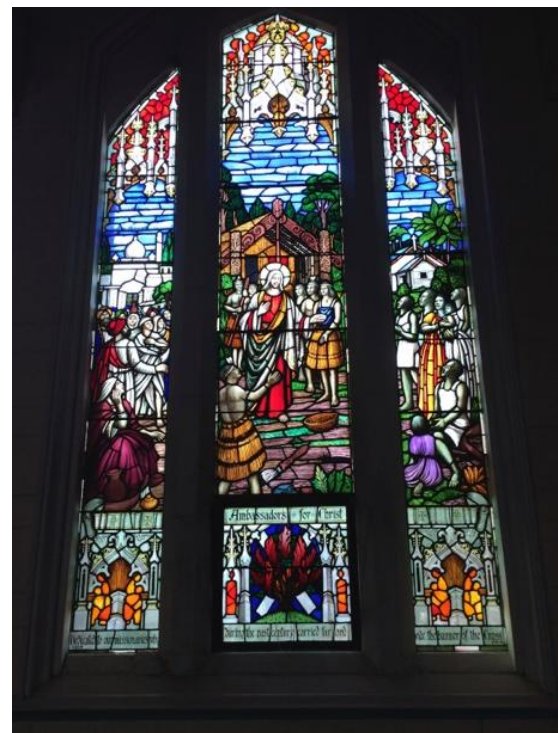
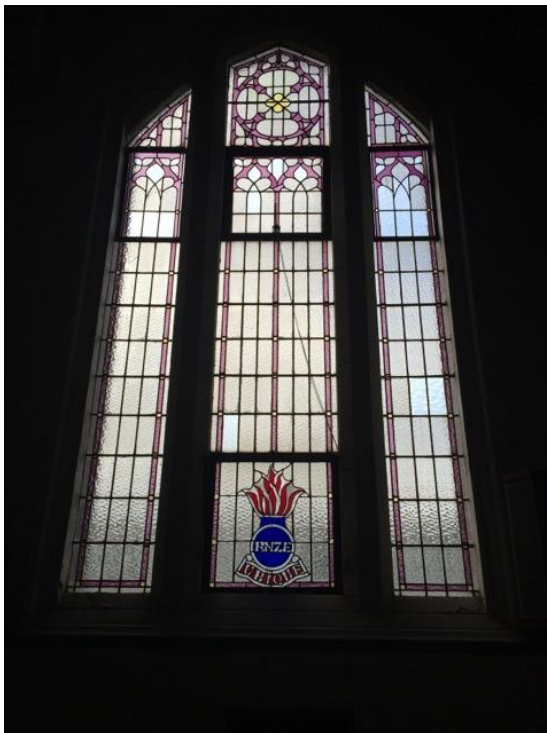
Memorial windows, Image: Jonathan Suckling

⁴¹ The Story of St David's Presbyterian Church, Pg. 92

⁴² The Story of St David's Presbyterian Church, Pg. 92

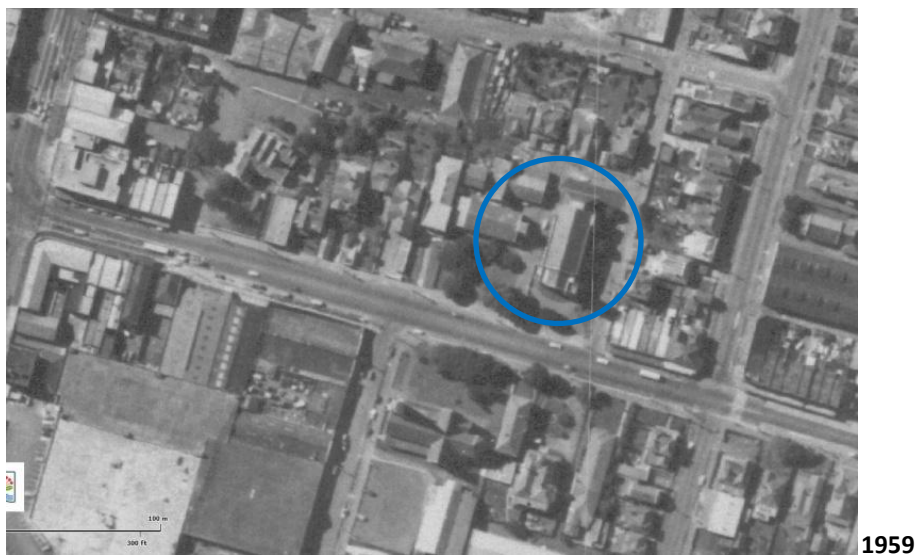


Memorial windows in St David's Church, Image: Friends of St David's Trust



Memorial windows in St David's Church, Image: Friends of St David's Trust

3.0 Site + Context



The St David's Church property is at the top of Khyber Pass close to Symonds St. The site is on the northern side of the road at the corner of Madeira Place. Madeira Lane runs across the back of the property. This area is relatively flat, a broad saddle that runs from Symonds Street back down to Nugent Street (crossing Khyber Pass). The high point of the area is over the road, the Church of the Holy Sepulchre property on the corner of Burleigh St, with the municipal water tanks on the opposite side of the street.

There are a number of other historic buildings in the area, in particular the Church of the Holy Sepulchre and hall, and the remaining Symonds St shops that include an ASB bank building that was designed by Daniel B Patterson. The area has been recognised by Heritage New Zealand as an historic precinct and by Auckland Council as a special character area. (Appendix 2: Heritage New Zealand- Upper Symonds Street Historic Area; Appendix 3: Auckland Council-Symonds St Special Character Statement- Antony Matthews).

4.0 Physical Description

4.1 ARCHITECTURAL STYLE

Following the official opening in 1925 the design of the St David's Church building was described by a writer for the New Zealand Herald as; 'a handsome Gothic Structure, of the perpendicular period'.⁴³ The Gothic revival style referred to was considered to be the most suitable style for ecclesiastical buildings at that time. It is an architectural style that grew out of the heated debate between Gothic and Greek revivalists in England in the Victorian period. This 'battle of the styles'⁴⁴ resulted in most Protestant churches in New Zealand being designed after the Gothic models that had prevailed over the Greek revival style in the United Kingdom.

The examination of Gothic and early mediaeval architecture in that period was lead by great thinkers and designers, among them the philosopher John Ruskin, and architects John Pugin, James Wyatt, George Street and Gilbert Scott among many others. The Victorian interest in learning from the mediaeval lead to the creation of almost hyper real versions of that past. By the turn of the century that intensity of interest in the Gothic and mediaeval models had diminished under the effects of early modernism. The Styles remained as a significant influence on most public and ecclesiastical architecture. In discussing 'Recent Architecture' Sir Bannister Fletcher wrote that in the twentieth century; 'the Classic and Renaissance styles have been reserved for public buildings and street architecture, and the Gothic style for churches and educational buildings.'⁴⁵

One of the key examples of the English Gothic style that inspired the Gothic revivalists is Durham Cathedral 1096- 1290. The Durham Cathedral tower was restored by George Gilbert Scott between 1854-59. Scott was a leading figure in the Gothic revival movement and his experiences with this building informed his architectural style. The tower is square in form, tapering to a crenulated capping.

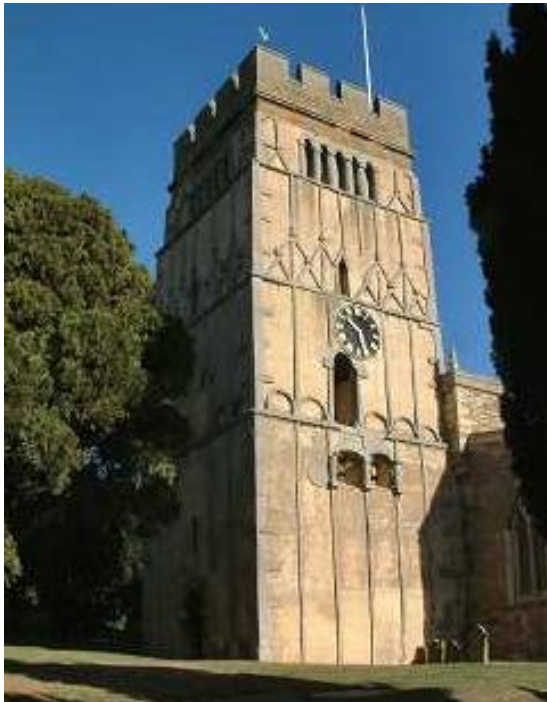
In 1903 his grandson, George Gilbert Scott, won a competition for a Gothic revival cathedral for Liverpool. This project was the most famous church design of its time. The forms used on this project were influential and became a reference for many new church designs throughout the world. Of particular interest is the square tower finished in battlements, a form that also refers back to the tower of Durham Cathedral and to the Anglo Saxon churches of pre-Norman England such as the tower of All

⁴³ refer to Appendix 8 for the full description.

⁴⁴ p 853 Bannister Fletcher: A History of Architecture on the Comparative Method. Modern English Architecture. 16th Edition pub. 1959 Batsford.

⁴⁵ p 864 Bannister Fletcher: A History of Architecture on the Comparative Method. Modern English Architecture. 16th Edition pub 1959. Batsford.

Saints Church at Earls Barton in England (c.970).⁴⁶ Earls Barton is a fortified church and was built on a burial mound. The form and siting of St David's with a square tower on a mound has strong parallels to All Saints.



All Saints Church at Earls Barton in England (c.970) (left) Cathedral of Learning at the University of Pittsburgh (right)

Educational institutions favoured the Gothic style for their buildings. This grew into a branch of the style known as 'collegiate Gothic'. This gave institutions a sense of instant history and connection to the great learning centres of Europe. Architects in New Zealand had not only experienced places such as Cambridge and Oxford through travel and learning, they had created versions of Gothic and mediaeval abbeys and monasteries as schools and universities throughout the country, in particular at Otago University and Canterbury University.

In the United States collegiate Gothic continued as the dominant style for campus buildings well into the twentieth century. At Yale University architect James Gamble Rogers designed the Harkness Tower as part of the Memorial Quadrant development begun in 1917 and completed in 1921. The tower is described as a 'couronne' tower in the English Perpendicular style.

The collegiate Gothic style reached an apogee in the Cathedral of Learning at the University of Pittsburgh in the United States. This enormous tower, designed by architect Charles Klauder, was commissioned by the university in 1921. Construction began in 1926 and the building was completed in 1937.⁴⁷

These late Gothic structures incorporated modern construction techniques and materials, and planning.

New Zealand architects were influenced by the British and American models of architectural design and thinking. A great number of local architects, including Daniel. B. Patterson, were immigrants with British qualifications and experience.

Many local architects worked in London in the early 20th century, some for the leading architects of the day (Roy Binney, William Gummer, Noel Bamford & Hector Pierce all worked in the office of Edwin

⁴⁶ <http://www.allsaintsearlsbarton.org.uk/about-us/our-history>

⁴⁷ <http://www.treasures.pitt.edu/history/>

Lutyens), and New Zealand architects featured in British competitions.⁴⁸ These practitioners absorbed the thinking of their day and brought those contemporary ideas about architecture and construction technologies back with them to New Zealand.

When the Board of St David's began to consider the construction of a new memorial church they aimed to construct 'a handsome Gothic Structure, of the perpendicular period, on the site of the present church. The materials will be brick and reinforced concrete, with facings of stone.'

The draft plans of the proposed new church featured a square gothic tower, surmounted by battlements and faced with buttresses at the angles and louvers in the window openings. It was considered that the tower 'lends a striking air of solidarity to the church that is not attained by the tall spire of the present wooden building.'⁴⁹

The design fits the architectural aesthetics and ethos of the period. By this time a plainer version of Gothic style had emerged. Early 20th Century Gothic is a 'stripped back' version by comparison with the Victorian Gothic Revival, with fewer embellishments but retaining the rhythms, details and forms. Early 20th Century church buildings were not replicas of the mediaeval models they were influenced by, these buildings were the modern buildings of their time, incorporating new construction technologies and designed to meet contemporary needs. As an example St Peters Church in Hamilton designed by architects Warren + Blechynden, opened 1916, was constructed of reinforced concrete.⁵⁰

St David's was designed to maximise the benefits of the technologies of the 1920s, with a raked floor, electronic hearing devices, and with generous meeting rooms and service facilities beneath the church and a full office wing behind the nave. It combined tradition with modernity. The listening posts and step free entrance ways were incorporated to allow for returning servicemen and women with disabilities, in particular the amputees and the deaf.



View of St David's Memorial Church in Khyber Pass Road 24 Oct 1927, Image: Sir George Grey Special Collections, Auckland Libraries, 4-1540

⁴⁸ P.49 Coolangatta a Homage. Peter Mackay with Paul Waite. Livadia publishers 2010.

⁴⁹ New Zealand Herald, Volume LXII, Issue 19190, 2 December 1925, Page 12

⁵⁰ p.154 Cast in Concrete; Concrete Constuction in New Zealand 1850-1939, pub. Reed 1996

4.1 SETTING

The St David's Church building is sited facing Khyber Pass at the corner of Madeira Place. It sits next to the wooden hall of the old St David's within landscaped grounds. At the front of the church sloping lawns, low brick walls and gentle pathways, create a sense of a parish church in a broader landscape. The height of the church is increased by the mounded front and this also disguises the lower level of the building from this viewpoint. The tower at the south east corner gives additional emphasis to the overall mass of the building. The design of the tower echoes the square tower of All Saints church in Earls Barton, and the towers of Durham and Liverpool Cathedrals.

The front yard has a gently sloping curved driveway from which paths slope up to retained entry terraces on each side. The retaining walls match the brick and stone detail of the church. Beyond the terraces the ground slopes gently down towards Madeira Lane, with car parking areas each side of the church, falling from cill level at the base of the terrace walls down to floor level at the entry doorways beneath the chancel on each side. A set of steps at the southern end of the east side of the building run down to a room beneath the terrace.

At the northern end of the building is a small landscaped area facing the street.

The old St David's church sits at right angles to the new church at the centre of the property to the west. The area surrounding the old church is well landscaped.

At the back corner of the site, the north west corner, is a relatively new building.



Showing the rear of the site, Image: B&T Architects 2015



Exterior of St David's Presbyterian Church, Image: Friends of St David's Trust

4.2 CHURCH EXTERIOR

The church is rectangular in plan with a subtly modulated façade that steps in at each side from the lobby to the nave and at the entries to the lobby, and steps out at the chancel, and back in at the rear wing. Within the nave section the walls are broken by a rhythm of slight buttress elements each side of the five window bays.

The exterior of the main section of the building is finished in red Kamo brick with Oamaru stone detail. The walls are carefully set out and, with the exception of the off centre side tower, they are symmetrical. The chancel steps out from the line of the nave space, the nave wall is broken into a rhythm of solid and void by the window panels separated by buttresses, the entry lobby steps in, as does the rear wing of the building. The lower wall of the nave up to main cill level is thicker than the upper wall. The walls rise to capped parapets. The walls of the main body of the church rise above the walls of the entry lobby wing at the front of the building. The rear section is the lowest, with a steeply pitched hipped roof rising above to finish into the exposed rear wall of the chancel. This roof is finished in sheet metal roofing. The gabled main roof over the chancel and nave is concealed by the parapets. The end walls are expressed with stepped parapets concealing the roof. This roof is finished in slate.

The stone is used as angled cappings at the top of the walls, including the crenellated tower capping, and within the openings. At the lower level the lintel, cills, central mullion and reveal of the rectangular windows are stone; the main entry reveals are also finished in stone; the tripartite arched windows within the nave have stonework in the pointed arches, sloping stonework on the cill and stone tracery dividing the opening into three panels; the lancet windows at each side of the chancel are capped in stone, and have stone cills; the pointed feature window facing Khyber Pass is constructed of stonework with flowing tracery and with a stone spandrel between the floors, as this opening rises from the ground floor up to the gallery; the lancet openings at the upper level of the tower appear to be finished in stone. The rear section of the building is finished in plaster render.

The materials emphasise the form and detail of the building, and express its interior arrangement, and the importance of its parts.



Interior of St David's Presbyterian Church, Image: Friends of St David's Trust

4.3 INTERIOR DESCRIPTION: UPPER FLOOR

The main level of the church, the upper level, has entries at each side. These open into a lobby the full width of the building. The lobby area facing the street was originally divided to form cloak rooms and a store room. These areas have been altered; a kitchen has been installed at one end of these spaces and the remaining area is now open.

At the eastern end of the lobby a doorway opens into the stair well within the Tower. The stair gives access to the raked gallery space which runs across the back of the church over the lobby space and is open to the nave of the church. The gallery opening into the church is a fine pointed arch almost the full width of the gallery.

The lobby has doorways into the church on each side in line with the aisles. The doorways open into the main room of the church, a grand room that is the full width of the building, lit each side by 5 tripartite windows, with single lancet windows each side of the chancel. Some of these windows are finished in artisan stained glass work. The roof structure of elegant timber trusses is fully expressed, the timber ceiling follows the slope of the roof. The timber floor of the nave slopes gently from the lobby down to the chancel area.

When first built the chancel area was planned as a semi circle focussed on the altar/pulpit, with radiating choir stalls on either side. The area behind the back of the panelled choir stalls was enclosed on each side, with doorways by the walls. The organ was set into a pointed arched recess at the centre of the northern wall.

The chancel area was modified in 1937. The new chancel was designed by Horace Massey.

The church has very fine acoustics for musical performance.

Each side of the choir stalls in the wings of the chancel are timber stairs. Each stair leads up to the Vestry and office areas within the rear wing of the building, and down to the rooms on the lower level. At the upper level are three rooms linked by a corridor that runs behind the wall of the chancel; at the east end was the choir vestry room; on the west end was the office bearer's room, with a concrete safe by the corridor; at the centre was the ministers room and lavatory.

4.4 INTERIOR DESCRIPTION: LOWER FLOOR

The stairs down from the chancel area arrive at the centre of the lobby space at the back of the building. This room runs across the full width of the building beneath the chancel.

At the centre of the southern side of the lobby is a generous corridor space that runs down the centre of the building to the south. At each side of the lobby are bathrooms, a men's on the east wall and a women's on the west. The space between the bathrooms and the corridor are storage rooms. On each side of the corridor are three meeting rooms, two evenly sized rooms that sit between the pilasters at the southern end, and a larger room at the northern end.

The corridor leads to a room at the southern end that takes up the full width of the building with walls following the form of the nave space above. This was the gymnasium. The area beneath the entry lobby above is a subfloor space.

At the centre of the lobby is a set of doors opening into the lower chapel space. This chapel has been modernised. The chapel space occupies the whole width and depth of the back section. There are storage areas beneath the stairs on each side.

All the rooms on the lower floor apart from the central corridor are naturally lit and ventilated. The entryway on the southern side at the back of the building has been extended to create additional lobby space.



Interior of St David's Presbyterian Church, Image: Friends of St David's Trust

5.0 Assessment of Heritage Significance

The heritage significance is assessed on a scale of significance as follows:

- *Exceptional*
- *Considerable*
- *Moderate*
- *Little*
- *Intrusive*

In order to assess the building we have surveyed exterior of the building and have carried out research based on archival photographs, documents and period descriptions. The interior descriptions are taken from photographs of the church supplied to us by the Friends of St David's Trust.

The Council criteria have been used in the assessment that follows the descriptions.

5.1 SETTING considerable significance

Front yard/gardens ramps and terraces

Low wall to Khyber Pass

Relationship to the Hall (former Church)

Madeira Place yard

Rear Yard

Sunday School Hall

5.2 EXTERIOR OF CHURCH considerable significance

Original form

Roof forms and finishes

Brick and Stonework

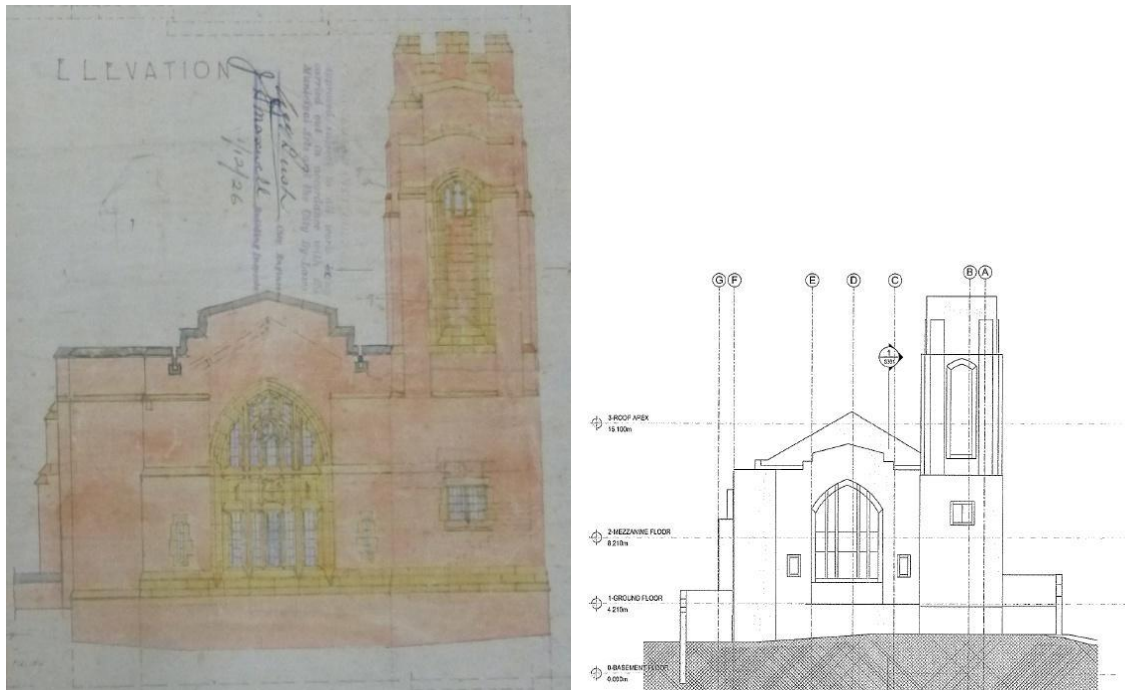
Openings

Stained glass work

Front doors

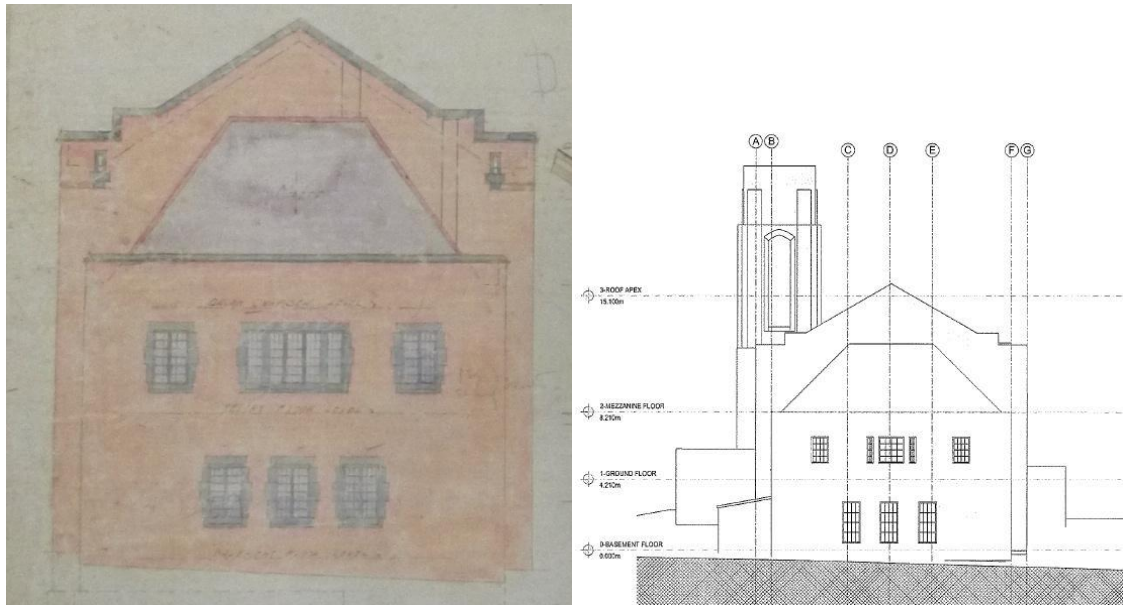
5.2.1 SOUTH ELEVATION (KHYBER PASS) – exceptional significance

This is the primary elevation of the church building with a frontage to Khyber Pass Road and the ceremonial entry to the church.

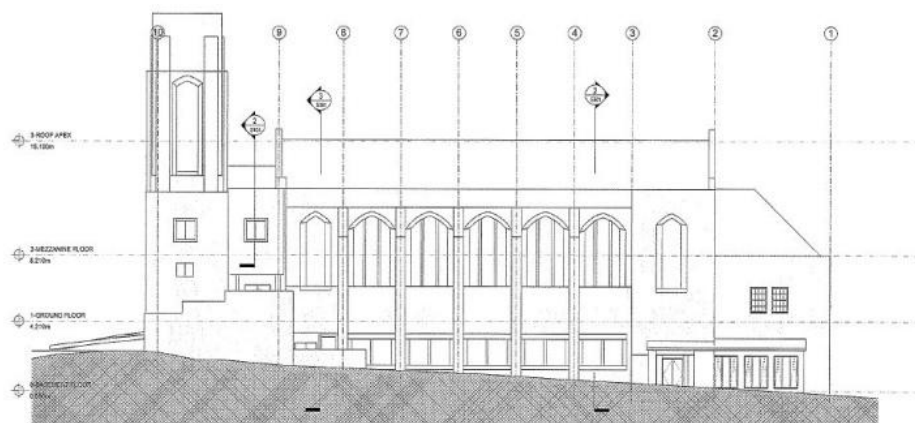


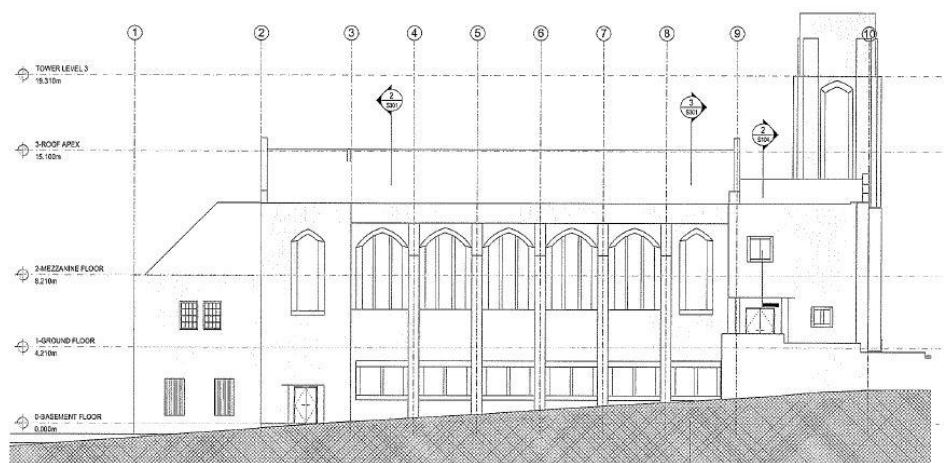
5.2.2 NORTH ELEVATION – considerable significance

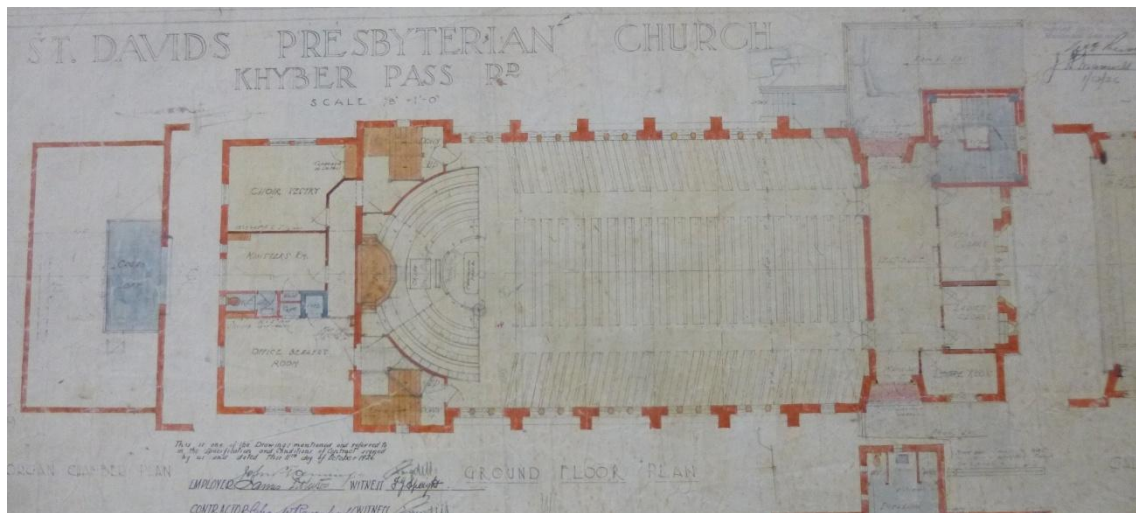
This is the rear elevation of the building facing Madeira Lane



5.2.3 EAST ELEVATION – exceptional/considerable significance



5.2.4 WEST ELEVATION – exceptional/considerable significance

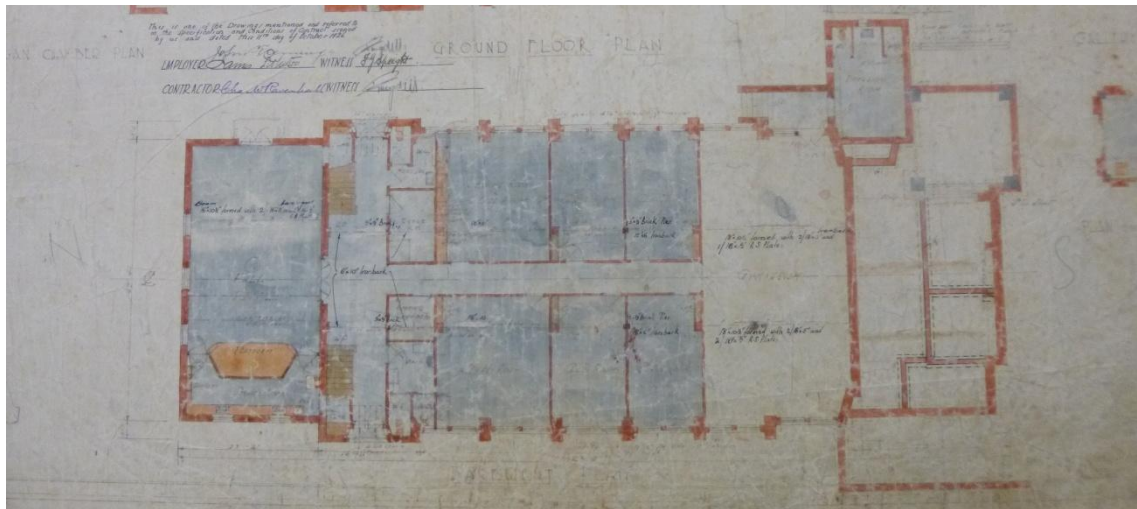


5.2.5 INTERIOR OF THE CHURCH: UPPER LEVEL – exceptional significance

Entry lobby	considerable significance
Front rooms within lobby area	some significance
Stair to Gallery	considerable significance
Gallery	exceptional significance
Nave and Chancel	exceptional significance

Features:

Exposed truss roof + ceiling	exceptional significance
Raked timber floor	considerable significance
Pointed arched window bays	considerable significance
Stained glass windows	exceptional significance
Choir stalls, pulpit + altar	exceptional significance
Organ	exceptional significance
Memorial plaques + tablets	exceptional significance
Lobbies to rear areas	some significance



5.2.6 INTERIOR OF THE LOWER FLOOR – some significance

<i>Lobby</i>	<i>some significance</i>
<i>Chapel</i>	<i>considerable significance</i>
<i>Meeting Rooms</i>	<i>some significance</i>
<i>Service Rooms</i>	<i>some significance</i>
<i>Corridor</i>	<i>some significance</i>
<i>Gymnasium</i>	<i>some significance</i>
<i>New Lobby</i>	<i>some significance</i>

6.0 Assessment against 'Historic Heritage' Criteria for Scheduling In the PUAP

(a) HISTORICAL

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

When the 552 passengers of the first two immigrant ships, the Jane Gifford and the Duchess of Argyle, arrived at Auckland in October 1842, there were no Presbyterian places of worship. The first St David's on upper Symonds Street (1864) was established as a 'preaching station at the junction of Symonds Street and Khyber Pass Road' after St Andrews Church, (lower Symonds Street est. 1849 and the first Presbyterian Church in Auckland) was no longer able to meet the spiritual needs of the expanding city and rapidly increasing population.⁵¹

The first minister of St David's (whom the church was named after) was the Rev. David Bruce, a prominent and influential leader in Presbyterian Church extension work throughout the North Island from 1862.⁵²

The first church building, (now the church hall) designed in 1879 by notable and well regarded architect Edward Bartley, was shifted from Symonds Street to the present site on Khyber Pass Road in 1900.⁵³ In the 1920s it was relocated again to the adjoining section on Khyber Pass and the current St David's Church was constructed in its place.

The place represents the development of the Presbyterian Church, and the role of Scottish settlers and their families, in the late nineteenth and early 20th century Auckland and New Zealand. The continual development of the site over time reflects the expanding congregation and the prominent position that the Presbyterian Church held at that time in the community.

St David's was actively involved in Presbyterian Church expansion in Auckland and with the New Zealand Presbyterian Bible Class Movement.⁵⁴ Inspired by the Christian youth movements of the latter part of the nineteenth century, the New Zealand Presbyterian Bible Class Movement, mainly led by lay people, made a distinctive contribution to Christian work among young people, both in New Zealand and in Australia.⁵⁵

St David's was responsible for establishing the Edendale Mission, which eventually became a settled charge, the Mt Roskill Mission and St Enochs Mission Hall in Morningside.⁵⁶ In 1920 the church started a bible school in a dilapidated band hall at the foot of Virginia Avenue and in December of the following year another new bible school was opened on the corner of Suffolk Street and Virginia Avenue, Eden Terrace to accommodate for the well attended and ever expanding classes.⁵⁷

The 1927 St David's building was conceived and constructed as a memorial to those who served, and particularly to those who lost their lives in the First World War.⁵⁸ The place is strongly associated with

⁵¹ <http://www.teara.govt.nz/en/1966/presbyterian-church>

⁵² The Story of St David's Presbyterian Church, Pg.3

⁵³ The Story of St David's Presbyterian Church, Pg.29

⁵⁴ The Story of St David's Presbyterian Church, Pg.32

⁵⁵ <http://www.teara.govt.nz/en/1966/presbyterian-church/page-7>

⁵⁶ The Story of St David's Presbyterian Church, Pg.33

⁵⁷ The Story of St David's Presbyterian Church, Pg.XX

⁵⁸ The Story of St David's Presbyterian Church, Pg.60

commemoration, and is representative of the broad movement throughout New Zealand following the First World War to construct memorials to honour those who served in the war and particularly those who lost their lives. This is represented aesthetically and physically through various architectural features (See Aesthetic & Physical Attributes)

St David's has a long association with the Army, particularly the Corps of Royal New Zealand Engineers (Sappers). Ministers at St David's traditionally served in the Army. Built specifically as a war memorial church, St David's has a strong historical relationship with those members of the congregation who died in both the First and Second World Wars.

St David's also has several close associations with a number of individuals, organisations and institutions who have made a significant contribution to the history of the nation including;

The Auckland Nurses - whose service in both wars is commemorated on the Roll of Honour, including Daphne Rowena Commons, a parishioner of St David's, one of the first fifty NZ nurses to serve in WW1. She was awarded the 1914-1915 Star, British War Medal (1914-1920) and Victory Medal with Oak Leaf for WW1 services to nursing. The letters to her family and diary she wrote during WW1 are kept in The Alexander Turnbull Library collections (National Library of New Zealand).⁵⁹

The Sappers - RNZE, including Samuel Forsyth VC (1891-1918) a non-commissioned officer in the New Zealand Military Forces who served with the New Zealand Expeditionary Force during the First World War. He participated in the Gallipoli Campaign and later on the Western Front. He was a posthumous recipient of the Victoria Cross. Cyril Royston Guyton Bassett VC (1892 - 1983), another Sapper, was the first and only New Zealander to be awarded the Victoria Cross in the Gallipoli Campaign of the First World War. In 1926 Bassett was married at St David's Church, Khyber Pass, Auckland.⁶⁰

Other significant members of the congregation include;

Sir Tom Skinner, Head of the Trade Union Movement; Sir Henry Cooper, Headmaster Auckland Boys' Grammar School (1954 -1972) and Chancellor of the University of Auckland; Sir Douglas Robb, distinguished surgeon, inventor of the blue baby operation, former President of the British Medical Association and Chancellor of the University of Auckland; Lord And Lady Ballantrae, Major, later Brigadier Fergusson, former Governor General (commanded successive Chindit units behind enemy lines in Burma and distinguished author of "Beyond the Chindwin" and "The Wild Green Earth"). Lady Ballantrae was Laura Fergusson, who together with Lady Mary Caughey, founded the trust that bears her name, and the first facility in New Zealand to cater to the residential needs of the disabled community; Ellen Melville, the first woman in NZ to practice law independently, first woman councillor in NZ, first president of the Auckland National Council of Women, "The Pioneer Women's and Ellen Melville Memorial Hall" was opened in her honour in Freyburg Place in 1962; James Robertson, a former session clerk who had been connected with St David's for many years, he served in Sunday School, Bible Class and Choir, in the board of managers and as an elder. He played an important part in the founding of St Cuthbert's College and was chairman on the board of governors at that college for 25 years; Lady Mary Caughey, the Winstone Family, and the Fletcher Family.⁶¹

St David's has a long-standing historical association with St David's sister church, St Giles Cathedral, Edinburgh. This is symbolised by the cross behind the altar, carved from ancient oak from Edinburgh

⁵⁹ <http://www.saintdavidfriends.org.nz/heritage/>

⁶⁰ <http://www.saintdavidfriends.org.nz/heritage/>

⁶¹ <http://www.saintdavidfriends.org.nz/heritage/>

Castle, believed to be a gift from St Giles. Also notable is the historical association with Catholic leaders including Archbishop Liston, and prison chaplain Father Downey.⁶²

St David's has had long associations with significant educational institutions including St Cuthbert's College who used the church up until a chapel was built on the school grounds c.1995, Auckland Boys' Grammar School and the University of Auckland.

St David's has been the home of Alcoholics Anonymous and Presbyterian Support Services for more than 50 years. St David's has also been home to the St David's Sea Scouts.

Through a long period of time St David's had strong associations with Mt Eden Prison.

St David's has a longstanding relationship with the Chinese community of Auckland, and for many years has had a Chinese speaking Congregation lead by the Rev Ping Nam Ng.

St David's has always had a strong and wide reaching presence within the community and over time has been associated with various important historical events including; The broadcasting of the first religious television programme from the Auckland Television Studios on Christmas Day 1960 which marked the beginning of Sunday transmission - Live in the studio, the Queen's Message was followed by the Very Rev Owen Baragwanath, Minister of St David's, speaking of the Babe at Bethlehem to people in their homes across Auckland. In 1963 St David's hosted the first televised baptism (Presbyterian).⁶³

St David's has long been known and regarded as the "Cathedral of the Presbyterian Church". The church once served the largest Presbyterian congregation in the Southern Hemisphere and in 2014 hosted Bicentenary Celebrations of Christianity in New Zealand with 500 - 600 participants from churches across Auckland.⁶⁴

The place has been referred to as a 'city set on a hill' the centre of Presbyterianism in Auckland with an influence in the whole city.⁶⁵

Overall, the place is of **considerable regional** historical significance

(b) 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 David's church continues to be held in high public esteem by not only the Presbyterian Community but by the general public and by the various organisations that have utilised the building throughout its long history. The formation of the 'Friends of St David's' organisation is a testament to the ongoing interest in the place. St David's represents important aspects of collective memory, identity and remembrance.

The place can be considered to have strong community association as an important centre for the Presbyterian community since the 1860s. This community association is strengthened through the use of the place in the past for recreational as well as religious purposes.

St David's, also known as the "Cathedral of the Presbyterian Church", has long held a very central place in the lives of its parishioners and the people connected with it. This was reinforced by the Very Rev. J.M. McKenzie when he stated "*How large a place St David's filled in our lives! We grew up in the church*

⁶² <http://www.saintdavidfriends.org.nz/heritage/>

⁶³ <http://www.saintdavidfriends.org.nz/heritage/>

⁶⁴ <http://www.saintdavidfriends.org.nz/heritage/>

⁶⁵ The Story of St David's Presbyterian Church, Pg. 112

*in a very real sense. Apart from school and work, all our interests tended to centre there. It was not just a spiritual home and the centre of worship, it was also our social centre, our recreational centre and our friendship centred there too. Classes and clubs, picnics and socials, gymnasium and debating, all were there in the life of St David's as we knew it and loved it and benefited from it."*⁶⁶

The 1927 church building, constructed as a memorial, commemorates both World Wars, events that retain strong public interest. Dedicated to local men and women, St David's significance as a war memorial is enhanced by its continued use for Anzac Day services and for the Sappers (Corps of Royal New Zealand Engineers) Memorial Service (a tradition that began in 1927 and has continued every year ever since) demonstrating the on-going interest in remembering those who served and suffered in overseas conflict, and their families.

The place has a high level of commemorative value. Within the 1927 church there are several significant memorials these include; The Sappers memorial chapel and stained glass window commemorating all Royal New Zealand Engineers; The Roll of Honour, a memorial to those who served in WWI, including the Auckland Nurses; a tablet commemorating the ministers of the church since its inception; a WWI and WWII memorial to members and adherents of the congregation; a WWI and WWII memorial to the Royal New Zealand Engineers; a memorial to the 29th Infantry Battalion; WWII; a memorial to the 30th Infantry Battalion, WWII. Several stained glass windows also commemorate individual members of the congregation and have high social value. This is of considerable significance given that it is now 100 years since the First World War.

The 1927 St David's church building has a high level of social significance. Constructed as a building to commemorate the 'Great War', the intent of the church community was to be open to a wide public, and particularly welcoming and accessible to war veterans which it accommodated for from the beginning with a number of inventive architectural and technological features including the stair less ramp entry and listening stations for the hearing impaired (refer Technological and Physical Attributes).

St David's history of inclusivity has meant that it has served the community in many important ways and this contributes much to its social significance. It has welcomed and married people of different denominations, and it is reputed to have been the first church in Auckland to marry divorced people in the 1950s. All were formally welcomed from the Pulpit to take communion, regardless of denomination or whether they had been baptised or not. All religions were welcome, and attended services at St David's. This attitude of inclusiveness was unusual at a time of clear division between various faiths.⁶⁷

The Southern-most stained glass window in the Eastern wall acknowledges Maori and Pacific Islands peoples, as well as the Eastern origins of Christianity. This depiction of Christ amongst Maori and Pacific peoples in front of a whare is unique in the Presbyterian Church, and may be unique nationally.⁶⁸

St David's is also held in high esteem by the Chinese Presbyterian Community who have conducted services, lead by the Rev Ping Nam Ng, in the church building for many years.

As one of few churches constructed as memorials following the First World War the place is of **exceptional** social value at a **regional** level and it is of **considerable** social value at a **national** level.

⁶⁶ The Story of St David's Presbyterian Church, Pg. 37

⁶⁷ <http://www.saintdavidfriends.org.nz/heritage/>

⁶⁸ <http://www.saintdavidfriends.org.nz/heritage/>

(c) MANA WHENUA

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

Mana whenua values have not been specifically assessed as part of this report. Such values are for relevant mana whenua groups to determine. Such value lies in the places association with the wider landscape, as opposed to the subject building.

(d) 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 has the potential to provide information on past human activity in the area through archaeological investigation or scholarly study. Khyber Pass Road, was a very early thoroughfare, formed in the later part of 1843 and referred to at the time as 'a new eastern highway out of town'. It was one of the first primitive coach roads in Auckland, cut through a spur of Mount Eden. Its path predates European occupation and is reputed to follow a traditional Maori foot track.⁶⁹

European settlement began in Grafton in the early 1840's with a Crown Grant to European Settlers of an area bounded by the present streets of Grafton Road, Park Road and Khyber Pass Road.⁷⁰ The land and buildings also have potential to provide information about New Zealand's history through archaeological investigation of its in-ground deposits and standing structures.

The place may retain in-ground evidence of colonial residential activity on the site preceding the creation of the Presbyterian Complex. On the present site of the old St David's once stood a villa which dated from a very early period of residential settlement in Grafton. This was removed by the church in the 1920s to allow for the redevelopment of the site. The place may retain some traces of that pre-1900 past.

Located in a busy inner suburb and within a well-preserved and formally recognised historic area, the place has potential to play an important role in enhancing public understanding or appreciation of the history, ways of life and cultures of the Upper Symonds Street area; including the importance of religion in late nineteenth-century and twentieth century society and the development of the Presbyterian Church in Auckland and the wider region. The place, comprised of two historic church buildings, has particular potential to provide knowledge of architectural style, large-scale ecclesiastical construction and religious use throughout different periods. It retains evidence about aspects of the original St David's church building, architecturally significant itself, which was moved onto the site in 1900. At that time the relocation of the existing building to Khyber Pass from Symonds Street was a significant technological accomplishment. (Refer technological)

The church is an example of nationally rare heritage as one of very few churches around the country built specifically as a memorial commemorating the world wars. As a commemorative monument the place has considerable knowledge value as it has the potential to play an important role in enhancing public understanding or appreciation of those who served in both the First and Second World Wars, and the attitudes and responses to those events that changed society. The church could be considered as an important benchmark or reference place that typifies its type and provides a point of reference to which other places can be compared.

⁶⁹ Logan Campbells Auckland, Pg. 118

⁷⁰ <http://www.grafton.org.nz/grafton-residents-association-auckland-new-zealand/our-community/our-present/grafton-historic-walk/>

Portions of the interior spaces retain original fixtures, decorative fittings and trimmings. This has the potential to reveal and display knowledge about past interior design of churches, religious ceremony and construction details from the turn of the century. The building has the potential to allow an opportunity to investigate building techniques and to derive through surviving original spaces, architectural features and fabrics evidence of the function, design and layout of the building typology during the early decades of the twentieth century.

The place is of **considerable local** value in relation to knowledge

(e) TECHNOLOGICAL

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

St David's Church demonstrates technical accomplishment and innovation through its structure, construction, equipment and machinery. Built specifically as a war memorial church, the design carefully accommodated the needs of the disabled and elderly.

The design of the building adapted and extended the limits of available technology at the time in a creative and innovative manner. An unusual and modern provision for the time was the installation of six church 'acousticians' hearing stations for the hearing impaired. A microphone in the pulpit was attached by wire to these instruments which were placed in seats in different parts of the church for the use of those requiring them.⁷¹

The large scale building was warmed in the winter by gas heated air supplied by a central plant. In the summer the building was kept cool by means of an electric suction fan placed in the tower. At the time of construction it was noted that 'artificial heating of churches is a practice so far unknown to Auckland but its adoption would unquestionably be appreciated on chill winter mornings and evenings, and an extension of the innovation to other churches would probably be welcomed.'⁷²

Care in planning the building was also taken to shut out the street noises which were a source of annoyance to the hearing impaired. Instead of one conventional main entrance to the church the plan was designed with two main doors at the sides. These doors open into the vestibule and cloakrooms, their arrangement interposing three walls between the street and the interior of the building, in turn reducing the noise of passing trams and vehicles on Khyber Pass. The church is approached by two ramps without steps allowing for the elderly and the disabled. These features were purposefully incorporated as the church was a soldier's memorial.

Another technological accomplishment was the relocation of the original St David's Church, firstly from Symonds Street to Khyber Pass in 1900 and then into its current position on the adjoining site next to the current St David's in the 1920s. After the move to the Khyber Pass site, it was reported that up until St David's, a building of that scale had not been moved successfully in Auckland.⁷³ The event was documented and proved quite a spectacle and at the time. The technique of removing the tall spire, transporting it separately from the main building and then re erecting it on the new site was extremely innovative.

The St David's church building is a notable example of a vernacular response to the constraints of available material in the 1920s. The building is constructed from local materials, with an exterior of dark red Kamo pressed red brick, facings of Oamaru Stone and native timbers on the interior. The

⁷¹ New Zealand Herald, Volume LXII, Issue 19190, 2 December 1925, Page 12

⁷² New Zealand Herald, Volume LXII, Issue 19190, 2 December 1925, Page 12

⁷³ The Story of St David's Presbyterian Church, Pg. 29

building also features reinforced concrete in its structural design which demonstrates technical accomplishment.

At a broader level, St David's has the potential to allow an opportunity to investigate building techniques and to derive through surviving original spaces, architectural features and fabrics evidence of the function, church design and layout of the building typology during the early decades of the twentieth century.

The church is considered to have considerable technological value, based on the information known at this time.

(f) PHYSICAL ATTRIBUTES

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

The 1927 St David's church building is a notable example of masonry church construction in New Zealand. The design of the church demonstrates the culmination of a particular architectural style, described in the newspaper at the time as a 'handsome gothic structure, of the modern perpendicular period'⁷⁴, a style that could be described as a contemporary interpretation of traditional church architecture.

St David's church is the work of the prominent Auckland architect Mr Daniel Boys Patterson. Born in Southampton in 1879, he trained and worked as an architect in England and later immigrated with his wife Elsie and their daughter, to New Zealand in 1910. By the 1930s, Patterson was one of Auckland's most prestigious architects, designing commercial buildings, churches as well as many buildings for the ASB Bank. He was appointed as architect to the Auckland Savings bank in 1919 and held the post until his death in 1962.⁷⁵

Throughout his career he also became the Architect to the Diocesan Trust Board and for the St John's College Trust Board. Later as the senior partner in the firm of Patterson, Lewis and Sutcliffe he oversaw the expansion of the ASB branches into suburban Auckland. He was a member of the board of governors of the Diocesan High School, a Council Member of the Sailor's Home and had served as a District Grand Master of the English Constitution of the Masonic Lodge in Auckland.

The firm of Patterson Lewis and Sutcliffe continued to design numerous branches of the Auckland Savings Bank in the 1950s and 60s including at Remuera and Takapuna, as well as Holy Family Home for the Aged, Hastings in 1957. Patterson died on 3 May 1962 aged 82 years.⁷⁶

A selection of prominent buildings designed by DB Patterson includes; Ellison Chambers Queen Street (1914); Roman Catholic School and Convent, Avondale (1922); Fire Station, Ponsonby, Auckland (1923-demolished); Gifford's Building on the corner of High Street and Vulcan Lane, Auckland (1924); Church Te Aroha (1925); Mt Albert Borough Council Offices, Auckland (1926); Auckland Savings Bank Buildings, Jervois Road (1931), Khyber Pass and Great North Road, Point Chevalier, Auckland; St Stephens College, Bombay (1930), Auckland central Fire Station and the Commercial Hotel in Victoria Street, Hamilton (1938)

⁷⁴ New Zealand Herald, Volume LXII, Issue 19190, 2 December 1925, Page 12

⁷⁵ Daniel Patterson Sheppard File. University of Auckland Architecture School

⁷⁶ NZ Herald, May 1962, Obituary. Historic Places, May 1995, pp.16-18, 'Corporate Image', article by Douglas Lloyd Jenkins.

St David's Church was important in the context of their body of Patterson's work. He had a pre-existing relationship with St David's and he had designed the church manse for on Grafton Road eight years earlier.⁷⁷ The architectural expression of St David's is finely detailed and articulated in Kamo red brick and Oamaru stone. The church typifies the modern ecclesiastical style of the interwar period, traditional in appearance, innovative in its use of technology and clearly planned.

Patterson is an architect of considerable significance at a regional level.

The contractor for St David's was Mr Charles .W. Ravenhall. In 1927 (the year St David's was erected) he was the vice president of the Auckland Master Builders Association. Other works carried out by this contractor were; The Remuera Power Station, Minto Road, Remuera (1930), The Christian Science Church, Symonds Street (1933), Fire Station, Ellerslie (1933), Methodist Theological College Building, corner Grafton and Carlton Gore Road (1927) Point Chevalier Substation (1930), 1YA Studio, Broadcasting station (1934), Brixton Road School, Mt Eden (1926)⁷⁸. Ravenhall is of considerable significance at a localised level.

The chancel (the altar area) was altered in 1937.⁷⁹ These alterations were designed by renowned New Zealand architect Horace Massey. Horace Massey was a notable and respected Auckland architect and 1941 president of the NZIA. He was responsible for the design of the Cintra Flats, Whittaker place (1935), Cinema Beautiful, a Spanish mission theatre on Jervois Rd (demolished) and many others.

The preparation of two of the stained glass memorial windows in St David's was undertaken by Mr. John. W. Brock of Dunedin.⁸⁰ Brock was one of the most significant stained-glass artists in New Zealand at the time. He had been commissioned to provide stained glass windows for notable church buildings all around the country including; the Epsom Methodist Church, St Peters Anglican Church in Takapuna, and St Luke's Church.

The place has physical attributes that are nationally unusual, rare, and unique. The Southern-most stained glass window in the Eastern wall of the church acknowledges Maori and Pacific Islands peoples, as well as the Eastern origins of Christianity. This depiction of Christ amongst Maori and Pacific peoples is unique in the Presbyterian Church, and may be unique nationally.

The St David's Church building, together with the former church building, contribute significantly to the remaining general pattern of historic form, scale and massing in the area. The position of the 1927 church building, on a raised platform above the street within an open yard, gives it great presence, both on the site and as a component of the streetscape.

Overall, in relation to physical attributes the place is of exceptional regional significance.

(g) AESTHETIC

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

St David's is a handsome plain 'gothic' structure, of the 'modern perpendicular period' which has notable aesthetic quality and strong visual appeal. The architectural expression is finely detailed and articulated in dark red Kamo pressed brick and Oamaru stone. The great south window mounted in a prominent position, facing the Khyber Pass, displays the burning bush, the historic symbol of the Presbyterian Church. The church interior is finished in brick work. The interior panelling is of rimu and the roof of dark open oregon beams. The windows are leadlight. The forms of the building are clear

⁷⁷ The Story of St David's Presbyterian Church, Pg. XX

⁷⁸ Various Papers past advertisements

⁷⁹ <http://www.saintdavidfriends.org.nz/heritage/>

⁸⁰ The Story of St David's Presbyterian Church, Pg. XX

and practical, expressing the volume of the church, and the more modern utility rooms beneath the church and the office and chapel behind the chancel. All are expressed.

The church typifies the interwar period exemplifying the aesthetic taste of the time, an aesthetic well described by Peter Shaw in his book 'New Zealand Architecture' as the conservative solution.⁸¹

St David's occupies a prominent landmark position along the Khyber Pass within the area identified by Heritage New Zealand as the Upper Symonds Street Historic Area.

Contributing to the visual land mark quality of the church is its square gothic tower rising 75 ft. from the street, surmounted by battlements and faced with buttresses at the angles and louvers in the window openings. The tower is a visual landmark that can be seen from far and wide contributing positively to the upper Symonds Street Historic Area panorama. This vista also includes several other landmark churches with tall spires.

The 1927 church building is set on raised ground facing Khyber Pass. A component of its aesthetic significance is that prominent placement and the relationship between this building and the other buildings on the site, in particular the church hall that was previously the church. The buildings as they are sited are mutually reinforcing and represent the historic pattern of development of the site.

The building retains a most of its original or earlier features such as the leadlight windows, memorial plaques, and interior finishes and furniture. The subject building *remains virtually as built and is highly original, and that portion that has been modified has been highly sympathetic and conveys the tastes of a past era.

An innovative feature of the church design was the side rows of seats which were positioned diagonally inward to face the pulpit, so that no portion of the congregation would be under the necessity of turning their heads to seek a view of the minister. The choir seats were arranged in a semi circle round the communion table in front of the pulpit. Another new departure from conventional church design was the sloping floor, to give those seated in the rear of the church a clear view of the pulpit and choir.

The church is of considerable aesthetic significance at a local level.

(h) CONTEXT

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

The building forms part of a significant, defined group of well-preserved late nineteenth- and early twentieth-century buildings, in the upper Symonds Street Historic Area.

St David's has significant collective value as a member of this formally recognised group of inter-related heritage items within a wider heritage landscape which positively contributes to the character and sense of place of the locality. St David's has a clear visual relationship with the Anglican Church of the Holy Sepulchre opposite.

The place is a notable and visually distinctive part of an important historical landscape, which has been formally recognised by Heritage New Zealand as the Upper Symonds Street Historic Area. The listed area includes and recognises a great number of buildings in the area which individually and together contribute much to the heritage of this early part of the city of Auckland.

⁸¹ Shaw, Peter. New Zealand Architecture. Chapter 6 – The Conservative Solution

Other structures in the historic area include another significant Gothic Revival church from the 1880s designed by Edward Mahoney and Son - the Church of the Holy Sepulchre in Khyber Pass Road and St Benedict's Ecclesiastical Complex, at the corner of St Benedict's St. The associated landscape also includes the Symonds Street cemetery, Auckland's earliest and most important colonial burial ground. St Benedict's Church and Presbytery (Catholic) are the only survivors of several ecclesiastical structures of nineteenth-century date that were located in or immediately adjacent to the cemetery during its nineteenth-century use.

St David's is also notable because the original site, setting or context is predominantly intact. The site, setting and context of the place add meaning and value to the building. The site is representative of the expansion of the Presbyterian Church as it on it stands two historic churches from two different periods. The overall site contains both the 1927 St David's church building and the Bartley designed church hall.

Together with the buildings of the Holy Sepulchre these buildings form a significant grouping of nineteenth century and early 20th century community buildings that contribute significantly to the local townscape.

The place is of considerable context significance at a local level.

6.1 OVERVIEW OF SIGNIFICANCE LEVELS

Significance Criteria	Value (<i>little, moderate, considerable, exceptional</i>)	Context (<i>local, regional, national</i>)
a) Historical	Considerable	Regional
b) Social	Considerable	Regional
c) Mana whenua	Unknown at this time	Unknown at this time
d) Knowledge	Moderate	Local
e) Technological	Moderate	-
f) Physical Attributes	Considerable	Regional
g) Aesthetic	Considerable	Local
h) Context	Considerable	Local

6.2 EXTENT OF THE PLACE FOR SCHEDULING

This is the area that is critical to the meaning and context of the place. This 'place based' approach recognises the importance and significance of the space around a building or feature.



6.3 STATEMENT OF SIGNIFICANCE

St David's Church was established in the late 1870s. It has been part of the life of Grafton since that time, and represents the contribution made to the area by the Presbyterian Church over many years. Over that time St David's has established relationships with many outside institutions, in particular with Auckland University, St Cuthbert's College, Auckland Boys Grammar School, and Mt Eden Prison. It is considered to be 'the Presbyterian Cathedral of Auckland'.

The St David's Church building was constructed in 1927 as a soldier's memorial church after World War 1. It was constructed to honour those who had served in the Great War and was designed to accommodate the disabled as all access ways are ramped and 'listening posts' were incorporated into the building to allow for the hearing impaired. The Corps of Royal New Zealand Engineers, the Sappers, have a particularly close association with St David's. From 1928 through until last year the Sappers have paraded at St David's on ANZAC Day. The most honoured member of the Corps, Cyril Bassett, who was awarded the Victoria Cross for his actions on Chunuk Bair during the Gallipoli campaign, was a parishioner. He was married at the old St David's just after the war. Within the church there are a number of memorials in honour of those who served in both world wars. The Nursing Corps also have strong association with St David's and a memorial within the church. St David's is one of the few memorial churches constructed in New Zealand after the first world war and was among the first of the memorials built after the war throughout the country, predating the cenotaph at the Auckland Museum by two years, indeed predating the museum itself. (1929)

St David's Church was designed by prominent Auckland architect Daniel B. Patterson. Patterson had a thriving practice between the wars. He designed many commercial and institutional buildings, notably the Auckland Central Fire Station. St David's is one of his best works.

The building was designed in Gothic revival style, with overtones of modernism. It is a refined and robust building where every part of the building is expressed.

The church building sits within a property that also includes the former church building (now the hall) and a later building at the North West corner of the site. The property is on the corner of Khyber Pass and Madeira Place. It is within the Auckland Council: Upper Symonds Street Historic Character Area and the Heritage New Zealand: Upper Symonds Street Historic Area. St David's is considered to contribute significantly to the overall character of the area.

6.4 SUMMARY OF ASSESSMENT OF SIGNIFICANCE

a) Historical	Exceptional local significance/considerable regional significance
b) Social	Exceptional regional significance/considerable national significance
c) Mana Whenua	Does not apply
d) Knowledge	considerable regional significance
e) Technological	Considerable significance
f) Physical Attributes	Exceptional regional significance
g) Aesthetic	Considerable local significance
h) Context	Exceptional local significance

6.5 RECOMMENDATIONS

Based on the preceding evaluation, in our opinion, the place meets the threshold to be put forward as a scheduled historic heritage place: Category A.

The overall significance is of exceptional regional significance.

The place meets the threshold of exceptional significance across four of the eight criteria. These are historical (a), social (b), physical attributes (f), and context (h)

Category A historic heritage places have exceptional overall significance, with this significance generally relating to the region or greater geographic area. Its protection from loss or damage is important. It is expected to be of considerable overall value. This assessment concludes that St David's Presbyterian Church at 70 Khyber Pass Road meets the criteria for inclusion on the schedule as a Category A significant historic heritage place.

The entire interior of the building is recommended within the extent of scheduling. It is recommended that a conservation plan is prepared for the place. This will further refine those specific elements of the interior that of exceptional through to little or detracting value, and will provide direction for any future changes to the interior of the building, to ensure those elements of greatest significance are retained.

Further information relating to thematic studies at a further date may expand knowledge on themes relevant to this place in particular its context within the wider regional and national thematic context. This may enhance its overall significance

6.5 SUMMARY OF RECOMMENDATIONS

Category	Heritage values	Extent of Place	Interior Protected	Exclusions
Category A Primary feature, St Davids Church building	Exceptional (a) (b) (f) (h) Considerable (d) (e) (g)	Entire site	yes	Building at north west corner of the site.

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Appendix 1 – ICOMOS Charter

ICOMOS New Zealand Charter

for the Conservation of Places of Cultural Heritage Value

Revised 2010

Preamble

New Zealand retains a unique assemblage of **places** of **cultural heritage value** relating to its indigenous and more recent peoples. These areas, **cultural landscapes** and features, buildings and **structures**, gardens, archaeological sites, traditional sites, monuments, and sacred **places** are treasures of distinctive value that have accrued meanings over time. New Zealand shares a general responsibility with the rest of humanity to safeguard its cultural heritage **places** for present and future generations. More specifically, the people of New Zealand have particular ways of perceiving, relating to, and conserving their cultural heritage **places**.

Following the spirit of the International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter - 1964), this charter sets out principles to guide the **conservation** of **places** of **cultural heritage value** in New Zealand. It is a statement of professional principles for members of ICOMOS New Zealand.

This charter is also intended to guide all those involved in the various aspects of **conservation** work, including owners, guardians, managers, developers, planners, architects, engineers, craftspeople and those in the construction trades, heritage practitioners and advisors, and local and central government authorities. It offers guidance for communities, organisations, and individuals involved with the **conservation** and management of cultural heritage **places**.

This charter should be made an integral part of statutory or regulatory heritage management policies or plans, and should provide support for decision makers in statutory or regulatory processes.

Each article of this charter must be read in the light of all the others. Words in bold in the text are defined in the definitions section of this charter.

This revised charter was adopted by the New Zealand National Committee of the International Council on Monuments and Sites at its meeting on 4 September 2010.

Purpose of conservation

1. The purpose of conservation

The purpose of **conservation** is to care for **places** of **cultural heritage value**.

In general, such **places**:

- (i) have lasting values and can be appreciated in their own right;
- (ii) inform us about the past and the cultures of those who came before us;
- (iii) provide tangible evidence of the continuity between past, present, and future;
- (iv) underpin and reinforce community identity and relationships to ancestors and the land; and
- (v) provide a measure against which the achievements of the present can be compared.

It is the purpose of **conservation** to retain and reveal such values, and to support the ongoing meanings and functions of **places** of **cultural heritage value**, in the interests of present and future generations.

Conservation principles

2. Understanding cultural heritage value

Conservation of a **place** should be based on an understanding and appreciation of all aspects of its **cultural heritage value**, both **tangible** and **intangible**. All available forms of knowledge and evidence provide the means of understanding a **place** and its **cultural heritage value** and **cultural heritage significance**. **Cultural heritage value** should be understood through consultation with **connected people**, systematic documentary and oral research, physical investigation and **recording** of the **place**, and other relevant methods.

All relevant **cultural heritage values** should be recognised, respected, and, where appropriate, revealed, including values which differ, conflict, or compete.

The policy for managing all aspects of a **place**, including its **conservation** and its **use**, and the implementation of the policy, must be based on an understanding of its **cultural heritage value**.

3. Indigenous cultural heritage

The indigenous cultural heritage of **tangata whenua** relates to **whanau**, **hapu**, and **iwi** groups. It shapes identity and enhances well-being, and it has particular cultural meanings and values for the present, and associations with those who have gone before. Indigenous cultural heritage brings with it responsibilities of guardianship and the practical application and passing on of associated knowledge, traditional skills, and practices.

The Treaty of Waitangi is the founding document of our nation. Article 2 of the Treaty recognises and guarantees the protection of **tino rangatiratanga**, and so empowers **kaitiakitanga** as customary trusteeship to be exercised by **tangata whenua**. This customary trusteeship is exercised over their **taonga**, such as sacred and traditional **places**, built heritage, traditional practices, and other cultural heritage resources. This obligation extends beyond current legal ownership wherever such cultural heritage exists.

Particular **matauranga**, or knowledge of cultural heritage meaning, value, and practice, is associated with **places**. **Matauranga** is sustained and transmitted through oral, written, and physical forms determined by **tangata whenua**. The **conservation** of such **places** is therefore conditional on decisions made in associated **tangata whenua** communities, and should proceed only in this context. In particular, protocols of access, authority, ritual, and practice are determined at a local level and should be respected.

4. Planning for conservation

Conservation should be subject to prior documented assessment and planning.

All **conservation** work should be based on a **conservation plan** which identifies the **cultural heritage value** and **cultural heritage significance** of the **place**, the **conservation** policies, and the extent of the recommended works.

The **conservation plan** should give the highest priority to the **authenticity** and **integrity** of the **place**.

Other guiding documents such as, but not limited to, management plans, cyclical **maintenance** plans, specifications for **conservation** work, interpretation plans, risk mitigation plans, or emergency plans should be guided by a **conservation plan**.

5. Respect for surviving evidence and knowledge

Conservation maintains and reveals the **authenticity** and **integrity** of a **place**, and involves the least possible loss of **fabric** or evidence of **cultural heritage value**. Respect for all forms of knowledge and existing evidence, of both **tangible** and **intangible values**, is essential to the **authenticity** and **integrity** of the **place**.

Conservation recognises the evidence of time and the contributions of all periods. The **conservation** of a **place** should identify and respect all aspects of its **cultural heritage value** without unwarranted emphasis on any one value at the expense of others.

The removal or obscuring of any physical evidence of any period or activity should be minimised, and should be explicitly justified where it does occur. The **fabric** of a particular period or activity may be obscured or removed if assessment shows that its removal would not diminish the **cultural heritage value** of the **place**.

In **conservation**, evidence of the functions and intangible meanings of **places** of **cultural heritage value** should be respected.

6. Minimum intervention

Work undertaken at a **place** of **cultural heritage value** should involve the least degree of **intervention** consistent with **conservation** and the principles of this charter.

Intervention should be the minimum necessary to ensure the retention of **tangible** and **intangible values** and the continuation of **uses** integral to those values. The removal of **fabric** or the alteration of features and spaces that have **cultural heritage value** should be avoided.

7. Physical investigation

Physical investigation of a **place** provides primary evidence that cannot be gained from any other source. Physical investigation should be carried out according to currently accepted professional standards, and should be documented through systematic **recording**.

Invasive investigation of **fabric** of any period should be carried out only where knowledge may be significantly extended, or where it is necessary to establish the existence of **fabric** of **cultural heritage value**, or where it is necessary for **conservation** work, or where such **fabric** is about to be damaged or destroyed or made inaccessible. The extent of invasive investigation should minimise the disturbance of significant **fabric**.

8. Use

The **conservation** of a **place** of **cultural heritage value** is usually facilitated by the **place** serving a useful purpose.

Where the **use** of a **place** is integral to its **cultural heritage value**, that **use** should be retained.

Where a change of **use** is proposed, the new **use** should be compatible with the **cultural heritage value** of the **place**, and should have little or no adverse effect on the **cultural heritage value**.

9. Setting

Where the **setting** of a **place** is integral to its **cultural heritage value**, that **setting** should be conserved with the **place** itself. If the **setting** no longer contributes to the **cultural heritage value** of the **place**, and if **reconstruction** of the **setting** can be justified, any **reconstruction** of the **setting** should be based on an understanding of all aspects of the **cultural heritage value** of the **place**.

10. Relocation

The on-going association of a **structure** or feature of **cultural heritage value** with its location, site, curtilage, and **setting** is essential to its **authenticity** and **integrity**. Therefore, a **structure** or feature of **cultural heritage value** should remain on its original site.

Relocation of a **structure** or feature of **cultural heritage value**, where its removal is required in order to clear its site for a different purpose or construction, or where its removal is required to enable its **use** on a different site, is not a desirable outcome and is not a **conservation** process.

In exceptional circumstances, a **structure** of **cultural heritage value** may be relocated if its current site is in imminent danger, and if all other means of retaining the **structure** in its current location have been exhausted. In this event, the new location should provide a **setting** compatible with the **cultural heritage value** of the **structure**.

11. Documentation and archiving

The **cultural heritage value** and **cultural heritage significance** of a **place**, and all aspects of its **conservation**, should be fully documented to ensure that this information is available to present and future generations.

Documentation includes information about all changes to the **place** and any decisions made during the **conservation** process.

Documentation should be carried out to archival standards to maximise the longevity of the record, and should be placed in an appropriate archival repository.

Documentation should be made available to **connected people** and other interested parties. Where reasons for confidentiality exist, such as security, privacy, or cultural appropriateness, some information may not always be publicly accessible.

12. Recording

Evidence provided by the **fabric** of a **place** should be identified and understood through systematic research, **recording**, and analysis.

Recording is an essential part of the physical investigation of a **place**. It informs and guides the **conservation** process and its planning. Systematic **recording** should occur prior to, during, and following any **intervention**. It should include the **recording** of new evidence revealed, and any **fabric** obscured or removed.

Recording of the changes to a **place** should continue throughout its life.

13. Fixtures, fittings, and contents

Fixtures, fittings, and **contents** that are integral to the **cultural heritage value** of a **place** should be retained and conserved with the **place**. Such fixtures, fittings, and **contents** may include carving, painting, weaving, stained glass, wallpaper, surface decoration, works of art, equipment and machinery, furniture, and personal belongings.

Conservation of any such material should involve specialist **conservation** expertise appropriate to the material. Where it is necessary to remove any such material, it should be recorded, retained, and protected, until such time as it can be reinstated.

Conservation processes and practice

14. Conservation plans

A **conservation plan**, based on the principles of this charter, should:

- (i) be based on a comprehensive understanding of the **cultural heritage value** of the **place** and assessment of its **cultural heritage significance**;
- (ii) include an assessment of the **fabric** of the **place**, and its condition;
- (iii) give the highest priority to the **authenticity** and **integrity** of the **place**;
- (iv) include the entirety of the **place**, including the **setting**;
- (v) be prepared by objective professionals in appropriate disciplines;
- (vi) consider the needs, abilities, and resources of **connected people**;
- (vii) not be influenced by prior expectations of change or development;
- (viii) specify **conservation** policies to guide decision making and to guide any work to be undertaken;
- (ix) make recommendations for the **conservation** of the **place**; and
- (x) be regularly revised and kept up to date.

15. Conservation projects

Conservation projects should include the following:

- (i) consultation with interested parties and **connected people**, continuing throughout the project;
- (ii) opportunities for interested parties and **connected people** to contribute to and participate in the project;
- (iii) research into documentary and oral history, using all relevant sources and repositories of knowledge;
- (iv) physical investigation of the **place** as appropriate;
- (v) use of all appropriate methods of **recording**, such as written, drawn, and photographic;
- (vi) the preparation of a **conservation plan** which meets the principles of this charter;
- (vii) guidance on appropriate **use** of the **place**;
- (viii) the implementation of any planned **conservation** work;
- (ix) the **documentation** of the **conservation** work as it proceeds; and
- (x) where appropriate, the deposit of all records in an archival repository.

A **conservation** project must not be commenced until any required statutory authorisation has been granted.

16. Professional, trade, and craft skills

All aspects of **conservation** work should be planned, directed, supervised, and undertaken by people with appropriate **conservation** training and experience directly relevant to the project.

All **conservation** disciplines, arts, crafts, trades, and traditional skills and practices that are relevant to the project should be applied and promoted.

17. Degrees of intervention for conservation purposes

Following research, **recording**, assessment, and planning, **intervention** for **conservation** purposes may include, in increasing degrees of **intervention**:

- (i) **preservation**, through **stabilisation**, **maintenance**, or **repair**;
- (ii) **restoration**, through **reassembly**, **reinstatement**, or removal;
- (iii) **reconstruction**; and
- (iv) **adaptation**.

In many **conservation** projects a range of processes may be utilised. Where appropriate, **conservation** processes may be applied to individual parts or components of a **place** of **cultural heritage value**.

The extent of any **intervention** for **conservation** purposes should be guided by the **cultural heritage value** of a **place** and the policies for its management as identified in a **conservation plan**. Any **intervention** which would reduce or compromise **cultural heritage value** is undesirable and should not occur.

Preference should be given to the least degree of **intervention**, consistent with this charter.

Re-creation, meaning the conjectural **reconstruction** of a **structure** or **place**; replication, meaning to make a copy of an existing or former **structure** or **place**; or the construction of generalised representations of typical features or **structures**, are not **conservation** processes and are outside the scope of this charter.

18. Preservation

Preservation of a **place** involves as little **intervention** as possible, to ensure its long-term survival and the continuation of its **cultural heritage value**.

Preservation processes should not obscure or remove the patina of age, particularly where it contributes to the **authenticity** and **integrity** of the **place**, or where it contributes to the structural stability of materials.

i. Stabilisation

Processes of decay should be slowed by providing treatment or support.

ii. Maintenance

A **place** of **cultural heritage value** should be maintained regularly. **Maintenance** should be carried out according to a plan or work programme.

iii. Repair

Repair of a **place** of **cultural heritage value** should utilise matching or similar materials. Where it is necessary to employ new materials, they should be distinguishable by experts, and should be documented.

Traditional methods and materials should be given preference in **conservation** work.

Repair of a technically higher standard than that achieved with the existing materials or construction practices may be justified only where the stability or life expectancy of the site or material is increased, where the new material is compatible with the old, and where the **cultural heritage value** is not diminished.

19. Restoration

The process of **restoration** typically involves **reassembly** and **reinstatement**, and may involve the removal of accretions that detract from the **cultural heritage value** of a **place**.

Restoration is based on respect for existing **fabric**, and on the identification and analysis of all available evidence, so that the **cultural heritage value** of a **place** is recovered or revealed. **Restoration** should be carried out only if the **cultural heritage value** of the **place** is recovered or revealed by the process.

Restoration does not involve conjecture.

i. Reassembly and reinstatement

Reassembly uses existing material and, through the process of **reinstatement**, returns it to its former position. **Reassembly** is more likely to involve work on part of a **place** rather than the whole **place**.

ii. Removal

Occasionally, existing **fabric** may need to be permanently removed from a **place**. This may be for reasons of advanced decay, or loss of structural **integrity**, or because particular **fabric** has been identified in a **conservation plan** as detracting from the **cultural heritage value** of the **place**.

The **fabric** removed should be systematically **recorded** before and during its removal. In some cases it may be appropriate to store, on a long-term basis, material of evidential value that has been removed.

20. Reconstruction

Reconstruction is distinguished from **restoration** by the introduction of new material to replace material that has been lost.

Reconstruction is appropriate if it is essential to the function, **integrity**, **intangible value**, or understanding of a **place**, if sufficient physical and documentary evidence exists to minimise conjecture, and if surviving **cultural heritage value** is preserved.

Reconstructed elements should not usually constitute the majority of a **place** or **structure**.

21. Adaptation

The **conservation** of a **place** of **cultural heritage value** is usually facilitated by the **place** serving a useful purpose. Proposals for **adaptation** of a **place** may arise from maintaining its continuing **use**, or from a proposed change of **use**.

Alterations and additions may be acceptable where they are necessary for a **compatible use** of the **place**. Any change should be the minimum necessary, should be substantially reversible, and should have little or no adverse effect on the **cultural heritage value** of the **place**.

Any alterations or additions should be compatible with the original form and **fabric** of the **place**, and should avoid inappropriate or incompatible contrasts of form, scale, mass, colour, and material.

Adaptation should not dominate or substantially obscure the original form and **fabric**, and should not adversely affect the **setting** of a **place of cultural heritage value**. New work should complement the original form and **fabric**.

22. Non-intervention

In some circumstances, assessment of the **cultural heritage value** of a **place** may show that it is not desirable to undertake any **conservation intervention** at that time. This approach may be appropriate where undisturbed constancy of **intangible values**, such as the spiritual associations of a sacred **place**, may be more important than its physical attributes.

23. Interpretation

Interpretation actively enhances public understanding of all aspects of **places of cultural heritage value** and their **conservation**. Relevant cultural protocols are integral to that understanding, and should be identified and observed.

Where appropriate, interpretation should assist the understanding of **tangible** and **intangible values** of a **place** which may not be readily perceived, such as the sequence of construction and change, and the meanings and associations of the **place** for **connected people**.

Any interpretation should respect the **cultural heritage value** of a **place**. Interpretation methods should be appropriate to the **place**. Physical **interventions** for interpretation purposes should not detract from the experience of the **place**, and should not have an adverse effect on its **tangible** or **intangible values**.

24. Risk mitigation

Places of cultural heritage value may be vulnerable to natural disasters such as flood, storm, or earthquake; or to humanly induced threats and risks such as those arising from earthworks, subdivision and development, buildings works, or wilful damage or neglect. In order to safeguard **cultural heritage value**, planning for risk mitigation and emergency management is necessary.

Potential risks to any **place of cultural heritage value** should be assessed. Where appropriate, a risk mitigation plan, an emergency plan, and/or a protection plan should be prepared, and implemented as far as possible, with reference to a conservation plan.

Definitions

For the purposes of this charter:

Adaptation means the process(es) of modifying a **place** for a **compatible use** while retaining its **cultural heritage value**. **Adaptation** processes include alteration and addition.

Authenticity means the credibility or truthfulness of the surviving evidence and knowledge of the **cultural heritage value** of a **place**. Relevant evidence includes form and design, substance and **fabric**, technology and craftsmanship, location and surroundings, context and **setting**, **use** and function, traditions, spiritual essence, and sense of place, and includes **tangible** and **intangible values**. Assessment of **authenticity** is based on identification and analysis of relevant evidence and knowledge, and respect for its cultural context.

Compatible use means a **use** which is consistent with the **cultural heritage value** of a **place**, and which has little or no adverse impact on its **authenticity** and **integrity**.

Connected people means any groups, organisations, or individuals having a sense of association with or responsibility for a **place** of **cultural heritage value**.

Conservation means all the processes of understanding and caring for a **place** so as to safeguard its **cultural heritage value**. **Conservation** is based on respect for the existing **fabric**, associations, meanings, and **use** of the **place**. It requires a cautious approach of doing as much work as necessary but as little as possible, and retaining **authenticity** and **integrity**, to ensure that the **place** and its values are passed on to future generations.

Conservation plan means an objective report which documents the history, **fabric**, and **cultural heritage value** of a **place**, assesses its **cultural heritage significance**, describes the condition of the **place**, outlines **conservation** policies for managing the **place**, and makes recommendations for the **conservation** of the **place**.

Contents means moveable objects, collections, chattels, documents, works of art, and ephemera that are not fixed or fitted to a **place**, and which have been assessed as being integral to its **cultural heritage value**.

Cultural heritage significance means the **cultural heritage value** of a **place** relative to other similar or comparable **places**, recognising the particular cultural context of the **place**.

Cultural heritage value/s means possessing aesthetic, archaeological, architectural, commemorative, functional, historical, landscape, monumental, scientific, social, spiritual, symbolic, technological, traditional, or other **tangible** or **intangible values**, associated with human activity.

Cultural landscapes means an area possessing **cultural heritage value** arising from the relationships between people and the environment. **Cultural landscapes** may have been designed, such as gardens, or may have evolved from human settlement and land use over time, resulting in a diversity of distinctive landscapes in different areas. Associative **cultural landscapes**, such as sacred mountains, may lack **tangible** cultural elements but may have strong **intangible** cultural or spiritual associations.

Documentation means collecting, **recording**, keeping, and managing information about a **place** and its **cultural heritage value**, including information about its history, **fabric**, and meaning; information about decisions taken; and information about physical changes and **interventions** made to the **place**.

Fabric means all the physical material of a **place**, including subsurface material, **structures**, and interior and exterior surfaces including the patina of age; and including fixtures and fittings, and gardens and plantings.

Hapu means a section of a large tribe of the **tangata whenua**.

Intangible value means the abstract **cultural heritage value** of the meanings or associations of a **place**, including commemorative, historical, social, spiritual, symbolic, or traditional values.

Integrity means the wholeness or intactness of a **place**, including its meaning and sense of **place**, and all the **tangible** and **intangible** attributes and elements necessary to express its **cultural heritage value**.

Intervention means any activity that causes disturbance of or alteration to a **place** or its **fabric**.
Intervention includes archaeological excavation, invasive investigation of built **structures**, and any **intervention** for **conservation** purposes.

Iwi means a tribe of the **tangata whenua**.

Kaitiakitanga means the duty of customary trusteeship, stewardship, guardianship, and protection of land, resources, or **taonga**.

Maintenance means regular and on-going protective care of a **place** to prevent deterioration and to retain its **cultural heritage value**.

Matauranga means traditional or cultural knowledge of the **tangata whenua**.

Non-intervention means to choose not to undertake any activity that causes disturbance of or alteration to a **place** or its **fabric**.

Place means any land having **cultural heritage value** in New Zealand, including areas; **cultural landscapes**; buildings, **structures**, and monuments; groups of buildings, **structures**, or monuments; gardens and plantings; archaeological sites and features; traditional sites; sacred **places**; townscapes and streetscapes; and settlements. **Place** may also include land covered by water, and any body of water. **Place** includes the **setting** of any such **place**.

Preservation means to maintain a **place** with as little change as possible.

Reassembly means to put existing but disarticulated parts of a **structure** back together.

Reconstruction means to build again as closely as possible to a documented earlier form, using new materials.

Recording means the process of capturing information and creating an archival record of the **fabric** and **setting** of a **place**, including its configuration, condition, **use**, and change over time.

Reinstatement means to put material components of a **place**, including the products of **reassembly**, back in position.

Repair means to make good decayed or damaged **fabric** using identical, closely similar, or otherwise appropriate material.

Restoration means to return a **place** to a known earlier form, by **reassembly** and **reinstatement**, and/or by removal of elements that detract from its **cultural heritage value**.

Setting means the area around and/or adjacent to a **place** of **cultural heritage value** that is integral to its function, meaning, and relationships. **Setting** includes the **structures**, outbuildings, features, gardens, curtilage, airspace, and accessways forming the spatial context of the **place** or used

in association with the **place**. **Setting** also includes **cultural landscapes**, townscapes, and streetscapes; perspectives, views, and viewshafts to and from a **place**; and relationships with other **places** which contribute to the **cultural heritage value** of the **place**. **Setting** may extend beyond the area defined by legal title, and may include a buffer zone necessary for the long-term protection of the **cultural heritage value** of the **place**.

Stabilisation means the arrest or slowing of the processes of decay.

Structure means any building, standing remains, equipment, device, or other facility made by people and which is fixed to the land.

Tangata whenua means generally the original indigenous inhabitants of the land; and means specifically the people exercising **kaitiakitanga** over particular land, resources, or **taonga**.

Tangible value means the physically observable **cultural heritage value** of a **place**, including archaeological, architectural, landscape, monumental, scientific, or technological values.

Taonga means anything highly prized for its cultural, economic, historical, spiritual, or traditional value, including land and natural and cultural resources.

Tino rangatiratanga means the exercise of full chieftainship, authority, and responsibility.

Use means the functions of a **place**, and the activities and practices that may occur at the **place**. The functions, activities, and practices may in themselves be of **cultural heritage value**.

Whanau means an extended family which is part of a **hapu** or **iwi**.

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

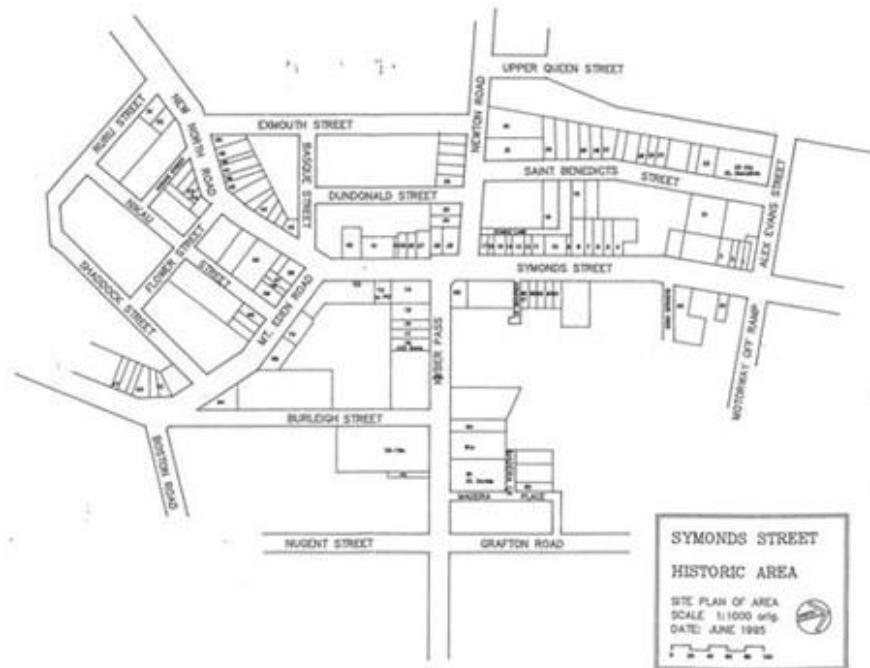
This revision incorporates changes in conservation philosophy and best practice since 1993 and is the only version of the ICOMOS New Zealand Charter approved by ICOMOS New Zealand (Inc.) for use.

Copies of this charter may be obtained from

ICOMOS NZ (Inc.)
P O Box 90 851
Victoria Street West,
Auckland 1142,
New Zealand.

Appendix 2

HERITAGE NEW ZEALAND- UPPER SYMONDS STREET HISTORIC AREA



Upper Symonds Street Historic Area. Plan of Historic Area from registration report. Copyright: NZ Historic Places Trust. Date: 13/12/1996.

St David's Church has been included within the Upper Symonds Street Historic Area, which has been identified and listed by New Zealand Heritage (List No. 7367). The area extends from the Alex Evans Street and Northern Motorway off-ramp intersection, south to the Symonds Street/New North Road/Mt Eden Road intersection. The historic area also includes 21 New North Road, the entire southern side of the first block of Mt Eden Road (1-27), the former Grafton Library, and Mt Eden Pumping Station, both situated on the northern side of this first block of Mt Eden Road. It also includes 147 Newton Road (Orange Coronation Hall), **St David's Church** and St Sepulchre Church at 69 and 70 Khyber Pass Road respectively, along with Winstone's Stables bounded by Stable lane and St Benedicts Street.

This historic area was registered under the Historic Places Act 1993. The following text is from the original Historic Area Assessment under Section 23 Criteria report considered by the NZHPT Board at the time of registration.⁸²

Historical:

From the evidence presented it is clear that this area was reshaped substantially between the 1880s and the 1930s as it evolved from a residential to a retail/commercial servicing centre, Petry and Matthews say little about the people and processes involved, but it is clear that this development was partly shaped by changes to the transport system (just as present road widening proposals threaten one object, the Astor). Although different businesses and people appear to have been associated with these buildings, the area can be said to have had a shared history that may loosely be defined as a move from residential to commercial use late 19th century/early 20th century, followed by a long period of decline.

⁸² <http://www.heritage.org.nz/the-list/details/7367>

That stagnation and decline has been responsible for preserving much of its earlier streetscape features without large-scale additions of modern buildings or the gentrification of Parnell and Devonport. As such, it may be 'A' typical of inner Auckland city areas.

Petry and Matthews have sketched the Upper Symonds Street area's history and cultural use over the last two centuries. While considerably more information would be desirable (especially on the owners, occupiers and businesses associated with these structures), there is sufficient information to establish that the Upper Symonds Street areas forms part of the historical heritage of New Zealand, more particularly that of Auckland and its business history.

This historic area was registered under the Historic Places Act 1993. The following text is from the original Historic Area Assessment Under Section 23 Criteria report considered by the NZHPT Board at the time of registration.

Architectural:

The Upper Symonds Street area reached the height of its development around the turn of the century due to improved transport services in the form of the electric tram. The influx of people in to the area which this development facilitated clearly changed the type of building that had hitherto existed, for by 1900 the stock of buildings in the area had changed from being predominantly residential to being predominantly commercial, and it is the latter stock of buildings which has survived to the present time.

The present architectural character of the area is therefore Victorian/ Edwardian although there are some notable buildings from the Inter-War period. Virtually none of the retail ground floors of the shops are original, which is to be expected, although there are exceptions as with the c.1900 two storey timber building at 21 New North Road which is very reminiscent of an identical corner timber building which has also remained essentially unaltered, i.e. the Former Bank of New South Wales building, 1906, Hokitika (Cat.II).

Above the verandahs, the facades of the Symonds Street area buildings have remained intact although in some cases they have been covered over by advertising boards, e.g. on the north side of Symonds Street, Nos. 211-213; 221-231. In other cases the original facades have been cemented over between the wars in imitation of a Stripped Classical style, e.g. Nos. 167; 169; 153-55; and 187-191 Symonds Street. These alterations somewhat detract from the architectural quality of the area. Comparatively speaking for example, none of the Victorian/Edwardian buildings in the Cuba Street Historic Area, Wellington, have been subjected to the massive billboard which obscures the façade. The same can also be said for the proposed High Street, Christchurch, historic area of Victorian/Edwardian buildings. By the same token, cemented over turn-of-the-century facades is a common fate suffered by buildings in all three historic areas.

There are one or two notable free-standing buildings in the area which should be identified not simply because of their good architectural detailing but because of their obvious key social significance. These are the churches, i.e. Church of the Holy Sepulchre Anglican Church (registered Category I) and St David's Presbyterian Church; places for socialising and entertainment, i.e. the Orange Coronation Hall and the Astor Hotel; public buildings, i.e. the Former Grafton Library; the service industries, i.e. the Winstone's Stables; and the banks and the post office, i.e. the Auckland Savings Bank, Khyber Pass Road; the Former BNZ, Symonds Street, and the Former Post Office, Symonds Street.

The shops at 203-207 Symonds Street are an interesting and fair example of Victorian/Edwardian Commercial Italianate style shop-front architecture, but I would not describe them as "Queen Anne". The shops at numbers 173-175 are another example of the preferred Commercial Italianate style of the

period. The glazed tile shops, Fullers, at 241-255 Symonds Street, are also a notable exercise in Inter-War.

Stripped Classical style architecture, and go a considerable way to raising the architectural quality of the area. The case for the landmark status of the buildings on the Khyber Pass (including the Astor Hotel) corner seems to be proved by the photographs of this intersection included in the proposal for registration of the Astor Hotel.

In conclusion, there is enough architectural quality in the Upper Symonds Street historic area to warrant saying that it compares favourably in significance and value with the two other historic areas noted above. The case for registration has some additional support in respect of the fact that some buildings in the area were designed by at least two big-name architects of the period, i.e. Edward Mahoney (Church of the Holy Sepulchre Anglican Church) and R. A Abbot (Former BNZ, 164 Symonds Street).

Social:

The Upper Symonds Street area is very similar in terms of its social history, with that of the Cuba Street Historic Area in Wellington. There seems to be a general paradigm for areas in the major centres such as these where development was significantly enhanced by the introduction of horse drawn and then electric trams around the turn of the century, but significantly declined with the disappearance of the trams and a drop off in the number of people coming into the area as the social and economic infrastructure of the surrounding city changed. The community that was left tended in these circumstances to have a strong local identity but in the sense that it was a small community battling for survival on the outskirts of the central business district. The paradigm in this respect therefore became one where time, and development, stopped before the Second World War, and progressed little further beyond this point. The architecture has remained but in a run down state, while businesses and buildings have suffered the inevitable invasion of take-away bars, video parlours and other fringe retailing activities which tend to detract from the qualities and character of the earlier period.

Appendix 3

SYMONDS ST SPECIAL CHARACTER STATEMENT- ANTONY MATTHEWS, PAUP 029 EVIDENCE FOR AUCKLAND COUNCIL 2015

EXTENT OF AREA

The Upper Symonds Street Historic Character Area is located on the southern fringe of Auckland's CBD, physically separated from the city centre by the southern motorway. The historic character area is centred on Upper Symonds Street, extending from the Southern Motorway in the north to the top sections of New North Road and Mount Eden Road in the south. To the west, it encompasses St Benedicts Street and the upper part of Newton Road, and to the east, Khyber Pass Road to Madeira Place. The extent is shown on Map 6.12 in chapter J3.1.6.

The area generally comprises the built form of a traditional shopping strip on the west side of upper Symonds Street, partially extending down New North, Mt Eden and Khyber Pass Roads. It incorporates a significant remnant group of commercial buildings representing the area's first period of development into the turn of the 20th century.

An important aspect of the Upper Symonds Street Historic Character Area is the underlying topography. Symonds Street runs to a high point at the intersection with Khyber Pass Road, with land falling to either side. This has resulted in a linear urban structure with elevated views. Upper Symonds Street follows the ridgeline, which is the highest point of land in the isthmus not identified as a volcanic cone. Views are afforded from parts of the area to the Manukau Heads, Waitakere Ranges, Maungawhau, Rangitoto, Auckland CBD and the Hauraki Gulf.

SUMMARY OF HISTORIC CHARACTER VALUES

Historical: the area collectively reflects an important aspect, or is representative of, a significant period and pattern of community development within the region or locality.

The Upper Symonds Street Historic Character Area is of historic significance as an example of the city's earliest phase of European settlement in the Auckland region, and subsequent consolidation and expansion from the mid-19th century. The commercial and business area is concentrated in and around main arterial routes leading to and from the city established in the 1840s. The progressive pattern of development throughout the 19th and early 20th centuries is demonstrated in the significant collection of buildings that date from this period, when it was a vibrant commercial and community centre, serving both local residential areas and commuters passing to and from the city. This includes a concentration of commercial buildings from the 1880s to 1920s, as well as churches, hotels, and public buildings.

Establishment of the principal roads in Auckland was undertaken in the 1840s and the alignment of Symonds Street, along the ridge adjacent to Grafton Gully, and its connection to Khyber Pass Road were established at this early stage. This was one of the principle routes from the Queen Street valley, which lead along the Symonds Street ridge and down Khyber Pass Road. The 1840s saw the first purchases in the Upper Symonds Street area under Crown Grant; several large blocks were divided into individual allotments and subsequently sold for the most part by 1848. The area was initially a residential suburb, popular because of its proximity to central Auckland and its elevated situation. Wealthy residences dominated the ridge crests and worker residences clustered in the gullies.

Its geographic location soon made Symonds Street a major arterial between the Auckland township and outlying areas. Because of its strategic significance, the intersection of Symonds Street with Khyber Pass Road was given priority for development, and both roads were surfaced and designated as primary thoroughfares. Commercial activities began to flourish around Symonds Street's two main intersections. These were located at Khyber Pass and Newton Roads and at Mt Eden and New North Roads. Corner hotels were established in the mid-1860s and Symonds Street itself developed as a 'mainstreet' shopping strip. Its growth correlated with a rapidly increasing population and improvements in public transport; bus-tram services were extended to Newmarket, Epsom and Onehunga via Symonds Street and Khyber Pass Road in the 1880s, further cementing this intersection as a key gateway to the city. Electric trams were established in the area by 1902.

Initially, residences and early commercial buildings had been constructed in timber, but as the area prospered more substantial masonry buildings were built from the early 1880s. Between 1880 and 1915 upper Symonds Street became firmly established as a primary city-edge commercial centre, with notable Auckland businesses locating to the area and earlier residences being replaced by commercial buildings. The area's consolidation was evidenced by the appearance of churches, hotels, schools, banks, a post office, a fire station, libraries, halls and other public buildings. Industrial premises were also present, including major stables in St Benedicts Street, a meat processing plant, several furniture factories and the Auckland City Dye Works. In Madeira Place there was a concrete factory and a terrazzo manufacturer. By the 1920s the area was well known for its entertainment, with theatres and halls such as the Lyric Theatre (later the Oriental Ballroom), Scots Hall and the Orange Coronation Hall being very popular venues for various forms of social and leisure activities.

The area did not undergo any radical modifications in layout or function between 1920 and 1950. This changed dramatically with the construction of the Southern Motorway extension and associated major road works in the 1960s. Thousands of residences in Newton and Grafton Gullies were progressively demolished. A continuous strip of commercial buildings on the east side of Symonds Street between Glenside Crescent and Khyber Pass Road was demolished for road widening in the mid-1990s. Upper Symonds Street continues to be a major thoroughfare for the city.

Physical and visual qualities: The area collectively reflects important or representative historic buildings, types, designs, styles, methods of construction, materials and craftsmanship, urban patterns, landscape and streetscape qualities.

The Upper Symonds Street Historic Character Area is of significance for its physical and visual qualities as it demonstrates in its remaining historic built fabric one of Auckland's earliest and, for a period, most prosperous suburban centres. It contains a significant grouping of late 19th and early 20th century buildings, which demonstrate the centre's consolidation and development from the 1880s through to the 1920s and 1930s. This includes a range of building types including shops, hotels, churches, entertainment halls, and stables, in a range of architectural styles consistent with the evolving architectural tastes during this period.

DESCRIPTION OF PHYSICAL AND VISUAL QUALITIES

Built Form

Historic period of development

The buildings and streetscapes that remain extant demonstrate the area's development from the 1880s to 1930s as a primary residential and commercial centre closely connected to the Auckland CBD, while later developments illustrate the maturing of Auckland as a whole, with consequential effects on

historic built fabric and urban form. Significant fabric includes buildings, street layouts, and urban form including soft landscaping.

Scale of development

The built form of the historic character area ranges in scale from one to four storeyed buildings, but the predominant scale of development is two storeys. There are some notable historic buildings that are three storeys, such as the corner retail and office building at 211-213 Symonds Street, and the former Post Office at 224 Symonds Street. Significant parapets facing the street increase buildings' apparent scale. This is further enhanced in some cases such as the Orange Coronation Hall at 143-149 Newton Road by a large base with stairs to a grand entrance.

The scale, gabled forms and steeples of the area's four historic churches define the northern, eastern and southern edges of the historic character area, including St Benedict's Church, St David's Presbyterian Church, Holy Sepulchre Church and Cityside Baptist Church.

Form and relationship to the street

Generally all the historic character commercial buildings are constructed to the front boundary line and occupy the full width of the site facing the street. Variations occur at church sites, where church buildings are set back in landscaped grounds, with associated areas of car parking, and at the former Grafton Library (now Gailbraith's Alehouse, 2 Mt Eden Road) which also has a small setback to allow an entrance portico and front gardens.

Buildings constructed to the front boundary generally also have verandahs over the footpath (although some historic buildings were designed without verandahs such as the former Auckland Savings Bank at 29 Khyber Pass Road). The main uninterrupted line of such buildings is along the western side of Upper Symonds Street, from just north of Basque Road to just south of Glenside Crescent. This section forms a retail strip with strong footpath enclosure and an active street edge. The street relationship dissipates away from this line, as historic buildings become interspersed among more modern developments that have in some instances maintained an active edge but generally have limited street engagement.

Major features and buildings

Character defining and supporting buildings which make an important contribution to the area are shown on Map 6.12 in chapter J3.1.6. Some of these buildings are scheduled as Historic Heritage

Places in their own right. Some examples are:

- ☐ 1 St Benedicts Street – St Benedict's Church (1888)
- ☐ 2 St Benedicts Street – St Benedict's Presbytery (c.1887)
- ☐ 132 Symonds Street – commercial building (c.1920s)
- ☐ 30 St Benedicts Street – former stables (1883)
- ☐ 143-149 Newton Road – Orange Coronation Hall (1923)
- ☐ 211-213 Symonds Street – corner retail and office building (c.1900s)
- ☐ 2-10 Burleigh Street – Holy Sepulchre Church (1881)
- ☐ 70 Khyber Pass Road – St David's Presbyterian Church (1927)

244-255 Symonds Street – strip retail block (c.1900s)

1-13 Mt Eden Road – strip retail block (c.1900s)

2 Mt Eden Road – former Grafton library (1911/12)

8 Mt Eden Road – Cityside Baptist Church (1906)

51-59 New North Road – strip retail block (c.1900s)

Other features in the historic character area include bluestone kerbing to footpaths, remnant basalt walls, and mature trees (including street trees and those on private property).

Density / pattern of development

Building widths reflect the relatively narrow lot widths created by the early subdivision pattern. Buildings built up to the street edge and utilising most of the site area creates a high density pattern of development throughout the historic character area and particularly along Symonds Street. The density dissipates at the edges of the area, with empty lots breaking the built pattern of urban form. The northern part of the St Benedicts / Symonds Street block at the north extent is particularly open with large areas of car parking.

Types

The Upper Symonds Street Historic Character Area is strongly defined by the survival of a variety of building types including strip retail shops and other commercial premises, offices and banks, early warehousing and store buildings, the historic stables, entertainment halls, and a variety of churches and housing.

The integration of these diverse building types demonstrate the progressive development of the area from its early city fringe residential beginnings to its heyday as a significant suburban town centre, and then on to the current period of renewal and adaptive reuse. These elements collectively reinforce the area's historic character.

Visual coherence

The area's main retail strip along the western side of Symonds Street has a strong visual coherence due to the similar age, scale and design qualities of its largely continuous late 19th and early 20th century buildings. The historic and visual legibility of this main axis is strengthened by similar built form on the southern corners of Khyber Pass Road and Mt Eden Road.

The surrounding parts of the historic character area retain a range of building types, scales and styles, and historic buildings interspersed with modern developments. This variance contributes to an understanding of Upper Symonds Street's evolved context and consequently altered urban form.

Architectural Values

Styles

The Upper Symonds Street Historic Character Area presents exemplars of Victorian, Edwardian and early 20th century architectural styles typical of historic city fringe suburban centres in New Zealand. As a key gateway to the city, Upper Symonds Street was a prosperous centre and many of its buildings were designed by prominent Auckland architects, including E. Mahoney & Sons (St. Benedict's and Holy Sepulchre churches), Edward Bartley (former Grafton library), Daniel Patterson (St David's Presbyterian Church) and A. Sinclair O'Connor (Orange Coronation Hall).

The Victorian / Edwardian Free Classical style is dominant in late 19th / turn of the century buildings, with some incorporating Italianate influences typical of the era. These have highly modulated and decorated facades which variously feature ashlar line work, quoins, moulded pilasters and window architraves, articulated parapets with elaborately detailed pediments and balustrading, rolled or dentiled cornices, moulded string courses and other decorative detailing such as keystones, scrollwork and corbels.

Buildings from the interwar era are generally designed in the Stripped Classical style. These facades are typically modulated vertically and horizontally with simplified classical detailing such as pilasters, string courses, cornice lines and parapets concealing roof forms. Detailing is more restrained. In some cases earlier facades were plastered over between the wars in imitation of an Art Deco style, for example 167-169 Symonds Street.

Most buildings on the strip retail blocks have projecting verandahs, although some, such as former banks, are specifically designed without them. Although most shop fronts have been substantially modified, some shops still have original or early ground floor detailing such as large timber framed display windows, panelled stall boards, leaded top lights, and recessed entrances with terrazzo tiling. Some early buildings retain original interiors or some of their interior detail, which is evident from the footpath through glazed shop fronts. The survival of historic shop front and interior elements contributes to the authenticity of historic character buildings.

The area's churches are generally designed in the Gothic Revival style, with specific architectural influences from their various denominations. The former stables building at 30 St Benedicts Street is a well-preserved example of late 19th century industrial architecture in a Victorian Italianate style, and the Orange Coronation Hall provides an example of a large entertainment venue designed in the Stripped Classical style.

Materials and Construction – Built Fabric

The historic character buildings in Upper Symonds Street are typically constructed in brickwork, which is either finished in plaster or left exposed. While there are some remaining examples of unpainted plaster and exposed brick, many facades have now been painted.

Many upper storey windows in the area have retained their original or early timber framed sashes or steel framed casements; some have been replaced with aluminium but original openings have generally been retained such that the surrounding original masonry fabric is largely intact. There is some intact ground floor form and fabric throughout the centre as noted above, although there have been various modifications and introductions of modern materials to the shop fronts. Verandahs are supported by steel ties to the

façade structure, some of which have been retrofitted to replace original cast iron posts. Signage includes some original building names and/or dates in plastered relief on parapets, modern signs on fascias, and large billboards.

The area's churches are of timber or brick construction. The former stables building is particularly significant as one of Auckland's earliest known industrial buildings constructed in concrete (its upper storey is timber frame with corrugated steel cladding). Modern buildings utilise concrete and steel frame construction techniques with various claddings.

Urban Structure

Subdivision

The Upper Symonds Street Historic Character Area is characterised by relatively small, narrow lots which reflect early subdivision patterns from the mid to late 1800s. Subdivision occurred progressively as the centre prospered, expanded and changed character from early residential use with a few servicing shops, to a major city fringe commercial centre from the 1880s into the 20th century. This is evident in the range of lot sizes and layouts exhibited through the area. The relatively narrow lot widths create a fine-grained urban character in parts of the area. Where a single building has been constructed over a number of individual adjacent sites, the original subdivision is often apparent in the architectural design, where the building modulation and division into structural bays relates to the original lot width.

Road pattern

The earliest roads to be established included Symonds Street and Khyber Pass Road as the main route to and from the city, which meet at a right angled intersection. Although the north east corner has been modified through road widening the original road pattern is still evident on the western side of Symonds Street where it originally narrowed south of the Khyber Pass intersection. This is evident in the distinctive offset in building boundary line south of the intersection on the western side of Symonds Street. This is a significant feature and marks the original right angle intersection and road layout.

The road width on Symonds Street between Khyber Pass Road and Glenside Crescent has been increased to approximately 35 metres, but beyond this is as originally laid out at approximately 30 metres wide. Mt Eden, New North and Newton Roads are all main routes of approximately 20 metre width. These remain the principal roads in the area with secondary streets running perpendicular to the main roads.

Symonds Street on the western side is a relatively long block uninterrupted with secondary streets between Alex Evans Street and Newton Road.

Symonds Street continues to be a major transport route for Auckland City, and the intersections with Khyber Pass and Newton Road and with Mt Eden Road and New North Road maintain their historic role of linking the CBD with the south-eastern suburbs.

Streetscape

The intersection of Symonds Street with Khyber Pass Road and Newton Road forms the core of the Upper Symonds Street commercial centre. It is the character buildings on the western edge along Symonds Street, around the Newton Road intersection and south to the New North/Mt Eden Road junction that contribute strongly to the distinct historic built character of the streetscape. Road widening of Symonds Street between Khyber Pass Road and Glenside Crescent has eroded the historic streetscape character along this part of the eastern side of Symonds Street.

Where historic buildings have remained continuous, they present tightly placed groupings of independent styles but uniform character fronting the street. They are built to the front boundary, have continuous verandahs over the footpath, and are facilitated by rear service lanes (Stable Lane off Newton Road behind the Symonds Street retail strip is a good example).

Away from the strip retail core, streetscape character is more variable with a mix of historic buildings and more recent development.

The church buildings are still largely visible in the round and retain some landscaping features including mature trees and historic boundary walls.

Vegetation and Landscape Characteristics

The commercial core is generally devoid of any distinctive street planting, vegetation or landscaped spaces, apart from the section of Symonds Street between Khyber Pass and Alex Evans Street which has specimen streets and planting in the median strip. On Khyber Pass Road, the landscaped grounds of the two churches and mature trees along the edge of the reservoir provide some visual relief to what is otherwise a predominantly built landscape.

Remnant basalt walls and other boundary walls particularly around the church sites make important contributions to the historic and visual character of the area.

Appendix 4 SITE VISIT PHOTOGRAPHS

The site was visited on 05 February 2014. All photographs taken by Lilli Knight of Burgess & Treep Architects

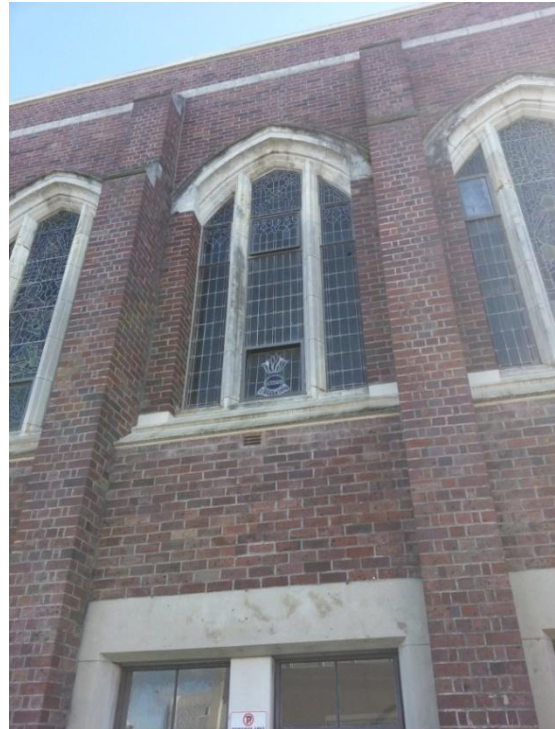
NORTHERN FACADE



EASTERN FACADE



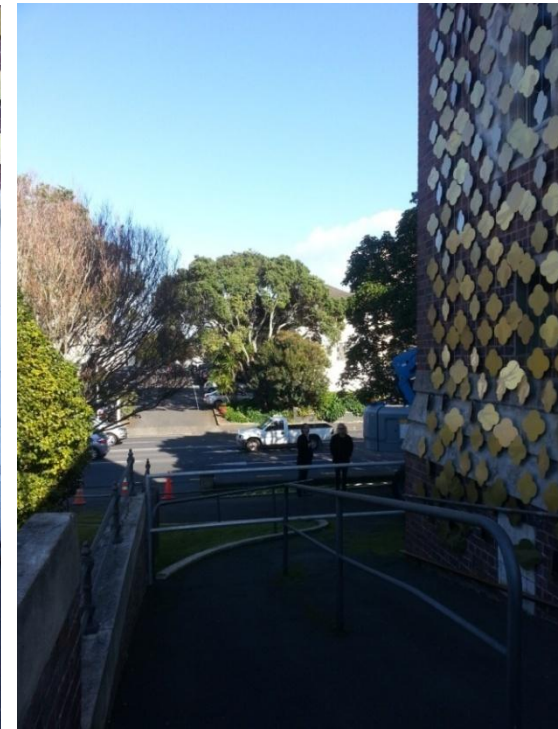
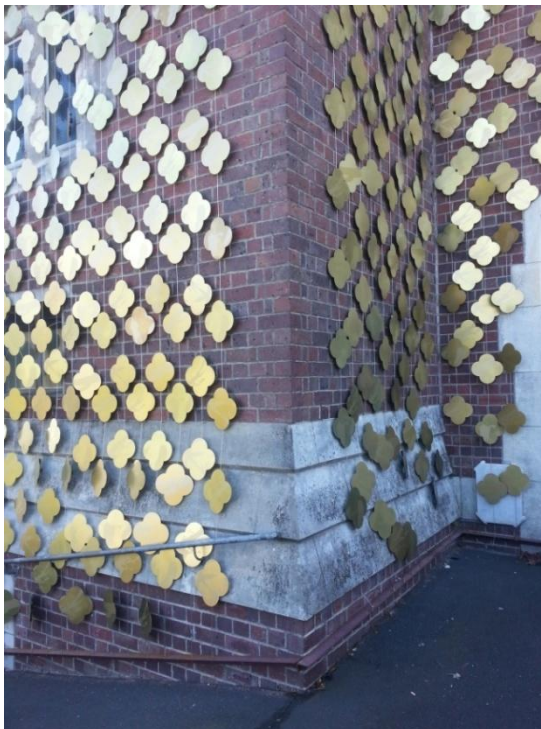
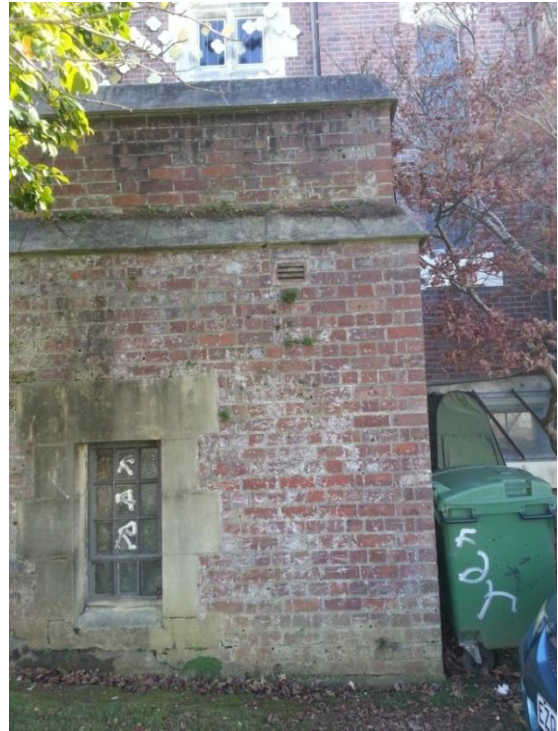






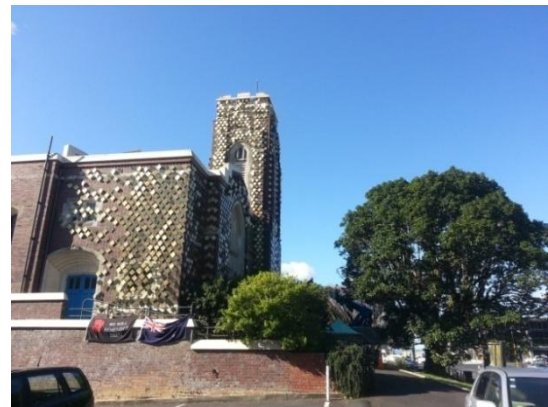
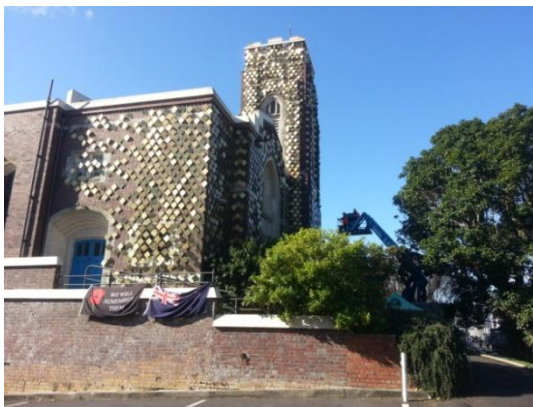


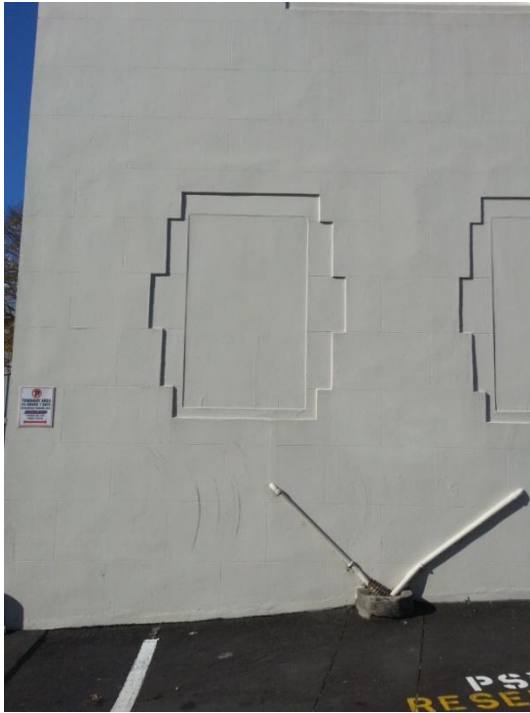




WESTERN FACADE










Appendix 5 Interior Features

INDEX AND LOCATION OF POINTS OF HISTORICAL INTEREST – refer map appendix

	<p>1. FOUNDATION STONE, 1927, SOLDIERS MEMORIAL CHURCH</p> <p>The foundation stone dedicating the church to the glory of God and the men of St David's who gave their lives during the Great War was laid on 25 April 1927. The new church was formally opened on 13 October 1927</p>
	<p>2. RE ERECTION STONE, 1902</p> <p>Wooden Church shifted from Symonds Street, re erected here. Then in 1927 rotated and moved to form the hall)</p>
	<p>3. DUNCAN MACPHERSON, CITY MISSIONER MEMORIAL STONE</p>
	<p>4. RIGHT REV. GEORGE MCNEUR</p> <p>Opened the Soldiers Memorial Church October 13th 1927</p>
	<p>5. GLASS CABINET DISPLAY</p> <p>Robbs, Fletchers, Memorial Key, Korean tablet</p>



6. ROLL OF HONOUR, THE GREAT WAR

A roll of honour was unveiled in St David's Presbyterian Church, Khyber Pass Road, on 5 December 1920. The ornately carved wooden tablet listed the names of 107 men from the congregation who had seen active service during the war, and the names of six nurses: C. Campbell, M. Campbell, S. Clarke, D.R. Commons, H. Sutherland and M. Sutherland. A total of 17 men had given their lives.

The roll of honour was placed in the foyer.




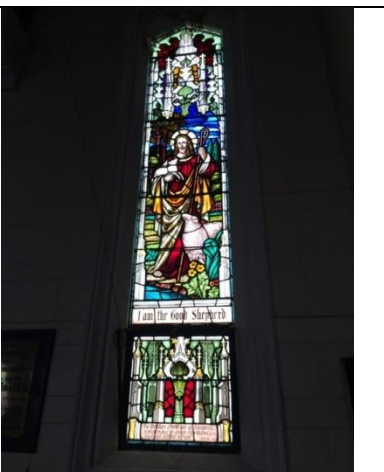
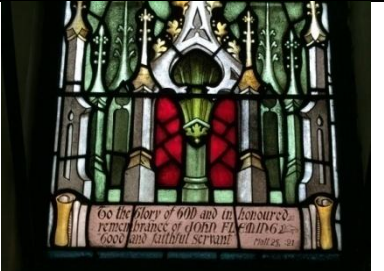
7. MEMORIAL TABLETS, RECORD OF THOSE KILLED IN THE TWO WARS




A marble memorial tablet was also unveiled in the nave. This listed the names, ranks and awards of 16 men who had given their lives. (There are three names that are not common to both the roll of honour and the memorial tablet, thus the total number of fallen is eighteen: R.L. Alexander, H.R. Armitage, T.M. Boyd, J. Burgess, R. Clemens, C.W. Coltman, K.W. Commons, A.G. Duncan, R.G. Fordyce, R.G. Gardiner, E.S. Gribble, C. Hall, L.W.B. Hall, R.W. Lambert, R.W. McKenzie, V. Mitchell, James Rankin, and W. Rimmer.)





After the Second World War an additional segment with a further 19 names was added to the marble tablet. This was unveiled on 9 November 1947.


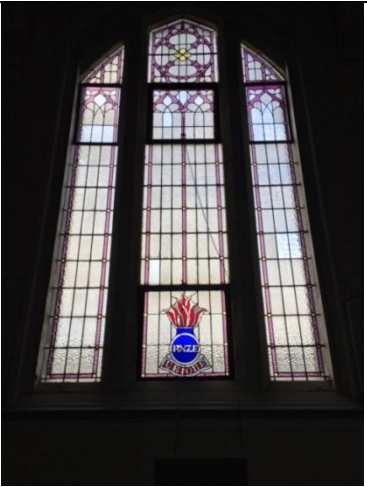



8. MINISTERS LIST

	<p>9w. STAINED WINDOW – MINISTERS MEMORIAL</p>
	<p>10. MARBLE TABLET – REV SAUNDERS</p>
	<p>11w. STAINED WINDOW – JOHN FLEMMING MEMORIAL</p>
	<p>12. REV. A. MACDONALD MEMORIAL</p>
	<p>13w. STAINED WINDOW – JOHN FLEMMING MEMORIAL.</p>

	<p>14. BAPTISMAL FONT – MR AND MRS PETER ROBERTSON MEMORIAL</p>
	<p>15. OAK FROM GLASGOW CATHEDRAL" CHAIR – SUSAN ROBERTSON GIFT</p>
	<p>16. IONA CROSS – OAK FROM EDINBURGH CASTLE – MARY BAXTER BLAIR GIFT</p> <p>The St Giles Cathedral cross</p> <p>St David's represents an important part of the Scottish culture and history of Aotearoa New Zealand. A pre-eminent representative of Presbyterianism, the Scottish Church, which is evident in the elegant simplicity of the architecture and the progressive, scholarly and intellectual approach to the faith.</p> <p>A long-standing historical association with St David's sister church, St Giles Cathedral, Edinburgh, is symbolised by the cross behind the altar which is believed to be a gift from St Giles. This beautiful Iona cross was carved from ancient oak from Edinburgh Castle; the Scottish National War Memorial in Edinburgh Castle opened the same year (14 July 1927) that St David's was built.</p>

	<p>17. COMMUNION TABLE – W. ANDERSON MEMORIAL</p>
	<p>18. PULPIT – GIFT OF JOHN FLEMMING - 1937 ALTERATION</p> <p>An oak pulpit was donated by John Flemming to mark the re dedication of the church following alterations to the chancel on 11 November 1937</p>
	<p>19w. STAINED WINDOW – HENRY AD ISABELLA ELLIFFE MEMORIAL</p>
	<p>20. ENGINEERS ROLL OF HONOUR FOR THE TWO WARS</p> <p>Memorial tablet unveiled on 3 June 1928 in memory of the 37 members of No. 3 Field Company NZ Engineers who gave their lives in the First World War. This was unveiled on 3 June 1928. A tablet listing the names of the 31 members of 1st Field Company NZ Engineers who gave their lives in the Second World War was later added. The Sappers Memorial Chapel was dedicated alongside on 13 October 2006.</p>

	<p>21 CROFT PIPE ORGAN 1905</p>
	<p>22w. STAINED WINDOW – ‘UBIQUE’ R.N.Z.E</p> <p>Royal New Zealand Engineers’ memorial window in the Sappers Memorial Chapel. Photography: Jonathan Suckling</p>
	<p>23. 2ND NZEF, MEMORIAL 1939 – 1945</p> <p>Three plaques relate to the war in the Pacific in the church .This one reads: “In memory of / those who made / the supreme sacrifice / whilst serving with / the 2 N.Z.E.F. in the Pacific / during the 1939-45 conflict / Lest we forget”.</p>
	<p>24w. STAINED WINDOW – VICTORY AND PEACE</p>




	<p>25. REV, FRASER MARBLE PLAQUE</p>
	<p>26w. STAINED WINDOW – AMBASSADORS FOR CHRIST</p>
	<p>27. 29TH INFANTRY COMPANY MEMORIAL</p> <p>One of the plaques relating to the in the pacific, recalling the men of 29th and 30th New Zealand Infantry Battalions who fell in the Solomon Islands campaign. Rev. O.T. Baragwanath and Rev. J. R. Nairn, both sometime incumbents of St David's, had served as the respective chaplains of these battalions.</p>
	<p>28. 30TH INFANTRY COMPANY MEMORIAL</p> <p>St David's: memorial to the 30th Infantry Battalion, WWII</p>

Appendix 6 Examples of War Memorial Churches in New Zealand

	Maungatapere First World War Memorial Church (1928)	<p>In 1919 a local committee was set up to build a church as a memorial to those men from the District who gave their lives during First World War. Fund raising was not easy but when it became evident that the money they had raised could not be used for sometime, it was lent to the Maunu Anglican church committee on the understanding that it would be refunded if it were ever needed. This eventually came about, the additional money was raised and the church was built and opened in early 1928. Memorial church with a granite memorial plaque as foundation stone in front of church building. The church is brick on a concrete base, with tiled roof, arched windows of coloured glass and false front with crenulated top. The memorial is in excellent condition. The church serves people of all denominations in the Maungatapere area.⁸³</p>
	Fendalton First War Memorial Church (1925)	<p>http://www.nzhistory.net.nz/media/photo/fendalton-war-memorial</p>
	Pukeatua First War Memorial Church	<p>http://www.nzhistory.net.nz/media/photo/pukeatua-war-memorial-church</p>
	St Margaret's War Memorial Church, Te Puia	<p>http://www.nzhistory.net.nz/media/photo/st-margarets-church-war-memorial</p>
	Eskdale war memorial church (1920)	<p>The Eskdale war memorial church on State Highway 5 was designed by James Chapman-Taylor and dedicated in 1920. It was built in memory of a local man, Percival Beattie, who was killed near the end of the First World War. Eskdale farmer Thomas Clark donated the land and his daughter Annie, who was married to Percival Beattie, donated money for the building and furnishings.⁸⁴</p>

⁸³ <http://www.nzhistory.net.nz/media/photo/maungatapere-first-world-war-memorial-church>

⁸⁴ <http://www.teara.govt.nz/en/photograph/24277/eskdale-war-memorial-church>

	Titirangi Soldiers Memorial Church	<p>Governor-General Lord Jellicoe opened the Titirangi Soldiers' Memorial Church on 18 May 1924. This was built as an undenominational church for use by both Anglicans and Presbyterians. On 18 April 1926 another Governor-General, Sir Charles Fergusson, was present to unveil a black granite tablet bearing the names of 13 local men who had lost their lives in the war: P.T. Armstrong, J.J. Bishop, W.N.C. Bishop, J.C. Burns, W. Carns, C. Green, J.D. Hughes, G. Pitcher, J. Rankin, P. Rawlinson, T.C. Savage, C.V. Tarlin and O. Yorke. A plaque honouring T.J.A. Groves, who died of war wounds on 5 November 1925, was later added⁸⁵</p>
	St Martin's memorial church, Waimauku	<p>The foundation stone of St Martin's Anglican Church, Waimauku, was laid on 17 August 1921. The modest weatherboard building was the first war memorial church built in the Auckland diocese. In its early years it was sometimes referred to as St Martin's Soldiers' Memorial Church. The inscription on the foundation stone reads: 'To the Glory of God / and in / Memory of the Men from this district / who gave their lives in the Great War / 1914 – 1918 / the foundation stone of this church / was laid by / Alfred Walter: Bishop of Auckland / 17 August 1921.' There is no roll of honour inside the church, but the names of the men commemorated were listed on the front of the Order of Service when the church was dedicated on Armistice Day later the same year. They were G.H. Beale, F.B. Bell, W. Blazer, C. Hamilton, A. McIndoe, L. Mitchell, H. Morgan, W.D. Ruddock, J. Todd and L. Younie. Since 1997 St Martin's has been a Presbyterian church.⁸⁶</p>
	St Andrew's Peace Memorial Church, Pukekohe	<p>St Andrew's Anglican Church on the corner of Queen Street and Wesley Street, Pukekohe, incorporates several First and Second World War memorials and was itself built as a thanks offering for peace.</p> <p>In September 1921 a substantial concrete First World War memorial arch and gateway was dedicated on the Wesley Street entrance to the original parish church. This was donated by Mr Robert Bilkey in remembrance of men of the district who had lost their lives, and bore the inscription: "In Memoriam, 1914 – 1919". Some time after the war, fundraising also began for a memorial stained glass window for the church. A memorial board or roll of honour was also placed inside the church.</p> <p>On 23 August 1931 Archbishop A.W. Averill laid the foundation stone of the new parish church. This was described on the foundation stone and in the time capsule buried beneath it as a "Peace Memorial Church". The new church was completed less than two years later and dedicated on 25 July 1933.</p> <p>Fundraising for the planned memorial window had not been completed by the time the Second World War broke out, but was resumed afterwards. The three-light Memorial East Window that now stands above the altar was finally dedicated on 24 February 1952. It bears the inscription: "In memory of the fallen from this parish, 1914-1918, 1939 – 1945."</p> <p>The First World War memorial board is no longer on display, but after the Second World War a Book of Remembrance was compiled listing the names of members of the parish who had been killed in both world wars. This is displayed in a glass-topped cabinet built by disabled servicemen that stands at the rear of the nave.⁸⁷</p>

⁸⁵ <http://www.nzhistory.net.nz/media/photo/titirangi-soldiers-memorial-church>

⁸⁶ <http://www.nzhistory.net.nz/media/photo/st-martins-memorial-church-waimauku>

⁸⁷ <http://www.nzhistory.net.nz/media/photo/st-andrews-peace-memorial-church-pukekohe>

Appendix 7 Daniel Boys Patterson Works

1910	Proposed Brick Factory for Mr J Hill Symonds Street & City Road, Auckland,
1915	Campbell & Ehrenfried Co. Ltd: Alterations to Shops Elliot Street, Auckland
1915	Strand Picture Theatre for Campbell & Ehrenfried Co. Ltd Elliot Street, Auckland
1919	Auckland Savings Bank: Dominion Road, Detail of Front Counter
1919-20	St John's College: Patteson Wing Institutional Residence for the Diocesan Trust Board Meadowbank, Auckland
1920	Davis Cup Stand (grandstand) Auckland
1920	New Zealand Shipping Company: Warehouse Alterations Quay St
1920	St Mary's Cathedral, Alterations to Parish Hall for the Anglican Church Parnell, Auckland
1921	St Mary's Parish Vestry for the Anglican Church Parnell, Auckland
1922	Browne Brothers & Geddes: Factory Alterations & Additions Manukau Road, Auckland
1923-6	T & G Mutual Life Assurance Society Ltd: alterations and additions to Commercial Buildings, Shortland Street, Auckland
1924	Factory for Messrs The Wai-Wai Coy Ltd, Great North Road, Grey Lynn, Auckland
1924	L D Nathan & Co Fort Street premises, Commercial Buildings, Fort Street, Auckland
1925	St Mark's Church, Te Aroha
1926	Shops for Raymond Sheath, Remuera Road & Bassett Road, Remuera, Auckland
1926	Star Office Commercial Buildings for Brett Printing & Publishing Shortland Street, Auckland
1926	St David's Presbyterian Church, Khyber Pass Road, Grafton, Auckland,
1926-7	Warehouse in Anzac Avenue for Messrs Max Paykel Building Ltd, Anzac Avenue, Auckland
1929	Devonport Theatre: Reconstruction for NZ Picture Supplies Ltd Victoria Road, Devonport, North Shore
1929	Delany Residence, for P J Delany, Grafton Road, Grafton, Auckland
1929	Devonport Theatre: Existing building, Victoria Road, Devonport, North Shore
1929	Stewart Residence for J H Stewart, Belvedere Street, Epsom, Auckland
1929	Robertson Buildings Ltd: alterations Patterson, Daniel B. Commercial Buildings Fort Street, Auckland
1930	St Peters Church: New tower and vestries, Onehunga, Auckland,

1932	Seamen's Institute, Institutional Residences, Auckland Savings Bank, Khyber Pass Road, Grafton, Auckland
1932	Seamens Institute (Churches/ Chapels) for Flying Angel Mission Albert Street & Sturdee Street, Auckland
1937	Flying Angel Mission House for the Flying Angel Mission Takutai Street, Parnell, Auckland
1938	Sisters of the Mission Convent, Hamilton
1940	Auckland Central Fire Station, Pitt Street, Auckland
1940	Lewisham, W.E. Residence for W E Lewisham, Remuera Road, Remuera, Auckland
1952	Auckland Savings Bank: Papakura Branch
1956	Holy Trinity Church: alterations and additions for central Waiuku vestry
??	Alterations to Commercial Buildings for Diocesan Trust Board Corner Queen & Shortland Streets, Auckland
??	Auckland Central Fire Station for the Auckland Metropolitan Fire Board, Quay Street, Auckland
??	Auckland Savings Bank: Great South Road Great South Road, Auckland
??	Bishopscourt: House Alterations & Additions For General Trust Board, Auckland Diocese St Stephens Avenue, Parnell, Auckland
??	Settlers' Hotel Whangarei: Proposed alterations to bars Whangarei
??	Firestation Great South Road: Drainage plan Auckland Metropolitan Fire Board Great South Road, Auckland
??	Fire Station Tamaki Auckland Fire Board Tamaki, Auckland 1930
??	Shop: Door Detail Victoria Street, Auckland
??	Albert Hotel: Alterations Elliot Street, Auckland
??	Auckland Savings Bank: Otahuhu for the Auckland Savings Bank
??	Queen Street & Shortland Street commercial premises: alterations for the Diocesan Trust Board
??	Ellison's Building. Shops and offices for Thomas Ellison
??	Gurr House for Dr Elaine Gurr, Symonds Street, Auckland

Appendix 8

DESCRIPTION OF THE CHURCH BUILDING WHEN FIRST BUILT IN THE NZ HERALD, SEPTEMBER 1927

The church, with its exterior of dark red Kamo pressed brick, its square tower rising 75 ft. From the street level, presents a massive and strikingly handsome appearance. The style of architecture is the modern perpendicular

Oamaru stone has been used for windows, doorways and other facings.

The great south window facing Khyber pass displays the burning bush which is the historic symbol of the Presbyterian church.

Within the building provides in its two storeys a most comprehensive and complete equipment to meet the varying needs of modern church life.

An unusual and up to date provision for the needs of the worshippers whose hearing is impaired is the installation of six church acousticians. A microphone in the pulpit is attached by wire to these instruments which are placed in seats in different parts of the church for the use of those requiring them.

The church interior is finished in brick work. The panelling is of rimu and the roof of dark open oregon beams. The windows are softly tinted leadlights.

Opening off the front vestibule are large separate cloakrooms for men and for women, and a small reception room.

At the back of the church are three light rooms commanding a great panoramic view of the harbour. These were the ministers vestry the office bearers vestry and the choir room.

The basement below the church was largely designed for the use of the congregation, and contained six classrooms and a gymnasium measuring 47ft by 23ft. 6in, to which a dressing room and shower baths were attached. At the other end of the basement was an assembly hall 22ft. By 34 ft with platform in addition, behind where there is a fully equipped kitchen.

Provision is also made in the basement for the Sewing and missionary activities of the womens organisations and for cloak rooms. Near the centre is the plant by means of which the church is warmed in the winter by gas heated air. In the summer the building will be kept cool by means of an electric suction fan placed in the tower.

At the request of the Auckland Presbytery a capacious strong room, outside the building and beneath one of the main ramps, has been constructed to store the records and documents of the presbytery. The church approached by two ramps without steps.

Appendix 9

LETTER FROM HERITAGE NEW ZEALAND



HERITAGE NEW ZEALAND
POUHERE TAONGA

13 January 2015

BDG 474

Paul Baragwanath,
Friends of St David's
PO Box 42038
Orakei
Auckland 1745
www.saintdavidsfriends.org.nz

Dear Paul,

ST DAVID'S PRESBYTERIAN CHURCH
68-70 Khyber Pass Road
Grafton, Auckland
Upper Symonds Street Historic Area List No. 7367

St David's Presbyterian Church at 68 - 70 Khyber Pass Road is a significant heritage place included within Heritage New Zealand's Upper Street Historic Area. The listed area includes and recognises a great number of buildings in the area which individually and together contribute much to the heritage of this early part of the city of Auckland. St David's occupies a prominent landmark position along Khyber Pass and was importantly built as a war memorial church.

The church has many heritage significances associated with it.

Commemorating the 'Great War', its intent was that it be open to a wide public, and particularly welcoming and accessible to war veterans which it accommodated from the beginning with a stairless ramp entry and listening stations for the hearing impaired. Within the church there are several memorials including the Sappers' Memorial Chapel that commemorates all Royal New Zealand Engineers. The church also notably honours Auckland Nurses serving in the war. Historically its strong links as a war memorial are very significant.

The church's inclusivity has meant that it has served the community in many important ways and contributes much to its social significance. It has welcomed and married people of different denominations, and we understand was the first in Auckland in the 1950s to marry divorced people. It has served educational institutions such as St Cuthbert's College, Auckland Boys Grammar School and the University of Auckland. It has had strong association with Mt Eden Prison, and been home to organisations such as Alcoholics Anonymous, Presbyterian Support Services and the St David's Sea Scouts. It hosts gatherings such as last year's 2014 Bicentenary Celebrations of Christianity in New Zealand.

The architectural and aesthetic values associated with the church are also notable as both the original architect Daniel Patterson, and the author of the 1937 added chancel Horace Massey, were prominent and well regarded architects, and the architectural expression is finely detailed and articulated in Kamo red brick and Oamaru stone. The church typifies the style of the interwar period.

Many heritage buildings are faced these days with the challenges of seismic upgrading and their viability in terms of active use, but these challenges are rarely unsurmountable. Heritage New Zealand has, and does, work with owners and their consultants to try and achieve adaptive re-use outcomes and strengthening solutions that will ensure that places of significance can be made functional and relevant while still retaining the values that contribute to their significance.

(64 9) 307 9920 Northern Regional Office, Premier Buildings, 2 Durham Street East PO Box 105-291, Auckland 1143 heritage.org.nz

New Zealand Historic Places Trust trading as Heritage New Zealand

LETTER02

Heritage New Zealand has recognised the value of St David's by its inclusion within the Upper Symonds Street Historic Area since it was confirmed on our list in 1996. It is a place of cultural and historic significance that should be retained for its values and for the contribution it makes to the wider context in which it is situated.

We advocate for its retention and fully support the Friends of St David's in their efforts to ensure that St David's survives into the future for the knowledge and appreciation of generations to come.

Yours sincerely




Sherry Reynolds
General Manager Northern Region

Appendix 10

LETTER OF SUPPORT FROM THE NZ INSTITUTE OF ARCHITECTS – AUCKLAND BRANCH

**New Zealand
Institute of Architects
Auckland Branch**



Date 4 December 2014

To **Friends of St David's**
PO Box 42038
Orakei
Auckland 1745
New Zealand

Attention: Paul Baragwanath

From Lindley Naismith. Chair, Auckland Branch Committee

Re RE: ST DAVID'S CHURCH


Dear Paul,

The Auckland Branch Committee of the New Zealand Institute of Architects [the Branch] acknowledges and enthusiastically supports the campaign to save St David's Church, on Khyber Pass Road, in Grafton.

The Branch recognises a range of historic heritage values found in St David's that collectively demonstrate the significance found in this special place. Of particular regard, the Branch acknowledges the architectural values of St David's and the hand of its architect, Daniel Patterson, whose church commissions importantly crossed over a number of faiths. Today however many of the works of Patterson have been lost or now face heightened risk.

Please do not hesitate to contact us should there be any assistance we can provide the Friends of St David's.

Regards,



Lindley Naismith

Chair, Auckland Branch Committee
New Zealand Institute of Architects

Level 5, 21 Queen Street
Auckland 1010 New Zealand

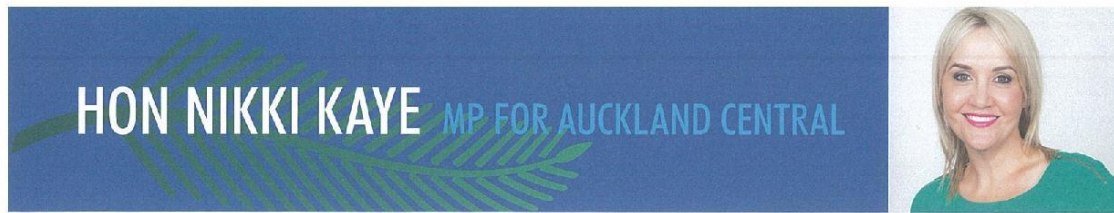
PO Box 2516 Shortland Street
Auckland 1140 New Zealand

Tel +64 9 623 6080
Fax +64 9 623 6081

www.nzia.co.nz

Appendix 11

LETTER OF SUPPORT FROM THE HON NIKKI KAYE – MP FOR AUCKLAND CENTRAL



Tēnā Koutou, Tēnā Koutou, Tēnā Koutou Katoa

Good Evening

I want to acknowledge all of you here this evening; members of our defence force, members of the congregation, RSA members and the Friends of St David's

It is an honour to be here with you this evening to unveil this special memorial artwork at St David's

We gather here on the eve of 100 years since New Zealand Soldiers landed at Gallipoli

We also gather here to honour our Anzacs creatively and very appropriately here at St David's – the Soldier's church

This collaboration between renowned New Zealand artist Max Gimblett and St David's has provided an incredible tribute to those men and women who have served our country and who continue to serve

St David's connection with our Anzacs is strong

The foundation stone of this church was laid on Anzac Day in 1927

The church was built as a church of remembrance of the First World War and soon became known as the Soldier's Church

When St David's was constructed, it promised to "keep green the faith, courage and sacrifice" of those who gave their lives in World War One

This evening is about ensuring that we keep that faith and recognise their sacrifice through this work

I think the skill and obvious passion for this work shines through

The Quatrefoil is an ancient Christian Cross

It is a flower of the Pacific

48C College Hill, Freemans Bay | P 09 378 2088 | E mp.aucklandcentral@parliament.govt.nz



[www.twitter.com/nikkikayeMP](https://twitter.com/nikkikayeMP)



www.facebook.com/NikkiKaye

www.nikkikaye.co.nz

Funded by the Parliamentary Service and authorised by Nikki Kaye MP, 48C College Hill, Freemans Bay, Auckland

National
www.national.org.nz



It is also an Anzac poppy

Each of the brass memorial quatrefoils is the size of a soldier's hand, outstretched

The Quatrefoils will adorn St David's for three months, then be sold off individually to raise funds for the restoration of the Church

But I would like to take a few moments to speak about the next couple of days

Because for us as a nation we stand here on the Eve of Anzac Day and reflect about what happened 100 years ago.

While there are no soldiers alive who served in the First World War, the experiences of New Zealanders from the conflict are relevant to us today

The reality of Gallipoli is hard to imagine. 2779 New Zealanders died –

New Zealand subsequently lost many more men on the battlefields of the Western front in Belgium and France

These men paid the ultimate sacrifice to serve their country

Their deaths, and the physical and psychological injuries suffered by returning soldiers were deeply felt across generations by families and communities throughout New Zealand

This year's centenary of the Gallipoli Campaign is an opportunity to remember those who fought for our freedom

It allows us to reflect on the role that we played in a global event that shaped our sense of who we are in the modern world

The centenary will touch many New Zealanders, and I am sure several of you who are here today, at a personal level

However, in the face of appalling experiences, many miles away, the war brought out in New Zealanders the qualities of endurance, courage, resilience, friendship and a commitment to a sense of decency and shared values

The terrible loss that was suffered makes it all the more important for us, 100 years after Gallipoli to remember and honour all of the men and women who have sacrificed their loves, their health, and in many cases their own happiness, in the service of our values and our freedom as a country

This evening, we recognise them at the Soldiers Church with this fitting artwork and symbol of their sacrifice

We will remember them

I now declare the art of remembrance officially open Tēnā Koutou

Hon Nikki Kaye, MP for Auckland Central

Appendix 12

LETTER OF SUPPORT FROM THE HON MAGGIE BARRY ONZM – MINISTER FOR ARTS, CULTURE AND HERITAGE



Office of Honourable Maggie Barry ONZM

MP for North Shore
Minister for Arts, Culture and Heritage
Minister of Conservation
Minister for Senior Citizens

To:

- The Friends of St David's Trust
- Max Gimblett ONZM
- Corporal William Apiata VC
- The family and friends of the late Cyril Bassett VC

and all those assembled tonight at St David's Church for this special 'Art of Remembrance' service.

I am sorry that I cannot be with you in person tonight to share in this special event.

Remembrance is at the very heart of New Zealand's First World War Centenary programme.

Projects like the 'Art of Remembrance' help us to understand more about the experiences of those who fought during the War. I congratulate Max Gimblett for his thought-provoking installation, I commend the Friends of St David's for their dedication in bringing Max's creative vision to life at this church.

Creative acts of remembrance, whether through art, literature, drama, music, dance or song, play a vital role in engaging people across the generations, from school children to grandparents. Throughout the First World War Centenary we have the opportunity to explore the art of remembrance. We can discover for ourselves new ways to express this art, new ways to honour all those who served, and new ways to understand those whose actions have shaped our country and our national identity to this day.

It is particularly fitting that you are holding this event in the Soldiers' Memorial Church. The building of this church was a special act of remembrance by a generation impacted by the War. It serves now as a public space of remembrance for today's generation, dedicated "to keep green the faith and courage and sacrifice" of those who gave their lives.

It is also fitting that you are recognising tonight the bonds of remembrance between generations of servicemen and their families, with the presence of Corporal Apiata, our last VC recipient, and the family of the late Cyril Bassett, the first New Zealand VC recipient of World War One.

I wish you all the very best with tonight's commemorations, and congratulate you on the success of the 'Art of Remembrance' project in helping us to reflect on the service and sacrifice of so many New Zealanders.

Lest We Forget.

A handwritten signature in blue ink that reads "Maggie Barry". The script is fluid and cursive, with a long, sweeping underline for the word "Barry".

Hon Maggie Barry ONZM
Minister for Arts, Culture and Heritage