

Wellington Architecture

A Walking Guide

John Walsh

Photography by Patrick Reynolds



MASSEY UNIVERSITY PRESS

In memory of Gerald Melling, 1943–2014

CONTENTS

Introduction.....	4
A note about access and classifications.....	7
ROUTE 1: HARBOURSIDE	10
ROUTE 2: TE ARO FLAT	70
ROUTE 3: CENTRAL SPINE	84
ROUTE 4: CBD	114
ROUTE 5: COMMANDING HEIGHTS	136
Styles and influences.....	162
Glossary of architectural terms.....	166
Sources and further reading.....	170
Acknowledgements.....	172
Index.....	173

INTRODUCTION

I was born in Wellington and grew up there, and the town, as compact and confined as a medieval city-state, intensely impressed itself on me, in the most impressionable part of my life. My mother had moved to Wellington where she met my father, and they were married in the church at St Gerard's Monastery. I remember the Freyberg Pool, where I learned to swim; the summer lights strung on the Norfolk pines along Oriental Parade; and the council yard where my father worked, next to the Herd Street Post and Telegraph Building. My high school was near the old National Art Gallery and Dominion Museum; we'd be sent to mass at St Mary of the Angels and, in blazers and ties, despatched from Wellington Railway Station on rugby expeditions into the hinterlands of the Hutt Valley.

My first part-time job was at James Smith's Department Store; I'd visit Central Library, the old one, with its banks of index card catalogues, and Parson's Bookshop in Massey House, and the hippy stores in the shabby Edwardian buildings on Cuba Street. The first concerts I went to were in the Town Hall; I remember a Dadaist performance in the Hannah Playhouse. When I climbed up the steps on my way to university I'd pass Jellicoe Towers, designed by the father of a fellow student and friend. One of my sisters worked in the Departmental Building on Stout Street; my brother rowed at the Star Boating Club.

These buildings don't have just a remembered existence, I'm happy to say. They're still there, even if they're not all serving their original purpose. And, I'm also happy to say, they're in this book, a guide to the significant buildings constructed in central Wellington since the 1860s, and to the architects who designed them. The book is an overview of the architecture of the city and, I hope, an introduction to the city through its architecture. It's a walking guide to a very walkable city — the city as seen from its footpaths, although many of the buildings on the five itineraries, none much longer than 3 kilometres, are open to public visitation or use. In the main, the buildings are urban-scaled. They were designed for banks, businesses and government departments. They're churches, clubs, courts, libraries, museums, hotels, apartments, and just a few are

private houses. These are buildings that were designed with a public face to take their place in the city's streetscape.

Wellington's natural environment has given the city's architects a hard act to follow and challenging conditions to address. Its landforms are dramatic; its climate is, shall we say, bracing; its seismic circumstances are precarious; its harbour is wonderful but often windswept. It is a city of tempers and moods, sometimes foul, but often fair. Te Ahumairangi (Tinakori) Hill broods over the government end of town while Oriental Bay on a fine, calm day looks like a Mediterranean transposition. For a few blocks around Featherston Street, Wellington has the dense solidity of a Midwestern American downtown, while the Botanic Garden is a time-trip to the Edwardian era. The most harmonious interventions in the local topography are the public paths and steps, with their white wooden rails offering the puffing pedestrian safety and support, that ascend the hills on both sides of the harbour.

The human history of the place now known as Wellington goes back more than a thousand years to the arrival of the Polynesian navigator Kupe. Occupation probably dates from the twelfth or thirteenth centuries. The original name for Wellington was Te Whanganui-a-Tara (the great harbour of Tara), a title that recognises a son of the explorer Whātonga, a captain of the waka *Kurahaupō*, which landed on the Māhia Peninsula in Hawke's Bay. In the early nineteenth century Ngāti Ira from Hawke's Bay was probably the dominant tribe at Te Whanganui-a-Tara, but the iwi was driven out by incursions from around 1820 by tribes from the north, especially from the Taranaki region. At the time of the signing of Te Tiriti o Waitangi in 1840 — the year after the arrival at Te Whanganui-a-Tara of the first European settlers in a ship sent by the colonising New Zealand Company — the inhabitants of the area were mainly Te Ātiawa, Taranaki, Ngāti Ruanui, Ngāti Tama and Ngāti Toa. At this time, there were well-established pā near the harbour at Pipitea and Te Aro, and the first settler encampments coalesced around these sites.

With a tug of their forelocks, and profound indifference to indigenous opinion, the settlers followed the direction of the New Zealand Company and petitioned the most famous British imperial figure for permission to borrow his name for their town. Hence,

Wellington. The first European buildings in the new settlement were rudimentary and the architecture, to use a flattering term, of Wellington remained simple for decades. Two questions that have always been relevant and inter-connected throughout the city's history immediately presented themselves: Where to build? and How to build?

The settlers' preferred town site at the comparatively sheltered south end of the harbour did not offer a lot of flat land. Reclamation was the answer to this problem, and Wellington has nibbled away at its harbour for 170 years. The solution brought its own dilemmas because reclaimed land, less stable in any circumstance, is especially insecure in a city built above a major earthquake fault. Consequently, the story of architecture in Wellington is also a seismic engineering story – a chronicle of caissons and concrete piles, steel reinforcing, base-isolation and retro-fitting. The Modernist censure of building ornamentation was to an extent redundant in Wellington; architects soon learned that, on the city's buildings, anything decoratively attached – statues, balustrades, turrets, clock towers – was likely to be shaken loose.

Wellington's colonists were familiar with buildings made of stone and brick but in their new settlement issues of confidence and supply made masonry construction problematic. Earthquakes, such as the very large 1855 quake, left their mark on the civic consciousness, even if Wellingtonians have long been adept at repressing their memories of seismic incidents. Not only did inadequately reinforced masonry buildings present mortal danger, but the Wellington region lacked stone suitable for construction. (Stone from other parts of New Zealand, and from abroad, was imported for sparing use on significant buildings.) Bricks were made in the city – the best by prisoners at Mount Cook Gaol – but they could not safely support structures more than a couple of storeys high.

For the first two generations of settlement, then, Wellington was predominantly a timber town. Wood was relatively cheap and easy to work, and a feature of Wellington's Victorian-era architecture was the timber expression of stone detailing. (The classic example of this design trait is the 1876 Government Building.) But timber, too, had an obvious drawback in a city lit by

oil lamps and candles and heated by open fires. Buildings burned down so frequently that in 1877 the generally laissez-faire City Council mandated the cladding of new central city buildings in 'incombustible' materials. For the next 40 years many buildings not captured by this ordinance — churches, often, but also, in 1907, Parliament House — went up in smoke.

Before, and even after, the advent of reinforced concrete construction around the turn of the twentieth century, Wellington's inhabitants showed remarkable resilience in the face of the existential threats to the city's fabric (and their persons). Buildings destroyed by fire were replaced with amazing alacrity. For the Victorians and Edwardians, 'build back better' was not a slogan but an expectation. Architecture, whether in replacement or novel form, was a barometer of colonial ambition. Its occurrence was a testament to the resolve of building owners and users, but also to the simplicity of building materials and technologies, the sufficiency of craft knowledge and skills, and the straightforwardness of what we now call the consenting process.

As the city grew it spread its footprint, following the roads and tramlines that extended around the harbour and into Te Aro. Before the First World War, the identity, and urbanity, of Wellington was becoming shaped by the strong and particular character of its main streets: Lambton Quay, which follows the old shoreline; Willis Street, which meets it, and continues south, eventually in parallel to Cuba Street, which itself almost intersects with Courtenay Place; The Terrace, rising above the CBD, and its antipode, across the harbour, Oriental Parade. These streets are the basis for the routes in this book, with the exception of Courtenay Place, which is an interesting street without — except for under-repair St James Theatre — significant buildings. (Also, parts of Courtenay Place demand a wide berth, especially at night.)

The development of the city can be traced in the evolution of its architecture. Because Wellington is the capital city it has important buildings, constructed for the government and for companies that wanted to be proximate to it. For much of the twentieth century these buildings were commissioned by the organisations, public and private, that owned and occupied them. This made a qualitative difference. The government set an example

through the work of its own design office, configured initially as the office of the Colonial Architect and then as the office of the Government Architect. Architects in the office, sometimes to the annoyance of private practitioners, designed a wide range of central Wellington buildings — apartments, post and telegraph offices, a police station, library, observatory, dental school, and Parliament House.

One result of the economic deregulation and bureaucratic restructuring that began in the 1980s — and saw the demise of the Government Architect's office — is that government departments have become building tenants, not owners. Corporations, too, now take out space in developers' buildings. Between the wars, the old regime produced the high-quality corporate head-offices clustered in the neighbourhood of Featherston Street and Customhouse Quay, and in the 1960s and 1970s, the client ownership model yielded well-built Brutalist towers near Parliament. Perhaps it's a coincidence, but since 2000, several large Wellington buildings constructed by developers and tenanted by government departments or corporations have failed within a decade of their opening.

Whether of private or public provenance, Wellington's buildings, from the start of colonial settlement to the First World War, were revivalist iterations of the Gothic, Classical and Baroque styles. (Such was the case in all contemporary colonial cities.) Between the wars, Art Deco, Moderne and Stripped Classical were the dominant styles. Modernism, in its International Style and Brutalist forms, came relatively late to Wellington but it also stayed relatively late. Modernist buildings were still being completed in the middle of the 1980s, even as Post-modernism was entering its second decade in the city. Of all the city's architecture, only the early Gothic Revival buildings, such as Old St Paul's, and Modernist buildings such as Massey House, Clifton Towers and the Meteorological Office, could be meaningfully connected to a movement. Others, such as St Mary of the Angels, were certainly located in a tradition. For many more buildings, though, design was less a matter of conviction than of mastering the various dialects of a pattern language.

Some eras in Wellington architecture have been stronger than others, and in a couple of periods the city led the nation. As

mentioned, the inter-war years produced a crop of impressive institutional and commercial buildings, and also small apartment buildings. During the Depression, being the seat of government and the site of corporate head offices was beneficial to Wellington, as was the Keynesian orientation of the Labour Party that came to power in the mid-1930s. The other period of Wellington's architectural eminence was the decade from the mid-1960s, when Ian Athfield and Roger Walker sprang a series of Postmodernist surprises. Their architecture was a jolt to a staid city.

That's the architectural story. What of Wellington's architects? In general, and over time, several distinguishing characteristics are discernible. One, very noticeably, is gender. Up until the last few decades of the twentieth century, almost all architects were male. In this, architecture, in Wellington and across New Zealand, was similar to professions such as law and medicine. However, specific factors reinforced architecture's same-sex caste. In the nineteenth and early twentieth centuries, the practice of architecture and the organisation of architecture offices was not so different from the guild system of the medieval building trades. Many architects in colonial Wellington were builders who had picked up sufficient design experience to unilaterally rebrand themselves. Another main route into architecture was via apprenticeship or pupillage, a process in which young men paid to be 'articled' to established architects or firms. Even when architecture became more professional, as tertiary education became an entry-level qualification — the University of Auckland started teaching architecture in 1926 but Victoria University of Wellington's School of Architecture didn't open until 1975 — the hierarchical structure of architecture firms echoed that of the ancient gendered guilds.

The architects, or the men who called themselves architects, in nineteenth-century Wellington, were mainly immigrants from England and Scotland. That changed in the early twentieth century as Wellington architecture became more of a home-grown, even parochial pursuit. Several Australian architects, notably Llewellyn Edwin Williams, practised in the city, and clients occasionally called on the big-building expertise of Melbourne and Sydney firms. In the late 1930s, some very able European émigré architects, such

as Frederick Newman and Ernst Plischke, worked in Wellington, usually for the Government Architect's office.

For two decades from the mid-1950s an expanding Ministry of Works imported architects from Britain. In the history of twentieth-century Wellington — and New Zealand — architectural practice, Māori hardly got a look in; John Scott, architect of Futuna Chapel, was, for a few years, a rare Māori presence on the local architecture scene. Even the interventions of practices from other cities in New Zealand have been limited, although some have been notable: Auckland-based Gummer & Ford designed the National Art Gallery and Dominion Museum, the old Central Library and the State Insurance Building, and Jasmax designed Te Papa; Cecil Wood from Christchurch designed the new St Paul's Cathedral.

In their professional and personal lives, Wellington architects, for a century and a half, tended to have the unexceptional habits and interests of their class. Architects, especially in the decades before the Second World War, were clubbable, out of both social inclination and professional self-interest. (Networking brought clients.) They lawn-bowled — until golf became more popular — and they belonged to gentlemen's clubs; they enjoyed motoring — the attraction of architects to stylish cars is perennial — and gardening was a common passion. Yacht-ownership was a sign of professional success. Many architects were Masons, perhaps unsurprisingly, given Freemasonry's link to the old stonemason guilds. Some served as city councillors, especially in the decades before the First World War; one, Michael Fowler, served as mayor (1974–1983). Military service was another shared experience of the city's architects in the first half of the twentieth century. Many careers were interrupted, affected or even definitively ended, by war.

Before the Second World War, architects' attention tended to be confined to the individual building. Edmund Anscombe, who was very active in the 1930s, was exceptional in his concern for exhibiting architecture and proposing affordable multi-unit housing. The architectural focus widened from the building to the city in the 1950s and 1960s. Younger Modernist architects, returned from studying in America and Britain and visiting buildings by Le Corbusier and Mies van der Rohe, found an outlet for urban

advocacy in the Wellington Architectural Centre. Two decades later, Ian Athfield stressed the importance of the spaces between buildings, not just the buildings themselves.

The practice of architecture now is complex, far more so than it was in the nineteenth century, and significantly more so than it was in the twentieth century. Projects require more collaboration and this is fostering, in architecture firms, greater inclusivity. For example, in terms of gender diversity, three of the prominent Wellington practices whose work features in this book — Athfield Architects, Studio Pacific Architecture and Warren and Mahoney — have female principals: Rachel Griffiths and Sophie Vial; Lianne Cox; and Katherine Skipper. On larger projects, it is not really possible — or considered appropriate — to attribute a building's design to a single hand. Ath was the last 'starchitect' in the Wellington design firmament.

This wasn't how things were arranged for most of the period covered in this book. Until the start of this century, design direction was ascribed to, and claimed by, the man with his name on the practice shingle. It is therefore possible to periodise — if not define — Wellington's architecture by reference to a series of outstanding architects who designed buildings that can still be seen from the city's footpaths: Thomas Turnbull, that eminent Victorian; Frederick de Jersey Clere, busy for more than 40 years on either side of the turn of the twentieth century; William Gray Young, at his height between the wars, when Edmund Anscombe and William Henry Gummer were also practising in the city; Ian Athfield, from the 1960s through to the end of the twentieth century. And this is not to slight the work of other architects who have contributed to Wellington's architectural legacy, architects such as Frederick Thatcher, Llewellyn Edwin Williams, Government Architects John Campbell and John Thomas Mair, Cyril Hawthorn Mitchell, Ernst Plischke, James Beard, Bill Alington, Gordon Moller, Roger Walker. The list of good buildings in Te Whanganui-a-Tara is long, and no doubt will get longer, as the pool of people designing them becomes wider and deeper.

A NOTE ABOUT ACCESS AND CLASSIFICATIONS

This book is a walking guide to central Wellington – the city from its footpaths – but many of the buildings are open for visits or use.

ROUTE 1: HARBOURSIDE

The commercial building at 10 Waterloo Quay has a café, the former Wellington Harbour Board Office and Bond Store is now Wellington Museum. Te Wharewaka o Pōneke has a café and runs waka tours, and the Wellington Free Ambulance Building houses a bar. Te Papa, New Zealand's national museum, is open every day except Christmas Day.

ROUTE 2: TE ARO FLAT

The Embassy is a working cinema, and the building has a streetside café. Moore Wilson's is a large and popular food store. Wesley Methodist Church is open for Sunday services. The former National Bank Te Aro building is an upmarket restaurant and the buildings at 101–127 Cuba Street house several bars and restaurants. The Michael Fowler Centre is an event venue. The New Zealand Racing Conference Building has housed the ground-floor Lido café for 30 years and Wellington City Gallery (formerly the Central Library) also has a long-running café, Nikau.

ROUTE 3: CENTRAL SPINE

The Hall of Memories is a publicly accessible building but may be closed for earthquake-strengthening. On Willis Street, the First Church of Christ, Scientist is often open, even apart from Sunday services, as are St Peter's and St John's churches. St Mary of the Angels is open daily for mass. Plimmer House is an upmarket restaurant. There are cafés in the Majestic Centre, Telecom (Spark) Central and at the street level of the tower at 1 Willis Street.

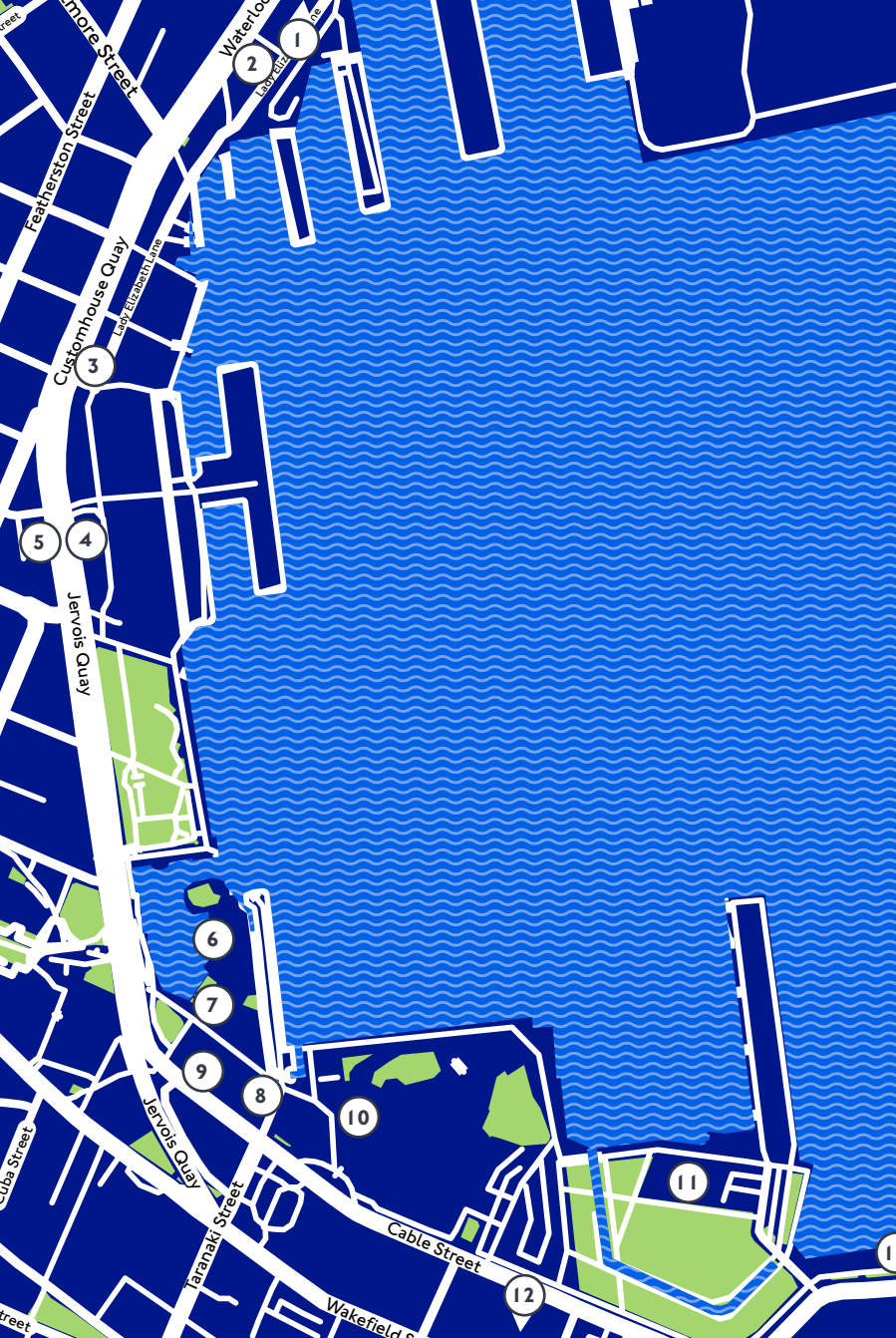
ROUTE 4: CBD

The Supreme Court and Old High Court (former Supreme Court) may be visited on guided tours. The former DIC Department Store building has several retail outlets, and the old Bank of New Zealand Buildings (Nos. 1, 2 and 3) are now conjoined as a retail arcade. 20 Customhouse Quay has a ground-floor café, and the former Wellesley Club has a café and bar. Wellington Railway Station still functions, in large part, as a railway station.

ROUTE 5: COMMANDING HEIGHTS

The Carter Observatory is now a museum or ‘visitor attraction’, open daily. The Hunter Building is on the Kelburn campus of Victoria University of Wellington, which has a small and interesting art gallery – Adam Art Gallery Te Pātaka Toi – which is open to the public, and several cafés. St Andrew’s on The Terrace is open daily. Guided tours of the buildings in the Parliamentary complex, including the ‘Beehive’, Parliament House and General Assembly Library – are on offer to the public. The Cathedral of St Paul is open daily. The National Library of New Zealand, and its well-patronised café and well-curated exhibition gallery, is open on weekdays and Saturday mornings. Old St Paul’s church is open most days, and tours may be booked. Futuna Chapel stages open days several times a year, and also special events.

As noted in the text, many of the buildings in this guide have been designated as an ‘Historic Place’ by the government’s heritage agency, Heritage New Zealand Pouhere Taonga. This appellation comes in two grades: Category 1, which signifies a place of special or outstanding historical or cultural interest, and Category 2, which indicates historical or cultural interest (but not so special). It should be noted that heritage listing does not guarantee heritage protection. Also, heritage listing is skewed towards buildings constructed before the Second World War, although Modern-era buildings, such as Futuna Chapel, are starting to make it onto the heritage list.



ROUTE 1: HARBOURSIDE

CIRCA 3 KILOMETRES

Te Whanganui-a-Tara, or Wellington Harbour, as it has been more lately called, is the great natural and economic asset of the city founded on its shore. A walk around the harbour is a tour of a century and a half of Wellington's built history, including the architecture of the old working port and of Oriental Parade, New Zealand's best waterfront promenade. The route starts with buildings the Harbour Board constructed on reclaimed land in the years of its Victorian and Edwardian pomp and finishes near the far end of Oriental Parade, with some of the inter-war apartment buildings that announced the advent of Wellington's urbanity. The route – which of course can be walked in either direction, but the afternoon is much more benign on west-facing Oriental Parade – includes New Zealand's national museum, buildings for boats and waka, Modernist flats and two city landmarks, St Gerard's Monastery and Freyberg Pool.





Wellington Harbour Board Shed 21

28 Waterloo Quay

James Marchbanks, Wellington Harbour Board Engineer, 1910
Historic Place Category 1

On the night of 9 March 1909 Wellingtonians were treated to what local newspaper *The Dominion* described as ‘a magnificent scene’ on the city’s wharves as an early 1880s timber warehouse containing hundreds of bales of flax went up in flames. Big fires in the city’s timber buildings were not uncommon, and accounts of conflagrations read less like reports than reviews. ‘A great deal of picturesqueness was added to the scene when the rigging of the barque Hippola took fire,’ *The Dominion* article continued, ‘and the reflection of the flames against the dull waters of the harbour made a bright effect.’ Another *Dominion* correspondent, ‘Domenica’, claiming to write about the fire from ‘a woman’s point of view’, focused on the crowd’s couture. Noting that the wharf fire attracted a larger female audience than the fire that destroyed the timber Parliament buildings in December 1907, ‘Domenica’ regretted that most of the watching women ‘were disappointingly well dressed’ after early arrivals had been ‘hastily and interestingly attired’.

The odds of fire-prompted public displays of déshabillé lengthened, when the ruined building was quickly replaced by a brick wool store with steel beams and concrete columns. Built right to the street edge at Waterloo Quay, the three-level building, known as Shed 21, is an imposing piece of Edwardian warehouse architecture, expressly functional but stolidly handsome with its long rows of arched windows, simple cornice and decorative parapet around its saw-tooth roof. The design was drawn up under the supervision of James Marchbanks (1862–1947), the Harbour Board’s Chief Engineer from 1908–1932. His son Donald (1901–1987) served in the same role from 1945–1966. In the early 2000s, Shed 21 was converted into apartments by Athfield Architects.



10 Waterloo Quay

('Kumutoto Site 10')

Athfield Architects, 2018

Architects and engineers have complementary skills but a sometimes wary relationship. In satisfying the equally weighted Vitruvian criteria for a well-designed building, the roles, in general, are clear. Firmness, or structural integrity, is ensured by the engineer; delight, or aesthetic appeal, is the province of the architect; and utility, or functional performance, is a shared responsibility. This consensus usually survives professional chauvinism, although among themselves architects might mutter that the engineer's job is to make a building stay up so it can look good, while engineers might say it doesn't matter so much what a building looks like as long as it stays up. But whatever the variance in professional perspectives, the balance of power is often dictated by circumstances.

On Wellington's wharves, engineers have called the shots from the start of William Ferguson's long reign (1884–1908) as the Harbour Board Engineer (see pages xx–xx). Their primacy is understandable: Wellington is seismically vulnerable and its port is located on reclaimed land, 155 hectares of the harbour having been filled in since the 1850s. The challenges of building in a place where nature strongly suggests you shouldn't were demonstrated by the structural failure of two large harbourside buildings, constructed in the first decade of this century, in the 2016 magnitude 7.8 Kaikōura earthquake. These precedents were fresh when Athfield Architects collaborated with engineers Dunning Thornton on the design of a five-level office building on the site of a former wharf carpark. The building's long, glazed superstructure sits on base isolators above 1200 steel-reinforced concrete piles, a foundation that allows the building 65 centimetres of lateral movement during an earthquake. The architecture made possible by this engineering is most dramatically evident in the cantilevering that provides a portico at the building's south end, and colonnades that offer welcome pedestrian shelter along the east and west elevations.



Sheds 13 and 11

41 Customhouse Quay and 60 Lady Elizabeth Lane

William Ferguson, Wellington Harbour Board Engineer, 1905 Historic Place Category I

In 1884, 1925 ships unloaded 106,000 tons of freight at Wellington's port and loaded 25,000 tons; in 1907, 3395 ships delivered 420,000 tons and picked up 135,000 tons. This growth coincided with and was largely enabled by the tenure as Harbour Board Engineer (and also Board Secretary and Treasurer) of William Ferguson (1852–1935). Ferguson was an engineering graduate of Trinity College, Dublin, who immigrated to New Zealand in 1883. The year after his arrival, he was appointed Wellington Harbour Board Engineer. Ferguson was very capable. Under his leadership Wellington's port was recognised as one of the most efficient in the southern hemisphere; a particular advantage was the hydraulic system Ferguson invented to power the port's cranes, winches and wool presses.

In 1904, after the latest harbour reclamation, Ferguson's staff designed two warehouses, now known as Sheds 11 and 13. The matching buildings, 52 metres long × 10 metres wide, were constructed of load-bearing bricks on a foundation of tōtara piles held together by concrete and steel beams. Timber trusses support roofs with skylights that run almost the length of the buildings; the pitch of the skylights and the ornate lintels above the buildings' large sliding doors lend the warehouses a Dutch Colonial appearance. Not long after the warehouses' construction, in October 1907, the local press reported 'a mad sensation in the city': the Harbour Board's Engineer and 'walking encyclopaedia' had resigned. As one newspaper remarked, with slight hyperbole, the Board for years 'had existed chiefly and almost solely for endorsing [Ferguson's] views'. So, when a couple of new Harbour Board members, one of them a former Harbour Board employee, told Ferguson not to give his opinion unless he was asked for it, the Engineer quit. (The Harbour Board later had to get him back as a consultant.) Shed 11 now houses the National Portrait Gallery, and Shed 13 a commercial tenant.



Shed 7 (Wellington Harbour Board Wharf Offices and Woolstore)

Jervois Quay – 1 Queens Wharf and 63 Customhouse Street

Clere, Fitzgerald & Richmond, 1896

Historic Place Category 1

In the New Zealand settler tradition of laconic nomenclature – North and South Island set the deadpan precedent – one of Wellington's most ornate buildings came to be called a shed. The building, when it was completed in 1896, was named the Wellington Harbour Board Wharf Offices and Woolstore; in the 1920s, it became Shed 7. The Harbour Board commissioned the building shortly after it had built the neighbouring Board Office and Bond Store (see pages xx–xx), and again the architect was Frederick de Jersey Clere (1856–1952).

The mid-1890s iteration of Clere's practice was Clere, Fitzgerald & Richmond. Edward Thomas Richmond (1867–1896) was still on the firm's masthead in the year of his death from tuberculosis at the age of 29; the third partner was architect and engineer Gerald Fitzgerald (1857–1937). Chief Draughtsman John Sidney Swan (1874–1936; see pages xx–xx) may have contributed to the design of the Wharf Offices and Woolstore, a far more decorative building than the earlier French Empire-styled Board Office and Bond Store. This time, Clere gave a neo-Classical Italianate treatment to a wedge-shaped building that curves to follow the bend of Jervois Quay and narrows at its north end to a rounded apex. Above a rusticated base with semi-circular arches, Corinthian and Doric pilasters frame the windows in a façade featuring entablatures with friezes and cornices. (Rooftop ornamentation was removed, probably after the 1942 earthquakes.) The building was to be made of Ōamaru stone; this was 'value managed' down to brick. Its most distinctive element is the oriel on its south-east corner, a perch from which the wharfinger could observe the wharves and workers. (The building was a backdrop to clashes in New Zealand's most significant industrial disputes, the 1913 General Strike and the 1951 Waterfront Lockout.) After Harbour Board assets were sold off in the 1980s, Shed 7 was converted to apartments (Fletcher Construction, 1994).