

Wellington Harbour Board Shed 7
1 Queen's Wharf



Image: *Charles Collins, 2015*

Summary of heritage significance

- Shed 7 is a particularly fine example of a Harbourboard office building / warehouse that was designed by prominent local architect Frederick de Jersey Clere. The building is notable for the regularity of its facades, and the controlled and skilful use of Classical details and ornamentation; most particularly the oriel window to the south west corner.
- The building is a local landmark that runs along the western boundary between the harbour and city. It has group value as one of a pair of buildings, designed by Clere, that flank the entrance gates to Queen's wharf, and contributes to the Post Office Square Heritage Area.
- The building has a strong historical association with the Wellington Harbour Board and housed the wharfinger's office and a woolstore.

District Plan:	Map 17, reference 161
Legal Description:	Lot 1 DP 77229
Heritage Area:	Post Office Square Heritage Area
HPT Listed:	Category I reference 1446 Proposed NZHPT Wellington Harbour Board Historic Area (2012)
Archaeological Site:	Pre 1900 reclaimed land, Central City NZAA R27/270
Other Names:	Wellington Harbour Board Wharf Offices and Woolstore (Former) Jervois Quay 63 Customhouse Quay Queen's Wharf Apartments Queen's Wharf Offices NZ Academy of Fine Arts – galleries 'P' Shed
Key physical dates:	1896
Architect / Builder:	Frederick de Jersey Clere
Former uses:	Wharf offices and wool store
Current uses:	Art gallery, offices & apartments
Earthquake Prone Status:	SR190134 , Bdg StrengthInv, Bldg - Wharf Offices (Shed 7) Apartment bldg, NOT Earthquake Prone, 2/04/2009

Extent: CityView GIS



1.0 Outline History

1.1 History

The Wellington Harbour Board was established in 1880. After some initial wharf development and the building of timber sheds the board turned its attention to more permanent structures. The first building to be constructed after the Board's head office and bond store was the combined wharf offices and wool store later known as Shed 7.¹

Architect Frederick de Jersey Clere was invited to prepare plans in 1894. His design called for the use of Oamaru stone or brick but the board was concerned about the cost of stone. Tenders were called in November 1894. The Board then decided that construction would be in brick and they accepted the lowest tender of £12,680 from R.J. Carmichael and Son of Christchurch, also the builders of the head office and bond store. Part way through the work the board decided it wanted an extra storey, to exhibit wool for local sale. The contractors presented an amended quote of £15,794. With the extra storey and a two month extension granted to the contractors, the building was finally completed in 1896. One striking feature was the wharfinger's office in the oriel window, from where he could survey wharf activity.

In 1902 it was discovered that five rows of totara piles had been buried in the reclamation the building was sitting on. Offices in the building were modified in 1911 and again in 1919; and in 1922 it was reclassified 'Shed 7'.

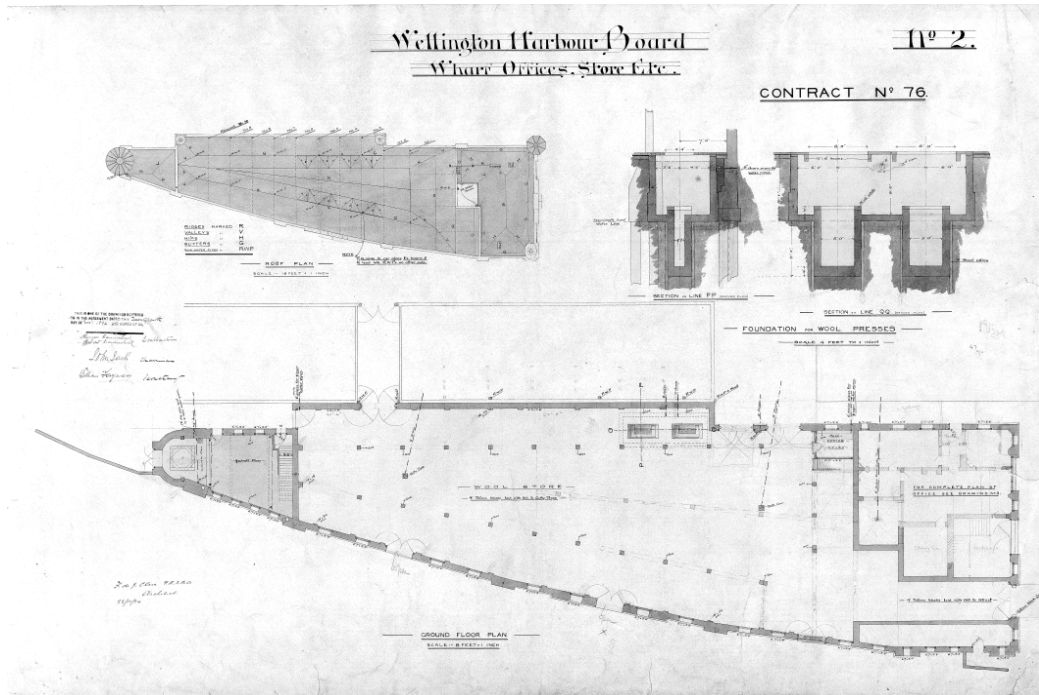
An earthquake in 1936 led to the decision to remove all ornamentation from the roof. The parapet was renewed and the roof ends strengthened. The following year all the cornices were removed, as were the domes that crowned the building. In 1938, offices were created in the building for Customs staff, whose accommodation in Shed 3 was inadequate.

After the building was handed over to Lambton Harbour Management in 1989 for commercial development it was decided to convert it to inner-city apartments. A row of timber sheds that ran along the seaward side of the building was removed and the building was reopened, complete with new copper domes, in 1994. The New Zealand Academy of Fine Arts purchased a large space on the ground floor in 1998 and opened their gallery in February 2000,² the remaining ground floor is let as commercial office suites.³

¹ This report is an updated version of the WCC Heritage Building Inventory 2001 ref Jerv4; For more background information see Kelly, Michael et al. 'Post Office Square Heritage Area' heritage report prepared for WCC District Plan Change 75, 2006

² 'History of the Academy', New Zealand Academy of Fine Arts website accessed July 2013
<http://www.nzafa.com/web/history-academy>

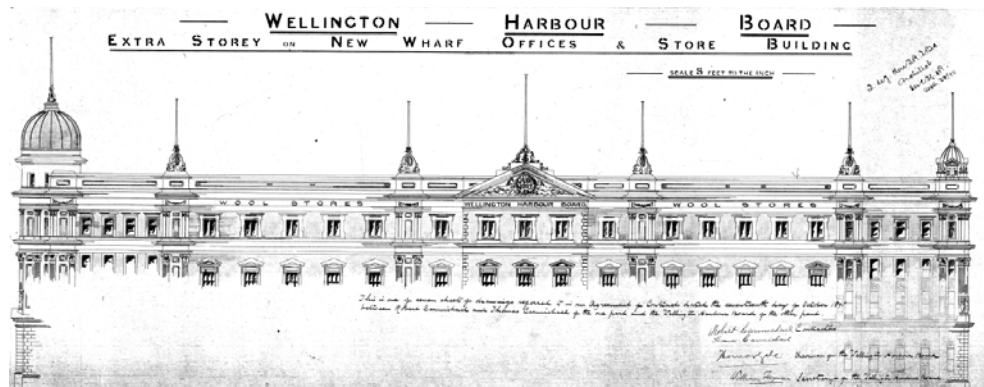
³ 'Queens Wharf Offices' Queens Wharf Offices website accessed July 2013,
<http://www.queenswharfoffices.co.nz/>



1894 – ground floor plan as proposed – note the detail of the wool-presses (top right)
WCC Archives ref AC016_2_76



1894 – Proposed elevation for the original design for a two-storey building



1895 – Part proposed elevation of the additional storey

1.2 Timeline of modifications

- 1993 Building Permit/Consent, 63 Customhouse Quay, 1 Queens Wharf, alterations and strengthening, Legal description: Lot 206 DP 67374. Work description: Strengthening and apartments and retail space fitout. Owner: Lambton Harbour Management. Applicant: R Faulke, Fletcher Construction. Application value: \$8,800,000. Building name: Shed 7. WCC Archives ref 00059:629:E26923
- 1999 Building Permit/Consent, 1 Queens Wharf, alterations, ground floor, Legal description: Lot 1 DP 77229. Work description: art gallery fitout. Building name: Queens Wharf Apartments. Owner: New Zealand Academy of Fine Arts. Applicant: Herriot & Melhuish Architecture. Application value: \$350,000. WCC Archives ref 00078:329:56871
- 2000 Building Permit/Consent, 1 Queens Wharf, Wharf Office Apartments, office fitout, ground floor, Owner: Queens Wharf Offices Ltd. Applicant: ArcHaus Ltd. Legal description: Lot 1 DP 77229. Application value: \$350,000. WCC Archives ref 00078:636:70689

1.3 Architect

CLERE, Frederick de Jersey, 1856-1952

Frederick Jersey de Clere was born in Lancashire, the son of an Anglican clergyman, and spent his youth in Tickenham, Somersetshire. He was taught drawing by M.R. Hageen, head architectural drawing master at South Kensington. Clere was articled to Edmund Scott, an ecclesiastical architect of Brighton. While with Scott he would almost certainly have observed at close hand the architect's early use of concrete in the construction of two Brighton churches, St Bartholomew's and St James'; once articled he joined Robert Jewell Withers, a London architect and a follower of the Ecclesiologists. Clere became his chief assistant and joined the Architectural Association in London.

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

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

As well as being pre-eminent in church design, Clere was responsible for many domestic and commercial buildings among the best known of which are the Harbour Board and Bond Store, Wellington (1891), the Wellington Harbour Board Buildings and, in association with his son, the Renaissance-styled AMP head office (1928). Clere was also involved in the design of large woolsheds in Hawkes Bay and Wairarapa. Clere was active in the formation of the New Zealand Institute of Architects and served on their council for many years.

He was a member of the Wellington Anglican Diocesan Synod and the General Synod. He was also a member of the New Zealand Academy of Fine Arts. Clere practised on his own and in association with other architects, including his son.⁴

2.0 Physical description

2.1 Architecture

There is a very English quality to this late-Victorian Classical Revival building. The regularity of the facades, the controlled and skilful use of Classical detail, the very English oriel window on the south-west corner, bring to mind something of the maritime classicism of the Royal Navy complex at Greenwich, England.

The building has a rusticated base, with entrances and windows set within pronounced semi-circular arches. A well-modelled entablature of frieze and cornice separates ground and first floors, second and third floors. The top floor is capped by an entablature, with cornice and parapet. The facade on the south-west corner is sensitively offset by the oriel window, which continues the Classical theme by incorporating the design elements of the main facade.

The windows are decorated with segmental, triangular, and square-headed dressings of simple design. The first-floor windows are flanked by partially-fluted Corinthian pilasters supporting a modest entablature. The second floor consists of un-fluted pilasters flanking square-headed sash windows.

The original construction was load-bearing brick masonry on concrete foundations; this was substantially modified when the building was converted to residential apartments. The building follows the curve of Jervois Quay on its west side, and complements the other Clere building, the Maritime Museum, next door. The two buildings together constitute a pivot for the remaining wharf buildings, and are invaluable elements in the harbour-city interface.

An interesting feature of the original specification are the drawings that show the 'Clere Patent Revolving Windows' a system of sash windows that were designed to pivot to allow for cleaning, and for the decorative WC fittings.⁵ These appear to have been removed in the c.1994 renovations.

2.2 Materials

Brick & render external walls

Timber footings and internal columns, internal floors and roof truss

Corrugated mild steel roof

Patent sash window system (probably removed c.1994)

⁴ Repeats - WCC Heritage Inventory 1999 Appendix III

⁵ 1894 specification for Contract 76, WCC Archives ref AC016_2_76

2.3 Setting

Shed 7 and the former Harbour Board Head Office are a pair of warehouse / office buildings that form a physical barrier between the city and harbour, and flank the Queen's Wharf entrance gates and access-way.

To the immediate east of the buildings is the large modern TSB arena building and a similar modern office building. In the middle distance are other wharf-side industrial buildings / sheds, many of which have been converted to restaurants/bars/ and other recreational use, and beyond them the sea. To the west of the buildings is the busy arterial route of Jervois Quay and Customhouse Quay and beyond that a mix of high and low rise commercial buildings.

Shed 7 is also part of the Post Office Square Heritage Area, a group of objects that include two sets of harbour board railings and gates (1899), a telephone box (c.1938) and post box (c.1879-1910), and buildings that include the diminutive Clarrie Gibbon's building/former tram shed and traffic island (1912), Head Office and Bond Store (Museum of Wellington - City and Sea, 1891-92), Shed 11 (1904-05), Shed 13 (1904-05), Huddart Parker Building, 2-6 Jervois Quay (1924), and the Tower Building, 50 – 64 Customhouse Quay (1936).

2.4 Sources

'History of the Academy', New Zealand Academy of Fine Arts website accessed July 2013 <http://www.nzafa.com/web/history-academy>

Kelly, Michael et al, 'Post Office Square Heritage Area' heritage report prepared for WCC District Plan Change 75, 2006

'Queens Wharf Offices' Queens Wharf Offices website accessed July 2013, <http://www.queenswharfoffices.co.nz/>

WCC Archives ref AC016_2_76 – specification and original plans

WCC Heritage Building Inventory 2001 ref Jerv4

WCC Heritage Inventory 1999 Appendix III

Criteria for assessing cultural heritage significance

Cultural heritage values

Aesthetic Value:

Architectural: Does the item have architectural or artistic value for characteristics that may include its design, style, era, form, scale, materials, colour, texture, patina of age, quality of space, craftsmanship, smells, and sounds?

Shed 7 is a particularly fine example of a Harbourboard office building / warehouse that was designed by prominent local architect Frederick de Jersey Clere. The building is notable for the regularity of its facades, and the controlled and skilful use of Classical details and ornamentation; most particularly the oriel window to the south west corner.

Townscape: Does the item have townscape value for the part it plays in defining a space or street; providing visual interest; its role as a landmark; or the contribution it makes to the character and sense of place of Wellington?

The building is a local landmark that runs along the western boundary between the harbour and city, and is a prominent feature of the busy Jervois Quay, Customhouse Quay arterial route, and the pedestrian walkways of the waterfront.

Group: Is the item part of a group of buildings, structures, or sites that taken together have coherence because of their age, history, style, scale, materials, or use?

Shed 7 is one of a pair of buildings designed by Clere that flank the entrance gates to Queens Wharf. It also contributes to the Post Office Square Heritage Area, and is one of a collection of heritage buildings and objects that have an association with the former Wellington Harbour Board and waterfront.

Historic Value:

Association: Is the item associated with an important person, group, or organisation?

The building has a strong historical association with the Wellington Harbour Board and housed the wharfinger's office and a woolstore.

Association: Is the item associated with an important historic event, theme, pattern, phase, or activity?

Shed 7 has historic value for its association with the shipping industry and harbour board, both of which were crucial to the economic life of early Wellington. The building is a particularly fine example of a building type that was fundamental to the operation of the wharves.

Scientific Value:

Archaeological: Does the item have archaeological value for its ability to provide scientific information about past human activity?

Central City NZAA R27/270, Pre 1900 reclaimed land

Educational: Does the item have educational value for what it can demonstrate about aspects of the past?

Technological: *Does the item have technological value for its innovative or important construction methods or use of materials?*

The building may have some technological value for the Clere Patent Sash Window system if any have survived the c.1994 renovations.

Social Value:

Public esteem: *Is the item held in high public esteem?*

Shed 7 is a fine / high profile local landmark that is likely to be held in high public esteem.

Symbolic, commemorative, traditional, spiritual: *Does the item have symbolic, commemorative, traditional, spiritual or other cultural value for the community who has used and continues to use it?*

Identity/Sense of place/Continuity:

Is the item a focus of community, regional, or national identity?

Does the item contribute to sense of place or continuity?

The exterior of the building has had few intrusive modern alterations or additions over the past 110 years and contributes to the sense of place and continuity of the Post Office Square Heritage Area, and the Wellington waterfront.

Sentiment/Connection: *Is the item a focus of community sentiment and connection?*

Level of cultural heritage significance

Rare: *Is the item rare, unique, unusual, seminal, influential, or outstanding?*

Representative: *Is the item a good example of the class it represents?*

Authentic: *Does the item have authenticity or integrity because it retains significant fabric from the time of its construction or from later periods when important additions or modifications were carried out?*

The building's exterior has retained many of its original built fabric and decorative features with the exception of the copper domes (rebuilt in c.1994) and the original windows (assumed replaced in c.1994). The interior is much altered.

Local/Regional/National/International

Is the item important for any of the above characteristics at a local, regional, national, or international level?

The building is of regional significance for its contribution to the heritage area, and as a local landmark.

3.0 Appendix
Research checklist (desktop)

Source	Y/N	Comments
1995 Heritage Inventory		
2001 Non-Residential heritage Inventory	Y	
WCC Records – building file	Y	
WCC Records – grant files (earthquake strengthening, enhancement of heritage values)	Y	
Research notes from 2001 Non-Residential heritage Inventory	None found	
Plan change?	none	
Heritage Area Report	Y	2006 DPC 75
Heritage Area Spreadsheet		
Heritage items folder (electronic)	Y	
HPT website	Y	
HPT files		
Conservation Plan	none	
Searched Heritage Library (CAB 2)	Y	