Renewing Our Biculturalism

Website, June 2021

St Paul's

St Paul's Arts & Media

Being Bicultural is about learning to walk fluidly between two different modes of cultural operation without awkwardness.

DAVID MANN, 2020

people don't care
how much you know,
until they know
how much you care.

UNKNOWN

Renewing Our Biculturalism

This kōrero was created by SPAM's James Bowman, Jo Simpson (Ngāti Kurī) and Scott Parekowhai (Ngāti Porou), with Jonny & Esther Grant and Matt Bruns, and input from others including Lyndon Drake (Ngāi Tahu), to present our thinking to the Vestry of St Paul's, who have given their blessing to embark on our proposed haerenga / journey, and we updated it for St Paul's 2021 AGM.

It developed from SPAM's STAINED Past and Future Panels (see pages 18 & 19), which outlined the story of our existing stained glass, and asked questions about staining windows in future, with the intention of honouring tangata whenua and depicting Aotearoa's unique flora and fauna creation. Hui and kōrero about this extended into broader thinking about renewing the biculturalism of St Paul's through loving relationships with iwi & hāpu, marae and Māori Christian churches, organisations and individuals in our parish, city and beyond.

Kaupapa/purpose

ST PAUL'S MISSION

Living the way of Christ by cultivating: authentic worship, deep relationships, and God's life in our city.

THREE OF THE TEN ST PAUL'S STRATEGIC PRIORITIES FOR 2020–2030/35

Engaging with tangata whenua in a spirit of partnership and restoration.
Restoring and developing our historic church as a place of ministry and mission for the future.
Working for the renewal of the wider church, especially by raising up and developing leaders.

PROJECT AIMS

To renew the biculturalism of St Paul's through relationship between Māori and non-Māori (Pākehā / Tauiwi) in Christ.
To glorify God by recognising, restoring and reimagining His unique creation, te ao Māori, and Christianity in Aotearoa.

Many churches want Māori and local iwi to jump on board with their visions and missions, but are local churches jumping on board with the visions and missions of our local iwi?

JADE HOHAIA (RUAKAWA, WAIKATO, NGĀPUI, NGĀI TAHU), 2019

It's not biculturalism without mana whenua.

LYNDON DRAKE (NGĀI TAHU), 2020

Tangata + Roles

CORE PROJECT TEAM

Jonny Grant	St Paul's Vicar, Project Support & Oversight
Matt Bruns	St Paul's Associate Priest, Project Support & Oversight
Esther Grant	St Paul's Resoration/Projects and Leadership, Project Support & Oversight
James Bowman	SPAM, Project Leader
Scott Parekowhai	SPAM, Project Support (Ngāti Porou)
Jo Simpson*	SPAM, Former Project Co-leader (Ngāti Kurī) *Has recently moved to Christchurch, leaving a vacancy on our team.

POSSIBLE CONSULTANTS / PARTNERS

Te Kitohi (Kito) Pikaahu	Bishop, Te Pīhopatanga o Te Tai Tokerau (Ngāpuhi, Ngāti Kahu, Te Aupōuri, Te Rarawa, Te Roroa, Ngāti Whātua)
Lyndon Drake	Archdeacon, Tāmaki Makaurau, Te Pīhopatanga o Te Tai Tokerau, has offered to help negotiate with possible external artists (Ngāi Tahu)
Brad Haami	Māori Historian (Ngāti Awa, Ngāti Kahungunu, Tūwharetoa, Ngāi Tahu)
Earle Howe	Head of Anglican Historical Society
Rēnata (Ren) Blair	Director of Ngāti Whātua Ōrākei Trust (Ngāti Whātua, Tainui)
Clay Hawke	Te Reo Māori Manager, Ngāti Whātua Ōrākei, interested in talking about the creation of our new stained glass or tukutuku panels (Ngāti Whātua)
Otene Reweti	Minister, Te Pīhopatanga o Te Tai Tokerau, Lyndon has offered to introduce us (Ngāti Whatua, Ngapuhi)
Te Waka McLeod	Former Parenting Place Oāti Director (Taranaki)
Rangi Kipa	Parenting Place Oāti Trustee, artist who may be introduced by Te Waka (Taranaki, Te Atiawa Nui Tonu, Ngāti Maniapoto)
Shane Hansen	Artist, interested in being involved with our stained glass (Tainui, Ngāti Mahanga, Ngāti Hine)

PROPOSED ROLES

Toi Māori specialist
Tikanaga consultant

Our Bicultural Story 1814–1840

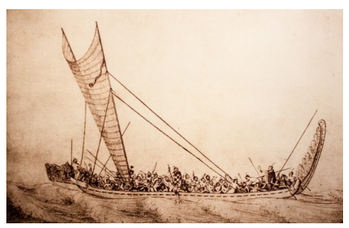
1766
Māori matakite (visionary or seer) Toiroa saw the coming of Europeans before they reached the shore of Aotearoa and declared 'The name of their God will be Tama-i-rorokutia (Son-who-was-killed), a good God, however the people will still be oppressed'.

1769
Captain James Cook stepped ashore at Turanganui-a-Kiwa (Gisborne, Poverty Bay) into a world that had been prepared for him by Toiroa's prophecies. However, cultural misunderstandings resulted in tragedy from first contact, starting with the deaths of several Māori, including the leaders Te Maro and Te Rakau.

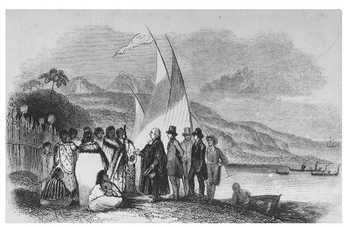
1814
At the invitation of chiefs Te Pahi and Ruatara, who he befriended in Sydney, Anglican Church Missionary Society (CMS) agent Rev Samuel Marsden gave the first sermon ever preached on the shores of Aotearoa on Christmas Day, to a large crowd at Oihi (Hohi) near Rangihoua Pa in the Bay of Islands. It began the first formal, equal relationship between Māori and Europeans, and the first permanent Pākehā settlement: an Anglican mission station. But Marsden wrongly assumed, like Cook, that Māori culture was beneath his own, and Māori had to be 'civilised' before they could receive God's Kingdom. Due to the gospel being tainted by imperial beliefs and denominational tensions, it would be decades before the first Māori Baptisms.

1834
CMS's William Colenso arrived in the Bay of Islands with a printing press. With the translation work of William Williams they printed the first Māori New Testament in 1836: the first indigenous Bible in the southern hemisphere. When the stories of Jesus were made available in their own language they had a profound effect on Māori. Jesus' parables resonated immediately with key virtues of Māori life. And violent revenge, including cannibalism, were replaced with forgiveness, releasing an avalanche of grace that eventually rolled out across the entire country, as evidenced by the story of child prodigy and Christian martyr Tārore (Ngāti Hauā), a story treasured by the Aotearoa New Zealand church. By 1845, 64,000 Māori, out of a population of 110,000 were attending church services – over half the population was exploring the Christian faith.

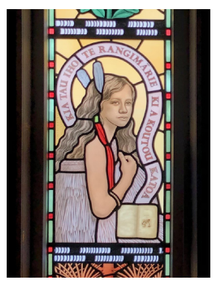
1840
When the British negotiated the terms of Te Tiriti o Waitangi / The Treaty of Waitangi, they relied heavily on Gospel-based Māori literacy and/or the CMS network's influence throughout the country. By this means they communicated and commended the idea of an agreement to a written document in te reo Māori, for a partnership between the Crown and Māori chiefs. Further, this document would only be credible if it was written in te reo, using concepts familiar to Māori. Some of these were from the written te reo of the Bible. In fact, the idea of the Treaty as a Covenant derived from the Māori reading of the Bible, and was one of the key images that resulted in Māori signatures, as well as the assurances of its translator, Henry Williams, the leader of the CMS mission in New Zealand, with some help from his son Edward.



Māori waka taua (war canoe) drawn on Cook's first voyage, 1769.
Sketch by Herman Spöring, Canterbury Museum.



Missionary Samuel Marsden meets Ruatara's whānau at his pā at Rangihoua, 1814.
Wood engraving by Samuel Williams, Alexander Turnbull Library. PUBL-0191-frontis



Tarore stained glass window, St Aidan's Anglican Church, Auckland, commissioned 2011.
Photo by James Bowman.

Sources: Jay Ruka 'Huia Come Home', Oāti, 2017; Sally Blundell 'Exploding the Myths', NZ Listener, 2014; 'Te Ara, The Encyclopedia of New Zealand', 2020; David Moxon, 'The Treaty and the Bible in Aotearoa New Zealand', 1995.

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[Queen] Victoria was also the head of the Church of England, emphasising to the many Māori who had become Christians the agreement's status as a covenant – a sacred bond.

TE KŌNGAHU MUSEUM OF WAITANGI, 2016

When, in 1846, Governor Grey asked the Colonial Secretary, Lord Stanley, how far he had to abide by the Treaty, the unequivocal reply in the name of the Queen was: "you will honourably and scrupulously fulfil the conditions of the Treaty of Waitangi…"

THE TREATY AND THE BIBLE IN AOTEAROA NEW ZEALAND

ARCHBISHOP DAVID MOXON, 2011

Our Bicultural Story 1840–1885

1840
On 20 March 1840 in the Manukau Harbour area where Ngāti Whātua farmed, Paramount Chief Apihai Te Kawau, a friend of Samuel Marsden, signed Te Tiriti o Waitangi. Ngāti Whātua sought British protection from Ngāpuhi as well as a reciprocal relationship with the Crown and the Church. Soon after signing Te Tiriti, Ngāti Whātua Ōrākei, the primary hapū and landowner in Tāmaki Makaurau, gifted 3000 acres on the Waitematā Harbour to Governor William Hobson to establish his new capital, Auckland.

1841
St Paul's was founded by Governor Hobson on 28 July. Hundreds attended the ceremony including Ngāti Whātua chiefs Te Kawau, Te Keene and a young Pāora Tūhaere, accompanied by over one hundred warriors.

1842
On 19 July, the Bishop of New Zealand Right Rev George Augustus Selwyn, having learned te reo Māori himself, issued Rev John Churton with a curacy license for 'the township of Auckland'. On the official printed license, Selwyn handwrote 'Provided also that you shall use due diligence in the study of the language of the Native Inhabitants of New Zealand, and be ready when required to minister to their spiritual wants in like manner as to those of all the other inhabitants of your District without distinction of persons'. However, St Paul's first vicar, who was originally sent by the New Zealand Company, was mainly concerned with European settlers, and refused to learn te reo.

1843
Bishop Selwyn opened St Paul's Church over four services on 7 May 1843. He later wrote, 'The services began with a native congregation at nine; some of whom having only heard of the opening on Saturday evening, paddled a distance of twelve miles by sea during the night, in order to be present. The greater number were in full European clothing, and took part in the Church service, in a manner which contrasts most strikingly with that of the silent and unkneeling congregations of the English settlers.'

St Paul's then held four Sunday services weekly, serving both Māori and European congregations, with two services conducted in te reo Māori and two in English.

1845
The Northern War in and around the Bay of Islands, caused by the difference in understanding between te reo Māori Te Tiriti o Waitangi and the English Treaty of Waitangi, lead to an expectation that Hone Heke would attack Auckland, and St Paul's was fortified with shutters with loopholes. After hearing rounds of gunfire, the women and children of the town "were put into St Paul's Church for safety, the one building easily holding the small population then here" and a military guard was posted for the night. The gunfire which caused the unnecessary panic turned out to be "over the body of a chief who had died during the day". The increasing European population of Auckland put pressure on Māori land and society, straining relations, leading to the city's second Anglican church, St Barnabas being opened in 1849 specifically for Māori.

1853
St Paul's was the pro-cathedral of the Bishop of New Zealand for Selwyn's entire tenure. The CMS criticised Selwyn for being ineffective in training and ordaining clergy – especially Māori. It took him 11 years to ordain the first Māori Anglican minister, Rev Rota Waitoa, at St Paul's on 22 May 1853, and 24 years to ordain a Māori priest. Selwyn went on to ordain seven more Māori clergy at St Paul's, but his high church ways were blamed for undermining the work of the CMS and damaging Māori enthusiasm for Christianity.
When Churton died, Selwyn appointed Rev John Frederick Lloyd to replace him. Lloyd was the opposite of Churton – a personal friend of Selwyn with respect for Māori, who spoke te reo, and had tutored mixed Māori and European classes at St John's College. Together they tried to create a bicultural house of worship.

1859
Ngāti Whātua Ōrākei had lost most of their land through speculators. The 700-acre Ōrākei block was all that remained. Within a century, this too was compulsorily acquired by the Crown (apart from a cemetery).

1860s
Selwyn and Lloyd generally advocated for Māori rights and were often critics of the unjust and reckless land acquisition practices that led to the New Zealand Wars. However, their support of the Invasion of the Waikato as chaplains, damaged their and the church's relationship with Māori, which is still felt today.
Old St Paul's was considered a Garrison Church, but when the first regimental colours unfurled in New Zealand were donated to the church, Lloyd turned them down so 'no jealousies of race or feelings of hostility should ever be permitted to enter, but where men should remember only that they are one in Christ'.

1885
When the first St Paul's building was demolished, various political, military, clergy and settler memorials were kept, but the only direct reference to Māori was a plaque mentioning the 'hostile Maoris at Rangiriri'.

Chief Apihai Te Kawau, at Ōrākei, between 1844 and 1847, was baptised by Bishop Selwyn at the chapel near Ōrākei Pā.
Lithograph by JW Giles, Alexander Turnbull Library, PUBL-0014-56-2

The Auckland waterfront with Māori waka and the original St Paul's building above Te Rerenga Ora Iti / Point Britomart, painted in 1852.
Sir George Grey Special Collections, Auckland Libraries, 4-509

Rev Rota Waitoa, taken between 1850 and 1866.
Alexander Turnbull Library, PA2-2834

Sources: 'Dictionary of New Zealand Biography'. Ministry for Culture and Heritage, 2017; Simeon Hawkins 'King, Bishop, Knight, Pioneer', Auckland University, 2020; Keith Newman 'Bible & Treaty', 2010; 'The loss of the Orakei block', Waitangi Tribunal, 2016.

the genealogical lines of the ancestors of the laws of New Zealand.

Aotearoa married Crown-of-England, and there came forth Governor Hobson,
who married the Maori Chiefs of Aotearoa and Te Waipounamu and there came forth Treaty of Waitangi,
who married Parliament, and there came forth Laws-of-New-Zealand,
who married Chief-Judge, and there came forth Surveyor,
who married Native-Land-Court, and there came forth Crown-Grant,
who married Lawyer, and there came forth Mortgage, Will, Lease,
who married Tempt-with-Liquor, and there came forth Signer-Seller-Drunkard,
who married Deceit, and there came forth Landless,
who married Sad-Heart, and there came forth Endless Misfortune.

HONE MOHI TAWHAI (NGĀPUHI), 1828?–1894

In the end, we will remember
not the words of our enemies,
but the silence of our friends.

MARTIN LUTHER KING JR, 1965

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Our Bicultural Story 1980s–2020

1980s + 1990s
St Paul's, with the guidance of its first Māori curate Walter (Wally) Te Ua, took steps towards a 'more significant understanding of biculturalism' including te reo Māori prayers and songs in services.
Bastion Point, Takaparawhau and Ōrākei Marae were returned to Ngāti Whātua Ōrākei in 1988, and the 1991 Ōrākei Act recognised the rights of Ngāti Whātua Ōrākei under Te Tiriti o Waitangi.

1983
Permission was sought from the Bishop to install tukutuku panels in the roof of the side aisles of St Paul's. The vicar at the time had been challenged by a Māori elder to consider installing the panels as a visual sign of welcome, especially to Māori, 'to make a statement about the Church not being 'owned' by white middle class Englishmen' and to tell the story or whakapapa of the people of St Paul's. Permission was granted but the work was never done.

2008–2013
St Paul's GLOW Carols by Glowstick events filled Vector Arena (now Spark Arena) for five consecutive years, featuring St Paul's and invited Māori and Pākehā bands, singers and choirs performing together. Congregant Ren Blair (Ngāti Whātua, Tainui) was the producer of GLOW.

2014
SPAM's James Bowman and Ren Blair proposed to vicar Rev'd Jonny Grant that we stain our western lancet windows to celebrate and commemorate the bicentenary of the first recorded preaching of the gospel in Aotearoa New Zealand. They proposed acknowledging tangata whenua with toi Māori designs, and to recognise our relationship with, and appreciation of, Ngāti Whātua Ōrākei, we collaborate creatively. Earthquake compliance structural considerations put this on hold.

Rev'd Wally Te Ua, with his son Whitu, at a parade for Vietnam veterans, 1998. *National Library of NZ, EP/1998/1602/27a-F*

Maisey Rika (centre) performs with St Paul's Amy Blackburn, Nathan King and choir at GLOW 2012. *stpaulschurch.smugmug.com/GLOW-2012*

After the blessing of the Renewing of St Paul's 2020. Front row: Rev'd Jonny & Esther Grant and Ren Blair; back row: James Bowman, Joe Pihema and Clay Hawke. *stpaulschurch.smugmug.com/Renewing-St-Pauls-2020*

Sources: Jackie Eaglen 'A Brief History of St. Paul's Symonds Street.' St Paul's Outreach Trust, 1991; St Paul's records, 2020.

The bicentenary was celebrated by the kids of St Paul's with their Te Harinui stage production, written by youth leader and historian Simeon Hawkins, with cultural consultation from Te Tai Tokerau Anglican Bishop Right Rev'd Te Kitohi (Kito) Pikaahu and others.

2014–2020
Jonny & Esther Grant were led by Brad Haami (Ngāti Awa, Ngāti Kahungunu, Tūwharetoa, Ngāi Tahu) and others in intercession prayer and consultation, addressing historic and current bicultural issues.

2018
SPAM's STAINED Comunity Arts Event featured Historical Talks by Simeon Hawkins including his research into the early bicultural history of St Paul's, that later became part of his History Master's Thesis. The STAINED Exhibition included panels outlining the Past & Future of our stained glass windows, as presented and imagined by James Bowman, Simeon, Restoration/Projects leader Esther Grant and others.

2019
SPAM's James Bowman and Jo Simpson (Ngāti Kurī) met with Parenting Place's Oāti leaders Te Waka McLeod (Taranaki), Jay Ruka (Te Āti Awa, Ngāti Mutunga, Ngāti Koata, Ngāpuhi) and Te Karere Scarborough (Ngāpuhi), and with Youth Leader Scott Parekowhai (Ngāti Porou), then Jonny & Esther Grant, to initially discuss the stained glass windows, which became a broader kōreo about our bicultural renewal, leading to the creation of this document, to present to St Paul's Vestry.

2020
'Restoring and reimagining Auckland's Mother Church for future generations | Te waihanga me te whakahou i te whaea o ngā whare karakia o Tāmaki mō ngā reanga e whai ake nei' began with the scaffolding wrapped in bilingual artwork and timelines telling the stories of Ngāti Whātua Ōrākei and St Paul's (see pages 20–23).
Ngāti Whātua Ōrākei joined us to bless the Renewing of St Paul's | Te Whakahoutanga i a Pāora Tapu.
It was the first time in 178 years St Paul's had formally thanked the descendants of Apihai Te Kawau for the gift of land on which our church was built. The Venerable Dr Lyndon Drake, Archdeacon, Tāmaki Makaurau, Te Pīhopatanga o Te Tai Tokerau (Ngāi Tahu) was also in attendance.
St Paul's 'Big Issues, Open Forum on Colonialism, Biculturalism & Partnership' led by Brad Haami & Keith Newman, was well attended by congregants and Māori & Pākehā guests, including Rev'd Shona Pink Martin from Te Pīhopatanga o Te Tai Tokerau's Church of the Holy Sepulchre.
The Rev'd Dr Nathan McLellan was ordained as a priest within the Māori Anglican Diocese of Te Pīhopatanga o Te Tai Tokerau, at Holy Sepulchre in December. Nathan will be taking a fuller role in the ministry at St Paul's.

This seed I would like to plant in your heart is a vision of Aotearoa where all our people can live together in harmony … and share the wisdom from each culture.

DAME WHINA COOPER (TE RARAWA) LETTER TO SUPPORTERS, 1990s

St Paul's Arts & Media

proposed Haerenga/Journey

How can we renew the biculturalism of St Paul's through relationship between Māori and non-Māori (Pākehā / Tauiwi) in Christ?
How can we glorify God by recognising, restoring and reimagining His unique creation, te ao Māori, and Christianity in Aotearoa?

BECOME TE TIRITI COVENANT PARTNERS.

Archbishop David Moxon wrote a message to the wider NZ Anglican church in 2011 called: 'The Treaty and the Bible in Aotearoa New Zealand', about updates to the Anglican Constitution. He wrote:
'The Anglican Church in these Islands has an historic, moral and spiritual responsibility to see that the covenantal theology in the Treaty signing process continues to be honoured, enacted and lived. To this end the Anglican Church here has restructured its constitution to live within Treaty principles as a means of practising what was preached in 1840.'
Have we looked at how St Paul's can formally adopt this?
Let's also look at how St Paul's can honour 'the spirit of the Treaty' as described by Jay Ruka in 'Huia Come Home'. What can we do to be generous, committed covenant partners today and into the future? And how do we express this?

OBSERVE AND/OR RECOGNISE MĀORI TIKANGA.

St Paul's culture is predominantly Tikanga Pākehā, and we don't aim to provide a full Tikanga Māori church setting like Holy Sep. Also, while we respect Tikanga Pākehā Anglican traditions, we also have a culture of exploring fresh church settings. These combined factors have resulted in some of the ways we do things being uncomfortable or even offensive to Māori.
Let's review our practices and decide what we want to change to be more welcoming to Māori, and let's clearly communicate our reasoning for the things we decide not to change.
We're bound to learn a lot from the process.

APOLOGISE AND CONSULT.

We should look to offer formal apologies to specific iwi/hapū, where we have been involved with, or stood by and didn't challenge, Treaty breaches in our church's history.
We should also use our influence in our broader Auckland Diocese to do the same.
We need to decide if 'Selwyn's Throne' at St Paul's was his or not; possibly amend the current plaque; and ask for advice (including from Bishop Te Kitohi regarding issues relating to Māori).
We should seek to discover from Māori and the Anglican Church the stories of the land, buildings, and assets which are connected to St Paul's, and seek guidance from our Tikanga Māori partners on appropriate responses. For example: our building was built on top of a spring and apparently a former pā site; land was apparently given to our Diocese by Māori for specific purposes, but not used for those purposes.

COMMEMORATE WAITANGI DAY TOGETHER.

Every year on 6 February people of all communities and backgrounds gather at Waitangi to commemorate the first signing of Te Tiriti.
The Treaty Grounds closes its buildings for the day and the grounds become the location for the Waitangi Day Festival. The free festival at the Treaty Grounds starts at 5am with a Dawn Service in Te Whare Rūnanga (Carved Meeting House). All-day entertainment creates a fun, festival atmosphere, with performance stages on the Upper Treaty Grounds, at the Waka Shelter and on the sports field opposite the Treaty Grounds.
Let's connect with our bicultural story as a community and stay in Waitangi and attend the festival together.
Better still, let's join Karuwhā Trust for their Hīkoi Ki Waitangi. The four-day event is held over the Waitangi Commemorations and is an invitation to experience Waitangi first-hand: to serve alongside tangata whenua, to visit significant sites, to spend time listening to stories of our past from kaumātua and historians, and to seek a better understanding of our country.

LEARN TE REO MĀORI TOGETHER.

To be a people that can ‘walk fluidly’ between Māori and Pākehā contexts, we need to at least respect te reo Māori, but better still, learn to speak it. It’s the gateway to truly accessing Te Ao Māori.
To start with, let’s all learn to pronounce te reo words correctly, rather than knowingly getting them wrong.
Then, let’s offer classes to the St Paul's congregation and learn te reo together.

NURTURE RELATIONSHIPS.

We’ve begun to renew intentional relationships with Ngāti Whatua Ōrākei, Holy Sep and the wider Te Tai Tokerau Diocese, including through Nathan.
James has created Wikipedia articles on Holy Sep (with Kerry Davis' help) and Tarore, and expanded articles on Bishop Te Kitohi, Apihai Te Kawau, and Bishop Selwyn & St Paul's bicultural histories.
Let’s ask Holy Sep and Ngāti Whatua Ōrākei how we can best serve them.
Can we help at marae gatherings or put on lunches for them? Can we share our stories with each other? What gifts can we give them? Can our counsellors help their counsellors? Can we provide scholarships for their leaders or artists? Can we go to Waitangi together? Many Māori don’t know te reo, would they like to join us in learning?
Holy Sep’s accounts person suggested financial giving at our Big Issues Forum. Can we work with them to create Open Courses or Forums for their community, as discussed with Shona Pink-Martin and Jonny?
How can we nurture our relationships with Te Tai Tokerau including Bishop Te Kitohi, and the wider Māori Anglican Church, tikanga Māori at St John’s, and the Diocesan working group in this area recently set up by Dio Council and Te Tai Tokerau? What can we do on Te Pouhere Sundays to celebrate our partnership?
Also, have we met our neighbours at AUT’s Ngā Wai o Horotiu marae? How can we serve them?

CREATE TOGETHER.

Let’s invite Ōrākei, Holy Sep and others to collaborate in creating songs, art, media and events with us.
And invite them to create new stained glass windows and tukutuku panels at St Paul’s, to honour and give mana to tangata whenua, and to glorify God. Always seeking to follow our Creator's creative lead.

Appendix a

SPAM STAINED

PAST

stpauls

1841
St Paul's Founded by Govenor William Hobson

The Auckland waterfront with Māori waka and the original St Paul's building above Point Britomart, painted in 1842.
Sir George Grey Special Collections, Auckland Libraries, n-309

1894
Third & current building dedicated

St Paul's Symonds St in 1908.
Auckland Technical Library, Ballinger Library of NZ Print, William Archer, 1860-1918] collection of post card negatives. Ref: 1/1-003416-G

1895
Rose Window

Tracery design William Skirrow
Photo Dave Prentice

1914
Aisle Windows

By Messrs Herbert Brothers, Auckland
Photos: Steven Hawkins

1914 & 1938
The Western Four

By Messrs Herbert Brothers, Auckland
Photos: Hayden Spurdle

1941
The Good Shepherd

By Robert H Howes, Dunedin
Photo Scott Milne

1951
St Anne & The Virgin Mary

By James Powell & Sons a.k.a Whitefriars Glass
Photo Scott Milne

1951
Derbyshire Windows

By James Powell & Sons a.k.a Whitefriars Glass
Photo Dave Prentice

1959
Endene Memorial Window

By James Powell & Sons a.k.a Whitefriars Glass
Photo Sarah Milne

1967
Christ In Majesty

Design Lawrence Lee, Royal College of Art, London
Photo Scott Milne

1973
Patteson Memorial Windows

Design Lawrence Lee, Royal College of Art, London
Photo Dave Prentice

2004
New family & informal evening services started

St Paul's Evening Service, 2012.
Photo Tom Robertson

2018
STAINED

The three STAINED Historical Stories talks can be viewed at youtube.com/stpaulsartsandmedia

St Paul's has always been a work in progress, something most vividly demonstrated in our beautiful windows. Each generation has left its mark, etched into vivid coloured glass and set into carved stone. This vibrant story is one we hope to contribute to in the future, but here is the story of our windows so far.

Photo by Scott Milne

The huge Rose Window above our front entranceway is thought to be the only coloured glass in St Paul's when the church opened in 1895. The layout of the tracery & panes paraphrases the famous rose window of Chartres Cathedral in France. And the window itself is decorated with cathedral glass in six different colours and tones. It is the only example of cathedral glass in our church, suggesting it was probably intended as a temporary filler until properly stained glass could replace it. The central Trinity spiral image is repeated in the wood carvings above two of our doors.

Photo by Joann Bowran

The 17 Art Nouveau lead light Aisle Windows commemorate the four Evangelists (gospel authors) and 12 Disciples (with Mattias replacing Judas). St Paul, our namesake, is the only single lancet. The emblems of the four Evangelists are based on the four faces of the Heavenly Creatures in Ezekiel and Revelation and appear in the corners of the set. The central 12 are the Disciples, each one named and with icons relating to that Apostle's life or martyrdom. The four biblical fruits & flowers that feature in the crossbeams have symbolic significance and are repeated elsewhere in the church.

Photo by Scott Milne

The first three Western Four Windows were in place by 1914 and the fourth was installed in 1938. The four subjects Oswald, Theodore, Theodoric de Nyssa and Chaucer respectively represent a king, a bishop, a knight and a pioneer, all in keeping with the period and style of St Paul's architecture. They symbolize the history of St Paul's being the vice-regal church, the pro-cathedral of Bishop Selwyn, the church of the garrison and the first permanent church of Auckland. These four themes also appear in exterior carvings flanking our entranceways.

Photo by Sarah Grut

The huge East window named "Christ in Majesty" was designed by Lawrence Lee, head of the prestigious stained glass department at the Royal College of Art in London. Based on traditional crucifixion imagery in order to convey a sense of Christ's victory over death, the imagery has been slightly altered so that it is not John standing on Jesus' left, but the parish's patron saint, St Paul. On his right is Jesus' mother, Mary. The abstract dove above is a symbol of the Holy Spirit and beneath Jesus is a concealed depiction of the eye of God.

Photo by Scott Milne

On either side of our Sanctuary are depictions of Bishop John Coleridge Patteson, the first Anglican bishop of Melanesia, ordained at St Paul's and Rev George Sarawia, the first Melanesian priest, also ordained at St Paul's. This commemorates the 100th anniversary of the martyrdom of Patteson in the Solomon Islands in response to the kidnapping of islanders by Europeans. One trefoil window depicts the canoe in which the bishop's body was stowed, viewed through the knotted palm frond held by Sarawia opposite. The other shows Patteson's ship viewed through the cross held by him opposite.

Exhibit panel researched, written & designed by
Simeon Hawkins, Esther Grant, James Bowman & Mike Cairns

2018 SPAM STAINED Exhibition Past Panel.

St Paul's Arts & Media

Exhibit panel researched, written & designed by
Simeon Hawkins, Esther Grant, James Bowman & Mike Cairns

stpauls

Once our historic windows are restored, we want to raise our sights to continuing to stain our windows, first with the four clear windows on either side of our Rose, then those in our tower and clerestory. It's an exciting prospect creatively, and raises lots of questions that you're all invited to help answer.

Some of our unstained windows are on either side of our Rose (left) and in our clerestory above the arches (right). Photo by James Bowman

SPAM STAINED FUTURE

In 1940, vestryman Walter Hickson suggested a scheme for all the windows of St Paul's, to replace all panes. The Apostle and Evangelist aisle windows would be changed for fully stained glass depictions. Apostles, then Moses, Elijah, Abraham & Melchizedek and St Paul remaining a single lancet. In the clerestory, each three-paned set would contain a single scene.

North wall – notable English & NZ missionaries:
- St Augustine – the first (Roman) missionary to England
- St Aidan – who re-Christianised Britain with King Oswald
- Venerable Bede – Anglo-Saxon historian (not missionary)
- Samuel Marsden – missionary to New Zealand.

South wall – notable biblical & contemporary NZ women:
- Ruth & Naomi, symbolic of steadfastness
- St Cecilia, representing art in religion
- Elizabeth Fry, symbol for charity
- Nurse Edith Cavell, assisting those in danger.

Two half lights above the south porch – transportation:
- a ship in full sail
- an aeroplane in flight.

Western lancets flanking rose:
- St Christopher beside the half lights as patron Saint of travel,
- two contemporary NZ military figures (sailor & soldier)
- Joan of Arc.

Would we still consider replacing any of our current coloured glass? Would we even be allowed?

Are these figures & themes still appropriate for our new windows or are there others like Āpihai Te Kawau or Tārore and her book that we should consider commemorating?

Window in the Victoria St Mary's church in TEKOU, East Cape, made in Christchurch. Photo by James Bowman

In 1983 permission was sought from the Bishop to install tukutuku panels in the roof of the side aisles of St Paul's. The vicar at the time had been challenged by a Māori elder to consider installing the panels as a visual sign of welcome, especially to Maori, "to make a statement about the Church not being 'owned' by white middle class Englishmen" and to tell the story or whakapapa of the people of St Paul's. Permission was granted but the work was never done.

Can these objectives be achieved with our new stained glass?

Window in the Church of The Holy Sepulchre, Auckland. Photo by James Bowman

In 2014, congregants James Bowman & Ren Blair proposed to vicar Jonny Grant that we stain our western lancets to celebrate & commemorate the bicentenary of the first recorded preaching of the gospel in Aotearoa New Zealand. They proposed acknowledging tangata whenua with toi Māori designs, and to recognise our relationship with, and appreciation of, Ngāti Whātua o Ōrākei, we collaborate creatively. Earthquake compliance structural considerations put this on hold.

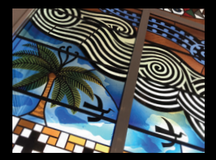
Is this commemoration and collaboration now feasible?

Holy Trinity Cathedral, Parnell, by Sharon Cotton, made by The Glassworks' Suzanne Johnson & Ben Hardy, Auckland. Photo by James Bowman

The themes of a king, a bishop, a knight and a pioneer appear in our Western Four Windows and in exterior carvings flanking our entranceways.

As a celebration of God's unique natural creation in Aotearoa NZ, can we interpret these themes with depictions of native fauna in our windows?

Research is needed, but for example, could a kingfisher/ kotare represent a king, could tui symbolise a bishop/clergy, a falcon/kārearea a soldier and an albatros/toroa a pioneer?



Holy Trinity Cathedral, Parnell, by Robert Ellis, made by The Glassworks' Suzanne Johnson & Ben Hardy, Auckland. Photo by James Bowman

The biblical botanical symbols of lilies, roses, grapes and pomegranates feature in our Aisle Windows and are repeated elsewhere in our church.

As a celebration of God's unique natural creation in Aotearoa NZ, can we interpret these symbols with depictions of native flora in our windows?

Research is needed, but for example, could a rock lily/ rengarenga represent lilies; wood rose/pua o te reinga, roses; kareao berrries, grapes; and kumara, pomegranates?

Te Tai Rua screen print by Diane Rawson. Used with permission.

As a registered Category 1 Historic Place, we would consult with Historic Places Trust NZ to ensure the appropriateness of our designs.

Who else can or should we consult with or collaborate with?

Are there creatives within our St Paul's or wider communities interested in donating time?

Are there Māori artists like Shane Hansen for example interested in being commissioned?

Are there patrons interested in funding our new stained glass?

2018 SPAM STAINED Exhibition Future Panel.

ST PAULS

ST PAUL'S ARTS & MEDIA

Appendix b

2020 Renewing of St Paul's | Te Whakahoutanga i a Pāora Tapu scaffolding wrap and hoarding, including timelines of the stories of Ngāti Whātua Ōrākei and St Paul's.
stpaulschurch.smugmug.com/Renewing-St-Pauls-2020

St PAULS
St Paul's Arts & Media

1840–2020

NGĀTI WHĀTUA ŌRĀKEI

Ko Māhuhu ki te rangi te waka
Ko Maungakiekie te maunga
Ko Waitematā te moana
Ko Ngā Oho, Te Tāoū, Ko Te Uringutu ngā hapū
Ko Ngāti Whātua Ōrākei te iwi

NGĀTI WHĀTUA ŌRĀKEI

Ngāti Whātua Ōrākei are one of the hapū (sub-tribe) from the wider Ngāti Whātua iwi (tribe). We have approximately 5,000 hapū members throughout Aotearoa (New Zealand) and around the world. Located in and around the Tāmaki isthmus, in the largest city in Aotearoa, we hold firm to our history, culture, identity and language.

Occupation of Ngāti Whātua in Tāmaki Makaurau began in the 17th Century under the leadership of our rangatira (chief) Tuperiri. As such, every member of Ngāti Whātua Ōrākei can trace their whakapapa (genealogy) to Tuperiri and are descended from the 3 hapu (sub-tribes): Te Tāoū, Ngāoho and Te Uringutu, collectively referred to as Ngāti Whātua Ōrākei.

1840
Ngāti Whātua Ōrākei are the primary iwi and landowner in Tāmaki Makaurau (Auckland). They gift 3000 acres to Governor Hobson to establish a new capital.

Ko Ngāti Whātua te mana whenua, ka mutu, nōna anō ngā whenua o Tāmaki Makaurau. E 3000 eka ka tuku ki a Kāwana Hopihana hei tāone matua hou mō Aotearoa.

Paramount Chief Āpihai Te Kawau seated on the ground in a korowai (feather cloak) holding a pounamu mere (weapon), 1844–1847
Lithograph by JW Giles, Alexander Turnbull Library, PUBL-0004-56-2

1859
Ngāti Whātua Ōrākei had lost most of their land through speculators. The 700-acre Ōrākei block was all that remained.

Hāunga rā te poraka whenua o Ōrākei, kua riro kē te nuinga o ō Ngāti Whātua whenua.

A painting of Te Rerenga Ora Te / Point Britomart from the Waitematā Harbour with Māori waka (canoe) in the foreground, and St Paul's and Fort Britomart on the ridge, 1850s.
Auckland Libraries Heritage Collections, 4-7130

Photograph of Ōrākei Marae at Beeton Point, 1890s.
Alexander Turnbull Library, E-571-q-037-2

1869
Upon the death of paramount Chief Āpihai Te Kawau, the mantle of senior leadership of the Ōrākei hapū was passed on to his nephew Pāora Tūhare.

I te matenga o te rangatira a Āpihai Te Kawau, riro atu ana tōna mana i tana iramutu, i a Pāora Tūhaere.

1951
The Crown compulsorily acquires the remaining Ōrākei block. The tribal village and marae are violently destroyed, and the tribe removed from their papakāinga. All that remained was a quarter acre cemetery.

Ka tangohia ngā whenua whakatoe o te poraka o Ōrākei e te Karauna, ka turakina ai te papakāinga me te marae, ā, kāhakina ana te iwi ki kāinga kē. Terā he urupā hauwhā eka anake te mahuetanga iho.

Day 507 at Bastion Point. The land protestors stand peacefully outside the meeting house, Te Aroharoa, surrounded by hundreds of police and army officers.
Photo Māori Gunn

1977
The peaceful land protest at Bastion Point commences, opposing the Crown's sale and development of the land. The occupation is led by Joe Hawke and the Ōrākei Māori Action Committee. It lasted 506 days.

Ka tīmata te tūtanga whenua aumārire ki Takaparawhau, hei aukati i tā te kāwanatanga kaupapa hoko whenua. Ko Joe Hawke rātou ko te Ōrākei Action Committee ngā kākākura o te pōkai porotēhi i ngā rā 506 o te kaupapa.

1988
Bastion Point, Takaparawhau and Ōrākei Marae returned to Ngāti Whātua Ōrākei.

Ka whakahokia ngā whenua o Takaparawhau me te marae o Ōrākei ki ngā hapū o Ngāti Whātua Ōrākei.

1990
The Māhuhu-o-te-rangi waka leads the 150th Auckland Anniversary celebrations on the Waitematā harbour and again in 2000 to celebrate the dawn of the new millennium.

Ka aratakina e Māhuhu-o-te-rangi te hui whakamānawa 150 tau mō Tāmaki Makaurau i te moana o Waitematā me kaupapa Ruamano i te tau 2000 anō hoki.

1991
The 1991 Ōrākei Act recognises the rights of Ngāti Whātua Ōrākei under the Treaty of Waitangi.

Ka mana tū a Ngāti Whātua i te 1991 Ōrākei Act, i raro i te Tiriti o Waitangi.

2011
Ngāti Whātua Ōrākei signs a Deed of Settlement with the Crown.

Ka tatū i a Ngāti Whātua Ōrākei rāua ko te Karauna te Whakataunga Kerēme.

Te tūpuna where (the ancestral house) at Ōrākei Marae is named Tumutumuwhenua, is said to be the earliest ancestor of Ngāti Whātua and was from the north.
Photo Ngāti Whātua Ōrākei

Ōrākei Marae is the cultural hub for Ngāti Whātua Ōrākei.
Photo Zion O'Neil

2020
Ngāti Whātua Ōrākei is a successful hapū and are building upon a formidable platform to flourish.

He hapū momoho a Ngāti Whātua Ōrākei, ka mutu, he nui tōna aweawe me tōna pito mata e tupu mai ai ngā hua.

Ōrākei whakaire (carving) by Arekatera Maihi on the wherua (end) at Takaparawhau (Bastion Point).
Photo Ngāti Whātua Ōrākei

2020 Renewing of St Paul's | Te Whakahoutanga i a Pāora Tapu scaffold hoarding, Ngāti Whātua Ōrākei timeline.

The bird illustrations we've installed with the original elevations of this building represent one creative vision for our future stained glass windows. The theme of King, Bishop, Soldier and Pioneer is reflected in both our 1910–11 carved bosses (stone heads) and our 1914 western stained windows. Our new windows may include native flora and fauna based on this theme.

Could kingfishers / kotare represent the king? Could tui symbolise the bishop / clergy? Falcons / kārearea the soldier / knight? And albatrosses / toroa the pioneer? Could this theme also be used to honour Māori in our four remaining western windows? Could Āpihai Te Kawau represent the king or soldier? Tārore the clergy or pioneer?

Lithographs by JG Keulemans, published in Sir Walter Lawry Buller's A History of the Birds of New Zealand, 2nd Edition, 1888
Proposed Church of St. Paul, Auckland, WH Skinner, Architect, Auckland, 9 August 1893

2020 Renewing of St Paul's | Te Whakahoutanga i a Pāora Tapu scaffold hoarding, wrap artwork explanation.

ST PAULS

ST PAUL'S ARTS & MEDIA

PAST

St Paul's was Auckland's first church and began its life in the same year as the city. Originally located down the hill near Emily Place, the church was visible for many miles in all directions.

The building served as Auckland's Cathedral for over 40 years, with its clergy offering free education and shelter for orphans well before state provision.

During the Great Depression and the two World Wars, St Paul's tended to those in need in the community, becoming a special place to grieve for the soldiers who never returned from the battlefield.

In the 1960s and 70s, St Paul's experienced a spiritual renewal. People came from far and wide to receive healing and enjoy modern forms of worship.

In the 1980s, members vocally protested South Africa's apartheid regime, advocated for women's rights, and opposed nuclear testing in the Pacific, while also engaging in other social issues of the day.

After many years of gradual decline, St Paul's was reinvigorated with new leadership from the UK in 2004. Once again, the church quickly grew, attracting a large number who enjoyed the unique blend of Anglican tradition with a modern expression of worship.

In 2013, St Paul's officially asked the Anglican Diocese of Auckland to divest from fossil fuel industries due to the threat of climate change. The Diocese became the first New Zealand institutional body to do so.

For 180 years, St Paul's has been led by only 12 vicars. It has been a spiritual home for thousands of locals, and a place of celebration and remembrance for many who were christened, baptised, married, and farewelled here.

1840
Treaty of Waitangi first signed. Ngāti Whātua Ōrākei gift 3000 acres of land to become Aotearoa New Zealand's new capital, Auckland.

1841
St Paul's founded by Governor William Hobson on 28 July. Hundreds attended the ceremony including Ngāti Whātua chiefs Āpihai Te Kawau, Te Keene and a young Paora Tuhaere.

The Auckland waterfront with Wāori iwika and the original St Paul's building above Point Britomart, painted in 1852.
Sir George Grey Special Collections, Auckland Libraries, 4-509

1842
St Paul's School was Auckland's first Sunday school, becoming a free day-school later that year.

1843
St Paul's held four Sunday services weekly, serving both Māori and European congregations, with two services conducted in te reo Māori and two in English.

1844
St Paul's was consecrated by Bishop Selwyn becoming the pro-Cathedral of the first Bishop of New Zealand.

1853
The first Māori Anglican minister, Rev Rota Waitoa, was ordained by, the Right Rev George Augustus Selwyn on 22 May.

Reverend Rota Waitoa, taken between 1850 and 1866.
Alexander Turnbull Library, National Library of NZ, PA2-2834

1857
The vicar of St Paul's and his wife started the Orphan Home to care for homeless children.

1863
The original building received extensive enlargements which doubled the seating capacity.

The original St Paul's building in the 1880s.
Sir George Grey Special Collections, Auckland Libraries, 4-WC373

Mechanics Bay, looking towards the city, showing Old St Paul's, shortly after 1863.
Auckland Weekly News, Auckland Libraries, AWNS-19131127-58-3

Four St Paul's "STAINED Historical Stories" talks can be viewed at: youtube.com/stpaulsartsandmedia

1885
The original St Paul's building was demolished as part of the excavations of Britomart Point, to reclaim the foreshore.

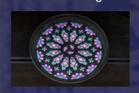
Auckland's Point Britomart being quarried away for reclamation works, 1880s.
Museum of New Zealand Te Papa Tongarewa, C011221

The temporary St Paul's building on Eden Crescent in the 1880s, is now the Tāmaki Hono Mārae, part of the Church of the Holy Sepulchre on Khyber Pass Road.
Sir George Grey Special Collections, Auckland Libraries, 4-10

1895
After 10 years in a temporary wooden building, St Paul's Symonds Street was opened with many elements of the design yet to be completed, including the gallery and spire.

St Paul's Auckland Architect's Perspective by William Skinner 1894.
Alexander Turnbull Library, National Library of NZ

1895
Rose window glazed with cathedral glass.



Tracery design William Skinner.
Photo Dave Prentice

1909

St Paul's Symonds Street in 1909.
Alexander Turnbull Library, National Library of NZ, NI12-0005414-G

The grounds of Government House, Auckland during the holding of the St Paul's church fete, 1 December 1909.
Auckland Weekly News, Auckland Libraries, 7-A3590

1910–11
All stonework, including interior pillar capitals, carved by Captain William Feldon.

1914
Western windows.

By Messrs Herbert Brothers, Auckland.
Photos Hayden Spurdl

1917
Aisle windows.

By Messrs Herbert Brothers, Auckland.
Photos Simeon Hawkins

1930
Carved stones from Westminster Abbey, Canterbury Cathedral, York Minster and St Paul's Cathedral were set into the walls of St Paul's Auckland.

1936
The temporary wooden chancel was replaced with today's concrete chancel, that was intended to be clad in stone.

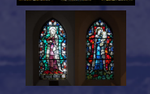
Exterior view of the side of St Paul's, showing the new chancel to the left, 1938.
Auckland Libraries Heritage Collections, 4-7995

The rough stone altar in the new chancel.
Auckland Anglican Diocese Archive

1941
The Good Shepherd.

By Robert H Fraser, Dunedin.
Photo Scott Milne

1951
Derbyshire, St Anne & The Virgin Mary windows.



By James Powell & Sons a.k.a Whitefriars Glass.
Photos Dave Prentice & Scott Milne

1956 to 1973
Many repairs and additions were made to the building, including: cleaning, repairing and replacing stonework; replacing the roof; and adding stained glass windows.

Ancient stone carving from an English cathedral to go into the south west wall of St Paul's, 1957.
Alexander Turnbull Library, National Library of NZ, Evening Post, EP/1957/3305-F

Extensive restoration was carried out by two British stone masons: one aged 64, one aged 19, 1961.
Auckland Anglican Diocese Archive, 510 P106 Box 4

1959
Endean Memorial window.

By James Powell & Sons a.k.a Whitefriars Glass.
Photo Scott Milne

1967
Christ In Majesty.

Design Lawrence Lee, Royal College of Art, London.
Photo Scott Milne

1973
Patteson Memorial windows.

Design Lawrence Lee, Royal College of Art, London.
Photos Dave Prentice & Simeon Hawkins

1974
St Paul's underwent throughout this decade key player in the spiritual the country. The church social issues of the

1970s renewal of Photo St Paul's

2020 Renewing of St Paul's | Te Whakahoutanga i a Pāora Tapu scaffold hoarding, St Paul's timeline.

ST PAULS

ST PAUL'S ARTS & MEDIA

1841–2020

1970s

St Paul's underwent a season of sustained growth throughout this decade as it experienced and became a key player in the spiritual renewal that spread throughout the country. The church also actively engaged in the social issues of the day through this period.

1970s renewal of St Paul's.
Photo St Paul's archives

1967
Christ In Majesty.

Lawrence Lee, Royal
of Art, London.
Scott Milne

1973
Patteson Memorial windows.

Design Lawrence Lee, Royal College of Art, London.
Photos Dave Prentice & Simeon Hawkins

1974
The St Paul's Outreach Trust was formed and by 1975 had produced three records sung by the St Paul's Singers who toured and performed internationally.

2004
New family and informal evening services started.

St Paul's evening service, 2012.
Photo Tom Roberton

2008 to 2019
Christmas films produced by St Paul's include 2010's *The Christmas Story* which has had four million views on *YouTube*. St Paul's *GLOW Carols by Glowstick* events filled *Vector Arena* (now *Spark Arena*) for five consecutive years up until 2013.

The Christmas Story as told by the kids of St Paul's.
SPANK (St Paul's Arts 'n' Kids)

2015 to 2019
St Paul's produced *Alt Carols* as an alternative Christmas experience, combining music, art and design. *Volume One* & *Two* of the remixed carols were released as albums in 2017 and 2019.

A St Paul's artist performs at Alt Carols for Christmas 2017.
Photo Paul Sawrey

2020
Today St Paul's is a flourishing and diverse faith community, gathering people from across the city, as well as reflecting its local context amidst Auckland's two main Universities. Our vision is to make the love of Jesus Christ known in our native city, as we serve the needs of our local community.

Quiz Night, 2019.
Photo Eleanor Calder

Alt Carols, 2019.
Photo Eleanor Calder

PRESENT

St Paul's last underwent a significant restoration over 50 years ago and now requires further repairs.

Since 2015 we have embarked on a seven-phase restoration project to secure this Category 1 listed heritage site for future generations.

St Paul's remains a vibrant church community and the scheduling of work into phases recognises that it is the base for over 1200 people who call it their spiritual home. Where possible our goal is to keep the church open during all phases of work.

2015 Phase 1: completed in 2015 this phase repaired broken drains which had caused flooding in the crypt.

2020 Phase 2A: commencing February 2020 this work will include:

1. Renewing roof coverings to the tower, porch and vestry
2. Dismantling and protecting a badly damaged kauri spiral staircase
3. Repairing stonework and repointing
4. Replacing broken windows in the bell tower
5. Renewing defective guttering and downpipes

Scope of Phase 2A Repairs to external masonry and roofing.
Salmond Reed Architects

Our north-facing stained glass will also be restored with funds raised in 2018 from our STAINED Art Exhibition.

2021–2035

FUTURE

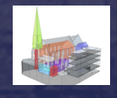
St Paul's is here to serve the local community and to be the spiritual home for those who join us. Our vision for this restoration project is to strengthen and improve the original structure while improving the building's functionality and accessibility. This means redesigning some of its internal features to connect the huge lower level (the crypt) with the main church, and ultimately to complete the church by building its planned for, but never built, spire.

2021 and beyond: subsequent phases will include:

1. Renewing the main roof covering with slate
2. Repairing stonework and repointing
3. Installing new access between the crypt and nave
4. Seismic strengthening of the church
5. Enlarging community focused amenities and facilities
6. Increasing compliance of the historic structure with the Building Code
7. Restoring the interior
8. Installing stained glass in the clerestory
9. Building the never completed spire

Masterplan planning diagram.
Salmond Reed Architects

Shane Hansen is a Māori artist who is interested in discussing new stained glass at St Paul's. *Te Tai Poa* screen print by Shane Hansen. Used with permission.



Masterplan planning X-ray.
Salmond Reed Architects

FUNDING & SUPPORT

This current project has been made possible by the generous contribution of the *Lotteries Environment & Heritage Fund*, heritage advice provided by *Heritage New Zealand*, and is supported by *Auckland Council Heritage*, the *Anglican Diocese of Auckland* and the *CARR Group of Companies*.

Supported by Lotto NZ Lottery Grants Board
Funded by Auckland Council Te Kaunihera o Tāmaki Makaurau
Heritage New Zealand Pouhere Taonga
Anglican Diocese of Auckland
CARR

We are seeking funding for future work now.

To make donations towards the restoration and upgrading of this important piece of Auckland's heritage, visit stpauls.org.nz

Follow progress and get involved in our renewal at: "Renewing St Paul's" on Facebook and Instagram.

PROJECT TEAM

Heritage restoration being undertaken by:

Heritage Architect: *Salmond Reed Architects*

SALMOND REED ARCHITECTS

Main Contractor: *Lime Works Ltd*

LIME WORKS

Membrane Roofing: *National Waterproofing*
Slate Roofing: *MacMillan Slaters & Tilers Ltd*
Scaffolding: *Orange Scaffold Ltd*
Stained Glass: *A Touch Of Glass*

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2020 Renewing of St Paul's | Te Whakahoutanga i a Pāora Tapu scaffold hoarding, St Paul's timeline.

ST PAULS

ST PAUL'S ARTS & MEDIA

I think you [and] your team at SPAM are on to an outstanding concept in breathing new life and meaning into various windows and spaces at St Paul's, especially where the project has been in abeyance for awhile. I particularly admire the desire to embrace themes that reflect our shared bicultural journey as well as flora and fauna of Aotearoa New Zealand.

I don't know if you have seen the stained glass window at St Aidan's, Remuera, of Tarore, which helps to tell that wonderful story of the Gospel as it affected her life. Alongside her is Sarah Selwyn, wife of Bishop Selwyn. These are two women whose lives never connected yet their stories are part of the rich narrative of our church's history in this country and warmly remembered.

I wish you all the best in bringing these concepts to life. It is so important to give each generation a sense of purpose and contributing something new to their place of worship and I think the Past & Future panels does that so very well.

REV KERRY DAVIS, HOLY SEPULCHRE, WINDOWS KORERO WITH JAMES, 2018

Well we'd love to help you in any way we can. It's our vision, as an organisation, to see te rongopai (the good news) experienced and faithfully expressed in Aotearoa New Zealand. This includes sharing the stories of our past in a way that acknowledges and honors mana whenua (Māori) and the role they played in missionising Aotearoa. Our stories are important, which makes your project really exciting.

GINA TINNING, PARENTING PLACE, WINDOWS KORERO WITH JAMES, 2019

David Moxon opened the books to Waikato Māori and said 'take what's yours'. *J*
Māori are all about relationships. The windows may come out of that. *TK*
Don't start relationships, then let them down. Better to not do it at all. Māori have been there, done that. *TW*

JAY, TE KARERE & TE WAKA, OĀTI, KORERO WITH JAMES & JO, 2019

So how does the Church get on the front foot of tackling racism instead of being part of the noble hand wringing gestures post traumatic events?

GLEN TUPUHI (NGĀTI PĀOA), BIBLE & TREATY FACEBOOK KORERO WITH JAMES, 2020

You don't say, ‘How do I adapt this [Pākehā] approach to Māori?’ You start from the premise ‘What is important to Māori' and build round it’.

PROFESSOR SIR MASON DURIE (RANGITĀNE, NGĀTI KAUWHATA,NGĀTI RAUKAWA), 2013

The disciples of Jesus are very different from each other. We have different physical appearances. We have different cultures. We have different talents, gifts, and abilities given by God. We have different personalities. We have different areas of influence. However, just as light has multiple energies but all travel together at the same speed, each one of us shines in different ways and places but we are united through Christ. Although the light of God manifests itself in different ways through his disciples, we are one.

That is why we must value the “light” that is in others recognizing that each one fulfils its own function, complementary to ours. Although this light shines in different ways, we all have the same goal: to glorify God.

ARE WE THE ULTRAVIOLET LIGHT OF THE WORLD? OR THE X-RAYS?
EFRAIN GAUTZZ, 2019

St Paul’s Vestry wholeheartedly supports the journey of Renewing our Biculturalism through restoring our partnership with local iwi & hāpu and the Māori Anglican church as expressed in the proposal presented to Vestry, and thanks those involved in its creation. Vestry acknowledges the weight of St Paul’s 180 year history, including our ties to both colonialism and local iwi & hāpu. Vestry further acknowledges that seeking progress and developing meaningful relationships in renewing our biculturalism will require humility, conviction and a long term commitment to this vision from the church and its leaders.

ST PAUL'S VESTRY, MAY 2021

I'll be supporting and watching from a distance, as this waka gathers momentum, cuts through with power and leaves a wake in the water that ripples out touching many who will follow in its path.

JO SIMPSON (NGĀTI KURĪ), SPAM, FORMER PROJECT CO-LEADER, SEFTON, MAY 2021

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