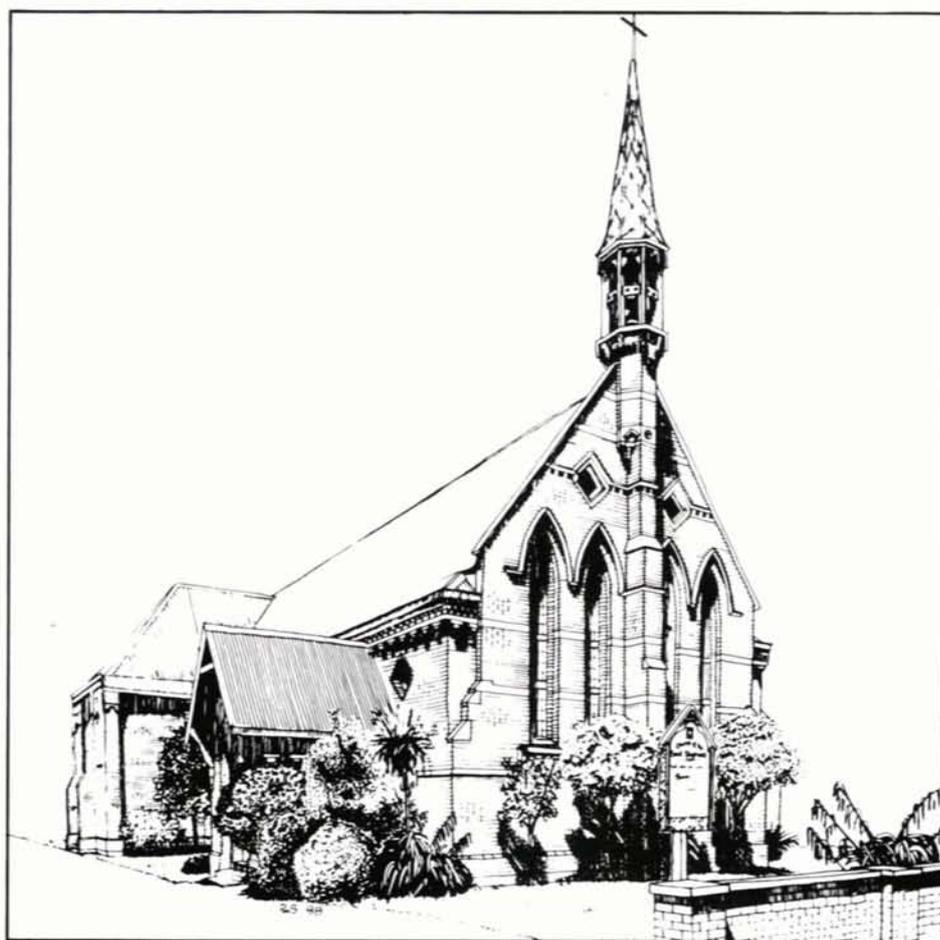


# THE ARCHITECTURAL HERITAGE OF CHRISTCHURCH

## 6. Church of the Good Shepherd



CHRISTCHURCH CITY COUNCIL  
TOWN PLANNING DIVISION



## Preface

Christchurch has a charm that depends to a large extent on features built or planned by man. The quiet dignity of the city owes much to its early buildings. It is still possible to trace the history of Christchurch in the many fine examples of colonial architecture that remain. Action by the New Zealand Historic Places Trust (Canterbury Regional Committee) and other public interest groups has saved several important city buildings including the Provincial Government Buildings, Trinity Church, the Theatre Royal and the old university (now the Christchurch Arts Centre).

As the city grows and changes, there is a danger that historically or environmentally valuable buildings may be thoughtlessly or needlessly destroyed. The Christchurch City Council District Planning Scheme lists 190 historic buildings and objects. Although the scheme encourages their preservation, in the end only the determination of the community can effectively protect or revitalise buildings it considers important.

One of the major aims of the present series of booklets is the identification and description of the city's most valuable historic buildings, in the hope that greater public awareness of their importance will increase their chances of survival. Even if preservation should prove impossible in some cases, this series will gather information, illustrations and analyses of each building to provide a published record of the city's rich architectural heritage.

If these booklets encourage you to think about the historic significance of this city's architecture, and help you to recognise the special value of Christchurch's historic buildings, then they will have served their purpose.

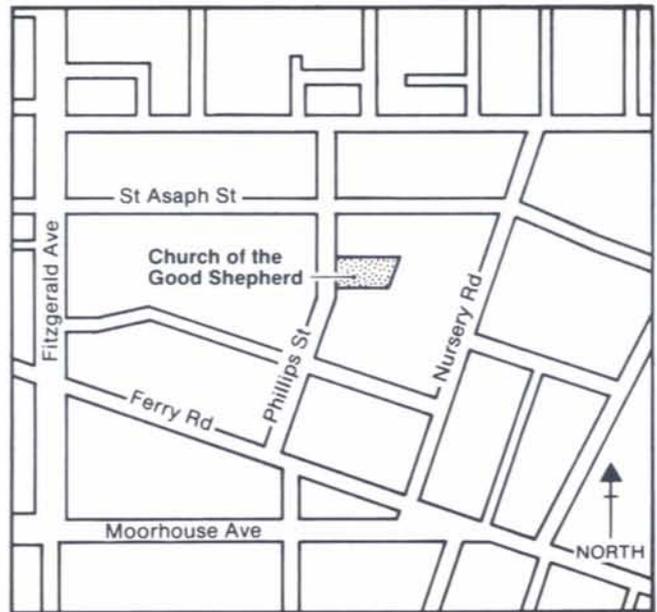
# The Church of the Good Shepherd

## Introduction

The Church of the Good Shepherd at 40 Phillips Street was built in 1885. Its history is marked by the struggle of its Anglican parishioners to complete the design produced by Benjamin Mountfort. Almost 100 years passed before the full church was enclosed in brick but by that time the nature of its parish had changed as markedly as its function; the outward growth of the central industrial district of Christchurch had claimed much of the housing which supported its parishioners, and as its supporters grew older and fewer in number, it changed its focus from an Anglican parish church to the centre for the Anglican Maori Mission.

The church is placed midway on a side street between two busy roads so it is easily by-passed. However, it warrants close examination on several counts. It was rare for churches built in the 1880's to be made of brick; it is Mountfort's sole remaining brick church in New Zealand; it demonstrates the use of contrasting materials and 'correct' planning as advocated by the Ecclesiological Society in Britain; and the recent modifications for the Maori Mission for the Diocese of Christchurch are an interesting modification of the church interior.

The New Zealand Historic Places Trust has classified the church 'B' confirming its very great historical significance and architectural quality.



## The first ministers at Phillipstown

From an early date in the settlement of the district attempts were made to cater to the religious needs of its residents.

Rev Charles Mackie arrived on the "Duke of Portland" in 1852 and purchased a 10 acre section in the Phillipstown area. On this site he erected a prefabricated home he had brought with him<sup>1</sup>. On Sundays he held services in this building alternating with a service at Dudley's "Broom Farm" at Dallington. These are the earliest-known services held in the area. Mackie assisted in the establishment of the Parish of Avonside in 1855 by gifting six acres of land around Holy Trinity Church.

The first appointed Minister was the Rev H Bromley Cocks. He was an Oxford graduate who had been ordained in 1857 and was Rector of Leigh in Worcestershire.<sup>2</sup> Ill health prompted him to come to Christchurch with his wife, Harriett, on the "Victoria" in March, 1862. He was inducted as a Vicar at St Michael and All Angels in April, 1862 but remained there barely a year before returning to his parish at Leigh.

Cocks' health failed again and he returned to Christchurch with his family in October, 1873 on the "Meropi" but initially he had no parish in which to work. Cocks conducted services in the open in a paddock in St Asaph Street near Phillips Street.<sup>3</sup> He was so encouraged by the response to these that he selected a site for a church opposite the present church. On it he erected a small building to serve as a mission chapel.



Rev Mackie's house



Rev H B Cocks

1. Fraer (1928) - This building later formed part of Essex Maternity Home.

2. Macdonald Biographies

3. Fraer - *op cit*. The following profiles are drawn from this source.

In 1876 the area known as Columbo Road and Phillipstown was constituted a parochial district<sup>4</sup>. By 1879 the population of the district had increased to a level where the parochial district of Columbo Road was separated from Phillipstown to form the parish of St Saviours, Sydenham. Cocks served both districts, however, until his retirement in 1892, he spent most of his time at Sydenham. His wife and family helped with the choir, Sunday school and bible classes. An Assistant Curate, the Rev E H Wyatt was appointed to help Cocks.

In his reminiscences Wyatt recalled that in Cocks' mission chapel he held

"... a Sunday school and a service every Sunday morning, proceeding to the Sydenham Church for Evensong. (I rather think that we had no lights installed at Phillipstown at first, so that evening services were out of the question).

Before my first Sunday came, I bustled round with the zeal of a new recruit, beating up families of children for the Sunday school and their parents for the service which was to follow it. Some children did come, and formed the nucleus of a Sunday school which began to flourish before long. But, alas, the expected congregation of adults was slow in materialising; and I seem to remember doing a little public speaking outside the Church before I could secure anything like a quorum and induce them to come inside. I personally banged the little harmonium, and we sang some familiar hymns. But things improved after that; and when I left at the end of 1877 we had quite a fair morning congregation"<sup>5</sup>.

A second Assistant Curate, Mr Geoffrey Fynes-Clinton, arrived in January, 1878 and stayed until August the same



Rev G Fynes-Clinton

The Church News

year. In Cocks' mission chapel he constructed a sanctuary and vestry. A bell was also fitted to the building.

The Rev Walter Dunkley became the first Vicar or Incumbent of Phillipstown after it became a parish separate from Sydenham. While he was at Phillipstown between 1878-9 he retained close ties with the Cathedral. He was Minor Canon, Precentor to the Christchurch Diocesan Choral Association, and President of the Christchurch Cathedral Bellringer's Society.

The Rev J C Anderson was Curate in Charge from 1879-80 until the arrival of the first resident Vicar, the Rev Hannibal James Congdon Gilbert, in 1880. Gilbert was Vicar for almost 20 years.

The parish history of Phillipstown states that Gilbert had been confirmed as a Wesleyan Minister in 1859 in Cornwall before he came to New Zealand. He then studied for the Anglican Ministry under Dean Jacobs and was ordained a deacon in 1872. Most of his work was in rural areas. He was Vicar in the Lincoln-Springston district in 1871, Ross and Stafford in the West Coast, Curate of Waimea, and Kumara in 1876. Preceding his Phillipstown period he was Curate at Tapanui from 1877-1880.<sup>6</sup> In 1879 he married Mary Jane Aldred, daughter of Rev John Aldred, a Wesleyan missionary. She was born in Wellington and as a child experienced pioneering missionary work among the Maori. Mrs Gilbert came to Christchurch when her father retired to St Albans. She raised a family of five children.

It was under Gilbert's guidance that plans for the Church of the Good Shepherd were made, a site chosen and construction begun.



Rev W Dunkley

Canterbury Public Library

## Plans for a new church

When Gilbert arrived at Phillipstown services were still being held in the small Phillips Street Mission Chapel. The Chapel could only seat 170 and it could not meet the needs of a growing working class suburb "inhabited chiefly by labourers, artisans, cabmen etc".<sup>7</sup> In 1881 Gilbert selected a site on which to build a church. He joined with James Bowlker, an accountant, and Lewis Aylwin Carrell, a storeman, to purchase Lots 107 and 108 of DP 38 from a solicitor, Robert McConnel, for £380 on 5 September, 1881. They sold the site to the Church Property Trustees in March, 1883 for a nominal ten shillings and in doing so saved the parishioners a major expense in site purchase costs.<sup>8</sup>

Fund-raising was able to be directed solely at the new church building and had been well underway by 1882 with a bazaar and concerts. The Churchwardens advertised for contributions in *The New Zealand Church News*.

"The Churchwardens beg thankfully to acknowledge the receipt by them of the following subscriptions and Donations towards the purchase of a site and erection of a Church for this suburb... A further sum of £250, in addition to what has already been paid or promised, is necessary to qualify for conditional grants amounting to £500..."<sup>9</sup>

4. *Report of the Standing Committee to Synod 24 October, 1876* Bowron (1975) p 134

5. *Fraer, op cit*

6. *Macdonald Biographies and Bowron*

7. *The NZ Church News* October, 1882 p 184

8. See *Transfer 20245 of 15 March, 1883 on CT 71/262*

9. *The NZ Church News* January, 1884 p 17

However, the parishioners struggled to achieve their goal and by mid-1884 Gilbert was begging for the final £100 to be raised.<sup>10</sup> His appeal was successful:

"The ready response given to that appeal has saved us from utter failure. The moneys actually received, and the promises of help made, enable us to claim the grant of Synod, and to build the nave of our church. But this is all. No provision is made for furniture. Further help is, therefore, required towards providing the cost of "necessary things" for the reverent administration of the offices of the Church. For example, a font cannot well be done without.

## The landowner

The two lots of land selected for the new church by Gilbert originally comprised part of Rural Section 69 of 100 acres. This section had been purchased for £300 on 26 August, 1850 by Henry Phillips of Kingswood Lodge, Croydon, Surrey, by way of a rural land order from the Canterbury Association. Four days later Phillips sold RS 69 to John Phillips of Royston in Hertfordshire, England.<sup>14</sup> The Crown Grant of RS 69 to John Phillips is dated 29 October, 1862. Henry Phillips came to Canterbury with his family on the "Sir George Seymour" and until 1861 appears to have managed the land on behalf of John who never came to New Zealand. It is interesting to note that Phillipstown was probably named after Henry, when the registered proprietor of the land was John Phillips.

Henry Phillips was born in 1805 as the fourth son of Joseph and Judith Phillips of Stanford.<sup>15</sup> He was one of the few settlers who came out with some capital. The land he selected in Christchurch included Rural Sections along the Heathcote, a farm at St Martins, a Papanui Bush section and RS 78 at Riccarton.

The town sites he chose he sold also to John Phillips. They are now occupied by the BNZ and Warners in Cathedral Square.

He built a large cob house in Oxford Terrace for his family of nine children and in 1851 started a brick kiln in Riccarton.



Henry Phillips

Canterbury Museum

I shall be glad, therefore, if any who are disposed to help in maintaining the good old Catholic usages of the Church would communicate at once with either Mr B W Mountfort, the architect, or myself, as I am desirous that all such gifts should be recorded on the parchment to be deposited under the corner-stone."<sup>11</sup>

An application for a £250 loan from the Church Property Trustees was declined in November, 1885,<sup>12</sup> but the parishioners still managed to raise £793 by January, 1886.<sup>13</sup>

He is best remembered as the hospitable owner of 'Rockwood' station near Hororata which he purchased in 1852 and where he lived until his death. Phillips leased 'The Terrace' station from Sir John Hall for some years and in 1862 purchased the 'Point Station' from the Studholmes. Despite these substantial land holdings Macdonald believed that "he had no inclination towards or interest in sheep farming but devoted his energies to getting the orchard started and also the asparagus bed". Phillips is credited with bringing the first rhododendrons to Canterbury. He died at "Rockwood" in 1877 and was buried there.

John Phillips was a farmer and brewer. His Will dated 7 September, 1869 gives some idea of his wealth: he lived at Royston, but owned two manors, one called "Woodhill" in Reilshall, County Hereford, and a second called "Gledseys" in Thierfield, County Hereford. He also owned a cottage at Barrowden in County Rutland. One of his breweries was located at Wishbeach in the Isle of Ely, the other at Royston where he also owned farmlands and tenements. His extensive land holdings included lands in Hereford, Cambridge, Bedford, Huntington, Essex, Suffolk, Norfolk and Lincoln as well as at Wishbeach.<sup>16</sup>

John selected a number of Town Sections in Christchurch to go with those he had acquired from Henry Phillips. These included TS 735 (Housing Corporation Building), TS 736 (BNZ, Alliance Insurance Building and 133 Hereford Street), TS 737 (Housing Corporation and part of Carucca House site), TS 701 (Coachman Inn and 146 Gloucester Street).

Phillips was married to Jane Helen Phillips and they had two sons and three daughters. He died at Royston on 30 March, 1871. His interest in the remaining 50 acres of RS 69 at Phillipstown was inherited by his sons Joseph Edward John Phillips and George Frederick Phillips as well as a nephew Richard Phillips Thompson.

This western 50 acre block had small portions of land sold off before it was subdivided into its present pattern of titles by the surveyor H B Huddleston in January, 1876. This subdivision created Lots 107 and 108 DP 38 which were purchased in September, 1881 by Gilbert for his new church.

10. *Ibid* July, 1884 p 133  
11. *Ibid* September 1884, p 177  
12. *Ibid* January 1886, p 4  
13. *Ibid* January 1886, p 19

14. Canterbury Association Records, Canterbury Museum.  
In 1852 John exchanged 50 acres of RS 69 for land at Rapaki (RS 127) owned by T F Peel.

15. Macdonald Biographies. It is tempting to speculate that John and Henry were brothers.

16. Lands and Deeds records IW 586 6 C/S 633

# The architect

Benjamin Woolfield Mountfort was born in England on 13 March, 1825. He grew up in Birmingham during the period when the Gothic Revival was emerging as the dominant movement in British architecture. In 1844 Mountfort was articled to Richard Cromwell Carpenter, a prominent Gothic Revival church architect and member of the Ecclesiological Society. From Carpenter, Mountfort received a thorough training in the principles of Gothic design and was imbued with the ideals of the Ecclesiologists, who advocated a return to the architectural forms and the ritualistic practices of the medieval Church. For the rest of his career Mountfort was to remain a committed Gothic Revivalist.

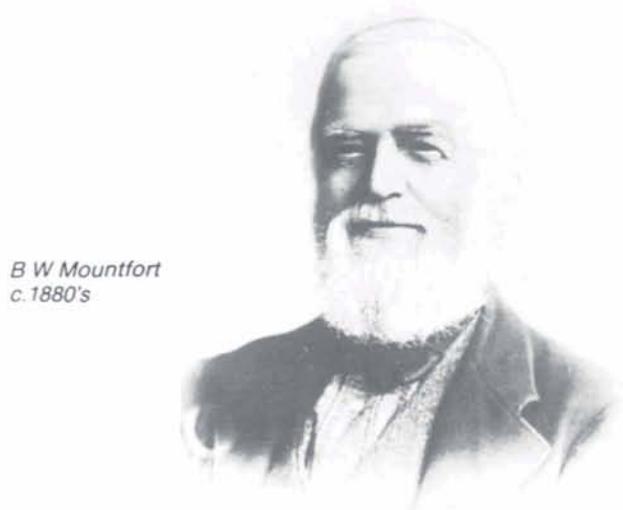
By 1848 Mountfort was practising in London, but two years later he emigrated to New Zealand with his wife, Emily Elizabeth (Newman), whom he had married on 29 August, 1850. The Mountforts came to New Zealand aboard the "Charlotte Jane", the first of the Canterbury Association's "First Four Ships" to arrive in Lyttelton in December, 1850.

During the following decades Mountfort established himself as the leading Gothic Revival architect in Canterbury, if not New Zealand. His career began disastrously when his first major commission, the Church of the Holy Trinity, Lyttelton, built in 1853, became unsafe and had to be demolished in 1857. The failure of the church resulted from buffeting by high winds and the shrinkage of the inadequately seasoned timber used in its construction, a consequence of the architect's lack of experience of local materials and conditions, rather than incompetence in design.

By 1857 Mountfort was in partnership with his brother-in-law, Isaac Luck and as architects to the Province of Canterbury they were responsible for the design of the Canterbury Provincial Government Buildings, built in three stages between 1858 and 1865. The Stone Council Chamber, completed in 1865, is the outstanding achievement of Mountfort's early career, and is now recognised as one of the finest Victorian buildings in New Zealand.

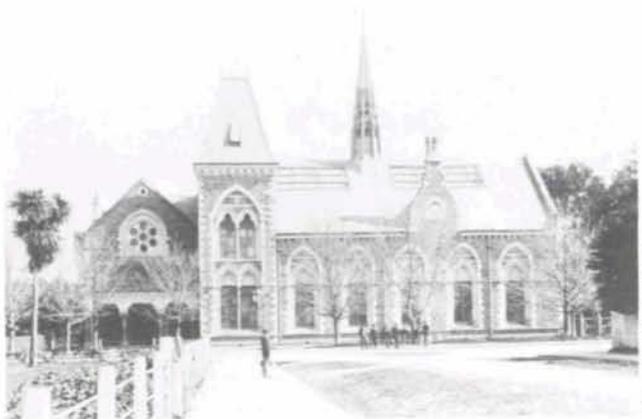
The success of the Provincial Government Buildings brought further commissions for important public buildings including the Canterbury Museum, built between 1870 and 1882, and the Clock Tower block (1877) and Great Hall (1882) for Canterbury University College. Together, the Museum and University buildings form an impressive group linked by choice of materials and architectural style, which established the architectural character of that part of the city.

In spite of inauspicious beginnings, Mountfort's career as a church architect was equally successful. His earliest surviving churches, St Bartholomew's, Kaiapoi (1855) and St Mary's, Halswell (1863) were succeeded by many timber parish churches built throughout Canterbury in the 1870s and 1880s. These churches reveal the architect's concern for truth to materials and honesty in construction and were, without exception, Gothic in style, picturesque in form and ecclesiologically correct.



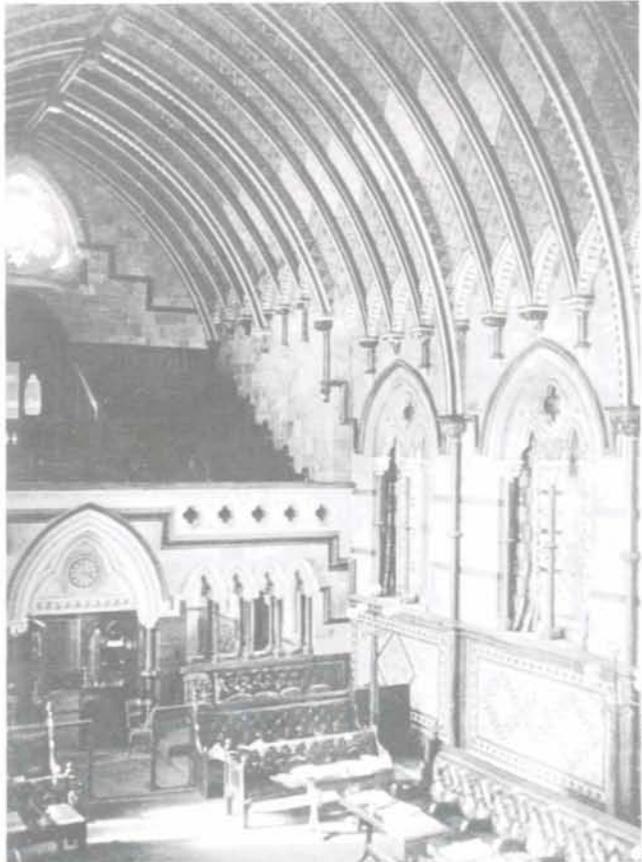
B W Mountfort  
c. 1880's

Canterbury Museum



Canterbury Museum c. 1880

Canterbury Museum



Provincial Government Council Chamber

Canterbury Museum

Canterbury Museum



St Mary's, Halswell

Although he was unsuccessful in this bid to be appointed supervising architect for Sir George Gilbert Scott's Christchurch Cathedral in 1863, when work resumed on the Cathedral in 1873 Mountfort was appointed supervising architect and continued in that position for the remainder of his career. Not only did he supervise construction, he was responsible for the redesign of the spire and for many of the internal furnishings.

During the 1870s Mountfort began to receive commissions for churches constructed in stone. The first to be built was Trinity Congregational Church (now State Trinity Centre) in 1874, a compact vigorous design for a site on the corner of Worcester and Manchester Streets. This was followed in 1876 by his most ambitious design for a parish church, Holy Trinity, Avonside, of which only the richly decorated chancel and the transepts were executed according to his plans.

By the 1880s Mountfort was recognised as New Zealand's leading church architect and he began to receive commissions for churches throughout the country during this period. The Church of the Good Shepherd dates from this final phase of Mountfort's career, during which he designed some of his largest and best-known churches, St John's Cathedral, Napier (1886-88) and St Mary's Pro-Cathedral, Parnell (1887-98).

Mountfort was a devout churchman and a leading lay member of the High Church movement of the church of England in Canterbury, a fact which helps to explain his special affinity for ecclesiastical design.

Mountfort was elected president of the Canterbury Association of Architects on its foundation in 1872. The Association, the first professional organisation of its type in the country, was a forerunner of the New Zealand Institute of Architects, founded in 1905.

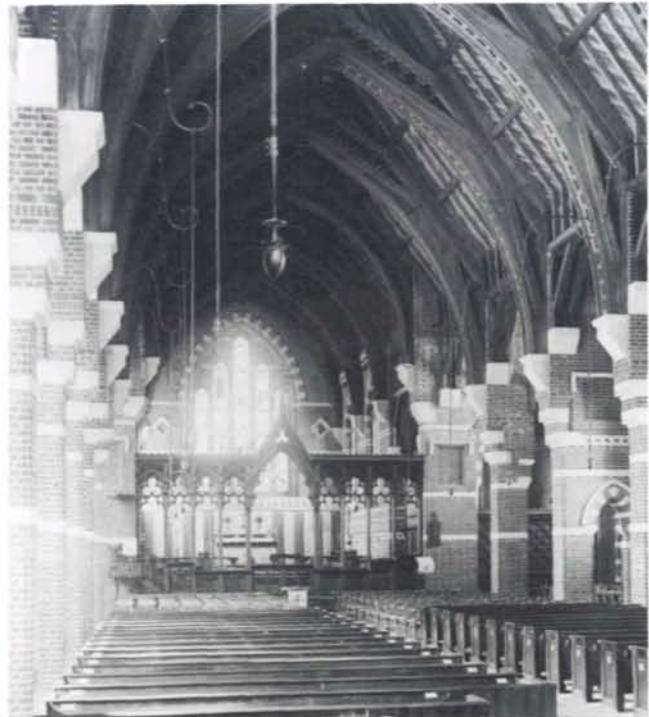
He died on 15 March, 1898 and was buried in the churchyard of Holy Trinity, Avonside, only a few metres from the church he designed over twenty years earlier.

Of the first group of Canterbury Colonists, few have left a more enduring record of their achievements than Benjamin Mountfort. His buildings played a major part in establishing the architectural character of Victorian Christchurch, and have continued to influence the works of Christchurch architects to the present day. The City's unique architectural character is, in many ways, the result of this continuing response to Mountfort's pioneering achievement.



Trinity Congregational Church

Canterbury Museum



St John's Cathedral

Auckland Institute & Museum — Winkelman Collection

## Laying the foundation stone

Gilbert's plans for his church took a major step forward on 28 October, 1884 when the foundation stone was laid. *The New Zealand Church News* reported that

"As there was a large gathering of clergy, the present temporary church was used as a vestry, and punctually at 2.30 pm the procession set out for the site of the new church. . . the Precentor and Cathedral choir leading, singing hymn 239, "Christ is our Corner Stone". . . (Then) came a richly embroidered banner of large size, bearing a figure of the Good Shepherd within a white vesica on a blue ground, the whole being on a crimson ground, ensigned with a white and gold cross. The banner is the work of some ladies in the parish. . . Following the banner came the Cathedral vergers at the head of the clergy, succeeded by the Very Rev. the Dean and members of the Cathedral Chapter, after whom walked the Right Rev. the Primate with the pastoral staff borne before him by a chaplain. <sup>17</sup>. . . the procession wound round the south side of the foundations, and entering at the east end passed in an orderly arrangement to their appointed places on the platform. . . The service used at the stone was that in general use in the diocese. At the proper time the

incumbent, the Rev. H J C Gilbert, read the inscription on the parchment scroll, recording the events of the day, with the names of those immediately concerned in the work. The stone (which was of grey Cashmere, with the date incised) was then raised; the mortar was spread by the Primate, who made use of the silver trowel made and used for the first stone of the Cathedral in 1864; the scroll was placed in a proper bottle and case, and the stone lowered on it. The mallet and level were then presented by the architect to the Primate, who struck and set the stone, and, applying the level, adjusted it and returned the tools. His Lordship then gave a short address. . . The Old Hundredth Psalm was then sung while the offerings were collected, and while this was being done the children of the Sunday school came forward by turn and deposited their little packets of offerings (or collections) on the stone. The Primate then concluded the service, and, taking his pastoral staff in hand, gave the benediction. The procession then returned to the temporary church in the same order as before described, the recessional being the Hymn No.274, "Through the night of doubt and sorrow". The ceremony and service may be described as very successful throughout. . ."<sup>18</sup>

17. Those present included the Bishop John Chitty Harper, Dean Jacobs and Archdeacons Harper, Harris and Dudley, together with nearly 30 clergy, who had also gathered for Synod, including Cocks, Wyatt and Dunkley (the first Vicars) and 200 parishioners.

18. *The NZ Church News* November, 1884 p.208

# Construction of the nave

The Church of the Good Shepherd was built in stages as resources permitted.

The completed church was planned to consist of a 74 foot by 28 foot nave, with north and south porches, a transept measuring 40 foot by 23 foot, a 33 foot by 21 foot chancel, and a choir space of 22 feet by 17 feet. At the sides of the chancel there was to be an organ chamber and vestries with a belfry at the west end. The height of the nave walls was 19 feet and the height from the floor to roof apex, 36 feet.

The first portion which was completed by March, 1885 comprised 58 feet of the nave in four bays and the north and south porches. This structure could seat 250 adults according to a *Weekly Press* report on 1 November, 1884. A temporary wooden chancel and vestry were built outside the temporary eastern wall of the nave. The contractor for this portion was T. G. Gee.

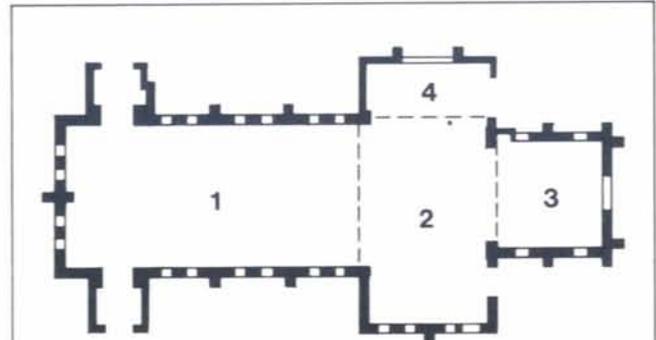
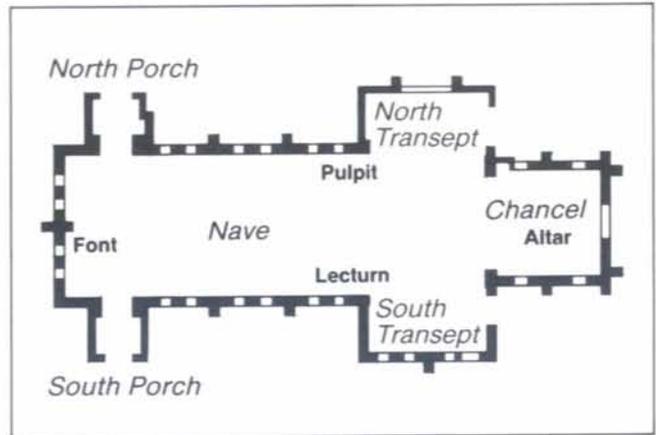
An appeal was started to help furnish the partially built church.

"... at present only a small part of the funds for the necessary furniture of the church is forthcoming, and it is much to be desired that all the proper, necessary, and becoming fittings should be provided and paid for at the opening of the building. . . . The Church of the Good Shepherd is still in want of a font, of communion plate, linen, carpet and other things necessary for the decent carrying on of the services, in addition to the seating, which will not cost less than fifty pounds. It is well known that the parish is very poor, and has contributed to its utmost."<sup>19</sup>

This appeal for assistance was successful because when the church was consecrated on 31 May, 1885 the nave was filled with rush-bottomed chairs and the raised chancel was "furnished with appropriate fittings, principally the gifts of friends".<sup>20</sup> The church then was without its bell-turret. The total cost of the building was about £1,175, £500 of which was given by the Church Property Trustees. It was claimed that it had been erected for "slightly less cost in proportion to the accommodation than has hitherto been paid for small timber churches".<sup>21</sup>

The consecration ceremony on 31 May, 1885 preceded a week of services. On that Sunday

"At 11 o'clock a procession was formed in the old church, being headed by the choir of the parish in surplices, and brought up by his lordship the Primate, attended by the Rev. H. J. C. Gilbert. . . . and preceded by the Rev. E. E. Chambers, who carried the pastoral staff as chaplain. At the south porch the Primate was met by the Church wardens and vestry, who presented a petition praying for the consecration of the church, which being acceded to, the procession passed up the church, the Primate and congregation reciting the proper Psalm. The usual consecration service was then proceeded with, followed by matins and celebration. The sermon was preached by the Primate, and the holy communion was administered to a considerable number. In the afternoon a special service for children was held at which there was a large attendance. The Primate, attended by the Rev. H. J. C. Gilbert as chaplain, administered the sacrament of holy baptism to several children, and afterwards gave an address. In the evening the service was taken by the Rev. E. Houchen, and the sermon was given by the incumbent. The services were all full choral, and were well and efficiently rendered by the Phillipstown choir under the direction of Mr Selwyn Bruce, who has for some time past given his services as organist to the church. At all services the church was quite filled, and in the evening was especially crowded."<sup>22</sup>



	Year	Architect	Vicar
1	1885	B W Mountfort	Gilbert
2	1907	C J Mountfort	Ensor
3	1929	R Lovell-Smith	Fraer
4	1987	D Donnithorne	Tahere

## Stages of Construction



Church interior, 1885

A social gathering on 23 June, 1885 was held to celebrate the opening of the new church and a concert evening was attended by some 400 people.<sup>23</sup>

There appears to have been no additions to the church during the remainder of Gilbert's time at Phillipstown. The belfry and steeple were erected in 1899 in memory of Mountfort, the church's architect, who died in 1898.

19. *Ibid*, March, 1885 p.47

20. *Ibid*, July, 1885 p.102

21. *Ibid*

22. *Ibid*

23. *Ibid*, July, 1885 p.101

# The religion

The Church of the Good Shepherd, Phillipstown was the pioneer of a new and controversial style of religion. Throughout the 19th century a movement of spiritual renewal called the Oxford Movement swept through the Anglican Church. It emphasised the corporate dimension of Christian holiness and went in for a dramatic and romantic style of worship modelled on Catholic ceremonial of the Middle Ages. Anglo-Catholicism, as it came to be called, was at first resisted by the pioneering Anglican Church in Canterbury which distrusted these recent English innovations. When the Vicar of Kaiapoi, Carlyon, attempted to introduce the new ritual practices in his parish in the 1870s he was driven out.

A few years later the parish of Phillipstown introduced the new style of religion without a murmur of protest. This happened because of the friendship between Mountfort, the architect, and Gilbert, the Vicar. Mountfort was the leading Anglo-Catholic layman of Canterbury. He had fought fiercely in defence of the Reverend Carlyon in the 1870s and had become dissatisfied with the standard of religion on offer at his parish church of Holy Trinity, Avonside. The commission to design the Church of the Good Shepherd gave him the opportunity to influence the style of worship which this new parish would adopt. He became a regular worshipper there and was soon chosen to be a Churchwarden, a significant position of lay leadership. His influence on Gilbert cemented the place of Anglo-Catholic worship in the Church of the Good Shepherd.

Although Gilbert had come out to New Zealand as a Wesleyan missionary and had later transferred his allegiance to the Anglican Church, he gave no hint of being interested in the Oxford movement. This changed when he met Mountfort. Mountfort won his trust, convinced him on many points of Catholic principle, and persuaded him to adopt Catholic ceremonial at Phillipstown. Gilbert became the first Anglican priest to wear Eucharistic vestments in New Zealand. The chasuble, a poncho-shaped garment,



*Eucharistic vestments*

Peters

was the distinctive hallmark of those clergy who held a Catholic doctrine of the Eucharist. The worship changed so that movement, colour and choral music became the means to express the glory of God. The church became connected with the development of the Religious Life in Christchurch. In 1894 Mother Edith, the remarkable woman who founded the Community of the Sacred Name in 1893, became the Phillipstown parish worker.

All of these changes were accepted by the working class parishioners of Phillipstown who were, perhaps, a little in awe of their famous churchwarden. So it was that the Church of the Good Shepherd came to be the pioneering host of a new and rich style of religion because of the influence of its architect, who chose the Anglo-Catholic form of worship.

# The Ensor ministry 1899-1917

The Rev Harold Edward Ensor came to Phillipstown after Gilbert's resignation in 1899. Born in Staffordshire in 1855 and educated at Trent College, Nottinghamshire, Ensor came out to New Zealand in 1880 as a mining engineer. He worked in the Marlborough Sounds until he chose to enter the Ministry. Ordained by Bishop Suter of Nelson in 1888 his first parish was Havelock in the Sounds. In 1890 he was appointed Vicar of Kaikoura and he married Mary Elizabeth Barker from Queen Charlotte Sound. Further moves were made to St Michael and All Angels in 1895 and then to Leeston.

While Vicar at Phillipstown Ensor became chaplain to the Female Refuge and to the Sisters of the Community of the Sacred Name.<sup>24</sup> The Anglo-Catholic tradition established by Gilbert at Phillipstown was continued by Ensor.

Ensor oversaw the renovation of the vicarage as well as the extension of the nave and the addition of the south transept in 1906-7. This brought the church nearer to Mountfort's original concept. Work on the transept did not proceed smoothly however. The vestry meeting of 14 June, 1906 accepted the tender of T G Haigh for £669 with the original completion date set for 20 October, 1906.<sup>25</sup> The foundations were completed by 6 July, 1906 but a delay in the supply of bricks brought a halt to the work until 13 August, 1906. Ensor became concerned by what he thought was faulty construction of the brick walls and in October, 1906 he wrote to C J Mountfort<sup>26</sup> seeking an inspection and explanation. Mountfort was able to confirm that:



*Rev H E Ensor*

Canterbury Museum

"... the reason for the distortion of the extension of the roof of the nave ... arises from an unfortunate error of the contractor in setting out the work, a matter which by the conditions of contract he is entirely responsible for."<sup>27</sup>

The architect was reluctant to have the contractor take down the faulty work and reconstruct the walls because it "would interfere considerably with the use of the Church and cause great inconvenience."<sup>28</sup> He recommended that

24. Macdonald Biographies. The Community was founded in 1893 and until 1915 was known as the Community of the Sisters of Bethany. It is the only Anglican convent in New Zealand. The Sisters' work includes teaching, nursing, and visiting homes and prisons.

25. From Church records held by Anglican Diocesan Archives

26. Cyril Mountfort was the son of Benjamin the original architect.

27. Correspondence C J Mountfort to H Ensor 12 November, 1906

28. *Ibid*



South Transsept

the contractor be docked a lump sum the equivalent of setting things right and that sum would then form the nucleus of the church completion fund.

This advice was not heeded. The Standing Committee of Synod advised Ensor that the work should be completed according to the plans and it would withhold loan money until things were made good.<sup>29</sup> The certification of completion was eventually signed by Mountfort on 22 February, 1907 and he deducted a penalty of £5 a week from 1 December, 1906 from Haigh's tender for failing to meet the completion date.<sup>30</sup>

While this part of the transept was being built the remainder of the church was reroofed by Haigh at a cost of £110-18-6d. Work was done on the leadlight windows by C & J Colville in February, 1907 and lights in the south transept were fitted at a cost of £14-13-5d.



Fraer

Church interior, c.1910

The period that Ensor was at Phillipstown marked years of growth and expansion for the church.<sup>31</sup> The congregation grew and gave strong support to their minister. The installation of a large carved crucifix and the furnishing of the sanctuary arose from parish gifts. Eucharistic vestments were given by Mrs Gilbert in memory of her husband. The stone font was gifted to the church by Mrs R Hardie and the eagle lectern, carved by Gilbert's father, is in memory of Mrs B W Mountfort.

Ensor's time at Phillipstown was also marked by his two year stint investigating the theory and practice of therapeutic suggestion as a means of healing. This work was licensed by Bishop Julius in 1908. In 1909 he was appointed Archdeacon of Akaroa. Ensor took a year's leave in 1911 to visit Europe and a *locum tenens*, the Rev Edward Edwards, tended to the parish in his absence. In 1916 Ensor was appointed to the parish of Hororata and when he left Phillipstown at the end of 1917 his replacement was the Rev Charles Anderson Fraer.



29. Letter Standing Committee to Ensor 14 November, 1906  
30. Anglican Diocesan Archives. Haigh took Ensor to court to resolve a dispute over these penalties.

31. *The NZ Church News* July, 1901 p 16

# The Fraer ministry 1918-32

Fraer was born in Dunedin and studied at Selwyn College<sup>32</sup>. He was ordained in 1896 after two years as curate attached to the College. From 1896-1900 he was curate at St Michael's in Christchurch and then Vicar at Waikouaiti until 1904. His next move was to St Stephen's at Tuahiwi near Kaiapoi until 1917. From 1915-1917 he was also Chaplain of the Maori Armed Forces.

"During his years of work among the Maoris Mr Fraer became an authority on Maori legends and folk lore ... he became regarded as a Tohunga (the repository of sacred law). He acquired also a profound knowledge of the law relating to native lands and to tribal laws. It was through his efforts, that adequate medical treatment was secured for the Maoris ... His work resulted in the establishment of the Ohoka Maori Girls' college, and he was Chairman and Chaplain of the school when it was removed to Ferry Road."<sup>33</sup>

Fraer moved to Phillipstown in 1918 and became heavily involved in various social and welfare groups. He was Chairman of the Phillipstown School Committee, the Society for the Protection of Women and Children, and of the Tuahiwi Returned Soldiers Fund. He was also Chaplain to Essex House and assistant Chaplain to the executive of St George's Hospital. He was keenly interested in the missionary work of the Church paying many visits to the Chatham Islands and twice visiting Raratonga in the Cook Islands. He also held retreats for Maori clergy at Rotorua.

His wife, Annie Isabel (McLean) was born in Dunedin and was closely involved with Fraer's work with the Maori people. She was described as a 'lady of considerable culture' in the Parish History where she is reported as being organist in several churches, and a trainer of boys choirs. Mrs Fraer was a Sunday school teacher, a leader of bible classes at Phillipstown as well as being superintendent of the Kindergarten Department of the Sunday School. While a presiding member of the local branch of the Mothers Union she was also Vice-President

Canterbury Museum



Rev C A Fraer

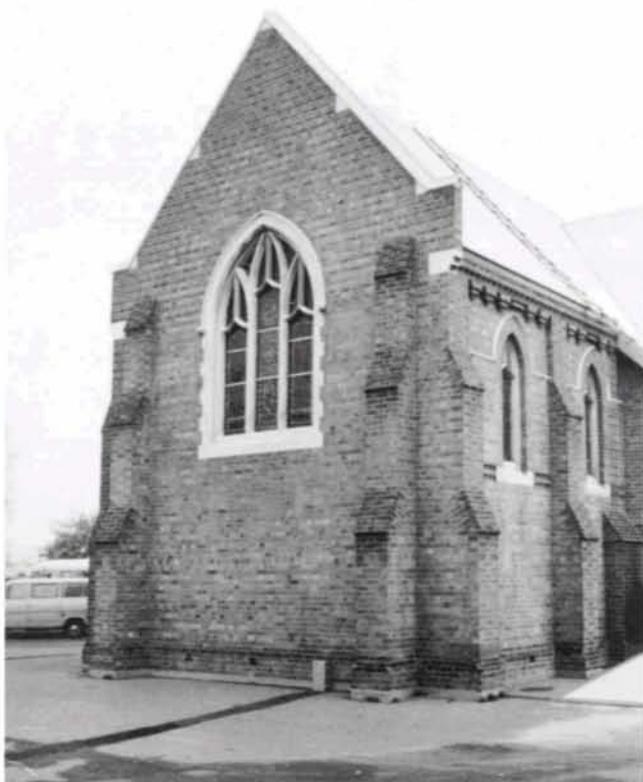


Mrs A I Fraer

Regional Womens Decade Committee

of the Diocesan Council. In 1926 she was appointed as one of the first women JPs in Canterbury. For many years she was closely involved in women's associations being President of the Christchurch Women's Council for a term and Dominion President of the Women's National Council of New Zealand. The peace movement also commanded her time. She was a founder member of the League of Nations Union. In 1928 she led a New Zealand delegation to the Pan Pacific Women's Association conference in Honolulu. Her interest in pacifism and international affairs caused her to visit Washington DC as a delegate to the International Womens' Conference.

The chancel (or sanctuary) was a notable addition to the church in Fraer's time. A special meeting of parishioners on 15 October, 1928 decided to use this project to mark the church's jubilee.<sup>34</sup> However, their plans had to be held over until 1929 but a memorial tablet of serpentine, commemorating both the Jubilee and deceased parishioners, was unveiled by the Bishop in November, 1928. By February, 1929 it was reported that the chancel



Chancel exterior



Chancel interior

Mrs Louffit

32. *The Press* 3 March, 1932

33. *Ibid* The shift to Ferry Road was in 1920 and the College is now known as Te Wai Pounamu Girls' College

34. *The Church News* November, 1928 p 22

plans had been completed by architect Roy Lovell-Smith and on 19 May, 1929 Archbishop Julius laid the foundation stone.<sup>35</sup> The work was done by Winsor and Grey, builders, at a cost of about £1000 with Synod making a grant of £600.<sup>36</sup> At this time the position of the organ was changed to improve its sound in the church.

The Bishop dedicated the chancel on 2 November, 1929.

"The capacious church was practically full for the afternoon service.... The servers from St Michael's in their red cassocks assisting the Bishop, and the officiating clergy in their copes, with choristers purple-coated and black in the stalls, made a brilliant picture. The swinging censer breath [ed] out incense..."<sup>37</sup>

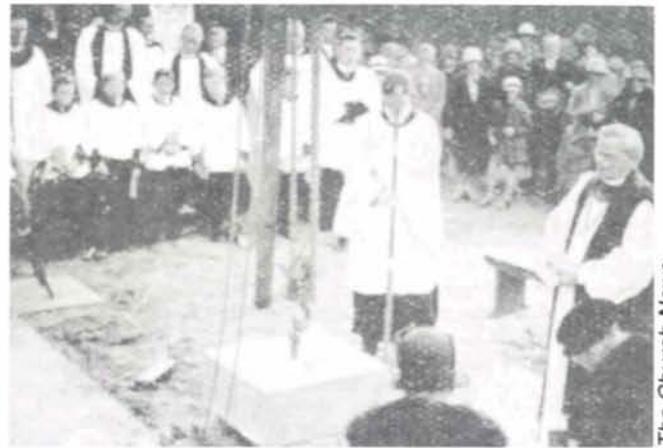
Fraer died on 2 March, 1932 aged 61. He was buried at Bromley Cemetery where a large group of Maoris from Tuahiwi paid graveside tributes.

## The church 1932-1969

Following Fraer's death the Church of the Good Shepherd and its parishioners benefitted from the care of a succession of priests. It consolidated its role as the parish church of an area that changed from a residential to an industrial district. Five Vicars tended to the Phillipstown parish for much of the period 1932-1963: Rev G. L. Harold (1932-1937), W. Trevor Williams (1938-1947), Harold F. Harding (1948-1954), W. C. Arnold (1954-1960) and J. F. B. Keith (1960-1963). Rev Williams was chaplain to the RNZAF for much of World War Two and spent a long time away from Phillipstown. Three priests were appointed at various times to cover for his tour of duty between 1941 and 1947<sup>38</sup>.

No additional building was done at Phillipstown during this period but several significant fittings were gifted.<sup>39</sup> In 1940 a chalice of beaten silver was given by the Gordon family. It was made by Mr Gurnsey of Fendalton. The pulpit, designed by Paul Pascoe, was dedicated on 15 September, 1940 in memory of Fraer and his wife, Annie. The lamp above the font was given in memory of Henry Godfrey by his wife. It was dedicated by the Rev R W Wilkes, a former Vicar, on 18 July, 1949.<sup>40</sup> Between 1953 and 1954 an appeal was started to enable the church to be re-roofed in Welsh slates. The cost however, was beyond the parish's means and it was decided to stay with painted corrugated iron at a cost of £139/13s.<sup>41</sup> In 1959 the Vicarage was stuccoed.

The Rev D D Thorpe was Priest-in-Charge at Phillipstown from May, 1963 until 1969. He was also Vicar at St John's, Latimer Square, and his work with Maori people was the starting point for a new, and continuing, role for the Church of the Good Shepherd.



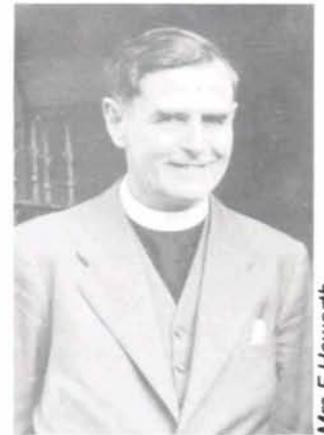
Laying of the foundation stone

The Church News



Mrs Loutitt

Rev G L Harold



Mrs F Haworth

Rev W T Williams



Miss M Harding

Rev H F Harding



Rev W C Arnold



Rev J F B Keith



Rev D D Thorpe

The Church News

35. *Ibid* June, 1929 p 22  
 36. *Parish News* v 1 n 3 October, 1929  
 37. *The Church News* December, 1929 p 4  
 38. A fuller list of incumbents is included as an Appendix

39. Diocesan Archives, Church Records  
 40. *Parish News* v 14 n 9 August, 1948 p 3  
 41. *Ibid* v 20 n 4 April, 1954 pp 2-3

# The building

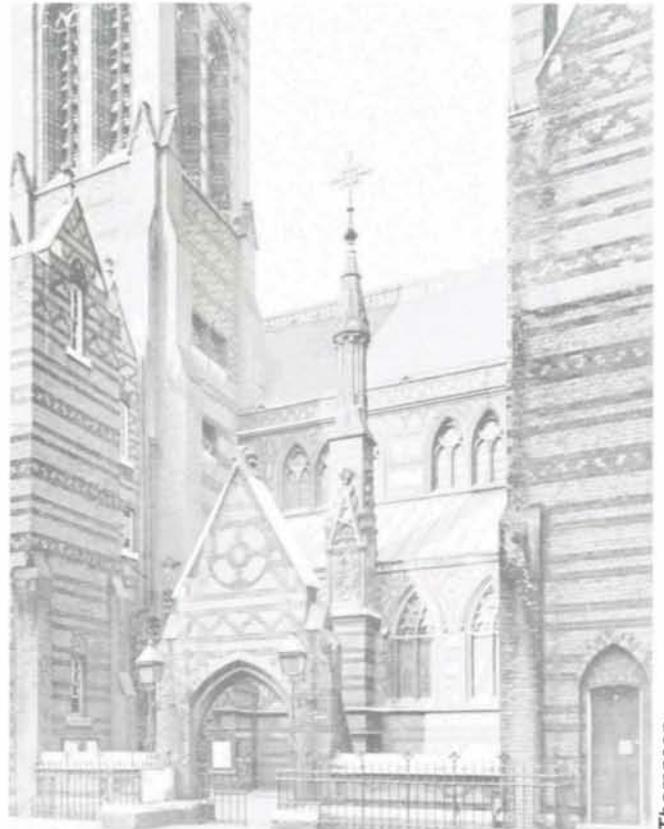
Among Mountfort's churches the Church of the Good Shepherd is of particular interest. As his parish church it is likely that he designed it with special care and the form of the church does indeed reflect Mountfort's adherence to the ideals of the High Church movement within the Church of England. The church also represents a new development in ecclesiastical architecture in Christchurch for, as *The Church News* reported, it "shows a marked departure from the usual timber churches hitherto erected in outlying parishes, being a substantial building of brickwork". It was, in fact, the first occasion on which Mountfort had designed a church employing brick as the principal material.

Traditionally English churches had been built of stone, brick being regarded as an inferior building material inappropriate for such a building. During the late 1840s and 1850s however, a new interest in Continental Gothic architecture, especially that of Italy, revealed the potential of brickwork to create rich colouristic effects. Two books were particularly influential in promoting this change of attitude, Ruskin's *The Stones of Venice* (1851-3) and G E Street's *Brick and Marble in the Middle Ages* (1855). Even more significant was the example of William Butterfield's model church for the Ecclesiological Society, All Saints', Margaret Street, London (1849-59), a spectacular church in which coloured bricks were arranged to create bold geometric patterns on the exterior wall surfaces. Constructional polychromy, as this technique was called, became a hall mark of High Victorian architecture and gave to brick a respectability it had not previously enjoyed.

In the following decades the leading Victorian church architects, Butterfield, Street, Pearson and Brooks, all used brick for ecclesiastical designs, particularly for urban parishes.

It is within this context that Mountfort's design for the Phillipstown church must be seen. In 1882 there were few Anglican churches in New Zealand built in brick. One important example was All Saints, Cumberland Street, Dunedin, designed by Mason and Clayton in 1865, but in spite of the use of constructional polychromy the design of this church did not adhere closely to Ecclesiological principles. Mountfort, no doubt, viewed the chance to design the new Phillipstown church as an opportunity to show what could be achieved if the ideals of the Ecclesiologists were applied to the design of a brick church in a thorough-going manner.

The Ecclesiological Society argued that all building materials should be treated truthfully and that no attempt should be made to make one material look like another. Brick, for example, should not be plastered to make it look like stone. At Phillipstown, Mountfort not only used brick in a direct and "honest" way, he made a special feature of the effects which could be created using this material.



Thompson

*All Saints', Margaret Street, London*

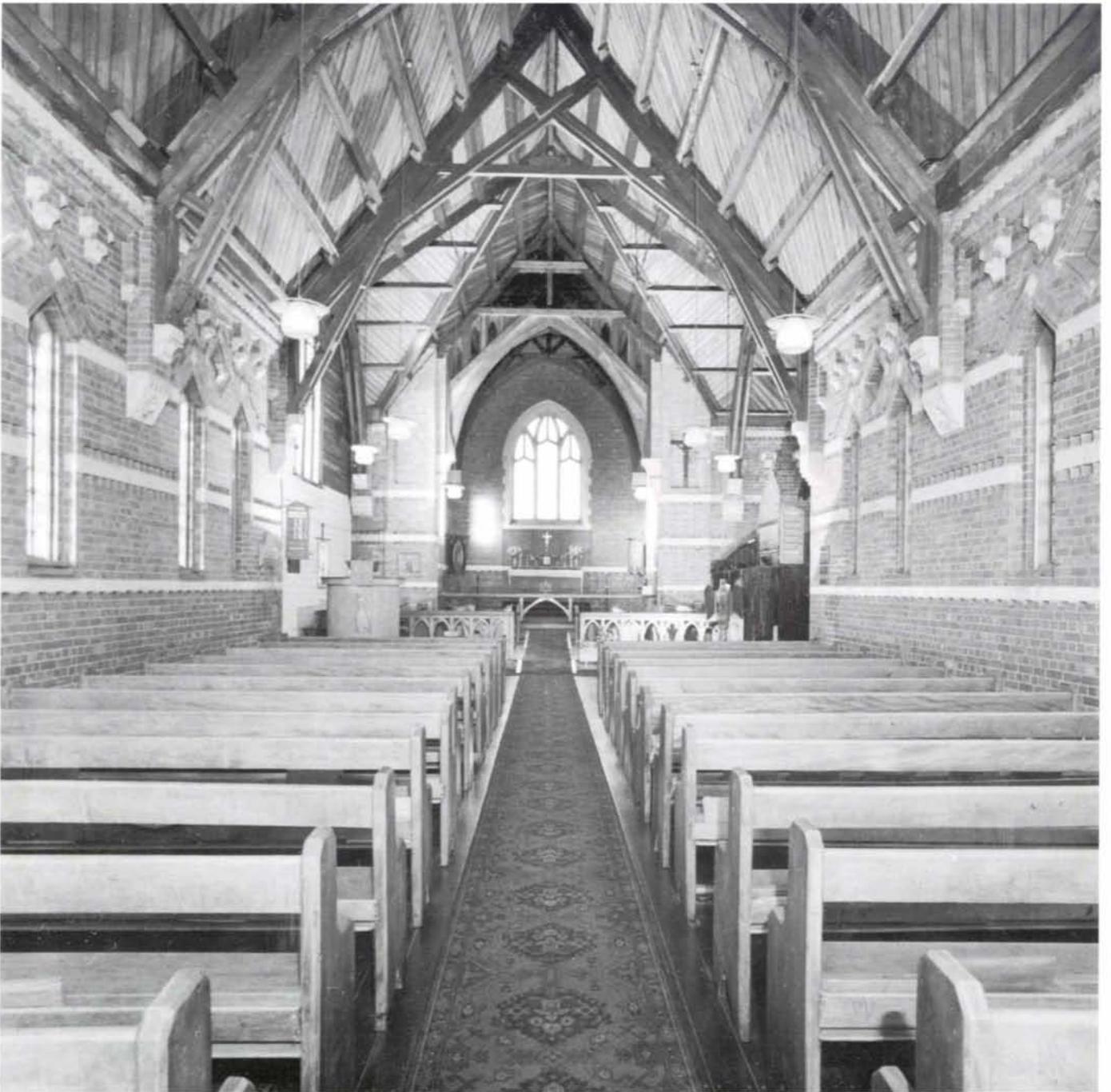
Although the exterior wall surfaces are relatively simple, the plain red brick, laid in English bond, is set off at the west end by the contrasting colour of the horizontal bands of creamy—white Oamaru stone. Oamaru stone is also used for the hood mouldings of the simple lancet windows in both the end and side walls. Above the paired lancets of

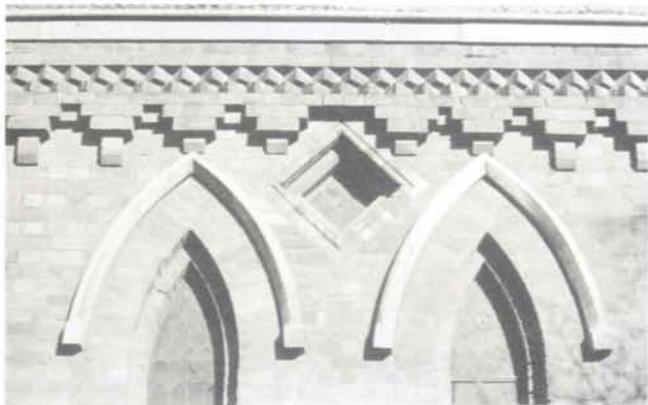


Hocken Library

*All Saints', Cumberland Street, Dunedin*



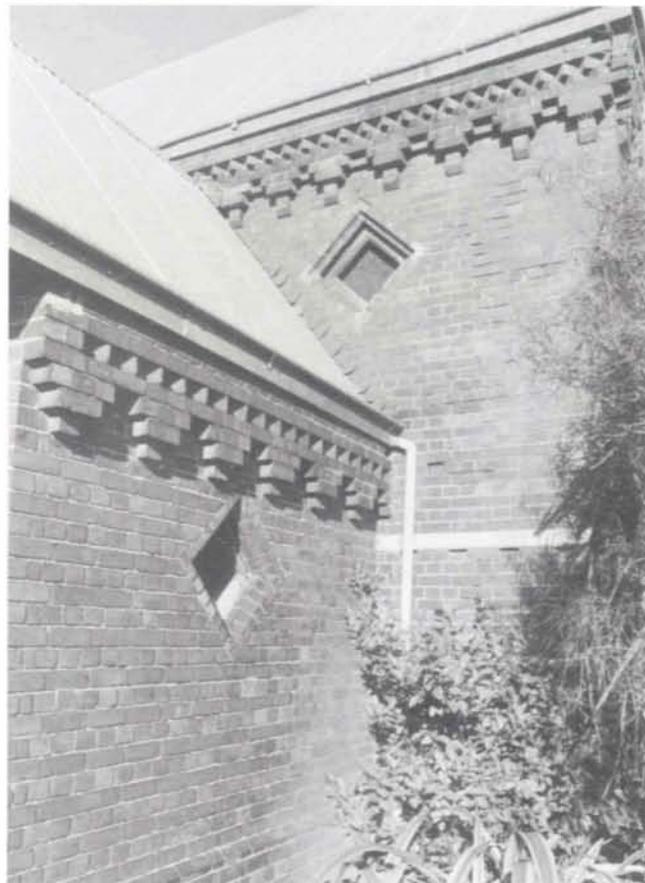




the side walls are small lozenge shaped windows which fill the space between lancets and the boldly projecting cornice of moulded and angled bricks.

On the interior of the nave the effect of the brickwork is much richer. Horizontal bands of Oamaru stone are bordered by bands of angled bricks while the windows are framed by moulded brickwork. The curved form of the window heads seen on the exterior are replaced by sharply angled forms which link lancets and lozenge lights in a precise geometric framework. The elaborate brick cornice above is further enriched by the addition of Oamaru stone blocks. The treatment of the nave walls, with their varied surface patterns and colouristic contrasts, reveals the skill with which Mountfort achieved a rich effect while using plain and inexpensive materials. The only sculptural embellishment is found in the set of four stone corbels supporting the arches of the north and south porches. These are carved as heads of angels and possess an almost Pre-Raphaelite simplicity and grace.

The treatment of the open timber roof also reveals the architect's concern with honesty in construction and truthfulness in the use of materials. The paired timbered trusses, springing from substantial brick and stone corbels,



are all clearly revealed, the intersecting lines of the scissor braces and collar ties creating a dramatic effect. As *The Church News* remarked the roof gives "a great effect of loftiness and openness to the building".

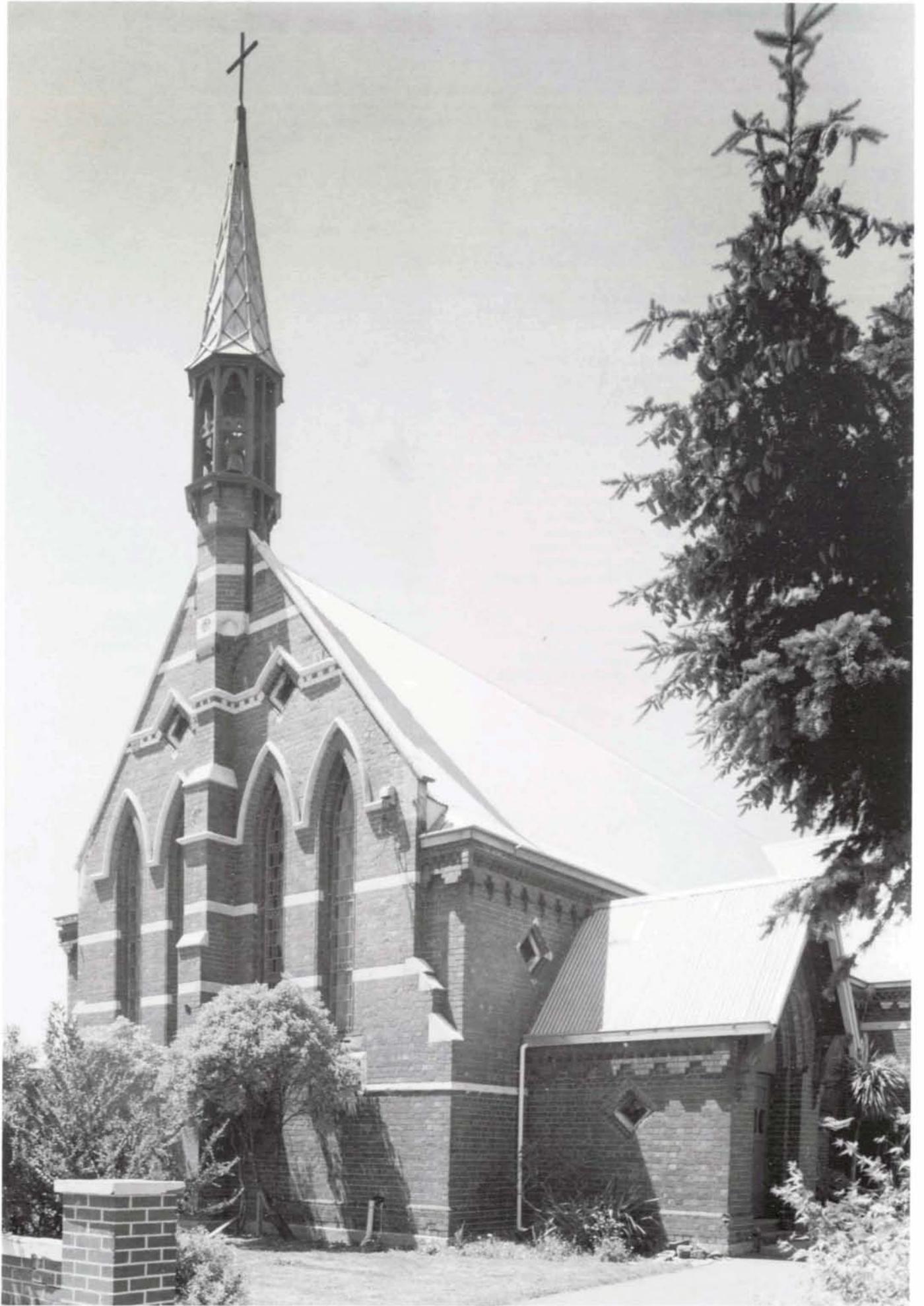
In comparison with the nave, the treatment of the chancel comes as a disappointment. Mountfort's drawings indicate that the east end was to have contained a group of three lancets, similar in form to those of the west end, and it is reasonable to expect that the handling of the wall surfaces would have been much richer than that of the nave. The design of the chancel as built in 1929, with its plain brickwork and large traceried window, inevitably weakens the over all effect of Mountfort's original concept.

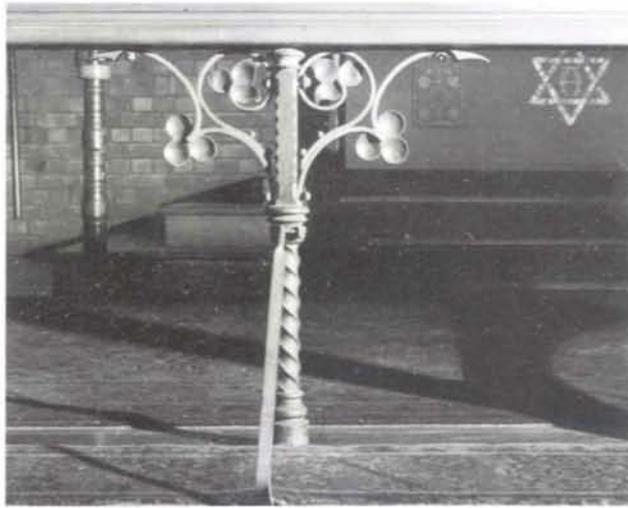


Canterbury Museum

B W Mountfort's interior perspective







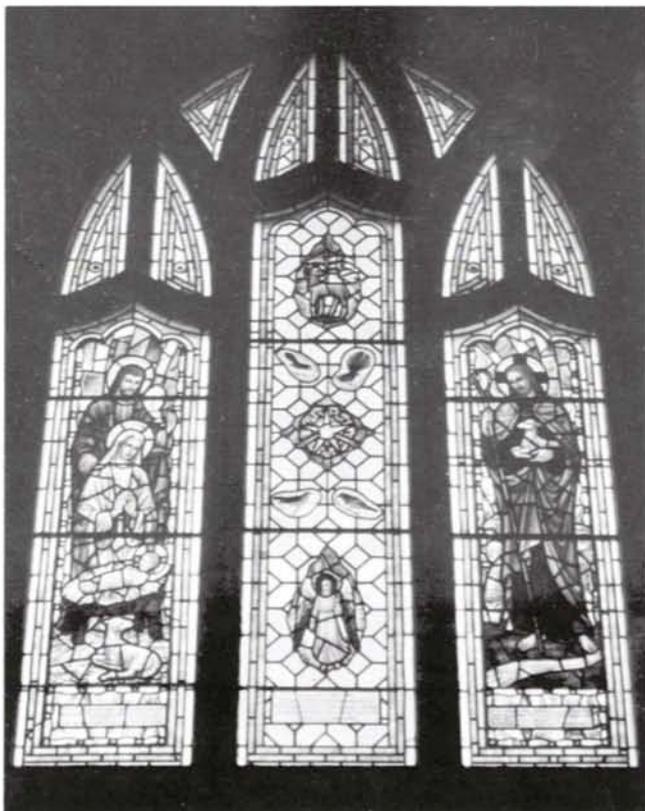
The plan and liturgical arrangement of the Church of the Good Shepherd also reflect the principles of church design laid down by the Ecclesiological Society. The cruciform plan was seen as symbolically and liturgically appropriate, as it focused the attention of the congregation on the chancel and in particular the celebration of the eucharist which took place there. There was also a clearly defined progression of floor levels, the chancel being raised above the nave and the altar standing on a higher level again. In Mountfort's interior perspective view of the church, made in 1882, he shows a rood screen in place, separating the chancel from the body of the church. Rood screens were, during the Victorian period, a highly contentious element of church furnishing, and the presence of such a screen in Mountfort's drawing clearly shows that he intended the church to be the setting for Anglo-Catholic worship in the fullest sense.

The stained glass window in the east wall of the chancel was originally sited in the north nave wall. It then comprised only two lights: the "Holy Family" in the left and the "Good Shepherd" in the right. Recently these two lights were removed, strengthened, and repositioned in the east window. They flank the new central light made from portions of the tracery glass of the nave windows (an angel,

star and Lamb of God) and new glass depicting native birds. The finished window thus incorporates glass from the original nave window, parts of the former east window, and some new glass.

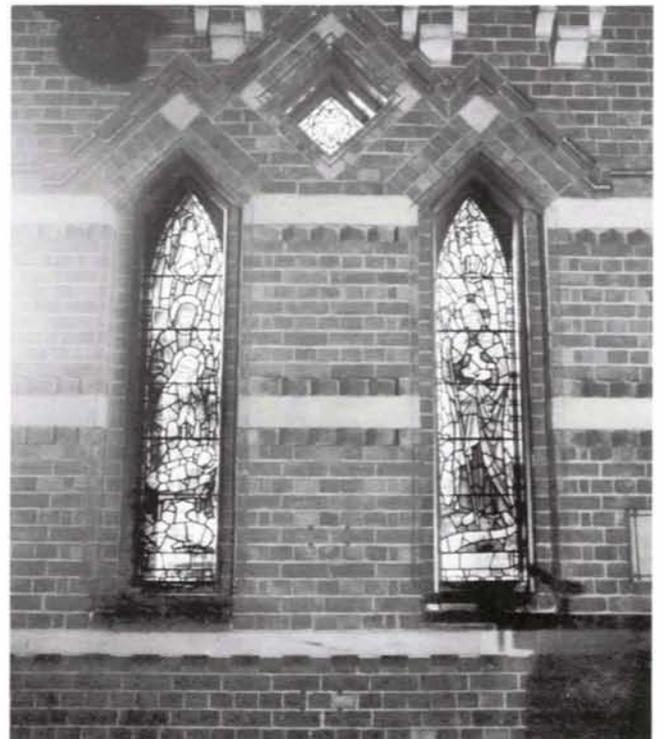
The outer lights are in memory of Hannibal and Mary Gilbert. They were donated by their daughter Genevieve Ruxton. The centre light commemorates Hannibal and Mary's children — Elizabeth, Genevieve and Constance.

The original two light window in the nave was designed and executed in 1963 by Whitefriars of London. The right light displays the studio's rebus in the bottom right corner — a small, white, hooded monk. Whitefriars is represented by several hundred windows in New Zealand and is the most well-known, 20th century English stained glass studio. Formerly titled James Powell & Sons of Whitefriars it has a long history. In 1834 James Powell took over a glass-making firm that had been based in Whitefriars since the 17th century. In 1844 a stained glass section was opened that closed down only in 1973. The studio ran on the principle of employing a large group of resident and freelance designers which meant that a variety of windows resulted, but all with a distinctive "Whitefriars" look. The Holy Family and the Good Shepherd appear to have been designed by Rupert Moore (1904-1982), one of Whitefriars' leading artists in the 1960's. The remaining nave windows are glazed with quarries of "cathedral glass".



F Ciarán

Chancel window



Original north nave windows

A comparison of Mountfort's perspective drawings of the church with what was actually built reveals that the building as it stands today falls considerably short of the architect's original ideal. Not only was the chancel built in a much simplified form, but the side chapels and vestry shown in the exterior perspective were never executed. Furthermore, the proportions of the church were altered by the omission of the eastern-most bay of the nave. Similarly, the brick belfry at the western end which appears in the perspective view was replaced by a more modest timber structure.

These changes were introduced in order to reduce costs yet, while we may regret that the totality of Mountfort's vision was never realised, what we have allows us to imagine what might have been. It also provides us with some suggestion of the appearance of one of the architect's most splendid designs, St John's Cathedral, Napier, built between 1886 and 1888. Like the Church of the Good Shepherd, St John's was built in brick, but although much greater in size, it shared with the Phillipstown church many similar details. Indeed Phillipstown was virtually a small scale prototype for the larger church. St John's Cathedral was totally destroyed in the Napier earthquake in 1931 leaving the Church of the

Good Shepherd as Mountfort's sole remaining brick church. Unique among Mountfort's surviving works it is also the finest brick church of the Victorian era still standing in this country.



St John's Cathedral

Hawkes Bay Art Gallery & Museum



B W Mountfort's external perspective

Canterbury Museum



Measured drawing by J P de Malmanche (reduced)

# The Maori Mission

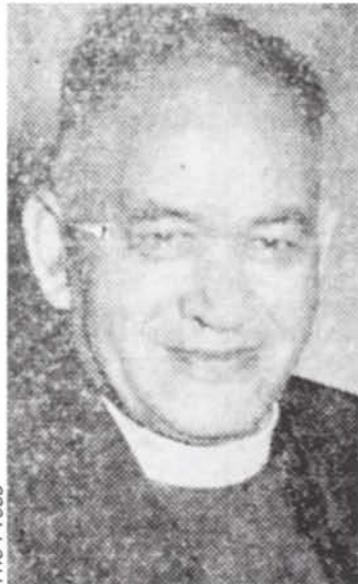
Reports to Synod as early as 1960 indicate that work with the Maori population in the Diocese of Christchurch was an established part of Church affairs. Early on, however, this was subservient to other ministry work.

Bishop Warren noted in this address to Synod in 1960 that

"... the Rev D D Thorpe has been gathering a Maori group at St John's Church, Latimer Square, which in years past, under the Rev J J McWilliam and Canon Watson, was a centre of Maori worship in the city. Until we can have a resident Maori Priest for the South Island we hope to have a succession of visits from Maori clergy."<sup>42</sup>

In 1961 a Convention for the Maori people of the Diocese was arranged by the Maori Sub-Committee of the Diocesan Missionary Council and was held at St Stehen's, Tuahiwi. This helped further the case for a Maori priest to work amongst South Island Maori. The Bishop of Aotearoa, the Right Rev W N Panapa, supported this move and in 1962 the Bishop was able to report to Synod that

"... the Rev Canon Te Hihi Kaa of Hastings... has been released from his work there and has accepted my offer for him to come and work amongst the Maoris in this Diocese. I propose to license him to the Cathedral... but his work will be mainly in connection with the Maori activities at St Johns, and in visiting all the Maori Pas within the Diocese."<sup>43</sup>



Rev Te Hihi Kaa

Te Hihi Kaa had been educated at St John's College, Auckland and the University of Auckland. He was ordained in 1933 being Vicar of Taupo 1933-38 and then successively in the Waipawa Maori District 1938-50, Moteo and Waipata Pastorates 1950-63, and Canon of St John's Cathedral Napier from 1955-63. His appointment as Honorary Priest assistant to the Dean of Christchurch in 1963 marked the start of the South Island Maori Mission.<sup>44</sup>

Te Hihi Kaa was conscious that his appointment was temporary, and that there was a shortage of Maori clergymen. He promoted the idea that "lay readers or ordinary laymen, perhaps could be appointed" and that the "ideal of a special Mission could be tried to help the Maoris."<sup>45</sup> He had little opportunity to pursue these ideas because he died unexpectedly on 11 February, 1965.

His replacement was Rev Maaka Matiu Mete from the Diocese of Auckland. He was educated at King's College, Auckland and St John's College. Between 1951-55 he was



Rev M Mete

Curate of Otahuhu and was ordained in 1952. Mete later became Vicar of Bombay, Auckland, 1955-60 and Kamo-Hikurangi 1960-65.<sup>46</sup>

It was Bishop Pyatt who, in 1966, formalised the Maori work in the Diocese under its own council. The basis for the Diocesan Council for Maori Work Statute of 1966 arose because the

"... Maori work is under so many different agencies, and has become so diverse — hostels, schools, counselling, clubs, mission committees and so on that there is obviously a place for some kind of co-ordinating agency."<sup>47</sup>

The Maori Mission was still based at St John's but it seems there were physical limitations to the extent to which it could adequately fulfill this role. In the meantime the Church Property Trustees approved loans of £650 in 1966 and £500 in 1969 for repairs to the Church of the Good Shepherd. During the 1960's the congregation at Phillipstown declined and the parish's long struggle to support its church continued.

1969 was a bench-mark year in the history of Phillipstown with the Maori Mission Centre being moved there from St John's. As well, the Parish and Mission work was combined and Mete as the Missioner was also appointed Vicar.<sup>48</sup> Combining the dual functions for the church proved a challenge but Mete gave a clear indication of its future emphasis.

"As a Parish Centre we have continued the normal Parish Life of services and organisations and these while not directly aimed at Maori Mission are nevertheless being given a nudge in that direction... The Centre provides a meeting place for such groups as Te Wai Pounamu College, Te Aowera Culture Club, St John's Maori Club, Maori Wardens Association, Otautahi Maori Committee, Otautahi Football Club, South Island District Maori Council, Christchurch Maori Women's Welfare League. We are pleased that the centre is being used in this way and that these contacts are being made to establish the principle that the Church is here to assist our people in the re-orientation of their lives."<sup>49</sup>

Mete formed a lay-readers' training group to help cover a wider area of work. This helped further the idea originally promoted in 1964 by Kaa. In 1969 Synod extended the representation on and the terms of reference of the Maori Council (Komiti Matua).

During this year, Mete as Missioner and Vicar tried to meet the needs of both Maori and Pakeha. Separate committees served their respective groups (Parish Vestry and Komiti

42. *Year Book for the Diocese of Christchurch*, 1960 p 19. The Rev Canon H Rangihū from Wairoa visited Maoris in fourteen centres in the Diocese during the year.

43. *Ibid* 1962, p 21

44. *Ibid* 1963

45. *Ibid* 1964, p 34

46. *Ibid* 1965, p 18

47. *Ibid* 1966, p 23

48. *Ibid* 1969, p 36

49. *Ibid*

Matua) and separate services (9.30 am Parish Communion and 11.15 am Te Hapa a te Ariki) reinforced the duality of its new function. For the first time the church, hall and vicarage were used as hospitality and accommodation facilities as these were seen as an integral part of the Maori work.

In 1972 Mete commented on "the gradual lowering of Church membership in this area and the present insecurities of the Maori situation."<sup>50</sup> The spouting on the church was renewed, and road-carpet sealing laid around the church. The first full-scale "tangi" was held at the centre but it was acknowledged that the centre would be better able to meet the needs of such marae-type occasions if the church facilities were improved. Mete resigned in 1973 to become the Vicar of Kawakawa.

His replacement in 1974 was the Rev Brown Turei who trained at St John's College and gained his theology degree at College House. He held several parish responsibilities before coming to Christchurch.



*Rev B Turei*

The late 1970s saw the Maori Mission, and the church, enter a new period of change as the emphasis on Maori Mission work gained dominance and the church's parish role continued to decline.

In 1977 Synod affirmed that the Parochial District of Phillipstown was to be the Maori Pastorate for the Diocese. In 1978 each Diocese was required by General Synod to establish a Maori Church Komiti and the Komiti Matua at Phillipstown was recognised as such for the Diocese of Christchurch.<sup>51</sup> The Komiti was no longer an advisory body to the Maori Missioner but rather a busy task force with an increasing work load. It saw as a priority the creation of a marae to provide a better focus for Maori Anglicans. The Church Property Trustees supported this move by making a \$30,000 loan to the Maori Mission in 1979. The Parish Hall was reconstructed as a Wharenuī (Maori meeting house). Labour for the work came from a Department of Labour scheme with most of the work done by Maoris. The architect for this project was W Taurau Royal. At the same time a dangerously-cracked wall on the south side of the transept was repaired.

The Komiti's 1980 report noted that the Bishop of Aotearoa had given the Wharenuī the name Te Rau Oriwa ("The Olive Branch"). Use of the marae accelerated — an exhibition of Maori art, quiet days, parish visits, education programmes, hospitality centre and tangis all occurred there.

In 1982 the Rev Te Wheoki Rahiri (Jim) Tahere came to Phillipstown from Auckland when Turei became Archdeacon in the Diocese of Waiapu. Tahere had been trained at St John's College and had served mostly in the



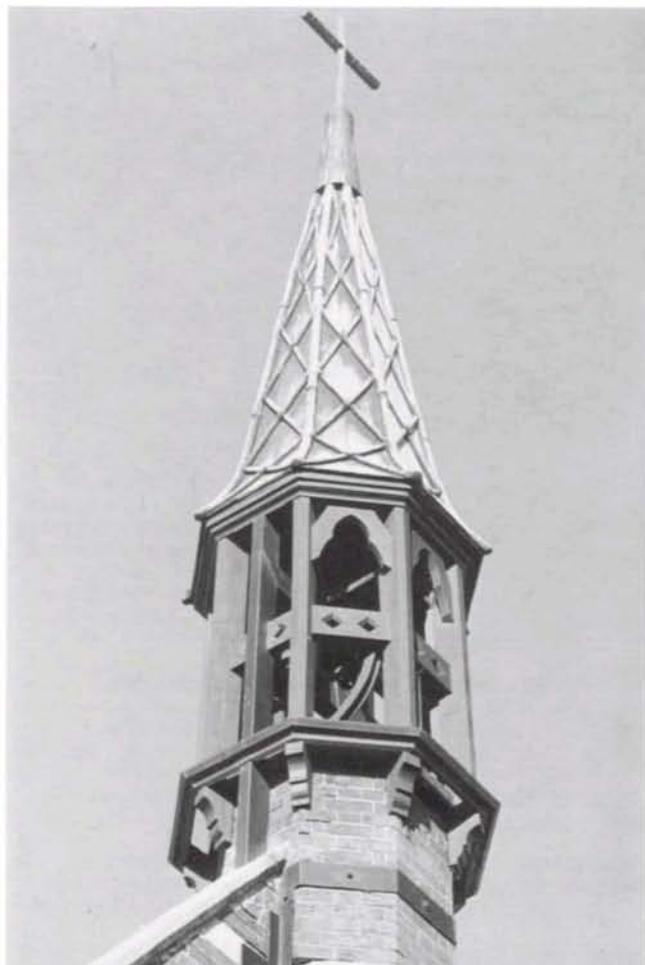
*Rev J Tahere*

*The Star*

Auckland Diocese. He continued the dual role as both Vicar at Phillipstown and Maori Missioner for the Diocese. He was inducted as Missioner on 12 February, 1982.<sup>52</sup>

1982 was also the year the bell-tower was declared unsafe by the Christchurch City Council threatening the issue of a public building licence. However financial assistance from the Council and the Historic Places Trust ensured that suitable strengthening work was completed.

Tahere was appointed Chaplain to the Women's Prison which extended the social work of the Mission. He continued with the training of lay ministers, known as Minita-a-Iwi (minister of the people), who acted as community priests.



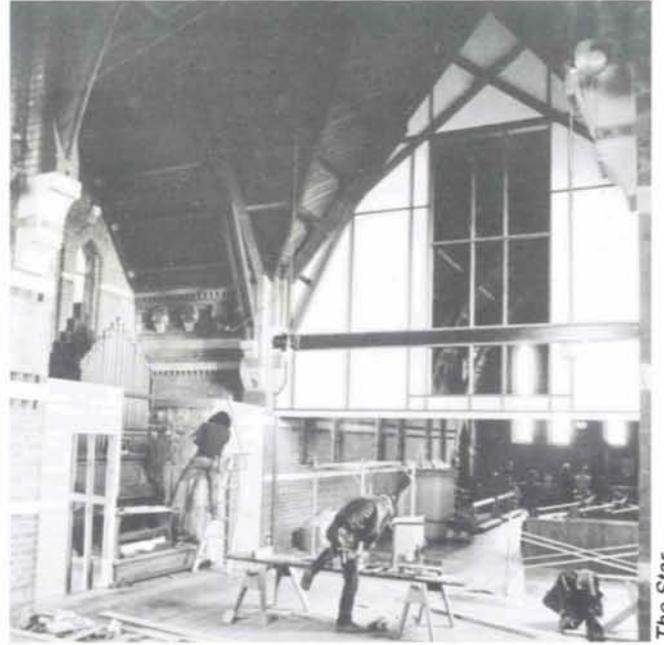
<sup>50</sup> *Ibid* 1972, p 34

<sup>51</sup> *Ibid* 1978, p 47

<sup>52</sup> *The Press*, 2 February, 1982 p 13

In 1985 the Standing Committee of Synod gave approval for the church to be restructured. The work was financed by bequests made by Gilbert's daughters, and the design was handled by architect Don Donnithorne. Several changes to the internal arrangement of the church were made. The body of the church was divided with sliding doors into worship and meeting areas forming a chapel and a whareniui respectively. The pulpit was relocated together with the font, Godfrey lamp and plaque. A new altar carved with Joe Taiapa was installed. The memorial window on the north side of the nave was removed and installed with a new centre light at the east end of the chapel. The erection of the north transept in brick brought to a conclusion the lengthy building programme at Phillipstown which had commenced with Mountfort's plans in 1884.

The Rev John Gray was appointed as Missioner on 20 November, 1987. He trained in theology at College House and extramurally at St John's College. Prior to his ordination in 1982 he spent 15 years in business management with two multi-national companies. He views the remodelled Church of the Good Shepherd as the 'watering hole' of the community serving both Maori and Pakeha of all religions. It is now the strong focal point the Mission sought for years to establish. It will retain its remnant function as a parish church to the very few and elderly parishioners but its major role now is as an educational centre for learning taha Maori and as a retreat for various educational groups.



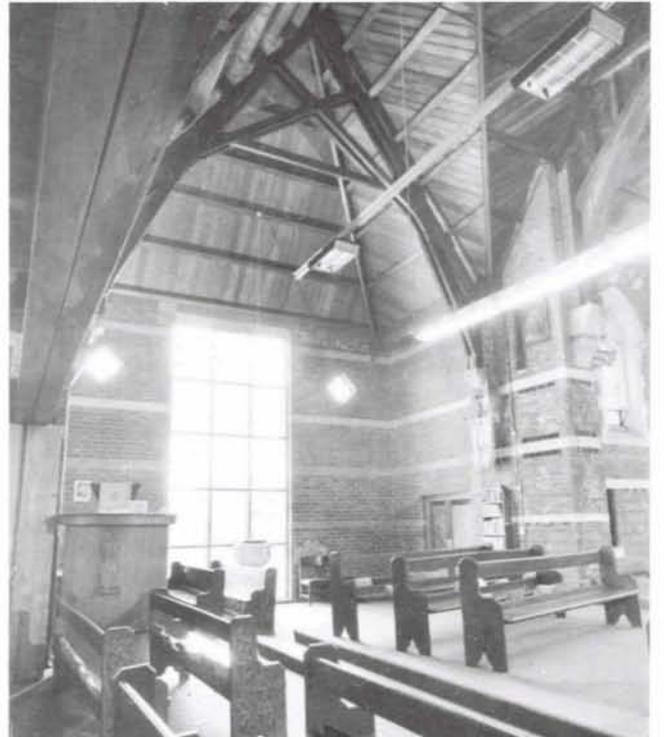
The Star



North wall before construction of north transept



North transept, 1988





Altar carved by Joe Taiapa

## Conclusion

The role and form of the Church of the Good Shepherd has evolved over the years. Its built form was conceived by an architect well-versed in ecclesiastical design, but the full implementation of Benjamin Mountfort's scheme fell also to Cyril Mountfort, Roy Lovell-Smith and Don Donnithorne. All have contributed to its present character.

The present internal arrangements may be very different from the original High Church scheme but its present users are of a different society with different spiritual and fellowship needs.

The church is a good example of how changes and adaptations to a building need not diminish its architectural integrity. The Church of the Good Shepherd documents the changes of its community yet it retains a vital role in the life of its Anglican and Maori users.



The nave before alterations

## Ministers of the Church of the Good Shepherd

H. B. Cocks	1876		C. D. C. Caswell	1943-1945	Priest-in-Charge
E. H. Wyatt	1876-7	Assistant Curate	F. W. Wilkes	1945-1947	Priest-in-Charge
G. Fynes-Clinton	1878	Assistant Curate	J. A. H. Bower	1948	
W. Dunkley	1878		H. F. Harding	1948 1954	
J. C. Anderson	1879-1880	Curate-in-Charge	F. N. Taylor	1953	Priest-in-Charge
H. J. C. Gilbert	1880-1899		W. C. Arnold	1954-1960	
A. E. Hoggins	1897	<i>Locum tenens</i>	J. F. B. Keith	1960-1963	
H. E. Ensor	1899-1917		D. D. Thorpe	1963-1969	
H. G. Baker	1904-1905	Curate	C. Lethbridge		
E. H. Edwards	1911	<i>Locum tenens</i>	H. Varcoe		
C. A. Fraer	1918-1932		M. Mete	1969-1973	
G. L. Harold	1932-1937		W. B. Turei	1974-1981	
C. L. Wilson	1938		J. Tahere	1982-1986	
W. T. Williams	1938-1947		J. Gray	1987	
Holden	1941-1943	Priest-in-Charge			

# Glossary

<b>Chancel</b>	That part of the east end of a church in which the main altar is placed, reserved for clergy and choir.	<b>Nave</b>	The western limb of a church.
<b>Corbel</b>	A projecting block, usually of stone, supporting a beam or other horizontal member.	<b>Sanctuary</b>	Area around the main altar of a church.
<b>Cornice</b>	Any projecting ornamental moulding along the top of a building, wall etc finishing or crowning it.	<b>Synod</b>	Annual 'parliament' of the Diocese to which each parish sends lay and clerical representatives.
<b>Curate</b>	An assistant to a Vicar or Rector	<b>Transept</b>	The transverse arms of a cross-shaped church usually between nave and chancel but which may also be at the west end of the nave.
<b>English Bond</b>	A method of laying bricks so that alternate courses or layers on the face of a wall are composed of headers or stretchers only.	<b>Vestry</b>	A room in which vestments are kept and parochial meetings held, or, a committee of parishioners.
<b>Lancet</b>	A slender pointed arched window.		

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