



HERITAGE NEW ZEALAND
POUHERE TAONGA

New Zealand Heritage List/Rārangi Kōrero – Report for a Historic Place **Duigan's Buildings, WHANGANUI (List No.1996, Category 1)**



Duigan's Buildings, Kerryn Pollock, Heritage New Zealand Pouhere Taonga, 28 April 2022

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Heritage New Zealand Pouhere Taonga

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EXECUTIVE SUMMARY

Purpose of this report

The purpose of this report is to provide evidence to support the inclusion of Duigan's Buildings in the New Zealand Heritage List/Rāangi Kōrero as a Category 1 historic place.

Summary

Duigan's Buildings in Whanganui's historic city centre is a 1902 Edwardian commercial building with a history little hinted at by its modest exterior. It has outstanding historical significance for its strong association with the history of homosexual lives in Aotearoa New Zealand. As the office of Whanganui Mayor Charles Mackay, and the place where he shot D'Arcy Cresswell when he threatened to reveal Mackay's homosexuality, it represents the historical criminalisation of male homosexuality and how lives were shaped by the threat of incarceration and social shame attendant on being homosexual. The active public rehabilitation of Charles Mackay during the gay liberation and homosexual law reform period of the late twentieth century associates the building with a historically significant civil rights movement. As a place strongly connected with historical themes that were traditionally silenced and made invisible by prejudice and shame, Duigan's Buildings possess rarity value.

The Whanganui region, dominated by the river of the same name, has a long history of ahikāroa and kaitiakitanga by tangata whenua. For iwi and hapū, Te Awa o Whanganui, the Whanganui River, is a living being that physically and spiritually nurtures the land and people between Tongariro Maunga and the sea. For centuries it was a major food resource and transport route. In 2017 the fundamental importance of the river was recognised in law when it was declared a legal person, Te Awa Tupua.

Duigan's Buildings was constructed in 1902 for local estate agent and auctioneer Charles Duigan. It was a commercial building, housing Duigan's business and a number of other different tenants, including the Waitotara County Council, the Wanganui Hospital Board, the New Zealand State Coal Department, and the likes of solicitors, accountants, and valuers. One tenant was lawyer and mayor of Whanganui Charles Ewing Mackay (1875-1929). Mackay became publicly notorious when he shot D'Arcy Cresswell in his office one Saturday in 1920. Cresswell had discovered Mackay was homosexual and said he would publicly reveal this if Mackay did not resign as mayor. Mackay subsequently pleaded guilty to attempted murder and was sentenced to 15 years in jail with hard labour. Historians believe this harsh sentence was influenced by his homosexuality, at the time both legally and socially prohibited.

Duigan's Buildings has been occupied by Meteor Printers since 1949. Mackay's office, where the shooting took place, was used as staff tearoom. The building is highly authentic and intact, looking much as it did in Mackay's day. It retains almost all the original external ornamentation and the timber floors, doors, match-lined walls, board and batten ceilings, fireplace surrounds and the wide timber staircase.

1. IDENTIFICATION¹

1.1. Name of Place

Name

Duigan's Buildings

Other Names

Meteor Building

Waitotara County Council Chambers

Charles Mackay's Office

1.2. Location Information

Address

23 Ridgway Street

Whanganui

WHANGANUI

Additional Location Information

n/a

Local Authority

Whanganui District Council

1.3. Legal Description

Lot 1 DP 34119 (RT WN12C/33), Wellington Land District

1.4. Extent of List Entry

¹ This section is supplemented by visual aids in Appendix 1 of the report.

Extent includes part of the land described as Lot 1 DP 34119 (RT WN12C/33), Wellington Land District and the building known as Duigan's Buildings thereon (Refer to map in Appendix 1 of the List entry report for further information).

1.5. Eligibility

There is sufficient information included in this report to identify this place. This place is physically eligible for consideration as a historic place. It consists of a building fixed to land which lies within the territorial limits of New Zealand.

1.6. Existing Heritage Recognition

Local Authority and Regional Authority Plan Scheduling

Scheduled in Whanganui District Plan Operative 10 December 2021, Appendix A – Heritage Items, Number 421, Class B, Demolition/Demolition and relocation are discretionary activities.

2. SUPPORTING INFORMATION

2.1. Historical Information

The Whanganui region, dominated by the river of the same name, has a long history of ahikāroa and kaitiakitanga by tangata whenua.² For iwi and hapū, Te Awa o Whanganui, the Whanganui River, is a living being that physically and spiritually nurtures the land and people between Tongariro Maunga and the sea.³ For centuries it was a major food resource and transport route.⁴ In 2017 the fundamental importance of the river was recognised in law when it was declared a legal person, Te Awa Tupua.⁵

The three siblings Hinengākau, Tamaūpoko and Tūpoho are the guardian tūpuna of the river; Hinengākau is associated with the upper reaches, Tamaūpoko the middle and Tūpoho its

² This section is largely drawn from Blyss Wagstaff, 'St Paul's Memorial Church (Anglican) and Pūtiki Parish Hall, WHANGANUI (List No. 9718), 2020, and Jackie Breen, 'Fire Watchtower (Former), WHANGANUI (List not. 976), 2019, with some changes.

³ Ngā Tāngata Tiaki o Whanganui website <https://www.ngatangatatiaki.co.nz/> (accessed 4 July 2022).

⁴ Waitangi Tribunal, *He Whiritaunoka: The Whanganui Land Report* (Vol 1), Legislation Direct, Lower Hutt, 2015, p.32, URL https://forms.justice.govt.nz/search/Documents/WT/wt_DOC_97551683/He%20Whiritaunoka%20Vol%201%20W.pdf

⁵ Te Awa Tupuna (Whanganui River Claims Settlement) Act 2014, s14.

lower reaches.⁶ The river's catchment area is the rohe of Te Āti Haunui-a-Pāpārangi (the collective peoples of the Whanganui district) named after the ancestor Haunui-a Pāpārangi, who was descended from the very early tupuna Ruatipua.⁷ Haunui-a Pāpārangi's descendants settled with Ngā Paerangi, the original inhabitants of the lower Whanganui River area.⁸

The site of present-day Whanganui is the ancestral home of Ngāti Tūpoho, Ngāti Tūmango and Ngā Paerangi hapū, and the location of a number of pā and kainga, including Pakaitore, Pukenamu and Patupūhou; the latter two were large sandhills utilised strategically as fortified positions.⁹ The last battle at Patupūhou - now the location of Cooks Gardens - was between taua (war parties) from Ngāti Tūwharetoa and Te Ātiawa.¹⁰ Today Pukenamu (Queen's Park) is occupied by the Sarjeant Gallery. Pākaitore was a seasonal fishing, trading and gathering place on the river bank; the land retains this name and is otherwise known as Motua Gardens.¹¹ Pūtiki Wharanui a Tamatea Pokai Whenua (shortened to Pūtiki-wharanui or Pūtiki) fishing pā was established centuries ago on the lower river's southern bank, near the future site of the Cobham (State Highway 3) bridge in Whanganui.¹² It was defended from attacks by various northern taua in the early nineteenth century during the period known as the musket wars. By the late 1830s Pūtiki-wharanui was the matapihi, 'the developing window for Whanganui iwi on the wider world ... a point of contact with visiting Europeans'.¹³

Pākehā Arrivals

The first Pākehā that Whanganui Māori met were traders, Jack Rowe in 1831 and John Nicol 1834; they were followed by missionary Henry Williams in 1839.¹⁴ Contact with Pākehā at

⁶ Waitangi Tribunal (2015), p.53

⁷ Te Āti Haunui-a-Pāpārangi is commonly used as a collective name for the Māori of the whole Whanganui District. Waitangi Tribunal (2015), p.48, 52

⁸ Diana Beaglehole, 'Whanganui region - Māori tradition', Te Ara - the Encyclopedia of New Zealand, <http://www.TeAra.govt.nz/en/whanganui-region/page-4> (accessed 26 July 2022); Waitangi Tribunal, *He Whiritāunoka: The Whanganui Land Report* (Vol 1), p.67

⁹ *ibid*, p.62

¹⁰ J.G Smart, Maxwell and Arthur P. Bates, *The Wanganui Story*, Whanganui, Wanganui Newspapers, 1973, pp. 32-33

¹¹ *Ibid*, p.275; Pākaitore Historical Reserve Board, *Pātaitore – A History*, Pākaitore Historical Reserve Board, Whanganui, 2020, p.6.

¹² Waitangi Tribunal (2015), p.27; Smart, J.G. Maxwell and Arthur P. Bates, *The Wanganui Story*, Wanganui Newspapers, Whanganui, 1973, p. 37. A '19th Century Putiki Pā' has been recorded as site R22/514 in the New Zealand Archaeological Association site recording scheme, Archsite, located at the intersection of Kemp Street and Putiki Drive (SH 4); this relates to a defensive pā site with rectangular ramparts.

¹³ Waitangi Tribunal (2015), p.66

¹⁴ Waitangi Tribunal (2015), p.125

this time was very limited compared to other places in the motu, yet Whanganui was drawn into two history-making events in 1840; the signing of Te Tiriti o Waitangi and the New Zealand Company's acquisition of land for Pākehā settlement.¹⁵ Nine Whanganui rangatira signed Te Tiriti at Pākaitore on 23 May 1840, and five signed at Waikanae in Kāpiti on 31 May.¹⁶ Pākaitore was also the location where a deed of sale was agreed on 28 May between Whanganui iwi and hāpu and British colonising firm the New Zealand Company. Whether 'ethical and informed consent' was given by iwi and hapū to either document is highly debatable but they nevertheless opened the way for the organised Pākehā settlement of the region, which commenced in February 1841.¹⁷

Early Settlement

There was much discontent among iwi and hāpu over the land sale. The early years of Māori and Pākehā co-existence were marked with conflict.¹⁸ Martial law was imposed, British soldiers were stationed in Whanganui in 1846-47 and battles were fought between Crown forces and taua.

Peace was forged in 1848 and the Crown repurchased Whanganui in order to validate the dubious New Zealand Company transaction. Among Māori the hope was, in the words of the Waitangi Tribunal, that 'Pākehā would live on their land, would trade with them, would set up schools and hospitals, and [would] satisfy their curiosity about the new, modern ways that the settlers brought with them', whereas for Pākehā, the transaction was 'an absolute transfer of property from one to another' with no sense of partnership.¹⁹ This fundamental difference laid the foundations for future conflict, locally and further afield.

Conflict

The 1850s were relatively peaceful. The Pākehā population of the town grew from 170 in 1848 to 1,324 in 1858.²⁰ The peace ended in the 1860s as Whanganui Māori, along with iwi and hāpu throughout the central North Island - many of whom were followers of the

¹⁵ Waitangi Tribunal (2015), p.127.

¹⁶ Waitangi Tribunal (2015), p.128.

¹⁷ Pākaitore Historical Reserve Board, *Pātaitore – A History*, Pākaitore Historical Reserve Board, Whanganui, 2020, p.9.

¹⁸ Diana Beaglehole, 'Whanganui region - European settlement, 1840–1860', *Te Ara - the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/whanganui-region/page-5> (accessed 26 July 2022).

¹⁹ Waitangi Tribunal (2015), p.269.

²⁰ Beaglehole, 'Whanganui region - European settlement, 1840–1860'.

Kīngitanga and the Pai Mārire faith - challenged the government.²¹ A number of battles were fought north of Whanganui town between 1864 and 1869.²² Some Whanganui Māori fought on the Crown side and protected the town. Fighting ceased in 1869 and the last British regiment left Whanganui in 1870, ending its 23-year history as a garrison town.

The Building

Whanganui grew fast over the next few decades and the town and port was second in the lower North Island only to Wellington in significance.²³ In 1901 estate agent and auctioneer Charles Duigan received a permit to build a two-storey shop and offices on Ridgway Street.²⁴ Designed by prolific local builder-turned-architect Andrew McFarlane, who was responsible for numerous residential and commercial buildings in the region, and constructed by John Sims, the building was complete by April 1902.²⁵ Duigan's firm occupied part of the ground floor, with auction rooms on the first floor, and he secured the Waitotara County Council and the Wanganui Hospital Board as tenants on ten year leases.²⁶ The hospital board moved to a new purpose-built premises in 1915 and their offices were occupied by the New Zealand State Coal Department; the county council remained in the building until 1953.²⁷ Other tenants included solicitors, accountants and a valuer. One of the tenants was lawyer and mayor of Whanganui Charles Mackay, whose tenure ended in history-making circumstances.²⁸

Charles Ewing Mackay (1875-1929)

Born in Nelson in 1875, Charles Ewing Mackay spent his teenage years in Wellington when his father was headmaster of Wellington College. A top scholar, Mackay attended Canterbury

²¹ Diana Beaglehole, 'Whanganui region - A troubled decade – the 1860s', *Te Ara - the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/whanganui-region/page-6> (accessed 26 July 2022).

²² Diana Beaglehole, 'Whanganui region - A troubled decade – the 1860s', *Te Ara - the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/interactive/19028/conflict-around-whanganui-1864-69> (accessed 26 July 2022).

²³ Diana Beaglehole, 'Whanganui region - Forging a region, 1870s–1920s', *Te Ara - the Encyclopedia of New Zealand*, <http://www.TeAra.govt.nz/en/whanganui-region/page-7> (accessed 20 July 2022).

²⁴ 'Duigan's Buildings', Whanganui District Heritage Inventory, item 421, 2009, p.2 <https://data.whanganui.govt.nz/wdc/HeritageSheets/421.pdf> (accessed 26 July 2022).

²⁵ Ibid., Ian Bowman and Val Burr, 'House, Balbraith', Whanganui District Council Built Heritage Inventory, 2015.

²⁶ Ibid., RT WN 104/292, Wellington Land District.

²⁷ 'Duigan's Buildings', p.2.

²⁸ It is not known exactly when Mackay moved into Duigan's Buildings but he had an office elsewhere on Ridgeway Street until 1919. This building was destroyed by fire in 1994. Source: 'Duigan's Buildings' document bank. Copy on HZNPT file 12009-1352.

College on a junior scholarship and graduated with a Bachelor of Arts in 1895 and a Bachelor of Laws in 1900.²⁹ He moved to Whanganui in 1901, attracted by the town's economic prosperity, its status as a rural service centre bolstered by a growing manufacturing sector.³⁰ Early the following year he founded a legal practice but a few months later joined an existing firm.³¹ In 1904 he and Isobel Duncan, daughter of a prominent local family, were married; they went on to have 4 children.

Mackay first became involved in local politics when he successfully stood for the Mataongaonga Road Board in 1904.³² This was a springboard to greater things: he became a Whanganui Borough Councillor in 1905 and Mayor aged 31 in 1906. Mackay had a 'bold, energetic mayoral style' and achieved a great deal during his two-stage tenure (1906-1913 and 1915-1920), such as the introduction of electric trams (the first town outside the main centres) and major improvements to infrastructure including construction of the Dublin Street bridge.³³ He lobbied to make Whanganui a city, which was realised in 1924. Most notably, Mackay was a key player in the construction of the Sarjeant Gallery and the instigator of its innovative pictorialist art photography collection.

Mackay was a progressive, decisive and at times combative politician who gained enemies alongside supporters.³⁴ Following the outbreak of the First World War (1914-1918) he was criticised as a shirker for arguing that married men should not enlist in the armed forces and after some pressure, joined up in 1916 to much media attention.³⁵ However, Mackay never trained or served, citing business and family reasons, and was publicly criticised by his detractors. Things came to a head in May 1920 during a visit to Whanganui by the Prince of Wales.

Mackay chaired the royal visit committee which organised public events, including a civic concert and supper party. The local branch of the Returned Soldiers' Association (RSA) felt

²⁹ W. S. Broughton. 'Mackay, Charles Ewing', Dictionary of New Zealand Biography, first published in 1996. *Te Ara - the Encyclopedia of New Zealand*, <https://teara.govt.nz/en/biographies/3m14/mackay-charles-ewing> (accessed 26 July 2022).

³⁰ Paul Diamond, *Downfall: the Destruction of Charles Mackay*, Auckland, Massey University Press, 2022, pp.60-61.

³¹ Ibid.; *Wanganui Herald*, 3 January 1902, p.3; *Wanganui Herald*, 19 April 1902, p.3.

³² Diamond, p.63.

³³ Ibid, p.58; Broughton.

³⁴ Diamond, pp.68ff.

³⁵ Ibid., pp.75-77.

excluded by Mackay and organised its own concert at the council-owned Opera House. After Mackay made offensive remarks about the RSA president during a council meeting he was banned from the concert, and in retaliation withdrew permission to use the Opera House. In a letter to the *Wanganui Chronicle*, the RSA argued that Mackay had 'disqualified himself from taking the lead among returned soldiers when the Prince is present' and was 'unfit' to attend the RSA concert.³⁶

The royal visit was a disaster. Power was cut during the civic concert, food and silverware was stolen from the supper after a large crowd rushed at the tables, and a disdainful Prince of Wales described Whanganui as 'a miserable hole'.³⁷ The town was mocked by local and Australian newspapers. Mackay and the RSA continued to exchange blows and one commentator claimed the latter was 'being used as a tool to assist in the lowering of Mr Mackay in the eyes of ratepayers for a political purpose'.³⁸ This comment proved prescient.

Mackay's Downfall

A week after the royal tour, Mackay met a young returned soldier called D'Arcy Cresswell, who later gained a reputation as a man of letters. He was in Whanganui visiting relatives.³⁹ The two struck up a friendship, dining twice that week. Mackay took Cresswell on a private tour of the Sarjeant Gallery, which he had keys to. On permanent display was a marble copy of an ancient Greek statue 'The Wrestlers', described by Mackay's biographer Paul Diamond as, 'famous among homosexual men, who have admired the entwined naked bodies for their homoerotic beauty'.⁴⁰ The men would undoubtedly have paused at the gallery's most prominent collection item.

After touring the gallery, they went to Mackay's legal office in Duigan's Buildings. Cresswell proceeded to blackmail Mackay:

'...while there I discovered a certain disgusting feature in Mr MacKay's character, I purposefully encouraged him to display his qualities in his nature which I expected.... I told him that I had led him on, on purpose to make sure of his dirty intentions, and I

³⁶ Ibid., p.82.

³⁷ Ibid.

³⁸ Ibid., p.86.

³⁹ Ibid., p.22.

⁴⁰ Ibid., p.29.

told him also amongst a lot of other candid things that he must resign the Mayoralty [sic] at once.’⁴¹

Cresswell forced Mackay to write a letter which was posted to Cresswell’s cousin. They met again at the office the next morning, Saturday 15 May 1920. Mackay pleaded with Cresswell not to force his resignation and threatened suicide, saying he was ‘suffering from a complaint which made it impossible for him to control his passions’.⁴²

After much back and forth, Mackay signed another letter promising to resign. As they went to leave the office, Mackay shot Cresswell in the chest and shoved the gun in his hand to make it look like suicide. A wounded Cresswell tossed a chair through the window onto the street below as a call for help. Hearing this, Mackay ran at Cresswell, pleading to be shot, but Cresswell fired clear and staggered out of the office onto the landing. There he met Colin Cameron and Sydney Sykes, who heard the ruckus from the street and came inside to investigate.

Cresswell survived and later that day, Mackay was charged with attempted murder, despite claiming the gun had fired by accident.⁴³ He subsequently pleaded guilty at his trial on 27 May. During sentencing, the defence lawyer William Treadwell disclosed Mackay’s secret, that he was homosexual – this was the ‘disgusting feature’ that Cresswell threatened to expose.⁴⁴ Six years earlier Mackay had sought medical treatment and what would today be called conversion therapy for his so-called ‘homo-sexual monomania’. In an attempt to mitigate the sentence, Treadwell argued (in line with current thinking) that it was an illness which affected Mackay’s mental capacity and decision-making. Chief Justice Sir Robert Stout believed Treadwell’s illness argument but did not accept it as a mitigating factor and harshly sentenced Mackay to 15 years’ imprisonment with hard labour.

Homosexuality

Historian Justin McNab has noted that ‘although Mackay had ended up in court because he shot someone, his homosexuality seemed equally on trial’.⁴⁵ Same sex attraction had been

⁴¹ Ibid., p.31

⁴² Ibid. P.34.

⁴³ Ibid., p.16.

⁴⁴ Ibid., pp.41-48.

⁴⁵ Quoted in Diamond, p.2790.

accepted in te ao Māori. It was only with the coming of the Christian missionaries in the early nineteenth century, the signing of Te Tiriti o Waitangi in 1840 and the subsequent adoption of English laws, that consensual sexual acts between men became both illegal and socially prohibited.⁴⁶ While Mackay was never charged with any of these so-called crimes against morality, his case 'named and publicised homosexuality in New Zealand to an unprecedented extent'.⁴⁷ His story was reported in newspapers throughout the country, with *Truth* describing him as 'another Oscar Wilde, morally unclean; a pursuer of PERVERTED AND PUTRID 'PLEASURES'', in reference to the famous Irish playwright who was convicted of gross indecency (that is, homosexual acts) and jailed in 1895.⁴⁸

The motivation for D'Arcy Cresswell's blackmailing of Mackay is unclear. Historians have speculated that Mackay's political opponents and the RSA were aware of his secret and used Cresswell as a honey trap.⁴⁹ Is this what the RSA was referring to when describing Mackay as unfit to attend the concert? Cresswell acknowledged in his police statement that he had purposefully led Mackay on but he never elaborated and there is no hard evidence of a conspiracy, as logical as it is.⁵⁰ That Cresswell himself had homosexual relationships, quite openly later in life, simply adds further complexity and another layer of tragedy. It may be that Cresswell was forced to act by a threat of outing, or that he was, as other men had done, denying or concealing his own homosexuality by diverting attention to Mackay.⁵¹

Mackay's Remaining Years

From 1923-1924, Mackay was incarcerated in New Plymouth Prison, where sexual offenders, including homosexual men, were imprisoned, and napped stone in the quarry as the hard labour component of his sentence.⁵² He also served time in Mount Eden (Auckland), Waikeria (Waikato) and Hautū (Tūrangi).⁵³ In 1926 the Mount Eden superintendent reported

⁴⁶ Clive Aspin, 'Hōkakatanga – Māori sexualities - Sexuality in Māori tradition', *Te Ara - the Encyclopedia of New Zealand*, 2019, <http://www.TeAra.govt.nz/en/hokakatanga-maori-sexualities/page-1> (accessed 14 October 2022); Kerryn Pollock, 'What kind of Queer Sex was Illegal in New Zealand before 1986', *The Spinoff*, 10 April 2022 <https://thespinoff.co.nz/society/10-04-2022/what-kind-of-queer-sex-was-illegal-in-new-zealand-before-1986> (accessed 14 October 2022).

⁴⁷ *Ibid.*, p.271.

⁴⁸ 'Wilde, Oscar Fingal O'Flahertie Wills', *Oxford Dictionary of National Biography*, 2012 <https://doi.org/10.1093/ref:odnb/29400> (accessed 24 November 2022).

⁴⁹ Diamond., p.235.

⁵⁰ *Ibid.*, pp.31, 235-238.

⁵¹ *Ibid.*, p.97.

⁵² *Ibid.*, p.129.

⁵³ *Ibid.*, pp.121-137.

‘compared with the past Mackay appears to have realised his position and ... has changed for the better. He certainly appears to have much more control of himself’.⁵⁴ He was released on 6 August 1926 and went straight to England where he worked as a journalist and advertising agent. In 1929 Mackay moved to Berlin, then an oasis for homosexual people.⁵⁵ There he was shot and killed by a police sniper while reporting on May Day (International Workers’ Day) demonstrations on 3 May 1929.

Building’s Later History

In 1960 Duigan’s Buildings was sold to present-day owners Meteor Printers.⁵⁶ The Whanganui Printing Company (WPC) had occupied space in the building since 1941. Noel Ruscoe worked for WPC before founding Meteor Printers in 1949; his company took over the premises and subsequently bought the building.⁵⁷ Mackay’s office was used as the company’s tearoom and the space occupied by the Waitotara County Council became the bindery.⁵⁸ Meteor Printers expanded into stationery and extended next door, into Bon Accord Chambers (1908) in 1972 and D. McFarlane & Co (1900) in 1988.⁵⁹ Today the building is mostly used for storage by Meteor Printers.

Mackay’s Legacy

After a flurry of publicity during the trial and following his release from prison, Mackay’s story became one of Whanganui’s secrets. Isobel divorced him and she and the children (who Mackay never saw again) took her maiden name of Duncan; his name was sanded off the Sarjeant Gallery foundation stone and Mackay Street was renamed Jellicoe Street.⁶⁰ He was omitted from public histories of Whanganui for decades.⁶¹ In 1965 writer Helen Shaw, who found out about Mackay when researching D’Arcy Cresswell, was told by the Whanganui town clerk, ‘as the incident was not a very savoury one in the history of this city...either tone down the matter in your writings, or omit the incident altogether’.⁶² Paul Diamond concludes

⁵⁴ Ibid., p.140.

⁵⁵ Ibid., pp.159-166.

⁵⁶ RT104/202, Wellington Land District.

⁵⁷ ‘Duigan’s Buildings’, p.2.

⁵⁸ ‘Duigan’s Buildings’ document bank. Copy on HZNPT file 12009-1352.

⁵⁹ ‘Duigan’s Buildings’, p.2, ‘Advance Wanganui: Mr David McFarlane’s New and Imposing Premises’, *Wanganui Chronicle*, 5 June 1900. P.2.

⁶⁰ Diamond., pp.251, 257.

⁶¹ Ibid, p.261.

⁶² Ibid., p.261.

that Mackay's erasure was due to his homosexuality rather than his criminal conviction.⁶³ His sexuality was deemed shameful and shame breeds secrets.

Perversely, the coverage gave other homosexual people a rare opportunity to 'read about themselves' but it was a cautionary tale – the homosexual writer Hector Bolitho (1897-1974), who knew Mackay, left New Zealand for England as a result.⁶⁴ It was remembered by later generations of gay men. The writer Frank Sargeson (1903-1982) heard about it at the time as a schoolboy; he became fascinated with the story after meeting D'Arcy Cresswell and told many people, thus ensuring that Mackay wasn't forgotten.⁶⁵ Fellow writer Bill Pearson (1922-2002) knew the story and saw it as a demonstration of the type of behaviours closeted homosexuals resorted to in homophobic New Zealand.⁶⁶

In time, Mackay's sexuality was the source of his rehabilitation, as 'the association of homosexuality with shame...was transformed into gay pride' in the late twentieth century.⁶⁷ Enough people remembered or knew enough of his story to ensure it would be picked up again. Following the arrival of the gay liberation movement in Aotearoa New Zealand in the early 1970s, members of Whanganui's Gay Rights Group led by Desmond Bovey placed a pink triangle wreath (the movement's symbol) at the Sarjeant Gallery foundation stone in honour of Mackay in 1978 and called for the reinstatement of his name.⁶⁸

This came to fruition in 1985, the year before the Homosexual Law Reform Act, which removed criminal sanctions against consensual homosexual acts between men, was passed. The town clerk noted, 'in view of the time that has passed and a change of social attitudes it is believed that his name should be reinstated'.⁶⁹ In 2012, photographer Ann Shelton had the name gilded as part of her exhibition *The City of Gold and Lead* and Mackay's story has inspired a number of other artworks, novels and plays.⁷⁰ His Ridgway Street office was a leading attraction of walking tours held to celebrate the 2022 publication of Paul Diamond's book *Downfall: the Destruction of Charles Mackay* (short-listed for the 2023 Ockham New

⁶³ Ibid., p.250.

⁶⁴ Ibid, pp.271-72.

⁶⁵ Ibid., p.241.

⁶⁶ Ibid., pp.274-74.

⁶⁷ Ibid.

⁶⁸ Ibid., pp.265-66; Submission of Desmond Bovey to Heritage New Zealand, 15 February 2023.

⁶⁹ Ibid, pp.242, 267.

⁷⁰ Ibid., p. 242.

Zealand Book Awards general non-fiction award), and was open for tours during Whanganui's Pride Week in 2023.⁷¹ The proposal by Heritage New Zealand to recognise its heritage values through this history elicited supportive submissions highlighting its importance to queer people; in the words of one submitter: 'This building represents an important part of rainbow history...our rainbow stories are our heritage, our rainbow culture, and we seek them out'.⁷² The proposal was described by Pride Whanganui as 'an incredible step forward, not only for NZ but for Whanganui'.⁷³ Desmond Bovey of the city's Gay Rights Group of the 1970s was another supporter.⁷⁴

The criminalisation of male homosexuality and the social stigma attached to all sexualities beyond mainstream heterosexuality necessarily meant homosexual lives were lived discreetly, leaving relatively few recorded traces for their historians.⁷⁵ Yet criminalisation also means the creation of records when transgressors are caught or otherwise come to the attention of authorities. Charles Mackay is a tragically perfect example. His life story was dramatically shaped by these forces and was simultaneously placed on record and nearly erased because of them. Duigan's Building is the place which holds this story.

Associated List Entries

n/a

2.2. Physical Information

*Current Description*⁷⁶

Duigan's Buildings is a simple, early Edwardian timber and brick two-storey commercial building in Whanganui's historic city centre, the nationally significant 'Old Town' conservation

⁷¹ <https://sarjeant.org.nz/gallery/walking-tour-mayor-mackays-whanganui-19-nov-2022/> (accessed 21 November 2022); 'Mayor Mackay's Office – Open Day', Facebook <https://www.facebook.com/events/538418464790619/> (accessed 17 March 2023).

⁷² Submission of Laura Ellis to Heritage New Zealand Pouhere Taonga, 11 March 2023. This is an illustrative example. 58 submissions were made on the listing proposal, 56 in support.

⁷³ Christina Emery, Chair Pride Whanganui, to Kerryn Pollock, Heritage New Zealand Pouhere Taonga, 15 February 2022.

⁷⁴ Submission of Desmond Bovey to Heritage New Zealand Pouhere Taonga, 15 February 2023.

⁷⁵ Graham Willett, Angela Bailey, Timothy W. Jones and Sarah Rood, *A History of LGBTIQ+ Victoria in 100 Places and Objects*, Melbourne, Australian Queer Archives and the State of Victoria Department of Environment, Land, Water and Planning, 2021, p.6; Rachael Lennon, 'For Ever, For Everyone?', in Richard Sandell, Rachael Lennon and Matt Smith, *Prejudice and Pride: LGBTQ Heritage and its Contemporary Implications*, Leicester, Research Centre for Museums and Galleries, School of Museum Studies, University of Leicester, 2018, p.10.

⁷⁶ There is no surviving original architectural drawings or building permit papers for this building, and

area.⁷⁷ Notable buildings in the vicinity include the Sarjeant Gallery (List No. 167), Whanganui Regional Museum (List No. 1009), the Cosmopolitan Club (List No. 2741) and various monuments at Pākaitore (Motua Gardens). It stands in contrast to its 1908 brick neighbour, Bon Accord Chambers (also designed by Andrew McFarlane and scheduled in the Whanganui District Plan), which has a decorative Edwardian Baroque façade to match its florid name. The 1902 description of Duigan's Buildings by the *Wanganui Chronicle* as 'a handsome structure...with a more than usually attractive frontage...[it] may truthfully be described as one of the largest, best and more up-to-date suites of public offices on the coast' has a strong flavour of boosterism to it – the building is modest in materials, scale and ornamentation.⁷⁸



Figure 1. Building Ornamentation

The restrained ornamentation of the main elevation consists of modillions at the apex of the parapet, beneath the cornices at both levels and the first-floor window mouldings, dentil mouldings under the upper cornice and label mouldings above the ground floor windows and doors.⁷⁹ The parapet contains a blank panel edged with plain mouldings.

The main elevation is largely intact, and the second story is particularly authentic, with the loss of one urn at the top left of the parapet the only discernible change at this level. The ground floor level has been altered through the replacement of double doors in 1968 with a roller door at left and the likely replacement of two double-hung sash windows with a large fixed main window topped with four small, hinged transom windows at right at an unknown date.⁸⁰

therefore no original floorplan. This section is based on a site visit made on 28 April 2022 and also draws on building consent records, as referenced in footnotes.

⁷⁷ Whanganui District Plan, pt.2 District-Wide Matters – Historical and Cultural Values – HH – Historic Heritage chapter.

⁷⁸ 'Business Improvements', *Wanganui Chronicle*, 5 April 1902, p.3.

⁷⁹ A modillion is a projecting bracket.

⁸⁰ Building permit AO58300, 13 June 1968, Whanganui District Council



Figure 2. Side elevation

The side elevation is made of brick, in conformity with building regulations at the time of construction and is punctuated by two double-hung sash windows with concrete lintels. The brick wraps around the back elevation and extends out a little to create extra space. The back elevation is otherwise very plain, as befitting the non-public end of a commercial building, and is clad in rusticated weatherboards and double hung sash windows at the first-floor level. The storage shed extension was made at ground floor level in 1980.⁸¹

Interior

The double panelled main entrance doors open onto a small lobby and a set of glass panelled doors open onto a hallway and a wide, well-trodden, wide staircase to the first floor. The ground floor is taken up with three large rooms that extend front to back of the building. The large room to the right of the staircase contains the original strongroom, and on the other side, an opening was made in the brick side wall in 1972 to effect access between this building and Bon Accord Chambers, which is part of the Meteor Printers complex.⁸² This room has been partitioned at the front through the creation of two small street-facing rooms at an unknown date, prior to 1972;⁸³ in these rooms the original match-lined walls and board and batten ceilings have been covered by plasterboard and a suspended ceiling.

⁸¹ Building permit JO64998, 14 March 1980, Whanganui District Council.

⁸² Building permit E41816, 15 August 1972, Whanganui District Council.

⁸³ There is no building permit for the partitions; however there are present in a floorplan in a permit from 1972 – E41816, 15 August 1972, Whanganui District Council.



Figure 3. Ground floor room with partitioned rooms at the front. The access way between this building and Bon Accord Chambers is under the wall-mounted shelf in the centre of the photograph

The middle room is cluttered with shelving and defunct printing equipment, but the largely intact, original match-lined walls and board and batten ceiling remain visible. The floor in the third room at the left side of the building has been partially replaced with a concrete pad but similarly retains the original wall and ceiling treatment.



Figure 4. Stairs and gallery

The layout of the first floor is idiosyncratic, with rooms of various sizes, and perhaps reflects the designer's career transition from builder to architect and a lack of formal training. The staircase ends with a landing at the back of the building that is lit by a double-hung sash window. Two small flights of stairs, at right angles to the main staircase, connect the landing with the two halves of the first floor. Above the staircase on the right-hand side (when facing the back) is a match-lined gallery with a balustrade overlooking the stairs; the gallery gives access to what was Charles Mackay's office and a small office facing the street

with a boarded-up window, and at the back a toilet (with a copper cistern which may be original) in a small separate room, and a kitchen bench.

Next to the small office on the other side of the staircase is a large room that extends from the front of the building to a narrow hallway at the back. This room is lit by two double-hung sash windows on the street elevation and a skylight at the back and has match-lined walls and ceiling. The remnants of a dividing wall, the presence of two doors, and the rear sky light suggest this was once two rooms.



Figure 5. Large central room on the first floor showing possible evidence of division

Next to this is a street facing office room lit by three double-hung sash windows and an original timber fireplace surround. Two smaller office rooms (one of which also has an original fireplace surround) are between the larger office and the back of the building. There is a narrow hallway between the large room and the three office rooms. The walls of these rooms and the hallway are match-lined and the ceilings are board and batten.



Figure 6. Small office at the back with original fire surround

Charles Mackay's Office

Charles Mackay occupied the large office on the right-hand side of the first floor, indicated at



Figure 7. Charles Mackay's office- top right.

left by the red arrow. This is a spacious room which runs approximately three quarters of the length of the building from front to back. Most recently used as the staffroom for Meteor Printers, it is currently unused. The room is lit by a pair of double-hung sash windows at the street end and a skylight at the back end. The room has two original four-panel doors, both of which open onto the

gallery space around the staircase, and original timber floorboards. A ca.1970s kitchen bench has been installed at the back end of the room in keeping with its latter-day use as the company staffroom. The walls and ceilings of this room are match lined. A fireplace near the back of the room has been covered over at an unknown date.



Figure 8. View into Mackay's office from the gallery

Comparisons

Comparing Duigan's Buildings' architectural qualities with other commercial buildings of the era, both in Whanganui and further afield, yields few rewards because its architectural value, while verifiable, is modest. Buildings such as Duigan's are common in provincial towns and cities and many have been included on the List as Category 2 historic places for their architectural values, such as Commercial Building in Marton, List No. 1249, a series of modest timber commercial buildings on Pollen Street in Thames (List Nos. 2675, 2677-2682, 2684, 5481 and 5482) and Gardiner's Building (Former) in Te Kuiti, List No. 4452.

It is a richer exercise to consider Duigan's Buildings' relative importance in the history of homosexual lives in Aotearoa New Zealand and its expression through place. It is comparable to Frank Sargeson House in Auckland (List No. 7540, Category 1 historic place), the purpose-built 1948 home of the famed writer. Sargeson extended the modest fibrolite house in 1967 to provide a room for his long-time friend and lover Harry Doyle. The room opened onto a porch, which 'may have allowed an appearance of social respectability at a time when male homosexuality remained illegal'.⁸⁴ Both buildings highlight the thematic roles of

⁸⁴ Martin Jones, 'Frank Sargeson House', List No. 7540, 2004 <https://www.heritage.org.nz/the-list/details/7540> (accessed 22 November 2022).

criminalisation, secrecy and shame in the history of homosexual lives in Aotearoa New Zealand, with Duigan's Buildings allowing a fuller exploration of these themes.

Lilburn House in Wellington (List No. 7645, Category 1 historic place) was the home of leading composer Douglas Lilburn, who had relationships with men but kept his sexuality private beyond friends. Rise Cottage and Garden in Christchurch (List No. 1921, Category 2 historic place) was the home of poet Ursula Bethell and her companion Effie Pollen from 1924-1934, when Pollen died. Some scholars argue that their relationship can be understood as lesbian; irrespective of labels, it was certainly a profound and committed personal relationship. However, while the sexuality of their owners is an important part of their respective life stories, this theme does not predominate as it does for Duigan's Buildings.

Moving beyond the homes of prominent New Zealanders are places that represent broad themes in the history of homosexuality. New Plymouth Prison (List No. 903, Category 1 historic place) was the national facility for male sex offenders – which included men convicted of consensual homosexual acts – between 1917 and 1952.⁸⁵ As noted above, Mackay was incarcerated there from 1923-24. Public toilets such as Wellington's Taj Mahal Public Toilets (Former) (List No. 367, Category 2 historic place) and Cargill's Monument in Dunedin (List No. 4754, Category 1 historic place), which has underground toilets, were 'bogs', cruising places where men met one another for sex. Churches such as Glenaven Methodist Church in Dunedin (List No. 3371, Category 2 historic place) and St Andrew's on the Terrace (List No. 3571, Category 1 historic place) and St Peter's Church (Anglican) (List No. 229, Category 1 historic place) have histories as early supporters of homosexual rights and law reform.

As with the private homes, these themes are one facet of their significance. In the case of Duigan's Buildings, Charles Mackay's story and the themes it represents, such as criminalisation of male homosexuality and homosexual law reform and civil rights, is the major source of its significance and elevates it in importance.

Construction Professionals

Andrew McFarlane – Architect

John Sims – Builder

⁸⁵ Chris Brickell, *Mates & Lovers: a History of Gay New Zealand*, Auckland, Godwit, 2008, pp.176-78.

Construction Materials

Timber; brick

Key Physical Dates

1902 – Original Construction

Uses

Trade – Office Building/Offices

Trade – Retail and Commercial – Other

Trade – Warehouse/storage area

Government – Government office building (Former)

Health – Health administration building (Former)

2.3. Chattels

There are no chattels included in this List entry.

2.4. Sources

Sources Available and Accessed

The Waitangi Tribunal's *He Whiritaunoka: The Whanganui Land Report* (2015) was a major source of information on the tangata whenua history of Whanganui. The Whanganui entry on *Te Ara, the Encyclopedia of New Zealand* provided good information on the Pākehā colonisation and occupation of the region, and the development of the town. The Whanganui District Council heritage inventory report on Duigan's Buildings and most significantly, Paul Diamond's 2022 biography of Charles Mackay, supplemented by newspaper reports, were vital sources on the life of Mackay, his tragic history and important legacy. There is no original building permit or architectural drawings for this building and only one historical photograph dating to 1939 has been located (reproduced in [appendix 2](#)). A comparison of what is visible of the building exterior in this photograph with photographs taken on a site visit of 28 April 2022 was vital to informing conclusions about the building's external authenticity and integrity.

Further Reading

‘Duigan’s Buildings’, Whanganui District Heritage Inventory, item 421, 2009,

<https://data.whanganui.govt.nz/wdc/HeritageSheets/421.pdf>

Diamond, Paul, *Downfall: the Destruction of Charles Mackay*, Massey University Press, Palmerston North, 2022.

3. SIGNIFICANCE ASSESSMENT⁸⁶

3.1. Section 66 (1) Assessment

This place has been assessed for and found to possess architectural and historical significance or value. It is considered that this place qualifies as part of New Zealand’s historic and cultural heritage.

Architectural Significance or Value

Duigan’s Buildings has architectural significance as an authentic representation of a modest Edwardian commercial building. It is largely intact, externally and internally, retaining almost all the original external ornamentation and the timber floors, doors, match-lined walls, board and batten ceilings, fireplace surrounds and the wide timber staircase. The internal layout is largely authentic and still easily demonstrates a building designed and constructed with multiple commercial uses and tenants in mind. It has changed little since Charles Mackay’s day.

Historical Significance or Value

As the office of Whanganui mayor and lawyer Charles Mackay and the place where he shot his blackmailer D’Arcy Cresswell, Duigan’s Buildings has considerable significance for its intimate connection with the history of homosexual lives in Aotearoa New Zealand. The story it holds of these two men represents the historical criminalisation of male homosexuality and how the threat of incarceration and social shame attendant on being homosexual shaped lives, not only of the individuals involved, but their families, the wider community, and other homosexual people. It also represents a major historical shift in social attitudes towards the acceptance and celebration of homosexual lives.`

⁸⁶ For the relevant sections of the Heritage New Zealand Pouhere Taonga Act 2014 see Appendix 4: Significance Assessment Information.

Social Significance or Value

The gradual uncovering of Charles Mackay's story by researchers in the mid-twentieth century and gay liberation activists from the 1970s began his 'rehabilitation', while historian Paul Diamond's research and publications have identified the connection between Mackay and Duigan's Buildings. This knowledge has been passed to members of queer communities, in Whanganui and beyond, who have made public their esteem for the building for this connection clear through attendance at open days and supportive submissions on the Heritage New Zealand Pouhere Taonga proposal to enter it on the New Zealand Heritage List/Rāangi Kōrero. Pride Whanganui has endorsed this proposal.

3.2. Section 66 (3) Assessment

This place was assessed against the Section 66(3) criteria and found to qualify under the following criteria: a, b, e, f, j, k. The assessment concludes that this place should be listed as a Category 1 historic place.

- (a) The extent to which the place reflects important or representative aspects of New Zealand history

Duigan's Buildings has outstanding historical significance for its ability to illustrate the sometimes cruel realities of homosexual lives during the long period of criminalisation and social stigmatisation, as well as changing social attitudes. Even though Charles Mackay was not convicted of any crime associated with homosexual acts, the harsh sentence imposed for attempted murder has been understood to reflect contemporary social condemnation of homosexuality. At the time, coverage of the shooting provided other homosexuals with a rare public glimpse of their fellow travellers, and later, historians with relatively unusual evidence of homosexual lives in the historical record. Both these themes point to the complicated place homosexuality occupies in Aotearoa New Zealand's history.

- (b) The association of the place with events, persons, or ideas of importance in New Zealand history

Duigan's Buildings has outstanding historical significance as the location of an event that publicised homosexuality to an extent never seen before in this country. The shooting demonstrates, albeit in extremis, the lengths to which homosexual people could go to preserve their privacy and liberty. Charles Mackay's story demonstrates how

homosexuality was seen as an illness, deemed scandalous and a source of shame, and reveals how public history and memory is shaped by these social forces and ideas. The active public rehabilitation of Charles Mackay from the gay liberation and homosexual law reform period of the late twentieth century associates the building with a historically significant civil rights movement.

(e) The community association with, or public esteem for the place

Queer communities, both organisations and individuals, have demonstrated their esteem for Duigan's Buildings as knowledge about its history and connection to Charles Mackay have been uncovered by activists and historians. The 2022 publication of historian Paul Diamond's book on Mackay has significantly raised the profile of the building and led to more widespread community knowledge and esteem.

(f) The potential of the place for public education

After being shot, D'Arcy Cresswell threw a chair through one of the building's street-facing windows to raise the alarm, an act that personifies the sudden public outing of Charles Mackay and homosexuality. With the 2022 publication of the book *Downfall*, Duigan's Buildings, located on one of Whanganui's main central city streets, has great potential to activate Mackay's story, as visitors gaze up at the window of his office and reimagine this important historical event, aided by the building's high authenticity. It also provides an opportunity to educate the public about Mackay's many achievements as mayor of an important regional centre, ensuring he is remembered for more than a scandal.

(j) The importance of identifying rare types of historic places

Due to historical criminalisation and social stigma, places that tell the stories of past homosexual lives are hard to come by. Often, this aspect of their history has not been told, whether through active suppression, ignorance, or absence of recorded information, all of which function as a forms of historical silencing. That it took a shocking and relatively unusual criminal event like a shooting to shed light on these lives demonstrates the challenges inherent in uncovering a homosexual past. Duigan's Buildings is a rare example of a place whose connection to the history of homosexual lives was forged by a highly publicised event that is noteworthy in Aotearoa New Zealand's history.

(k) The extent to which the place forms part of a wider historical and cultural area

Duigan's Buildings forms part of the historic Whanganui town centre and is within the city's 'Old Town' conservation area. It makes a valuable architectural and historical contribution to this nationally-significant, concentrated collection of late nineteenth and early twentieth century buildings.

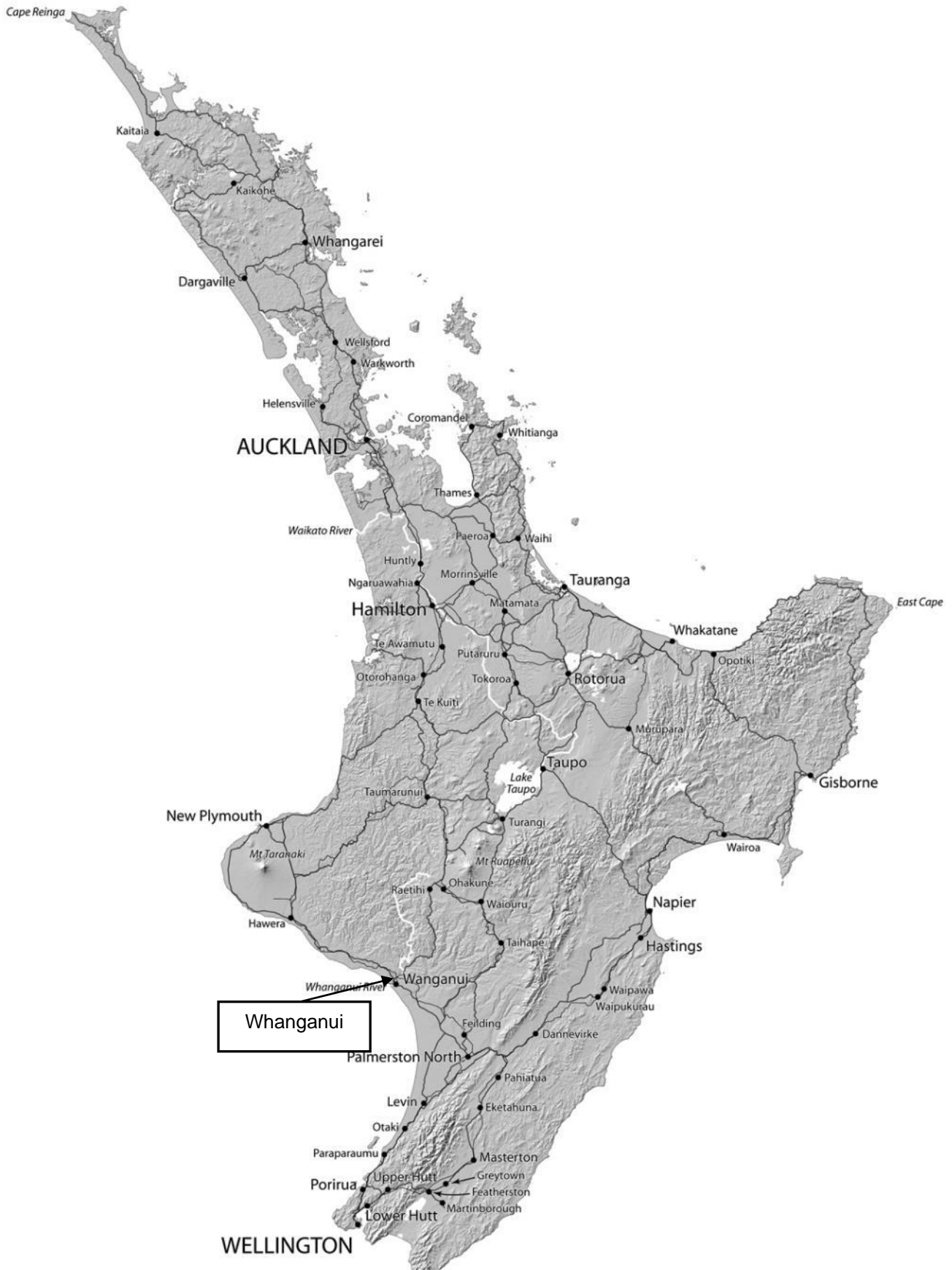
Summary of Significance or Values

Duigan's Buildings has outstanding historical significance for its strong association with the history of homosexual lives in Aotearoa New Zealand. As the office of Whanganui mayor Charles Mackay and the place where he shot D'Arcy Cresswell when he threatened to reveal Mackay's secret, it represents the historical criminalisation of male homosexuality and how the threat of incarceration and social shame attendant on being homosexual shaped lives. The active public rehabilitation of Charles Mackay from the gay liberation and homosexual law reform period of the late twentieth century associates the building with a historically significant civil rights movement. These associations afford Duigan's Buildings rarity value, as a place strongly connected with historical themes that were traditionally silenced by prejudice and shame. The light thrown on Mackay's story by historians and activists has led to growing community esteem for the place.

4. APPENDICES

4.1. Appendix 1: Visual Identification Aids

Location Maps



Map of Extent



Extent includes part of the land described as Lot 1 DP 34119 (RT WN12C/33), Wellington Land District and the building known as Duigan's Buildings thereon. Source: Pātaka



**RECORD OF TITLE
UNDER LAND TRANSFER ACT 2017
FREEHOLD
Historical Search Copy**



R. W. Muir
Registrar-General
of Land

Constituted as a Record of Title pursuant to Sections 7 and 12 of the Land Transfer Act 2017 - 12 November 2018

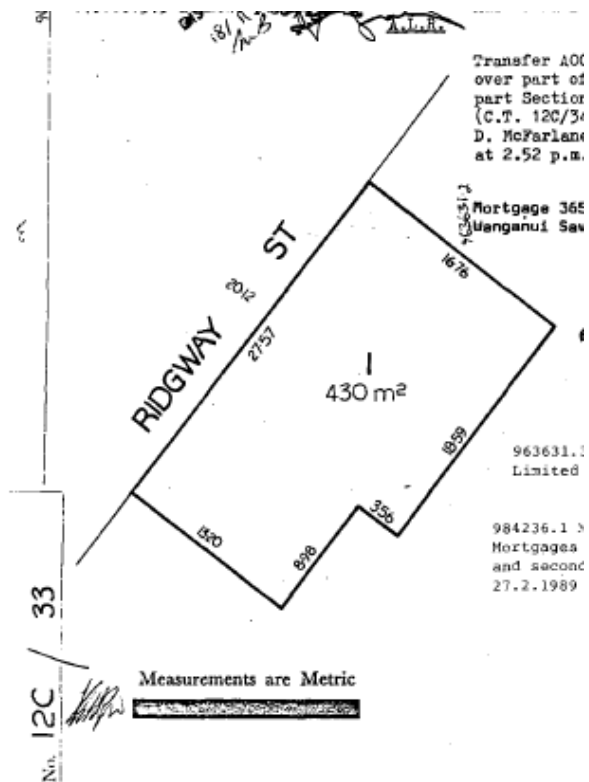
Identifier WN12C/33
Land Registration District Wellington
Date Issued 17 October 1973

Prior References
WN113/126 WN893/81

Estate Fee Simple
Area 430 square metres more or less
Legal Description Lot 1 Deposited Plan 34119
Original Registered Owners
Meteor Printers Limited

Interests

Subject to rights of support over part created by Transfer A003081 - 17.10.1973 at 2:52 pm
B687496.4 Mortgage to Bank of New Zealand - 5.10.1998 at 10:16 am
7450604.1 Discharge of Mortgage B687496.4 - 6.7.2007 at 10:42 am
7450604.2 Transfer to Warren Noel Ruscoe, Jane Florence Ruscoe and Robert Duncan Bryce Allan - 6.7.2007 at 10:42 am
7450604.3 Mortgage to Bank of New Zealand - 6.7.2007 at 10:42 am
8558115.1 CERTIFICATE PURSUANT TO SECTION 77 BUILDING ACT 2004 THAT THIS COMPUTER REGISTER IS SUBJECT TO THE CONDITION IMPOSED UNDER SECTION 75(2) (ALSO AFFECTS WN32A/524 and WN32A/525) - 3.8.2010 at 7:00 am
Appurtenant hereto is a right to sewage drainage created by Easement Instrument 8566559.1 - 25.11.2010 at 9:17 am
8872218.1 Variation of Mortgage 7450604.3 - 27.9.2011 at 4:13 pm
11038665.1 Transfer to Jane Florence Ruscoe and Warren Noel Ruscoe - 3.5.2019 at 2:51 pm



4.2. Appendix 2: Visual Aids to Historical Information

Historical Photographs



Figure 9. Ridgway Street, including Duigan's Buildings, 1939. Source: Whanganui Regional Museum, 2005.56.100.

4.3. Appendix 3: Visual Aids to Physical Information

Current Photographs of Place⁸⁷



Figure 10. Back of the building



Figure 11. Middle room on the ground floor

⁸⁷ All images: K Pollock, Heritage New Zealand Pouhere Taonga, 28 April 2022.



Figure 12. Charles Mackay's office on the first floor



Figure 13. Office on the left-hand side of the building on the first floor

4.4. Appendix 4: Significance Assessment Information

Part 4 of the Heritage New Zealand Pouhere Taonga Act 2014

Chattels or object or class of chattels or objects (Section 65(6))

Under Section 65(6) of the Heritage New Zealand Pouhere Taonga Act 2014, an entry on the New Zealand Heritage List/Rārangī Kōrero relating to a historic place may include any chattel or object or class of chattels or objects –

- a) Situated in or on that place; and
- b) Considered by Heritage New Zealand Pouhere Taonga to contribute to the significance of that place; and
- c) Proposed by Heritage New Zealand Pouhere Taonga for inclusion on the New Zealand Heritage List/Rārangī Kōrero.

Significance or value (Section 66(1))

Under Section 66(1) of the Heritage New Zealand Pouhere Taonga Act 2014, Heritage New Zealand Pouhere Taonga may enter any historic place or historic area on the New Zealand Heritage List/Rārangī Kōrero if the place possesses aesthetic, archaeological, architectural, cultural, historical, scientific, social, spiritual, technological, or traditional significance or value.

Category of historic place (Section 66(3))

Under Section 66(3) of the Heritage New Zealand Pouhere Taonga Act 2014, Heritage New Zealand Pouhere Taonga may assign Category 1 status or Category 2 status to any historic place, having regard to any of the following criteria:

- a) The extent to which the place reflects important or representative aspects of New Zealand history
- b) The association of the place with events, persons, or ideas of importance in New Zealand history
- c) The potential of the place to provide knowledge of New Zealand history
- d) The importance of the place to tangata whenua
- e) The community association with, or public esteem for, the place
- f) The potential of the place for public education
- g) The technical accomplishment, value, or design of the place
- h) The symbolic or commemorative value of the place

- i) The importance of identifying historic places known to date from an early period of New Zealand settlement
- j) The importance of identifying rare types of historic places
- k) The extent to which the place forms part of a wider historical and cultural area

Additional criteria may be prescribed in regulations made under this Act for the purpose of assigning Category 1 or Category 2 status to a historic place, provided they are not inconsistent with the criteria set out in subsection (3)

Additional criteria may be prescribed in regulations made under this Act for entering historic places or historic areas of interest to Māori, wāhi tūpuna, wāhi tapu, or wāhi tapu areas on the New Zealand Heritage List/Rārangi Kōrero, provided they are not inconsistent with the criteria set out in subsection (3) or (5) or in regulations made under subsection (4).

NOTE: Category 1 historic places are 'places of special or outstanding historical or cultural heritage significance or value.' Category 2 historic places are 'places of historical or cultural heritage significance or value.'