**"Nothing to be ashamed of in a good nail": New Zealand architecture in the 1910s:**

a one day symposium held under the auspices of the
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## ABSTRACTS

**Paul Addison "Alex Wiseman: reluctant architect?"**
The Auckland Ferry Building, completed in 1912, is still a prominent landmark in downtown Auckland today. However, its architect, Alex Wiseman, remains less well-known and more enigmatic. Born in Auckland in 1865, Wiseman was apprenticed at 16 years of age to noted architect Edward Bartley for a term of four years. Wiseman then practised as a draughtsman for a period, before moving to Victoria, Australia, to follow his first love, music, making his living as a music teacher and organist. After marrying and starting a family, the lot of an impecunious musician may have held less appeal, and in 1904 Wiseman returned to Auckland. He established his own architectural practice and, over the next 11 years until his death at the age of just 50, he received a number of high-profile commissions, of which the ferry terminal is the most notable. This paper will explore Wiseman's life and works.

**Tony Barnes "An Architectural Infiltration: The permeation of Arts and Crafts precepts and design preferences and its role in the sudden decline of the New Zealand Villa"**
The last phase of the New Zealand Villa saw it drift quickly from its roots in classical design, and lose favour as the preferred housing form of popular housing, in a few years from 1910. The rapidity of change led to highly varied streetscapes in some areas despite the houses being almost contemporaneous. This is interesting considering that the villa had been relatively stable as a type for 40-50 years, thereby creating more consistent streetscapes. Similarly some very consistent streetscapes of Californian bungalows appeared in the early 1920s. The 1910s therefore stand in significant contrast to the decades either side by way of the variation evident. This was evident not just in the streetscape but also in some changes taking place within the house.

While noted architects produced some grand houses in a pure form of the Arts and Crafts style, albeit borrowed from the old world, the changes to the villa can be seen as a democratisation of some of the precepts and design preferences associated with the Arts and Crafts movement, on a wider scale if in a less pure form. The response seen in the late (often called "transitional") villas can also be regarded as more consistent with the Arts and Crafts precepts in the local context. This paper explores these ideas looking at particular examples of houses in Auckland.

**Alison Breese & Andrea Farminer "What Lies Beneath? Dunedin's Public Conveniences and their Subterranean Origins"**
Turn-of-the-century public conveniences in New Zealand are becoming a rare and endangered part of our wider cultural and built heritage. These often overlooked structures are more than just reminders of a common public service, but provide direct evidence for changing social attitudes to the provision of public conveniences and evidence for changing architectural and aesthetic approaches to their design, construction and visibility. This paper provides examples taken from Dunedin's rich history and heritage of public conveniences to examine these social changes, with a

focus on a current conservation project to repair and preserve a 1912 public urinal in Manor Place, closed since 1976, and now facing an uncertain future.

**William Cottrell "1910: How Printing Changed the Colonial Home"**
New developments in the way images were printed directly contributed to the marketing of products in New Zealand. This can be well illustrated by the proliferation of the trade catalogues promoting hardware, household appliances, furnishings and building materials by 1910. Small colonial manufacturers, importers and retailers were able to cheaply print their own advertising booklets for free distribution to customers. Additionally sales techniques such as layby, hire purchase, discounts for cash payment and free delivery further influenced consumers acquire the latest fashions.

Foremost in encouraging the desire to purchase new products was the trade catalogue, an extensively illustrated and locally printed pamphlet, nowadays more often represented as free and unwanted junk mail. Such effective advertising could only have been achieved with the use of offset, photosensitised, chemically etched printing blocks to economically copy, often illegally, pictures from diverse sources. This paper explores how new methods of reproducing the printed image in the early twentieth-century affected the contents of the colonial home.

**Elizabeth Cox "A Tale of Two Churches"**
This paper discusses two Wellington churches, one built and one unbuilt, designed by the "wrong" architect. The intertwined stories of these buildings are set in war-time and post-war Wellington, in a background of sectarian and religious strife, accusations of corruption and whispering campaigns. This is the story of Wellington architects Frederick de Jersey Clere and John Swan, once architectural partners, who both missed out on a project that should have been theirs – and the two remarkable letters they penned that tell of their bitterness over their missed opportunities.

**Adrian Humphris & Geoff Mew "How to Characterise a 1914 Architect Using Big Data"**
"Big data" analytics is a means that can be used for examining large and varied data sets to uncover hidden patterns, unknown correlations, market trends, customer preferences and other potentially useful information. The analysis of large data sets has become possible and much more relevant as such data has come increasingly accessible, and computing technology has advanced considerably. In the study reported here we have taken the first steps in using this technique to investigate whether big data can tell us more about the characteristics of New Zealand architects and their work.

Part of the research for our book *Raupo to Deco* resulted in a large data set of newspaper tenders. Tender notices enabled us to identify architects, the time frames they worked, the types and numbers of buildings they designed, and the connections and relationships between individuals and practices. In addition we used genealogy techniques to work out birth and death dates, to study obituaries and to track movement patterns. We have continued to build this data set, adding in architects from all over New Zealand and relevant data about them; currently we have around 20,000 individual building tenders for buildings across the country between 1840 and 1940.

This paper analyses our data to give a view of 'an architect' in 1914, the year architects in New Zealand were first required to be registered. How many were there? How old were they and how long had they been practicing? And what else can

we find out? We also discuss the advantages and pitfalls of dealing with a large data set, and explore how we can ensure the validity and accuracy of the results.

**Nigel Isaacs ""Each Council shall appoint a competent person for the borough, hereinafter called "Inspector of Buildings" - The Development of Building Controls in the Second Decade of the 20th Century"**
In 1903 the first edition of the *Municipal Handbook of New Zealand* was released by the Census and Statistics Office. From then on published biennially, it provided detailed statistical and administrative information on each borough, city, independent town district, and harbour board. This included a brief statistical summary with details of the various activities as well as the names of "Chief Officials," including those responsible for buildings. These included engineers (e.g. Borough Engineer), inspectors (e.g. Building Inspector) and surveyors (e.g. Building Surveyor).

From 1910 the numbers of these officials increased, suggesting a growing interest in building controls. The 1915 edition of the *Handbook* listed 176 municipalities, of which 44 (25%) listed a chief official with a role related to buildings. These included 35 engineers, 8 inspectors and 1 surveyor. The paper explores, based on the *Municipal Handbook* series, the changing interest of New Zealand local government in the buildings constructed within their boundaries in the second decade of the twentieth-century.

**John Isdale "The Thames School of Mines (TSM) Electrical Class Room 1916: The Last Educational addition & youngest remaining building in the TSM Complex"**
This presentation will look at the sympathetic additions made from the 1870s culminating in the youngest building still standing, the 1816 Electrical Class room. While arguably the outstanding building in the complex is the 1900 Mineral Museum the Electrical Class room reflects the generally utilitarian and built for specific educational purpose of the majority of the additions to the Wesleyan Sunday school building taken over by the newly setup Thames School of Mines in 1886.

Unfortunately for HNZPT there seems to be a reduction in build quality as additions were made. This is reflected in the fact that the even later Great Depression era additions of a Drill store and Garage are no longer extant, the latter demolished soon after Historic places Trust took over TSM.

With the additions TSM seems to have foreshadowed current ICOMOS NZ Charter concepts. The 1869 Sunday schools adjoining 1895 additional classroom/library and the 1899 store office joining the school buildings to the 1888 Battery room are good examples, as is the one TGT era addition in the complex (the Electrical classroom)see below under repair early twenty-first-century!

**James Jacobs "Rethinking Te Aro in the 1910s"**
Wellington's Te Aro neighbourhood is particularly notable for both its broad expanse of relatively flat land and for its rectilinear grid of streets and associated superblocks in a city otherwise known for its hills and irregular road system. Over the course of the nineteenth-century after the start of European settlement in 1840, the town acres within the superblocks of Te Aro were more intensively developed in myriad ways, resulting in a haphazard arrangement of worker dwellings, commercial premises, and industrial outfits aligned along largely private lanes and alleys. With the notable exception of the street grid, nearly all vestiges of this initial, Victorian-era development were progressively destroyed during the twentieth century.

Although most of the architectural and urban reinvention of Te Aro did not occur until the decades following World War II, acknowledgment of the major factors that would ultimately contribute to this process - traffic congestion, the low quality of the existing building stock, and a strong shift away from residential functions - became more and more emphasised during the 1910s. A writer for the *Evening Post* in 1913 imagined the neighbourhood just seven years in the future: "the dingy wooden boxes on Te Aro Flat will have given place to handsome warehouses and shops and factories …The problem of traffic, already threatening trouble … is certainly a task for the ablest engineer nowadays to suggest a way out." This degree of optimism for rapid change was quickly tempered by the realities of world war and, in retrospect, the 1910s can be interpreted as a period of incubation for ideas about architecture urban planning in Te Aro that would only come to fruition later in the century.

**Clare Kelly ""It is only necessary that we build simply and truthfully ...": Samuel Hurst Seager's Summit Road Rest Houses 1913-1917"**
In the first decades of organised settlement New Zealand Company artists depicted snow-capped South Island mountains showing a country pleasing to educated European taste. By contrast, when the Canterbury Association settlers confronted the Port Hills, Banks Peninsula, they viewed the hills as an obstacle to communication and trade between the port and plains.

This paper considers the shift in perception of the New Zealand landscape by the early twentieth century that led Christchurch politician Harry Ell to write to the Colonial Secretary:

> As you are no doubt aware, the people of this province live upon the plains. ... Confined as we are to the very flat country to make our homes, you will readily understand how highly people treasure these high lands; the hills are looked upon as the people's greatest source of recreation.

In 1909 Ell formed the Summit Association and between 1913 and 1917 Samuel Hurst Seager designed the Sign of the Bellbird, Kennedy's Bush, the Sign of the Packhorse, Kaituna Saddle and the Sign of the Kiwi, Dyers Pass. Seager's Summit Road Rest-houses were unlicensed inns in reserves of regenerating native bush, accessible to working class city dwellers walking for pleasure. This paper examines these building's siting, form, materiality and detail with reference to precedent and Seager's writing on landscape.

**David Kernohan "Featherston Military Training Camp"**
In 1916, New Zealand's population was one million; just over 100,000 New Zealanders served overseas during World War I (almost half of the male population aged between 18 and 45). Of these, approximately 65000 (nearly two-thirds of New Zealand's total military force) passed through the Featherston Military Training Camp. There is no other place in New Zealand with such a unique history and connection to the New Zealand soldiers of World War I. At the time of its greatest use, the Featherston Camp was home to 8000 soldiers and included 252 buildings - 16 dining halls, 6 cookhouses, 17 shops, a canteen, a picture theatre, three billiard rooms, hospital rotunda, post office, Anglican, Catholic and Salvation Army institutes; the whole linked by paved streets with electric light and better drainage than some local authorities had managed. Featherston had a population of 700.

This paper will record and discuss some of the circumstances and significances of the Camp, its legacy and memorialisation.

**Christine McCarthy "The "last thought is to escape:" New Zealand's tree-planting prison camps"**
1913 marked the close of New Zealand's first prison tree-planting camp (Waiotapu). The 1910s also saw the closure of the Hanmer and Waipa Valley camps. Dumgree was the first to close in 1908 and Kaingaroa the last in 1920. Tree-planting also occurred at Point Halswell from 1904 continuing through the 1910s, resulting in the forestation of Miramar Penninsular with over 160,000 trees having been planted by 1915. Tree-planting, like other work camps, were considered to be suitable for only some prisoners, with Hume stating that: "Some men are safe only under lock and key and behind a fourteen-foot boundary-wall. The class of prisoner required for tree-planting or similar work in the country is the man who is determined to shorten his term of imprisonment by good conduct and industry, whose last thought is to escape, and who therefore needs little supervision."

Additionally, tree-planting camps reflected late nineteenth-century shifts in criminology, which emphasised individual pyschology (over physical punishment), in both the selection of inmates suitable for tree-planting and the potential for behavioural change, with one report observing that:

> Some men are unfitted by reasons of age, health, or strength; others, though quite amenable to the discipline of a town prison, become intractable when sent to work in the open. Some have been sent whose crimes were of a serious nature; in these cases it has been evident that their offences were the result of drink, and were but slightly related to the sober state of their minds. Working in healthy and invigorating surroundings, these men have done good work, behaved well, and profited considerably by the nature of their imprisonment. It only shows that in selecting men for the camps each case has to be considered individually, and no general rule applicable to all cases can be laid down.

This paper will examine the New Zealand use of tree-planting camps as penal incarceration, with a particular focus on the 1910s.

**Jacquie Naismith "The Temperate House at the Auckland Domain Wintergardens: Gummer and Ford 1916-21"**
The design and construction of the Temperate House at the Auckland Domain in the late 1910s was the first stage of the Wintergardens project - a civic development to advance the public use of the Auckland Domain. The Gummer and Ford design of the Temperate House (1916) and the subsequent Tropical House built in the 1920s were early examples of large scale glass and steel structures in Auckland, and offered the Auckland public a new kind of urban recreational experience. While the iconic architectural form of the Temperate House denoted a new landmark in the Domain, the light quality, plant displays and atmospheric conditions within the spatial volume of the vast barrel vaulted roof structure offered a particularly attractive visitor destination (especially in winter months). Informed by the lineage of Victorian glass and steel botanical glass houses (including, among many, the Temperate and Palm houses at Kew Gardens in London) the public glass house provided a space and structure in which practices of plant collection, education, display and recreation could take place within a controlled climate.

The Auckland Domain Wintergardens project followed these European precedents, and the Temperate House was the first structure on the site in which a year round climate and plant species other to the local could be experienced within a glass theatre of physical comfort. This paper will focus on the design and construction of The Temperate House and its place in the larger plan that it was part of, its stylistic influences and the discursive and historical contexts that gave rise to its commissioning and design in Auckland in the 1910s. The paper will draw on archival material including drawings and photographs, and media reportage to discuss and interpret its architectural, social and civic contribution.

**Linda Tyler "Noel Bamford: first director of the Auckland School of Architecture"**

Auckland's keenest advocate of the Arts and Crafts movement was Frederick Noel Bamford (1881-1952) who was the first director of the Auckland School of Architecture from 1917-1919. Apprenticed to carpenter and architect Edward Bartley (1839-1919) during the years that St Matthews-in-the-city was being designed, Bamford excelled at drawing and travelled to London to become a student at the Royal Institute of British Architects' School in 1904. Along with fellow expatriate architectural student Arthur Patrick Hector Pierce (1879-1918), Bamford found work in the office of Edwin Lutyens (1869-1919), famed for his romantic English country houses. Bamford returned to Auckland in 1906, and was elected an Associate of the RIBA the following year. Pierce followed, and they formed an architectural partnership which became renowned for its houses in the English Domestic Revival style adapted for New Zealand conditions.

Bamford and Pierce are best known for designing the glamourous *Coolangatta*, 464 Remuera Road (1911, demolished in 2006) for Canadian-born Alfred Foster, a surveyor and his wife Jessie, which Peter Shaw observes is almost an exact copy of a Lutyens house at Fulbrook, Elstead, Surrey, built in 1897. As well as indicating the rapid transmission the Lutyens country house typology to New Zealand, the story of the Bamford and Pierce partnership offers an intriguing insight into the social relationships of Edwardian Auckland. Pierce's father George was prominent in the Anglican Diocese, and one of the earliest commissions that Bamford and Pierce secured was for Bishopscourt, a home for the Anglican Bishop of Auckland, known as Neligan House (1909-10). Connections to the law firm of Hesketh Richmond (Bamford's father was Edwin Bamford, (1846-1928) Registrar-General of Lands) resulted in the commission for *Waione* (1910), a single storey house at 22 Domett Avenue, Epsom as well as two houses for wealthy heiress Jeannie Stirling Richmond (1854-1917) for construction on her Rockwood estate. *Ngahere* at 74 Mountain Road (1907-8) was designed for Richmond's newly married daughter Margaret MacCormick (1884-1972) is renowned for its butterfly floor plan. *Woodend* at Gilgit Road (circa 1914-15) was designed as the home of Noel Bamford's brother, lawyer Dr Harry Dean Bamford, who lectured in law at Auckland University College.
In 1912, the year that his Remuera house went up in flames destroying £2000 worth of Arts and Crafts furniture, Bamford founded the Arts and Crafts Club in Auckland, becoming its inaugural president. The Club was to have a key role in promoting the adaptation of the ideology of William Morris, and incorporated Māori arts into its definition of craft.

During the early years of World War I, Bamford and Pierce consolidated their reputation as one of Auckland's leading architectural practices. However, even though he was already 36 years old and had started a family, Hector Pierce felt compelled to join the New Zealand Expeditionary Force as a corporal. He left New Zealand on 17 April 1917, and eighteen months later died of disease while on active service in Palestine.

Pierce's death precipitated a crisis for Bamford who was encouraged by his academic brother to apply to become the first director of the Auckland School of Architecture. Lasting just two years in the role, Bamford taught "the arts," focussing on the appreciation of Māori arts and crafts. This led to a role as a lecturer for the Workers' Educational Association and also to appointment in 1928 to the board of Māori Arts, chaired by Sir Maui Pomare, which had been set up as a result of the Act to "preserve the craftsmanship of the Māori."

Bamford continued to practice until World War II, but never again worked on the scale that he had with Pierce. He occupies an idiosyncratic place in New Zealand's architectural history as a proselytiser for the English Arts and Crafts movement for clients who hoped that they were building a new Britain in the South Pacific. At the same time, he was influential for the revival of Māori art and its acceptance as a distinctive part of the Arts and Crafts Movement in New Zealand.

**Brenda and Robert Vale "House or flat?"**
The modern argument of high density versus low density living is not new. In 1915 Florence Taylor wrote an article for the Australian journal *Building* 15(93) pp.125-126, entitled "The Home—or the Flat?" Before reading on, the reader knew that a house was a home and a flat was not. Taylor's argument was that women who lived in flats would fail to bear children (she was childless) and she believed that "… cheap and convenient suburban transport … together with wide suburban areas offers the best solution of the healthy, prolific population." By the 1920s she had changed her opinion in favour of flats. A similar process occurred slightly later in New Zealand where in 1919 Hearst-Seager promoted the garden village with its separate homes as the answer to the New Zealand housing problem. However, by 1936 in the first issue of *Building Today* (later *Home and Building*) the inner city Cintra House flats in Auckland were hailed as "... a very fine practical home for modern living." The architect was Horace Massey and much of the fitted interior furniture that gave this practicality was designed by RGS Beatson, the newly appointed co-editor of *Home and Building.*

This paper discusses the change between seeing flats as the epitome of awfulness in 1915 to their resurrection as the housing of the future some 20 years later. In doing this it touches on early housing of the poor in Europe where inner city multi-storey housing was seen as the only answer and the reinvention of multi-storey housing with fitted interiors by European modernists, such as Ernst May in the 1920s in Frankfurt.

**Peter Wood "An examination of photographic records pertaining to the architecture of Rua Kēnana and the community of Maungapōhatu, 1911-1916"**
On the 9th September this year several hundred members of Tūhoe met in the village of Maungapōhatu to formally agree to the pardon of Rua Kēnana, the Māori prophet who was illegally arrested on sedition charges there in 1916. The circumstances and significance of Kēnana's arrest, and the subsequent decline of Maungapōhatu, have been largely overlooked by mainstream New Zealand history. New Zealand's architectural history on the other hand, while in no way a culturally comprehensive documentary, has found a special place for Kēnana's isolated Te Urewera community. Credit for this can be attached to Hiona, the remarkable circular temple Kēnana constructed that has, in no small way, become an icon of Māori architecture. However it is not well appreciated that by the time of Kēnana's detention the ritual functioning of Hiona had been largely abandoned. Indeed, the community of Maungapōhatu needs to be understood as having an architecture of two phases. Hiona was constructed in 1907 during a period of optimism for Kēnana and his followers. However, by 1911, Maungapōhatu was in significant decline and in 1914 Kēnana began to systematically reconstruct the architecture of his people. Hiona was abandoned and a more conformist meeting house, Tanenui-a-rangi, was built. At the same time Kēnana reclassified the physical boundaries of the village, clearing areas of dwellings and establishing new spatial hierarchies concerning tapu (sacred) and noa (common) values. In this paper I will be examining in detail the extraordinary photographic record available of Maungapōhatu from this interval to identify characteristics of the architecture. While some appreciation will be given to Hiona and the establishment of the village, the emphasis of the research is placed on the

second reconstruction chapter with attention being given to the discernible architectural significance of the changes. In particular this will address Hiruharama Hou, Kēnana's twin gable house which remained a constant above the village and whose architectural significance has not yet been sufficiently presented.