

"Nothing to be ashamed of in a good nail": New Zealand Architecture in the 1910s: a one-day symposium

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Venue: School of Architecture/Te Wāhanga Waihanga

[please note the symposium may be held on the Kelburn campus at VUW, more details closer to the date].

Victoria University/Te Whare Wānanga o te Úpoko o te Ika a Māui, Wellington

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Gerald Jones' assertion on the need for honesty and nails, characterises the inherent tension of a country striving for independence and identity while dominated by influences from elsewhere. The lineage of a pioneering number eight wire mentality could easily slide into the rhetoric of honesty and authenticity which underpinned the intellectualism fastfooting modernism, but change and contradiction can always be amplified in any history, particularly when one senses cadences of that decade in sync with the current one, one hundred years later.

The 1910s opened with the death of Edward VII in May 1910, and the coronation of George V in 1911, but the "big" event of the decade was indisputedly World War I to which New Zealand sent c100,000 troops. 18,500 lost their lives, including: Hector Pierce (who designed Coolangatta on Remuera Rd (1911) and died in France in 1916 ending his partnership with Noel Bamford), Dunedin student Ivan Orbell (killed north France 1915), and more infamously Donald Hosie (who was articled to Edmund Anscombe, credited with the design of the winning entry for the Wanganui Sarjeant Gallery, and died in France in 1917, 22 years old). French-born Sholto Smith, was also a casualty of the war, his "war disabilities forc[ing] him to give up work." It was a time when there is a "depressing air" to the NZIAJ, as Don Bassett writes: "[v]arious writers tried to be brave about the role of architects in war-time: there was very little work. The February 1917 [NZIAJ] issue included an article on German trench architecture. It is in this context that the writing equating architecture with religion appeared."

George V declared war on Germany on 4 August 1914. New Zealand invaded German Samoa on the 29th August 1914, and replaced the German administration with military control. The invasion of Samoa is generally overshadowed in histories by the significance of New Zealand's losses at Gallipoli. The war in general, and Gallipoli and Chunuk Bair in particular, cemented the changing identity of New Zealander as increasingly independent of Britain, supported by our new status as a Dominion celebrated in September 1907. This was marked by, among other things, the New Zealand gift of HMS *New Zealand* (launched in 1911) to the Royal Navy. The strength of a national identity might also be seen in the 1911 adoption of the New Zealand Coat of Arms, which had resulted from a 1908 design competition won by "James McDonald, a draughtsman in the Department of Tourist and Health Resorts," and the competition for new Parliament Buildings, won by John Campbell and Claude Paton (1881-1953) that same year. Their English Baroque parliament referenced White Hall, aptly illustrating the English apron springs which the recently independent Dominion still clung to, and only half of the building was ever completed. Other architects entering the competition included W.H. Gummer, Edmund Anscombe and Charles Lawrence.

ANZAC Gallipoli nourished a closer relationship between New Zealand and Australia, while Dominion status linked New Zealand to Australia, Canada and South Africa as another "self-governing, British "white Dominion."" TransTasman exchanges had already been apparent in architectural practice. Auckland's 1911 Town Hall, for example, was designed by Melbourne architect brothers J.J. Clark (1839-1915) and E.J. Clark (following a 1907 competition), Dunedin-born Eli Henry White was contracted by Hugh McIntosh by 1915 to design theatres in Australia, and Tene Waitere travelled with Maggie Papakura to built a model village at Clontarf, New South Wales in 1910.

This redefinition of New Zealand's relationship to Mother England and new openness to Australia, Canada and South Africa does not appear to have marked a significantly larger international engagement, nor a more racially tolerant society. For example, the poll tax on Chinese migrants was not abolished until 1944, while the previous decade had seen the introduction of an English reading test in 1907 for Chinese migrants ("assessed by customs officers"), and their exclusion from citizenship in 1908, which extended up until 1952. Instead Smith observes that "[t]he Anzacs represented the highest form of citizenship," and that "the New Zealand soldier who began the war as Tommy Fernleaf had become the Kiwi by 1917, conscious that he was different." She writes that: "[i]t

was after Chunuk Bair that disillusionment set in with conditions and with the British, and that the Kiwi soldiers realised that they were different."

At Chunuk Bair, Colonel William George Malone "inspired his men by refusing orders which he judged were suicidal, by saving lives from disease with his standards of hygiene, and from machine-gun fire by covering trenches," but he was also killed there, unbeknownst by his men at the time, "by Allied shellfire." Smith also associates this growing independence of New Zealand with the widespread adoption of the headdress of Malone's regiment, the 11th Taranaki Rifles - the Lemon Squeezer, "with its four distinctive dents designed so that the rain ran off," in contrast to the previous requirement for New Zealand troops to wear the British peaked cap.

Following Gallipoli, conscription was introduced in 1916. Opposition resulted in imprisonment for sedition, and included, in 1917, Hubert Thomas (Tim) Armstrong, Peter Fraser, and MP Patrick Charles (Paddy) Webb who lost his parliamentary seat as a result. The war also saw conscription targeted at Tainui, successfully resisted by the Waikato. The Urewera's Rua Kenana also opposed conscription and was arrested for supplying liquor, and (like Armstrong, Fraser and Webb) for sedition. Kenana was held in prison until 1918. His Supreme Court trial was "the longest in New Zealand's legal history until 1977." Following his release a new meeting house, Te Kawa-a-Maui, was opened at Maungapohatu in February 1919. 1918 was also the beginning of the Rātana movement following Tahupotiki Wiremu Rātana's visions. The movement's aims for economic advancement and modernisation for Māori led to the architectural pervasiveness of Rātana temples dotted throughout the North Island and the formation of a political party which later, in the 1930s, became aligned with the Labour Party.

Some architects also opposed conscription. Reginald Ford authored "several anti-conscription pamphlets in 1911 and 1912, [though] he did register as Second Reserves during the First World War." Other architects who survived war service included: William Gummer, who "served in the 36th Mounted Rifles and was sent to Egypt," and Aucklander Roy K. Binney (1886-1957) who designed houses in Remuera following his overseas service during WWI. Cranston House (1916) is an example, and was influenced by Lutyen's 1901 Homewood.

Throughout New Zealand WWI is remembered in 366 memorials adorned with rolls of the names of dead soldiers, many of whom still remain on battle fields. These structures were mostly:

built in stone. About 35 per cent were simple obelisks, 17 per cent arches or gates, commonly at the entrance to rugby grounds, while the Digger emblem stood tall on 10 per cent. With the odd exception they named only the dead. ... In Oamaru, residents planted memorial oak trees from 1919 to keep their boys' memory green. An imperial symbol yet personal, associated with moral qualities and regeneration, the oaks remembered the district's sons as the "flower of the field."

Other remnants of the wartime built environment in New Zealand include a military hospital and military training camps, Featherston Military Camp (1916-18) being "an undertaking unparalleled anywhere in Australasia."

Disruption was not only experienced on WWI battlefields. Socialist ideas highlighted disparities in New Zealand which the working classes aspired to correct. Unionism founded political parties when, in 1910, the Trades and Labour Conference originated the New Zealand Labour Party (named United Labour in 1912), and in 1913, when the Unity Congress formed both the United Federation of Labour and the Social Democratic Party to support trade union activity and political action. Fairburn acknowledges the volatility of these years when he writes that: "In 1912 and 1913 New Zealand came closer to class war than at any other time in its history." In 1916, the "Social Democratic party, remnants of United Labour party, and Labour Representation Committees unite[d] to form New Zealand Labour party," the establishment of which can also be attributed to an opposition to conscription.

Workplaces were turbulent with the rise of independent labour and the anti-arbitration ethos of the New Zealand Federation of Labour, and Smith credits the unrest to: "global changes in work patterns and the flow of ideas that encouraged ferment through new connections of dissent," in addition to the ideological beliefs of socialism.

In March 1912 1,000 goldminers in the Waihi Miners Union went on strike. According to McGuinness and White, the strike became violent as a result of the anti-union Massey government taking office. It

was broken "by police and non-union workers," resulting in a miner, George Frederick Evans, being killed. In 1913 the striking of 16,000 watersiders, miners, labourers, drivers and others closed wharves, and the country was "on the brink of violent revolution. Special constables were recruited known as "Massey's Cossacks," and army and navy personnel were also used to break the strike. Photographs of Buckle Street at the time show urban confrontations set within an urban density and structure now replaced by a spatially lax petrol station forecourt and the glib landscape of a motorway underpass. After six weeks the strike was ended. In 1914 43 coal miners were killed in the Ralph's Mine explosion in Huntly, Waikato.

Compulsory arbitration had been introduced in New Zealand in 1894 based on the cost of living rather than market rates. From this time, until the 1910s, "New Zealand wage-earners fared worse ... than workers in Australia." Ferguson states that: "[t]he decisions of the Arbitration Court increasingly favoured employers, and independent worker action outside the arbitration system was greatly weakened by the failure of the 1913 general strike." It is also clear that not all architects supported unionism. Auckland architect Gerald Jones wrote in 1912 that: "[t]he quality of work is not improved by trade unionism. Good workmanship cannot be encouraged when the accepted idea among workers is that the poorest of them must be put on the same level as the rest." The following year the New Zealand Institute of Architects Act was passed which protected use of the term "registered architect" (s27(1)), but it did not prevent "any person from practising as an architect or from using in connection with his business the word "architect"" (s27(5)).

The decade began with another hit to Māori landowner as the Native Land Act 1909 facilitated further loss of Māori land. This was compounded by the failure of successive governments to take seriously Māori "grievances about the alienation of Maori land." In 1910 the position of Mahuta Tawhiao Potatau Te Wherowhero (the third Māori King) on the Legislative Council lapsed and was not renewed. Two years later Te Rata Mahuta Pōtatau Te Wherowhero succeeded his father as King. His 1914 audience with George V was conditional on grievances not being aired, defeating the meeting's purpose and indicating "the extent to which officialdom could set the Treaty aside." 1914 also saw the building of St Faith's Church (E. La Trobe Hill, Ohinemutu, Rotorua) with its Tudor revival half-timbering exterior to interior kowhaiwhai and tukutuku, located next to a bust of Queen Victoria presented by the monarch in 1870 to acknowledge Arawa loyalty. Another example of cross-cultural design of sorts was the "increasing reference to Maori idioms by local Pakeha designers." Calhoun refers to Edith Fenton and Martha Buchanan's carved chair, now in Auckland Museum, as an example of William Morris-inspired work in New Zealand. In 1916 *The School Journal* published "The Coming of the Maoris," which Michael King credited with the embracing of "Aotearoa" as the Māori name for New Zealand by both Māori and Pākehā, while Rotorua saw the reconstruction of Whakarewarewa in 1911 "(despite opposition from many inhabitants) as a model village to experience "Maori life." Despite these "cultural exchanges," Māori life and Pākehā life appear to have mostly occupied different space, often defined in part by an urban/rural distinction.

The decade marked the point when our urban population exceeded the rural one. The percentage was high from the beginning of the decade, with 49% of Pākehā living in urban places. This percentage was less than Australia's 55%, but more than the 46% in the United States, but most Māori lived in rural communities. The urban majority co-incided with the early attempts in 1911 to pass town planning legislation, though this was not achieved until 1926 with the Town Planning Act. The urban surpassing of the rural population might be seen in the siting of the ferro-concrete Dominion Farmers' Institute (Collins Harman and Munnings, 1917) deep in the capital city's downtown, and "intended to be a centre where farmers could co-ordinate their city activities." In the country large homesteads were built, including Gummer's Tauroa (Havelock North, 1916). Stacpoole and Beaven refer to Natusch's projects built in the Hawke's Bay, Gisborne, the Manawatu, and the Hutt Valley-Woburn at Lower Hutt and state that "Erewhon between Napier and Taihape, Westella at Feilding, and many more - were built on a scale which became rare after the First World War." They describe how old-fashioned the 32-roomed Woburn looked in contrast to Basil Hooper's nimbler domestic work: "Woburn ... seems unerringly to express the heyday of the New Zealand sheep owner. It is a country house and a colonial one and is none the worse for that. England has provided the inspiration but owner and architect have added these deep verandahs under overhanging gables, chosen the newly available Marseilles tiles for the roofs, and ended up without ostentation with a confident statement of a completely independent way of life."

Much of the new city architecture of the decade reflects an interest in urbanity, through building site, materiality and the international architecture these designs referenced, which Stacpoole and Beaven also attribute to the publication of illustrations of overseas buildings enabling architects "to scan and make use of published designs in overseas papers," but this urbanity should also be seen within a wider context of improvements to the built environment. Emina Petrović has noted the increase in road quality following 1914, improvements to electricity infrastructure by the 1910s, the first slum clearance scheme in 1916 (Myers Park, Auckland), and the introductions of tramways and electric street lighting in Invercargill in 1912 as examples of urban improvements. She quotes Andrew Leach's observation that by c1915 ""electrification [had] entered the New Zealand home,"" and records the 6,600% increase in telephone subscribers in Wellington from 1883 to 1909. In 1911 wireless telegraph was introduced.

In a similar vein, Helen Leach writes that "[f]or the housewife there were new fuels and appliances, and an expectation that hot and cold water should be available in kitchen, bathroom and wash-house." She explains the increase in cooking fuel and technologies over the 1910s as follows:

[b]y 1911 there were 48 gasworks operating in New Zealand towns, and gas prices were competitive with those of coal. At that time no electric stoves were available; the 14 towns that had municipal hydroelectric stations by 1911 had installed them primarily for lighting. By 1918 nearly 70 localities had public electricity supplies ... For households living beyond the reach of gas and electricity reticulation, the coal range remained essential.

The Luttrell brother's New Zealand Express Company Building's (Dunedin 1908-10) accomplished and advanced design earned it the title of the country's first skyscraper; its sensitively modelled elevations as progressive as its construction and structural techniques: "the building has a ferro-concrete raft foundation and steel frame, with precast reinforced concrete slabs and other sections all manufactured off the site." The NZIAJ published articles on new construction technologies. Bassett refers to a report by the German Concrete Association in its pages followed by editorial comments by R.Bacon and G.G. Schwartz "arguing that a new style was indeed developing in the field of ferro-concrete construction where the material's monolithic nature (unlike steel) was conducive to such a development." Kernohan also notes that: "in 1908 the bylaws were changed to take account of structural steel frame and reinforced concrete construction. For the first time the maximum permissible building height was related to the street width so as to maintain a minimum angle of daylight to the pavement."

International influence could clearly be seen on many New Zealand city streets. John Campbell and Claude Paton's Edwardian Baroque Auckland Chief Post Office (1911), for example, drew its architecture from that of "Sir Henry Tanner's 1907-10 General Post Office in King Edward Street, London, as the Prime Minister, Richard Seddon, pointed out at its opening in 1912," while Stacpoole and Beaven compare the building to John Belcher's Electra House (London). Alex Wiseman's Coromandel granite Ferry Building (Auckland, 1912) is another example of an unashamedly urban building. Shaw describes its English Baroque in 1991 as designed "to give a sense of height and the building, seen in profile from the eastern end of Quay Street, still dominates the landscape despite its modern surroundings." Hoggard, Prouse & Gummer's now demolished State Fire Insurance Building (1919) was another city shaper. The new cityscape was also demonstrated in recreational structures, the glorious Oriental Bay Tea Kiosk (James Bennie, 1912, dem. 1979) and band rotunda (G.G. Schwartz or Joshua Charlesworth, 1917) being examples.

Gummer's New Zealand Insurance Building (Queen St, 1918) was a landmark steel-frame building, and "a pioneer in new methods and design, and helped to launch the architectural firm (later Gummer and Ford) into a position of prominence," reflecting changes in building construction which enabled faster construction times and buildings to literally reach new heights. Hodgson also observes that the building contained nearly 140 offices for rent: "a profitable practice which became a major feature in later high-rise commercial premises." Auckland's Middle Courtville and Courtville (A. Sinclair O'Connor, 1914 and 1919) are exquisite reinforced concrete essays in inner-city living, their elegant "projecting bay windows and receding balconies," and "splayed, domed, corner elevation," prompt Shaw to make a comparison with Viennese architect Otto Wagner (1841-1918). In Cuba St, Wellington, buildings from the 1910s still punctuate the street's length: the Bank of New Zealand (William Turnbull, 1912), the Farmers building (Joshua Charlesworth, 1914), the exquisite Barber's Building (Crichton and McKay, 1910), and the National Bank Building (Claude Plummer-Jones, 1917-23).

City life was also represented in the rise of cinema, which during the 1910s transitioned from ephemeral vaudeville entertainment to warranting custom-designed permanent buildings. Henry Eli White's career morphed across this transition from live to recorded entertainment, largely patronised by John Fuller & Sons. His 1911-12 His Majesty's Theatre (now St James Theatre) in Wellington has 2355 seats, and its recent hosting of "Jacindamania" is testimony to its continued relevance. Like Jacinda's sudden rise, the Edwardian Baroque theatre was speedily erected, taking only nine months. As Shaw observes:

[i]t was at the time the largest theatre in Australasia and the first steel-framed, reinforced-concrete theatre in this part of the world. By using the cantilever principle to transfer the weight of the dress circle and gallery through joists to the main steel framework, White ensured that no pillars obscure any patron's view of the stage.

White's other designs included the Spanish Mission Municipal Theatre (Hastings, 1914), the Strand Theatre (Christchurch, 1916) and the now demolished Midland Hotel (Lambton Quay, Wellington, 1917). Hodgson writes of the Midland's "cautious use of curves and the fire escape balconies with their connecting ladders which gave the facades a certain jazzy tone." The Paramount Theatre (James Bennie, 1917), contrasts the St James as a custom-designed cinema. It is the oldest cinema in New Zealand to have been in continuous use, but is set to close immediately following its centenary this year. Bennie also designed the nearby brick shops on Courtney Place (1915), while the Grand Opera House on Manners St, Wellington, was designed by William Pitt (1911-14). New Zealand's first purpose-built cinema is on the current site of Subway on Dixon St, opposite Te Aro Park. The Kings opened in March 1910.

In Christchurch, J.C. Maddison's 1911 Government Buildings, Cathedral Square exploited the classicism of the High Renaissance associated with Armon. Stacpoole and Beaven see this, the early Press Company Building (Collins & Harman, 1907), and the recently reprieved Cathedral as credited with creating "[m]ost of the good townscape in Cathedral Square;" their different styles being "so robustly executed that the spaces between are endlessly lively." For them the Government Buildings is "massive Renaissance" and a "powerful palazzo," symbolising "authority, yet with humanity, an art we have lost."

Suburban architecture also demonstrated urban aspirations. Peter Shaw notes that, in Auckland, "many suburban shopping blocks were provided with elaborately detailed Edwardian facades above verandah level; Portland Buildings (1914), sprouting decorative urns and triangular pediments, is a particularly fine example still surviving in the suburb of Kingsland, close to one of Campbell's two-storeyed post offices."

The 1910s saw the public bar become "a men-only zone," as Smith records: "barmaids were banned." The first national referendum on the prohibition of liquor in 1911 was "supported by 55 percent of electorate." The year after this, the Wellington Hotel (John Swan, 1912-), more commonly known as The Backbencher, was built. Swan also designed the Clarendon Tavern (1914), more recently housing Molly Malones. The Staples Brewery built a two-storey bottling plant (1913) and brew tower (1915) on Mulgrave Street, designed by William Turnbull. In 1914 a minimum drinking age of 21 was introduced, and during the war, in 1917, six o'clock closing commenced (the same year that Ernest Rutherford split the atom). Six o'clock closing "ensured that men, whether drunk or disorderly, went home for dinner" and would continue until 1967. It had been promoted by the WCTU and New Zealand Alliance, and aimed to "promote sobriety and increase efficiency." The decade closed with the failure of another referendum to support prohibition in 1919. While resident New Zealanders supported prohibition, the result of the poll was "overturned when votes of overseas servicemen were included."

The second half of the decade was more significant for women. The Women's International League for Peace and Freedom was established in 1916 in Christchurch. It responded to the idea that "as 'mothers of the world' they bore a global responsibility to campaign to end armed conflict." Smith also more broadly claims that: "World War I, then, propelled mothers and babies on to the public agenda and advanced the idea that girls and women possessed a maternal duty to the nation and empire." The impact of the war on local Christchurch nurses would also later be commemorated with the building of the nurses' memorial chapel at Christchurch Hospital (John Goddard Collins, 1927) "to honour three local nurses who died when the *Marquette* sank in October 1915." It is identified as "the country's only memorial to nurses from World War I." The Christchurch City Libraries reinforce this stating that "as far as can be ascertained, [it is] the only purpose-built, hospital chapel which

commemorates nurses who died in the Great War, in the world." Women were also connected to the war through homecraft: "[o]f all their patriotic work, knitting had the greatest symbolic significance; for women, a pair of knitting needles replaced the bayonet."

The war also gave greater impetus to the work of Plunket, whose founder, Truby King, argued in 1919 that: ""great wastage of manhood, womanhood, and also infant life caused by the war must be made good." This coincided with a post WWI concern that "deaths in childbirth undermined the core population imperative of more babies." The Plunket Society had been founded in 1907, and gained royal recognition in 1915 as the Royal Society for the Health of Women and Children. In 1910 the premises and grounds of the Karitane Harris Hospital for Babies in Anderson's Bay, Dunedin, was gifted by Wolf Harris to Plunket with "the intention that the institution should serve as a practical teaching centre for matters bearing on the welfare of mother and child will be extended and further systematised." Truby King undertook a lecture tour promoting Plunket in 1912, and published *Feeding and Care of Baby* in 1913 and *The Expectant Mother and Baby's First Months* in 1916.

The conclusion of the decade saw women gain the right to stand for Parliament's House of Representatives in 1919. Architectural practice was also not known for the participation of significant numbers of women, but a handful are known of. Alison Sleigh was articled to Hurst Seager in 1917, and Lucy Greenish, who would appear on the NZIA membership register in 1923, was a student in Wellington in 1912. Two later female pioneers were born in the decade: Margaret Munro (née Hamilton) in 1914, and Nancy Northcroft in 1913.

During the 1910s Pākehā had "the highest life expectancy in the world," and New Zealand attain one of the "highest home ownership rates in the world by 1911, of 50 per cent or more." In 1910 the government had established the National Provident Fund, a government-guaranteed contributory superannuation scheme, and in 1911 the Widows' Pensions Act was passed, and the Royal Commission on the Cost of Living followed in June-July 1912. This occurred at the end of a period of progressive government, but as Fairburn notes "[t]he progressive steps the Liberals had taken between 1891 and 1912 towards creating a humane, egalitarian society were not continued by Reform."

High homeownership appears to be paralleled by a diverse architectural range which included: Chapman-Taylor's spiritually-influenced hand-hewn architecture, such as Homecrafts (1911), Plas Mawr (New Plymouth, 1913) and Whare Ra (Havelock North, 1913); Basil Hooper's Voysey-influenced Scoular House (Dunedin, 1911) and Ritchie House (Dunedin, 1911-13); R. Atkinson Abbott's 8 Wharua Road (Remuera, c1913); Gray Young's Wren-derived Elliot House (Wellington, 1914); Gerald Jones' Hanna House (Remuera, 1915); Gummer's Lutyen-like Winstone House (Epsom, 1915); and Louis Hay's Glenalvon (Tikotiko, 1912), Vigor-Brown House (Napier, 1915), Dolbell House (Napier, 1918) and Hinerangi (Hatuma, 1919).

The decade also saw the domestic architecture of the California bungalow, more associated with the outdoors than its predecessor villa, arrive in suburban Christchurch, and then replace the villa as the dominant suburban house type. Los Angeles (cnr Fendalton and Straven Roads, 1910) was New Zealand's first and no doubt shocked its Fendalton neighbourhood with its comparative brashness. Hodgson observes that, like the villa, the bungalow "had features which lent themselves to myriad variations," and describes the main rooms of the interiors as "often high-panelled, doors might have leadlights in their upper halves; fireplaces had brick surrounds and the small windows made themselves only too obvious by the gloominess of the rooms." He cites Fairburn's more strident description of the house type as the result of the "carpitcts" (or carpenter-architects) taking charge: ""Dreadful little hovels, at once sordid and pretentious in style, began to spring up like toadstools throughout the suburbs. Jerrybuilding became one of our basic industries." Shaw more diplomatically lists the Californian features as "the river boulder verandah post, the wide eaves, the exposed rafters on gables and window hoods," and notes that the house-type's popularity resulted in architects' incorporating aspects of the California Bungalow into their designs; Daniell's Murray House (Hamilton, 1919) and Mountjoy's Clunes (Raglan County, 1914) being examples cited. William Turnbull's house on Bowen Street for Alexander Turnbull was built in 1916. He, two years later, bequeathed his library of 55,000 books and manuscripts to the Crown. The library remained in Turnbull House, and was opened to the public in 1920.

While magnificent houses were designed and built, and "home beautiful" magazines became universally popular," the country also experienced the other extreme of substandard housing. Petrović identifies the years following 1918 as the beginning of significant improvements to worker housing, and the 1919 New Zealand Town Planning Conference and Exhibition, sponsored by the Department of Internal Affairs and organised by Hurst Seager (of Sumner Spur fame), as establishing "a basic general consensus that Garden City strategies might help remedy urban problems." The associated competition for the design of Orakei Garden Suburb was won by R. Hammond, and Ferguson writes that this plan "which became the basis for the first Labour Government's early state housing programme in Auckland."

The planning conference committee also examined "kitchens and women's workloads," which were in a process of change reflected in the reduction of the existence and size of separate sculleries and walk-in pantries, surpassed with the introduction of the "kitchenette." Leach dates the emergence of the term "kitchenette" in Auckland real estate advertisements to September 1913, saying that this "marked the beginning of the end for the large kitchen complex with its separate scullery and pantry." She observes the likelihood that sculleries were increasingly seen as old-fashioned, but warns that "kitchenette" did not necessarily signal newness and attractiveness. The post WWI housing shortage had "led to the subdivision of large villas into apartments ... In this case they were small and probably pokey kitchens, sometimes occupying the space of a former scullery." Ferguson also notes the interest at the 1919 town planning conference by female delegates in "the original ideas of communal crèches and other community facilities."

Government involvement in housing production increased following the 1919 Housing Act, which also enabled "the provision of public parks, recreation grounds and reserves, libraries, halls and other buildings in housing schemes for public servants." This coincided with "a serious housing shortage," and the inadequacy of housing became evident at the 1919 Commission of Inquiry into the Influenza Epidemic. Slums and substandard housing were also the topic of journalist and town planning advocate Charles Reade's 1911 national lecture tour, where he showed "lantern slides of the worst housing in the main towns." There were several reactions and strategies to address the poor state of housing, including its high cost. For example, Woburn Temple was employed by the government as its "Housing Expert." In 1910 (the year Government House in Wellington was built (John Campbell)), Temple proposed simplified house designs, and the government "experimented with the employment of day labour and later with the use of concrete in construction." It also extended the scope of the Workers' Dwellings Act in 1910 to enable its application to house building across the country, not just the four main centres as previously, and, in 1916, rent controls were introduced. Te Puea Herangi improved housing standards in the Waikato, following epidemics in 1913 and 1918, and the Railways Department, under George Troup as head of the newly formed Architecture Branch in 1919, commenced building prefabricated houses.

Apart from Plunket, the most significant event of the decade impacting on the nation's physical health was the 1918 influenza (Spanish flu) pandemic, spread in part by WWI soldiers returning from the northern hemisphere, which infected 33%-50% of New Zealand and killed over 8,000 New Zealanders. 4.5 times more Māori died than Pākehā. The number of casualties prompted concern toward the end of 1915 within the Health Department regarding New Zealand hospital capacity and led to the commissioning of a cruciform military hospital in Rototua: the King George V Hospital (Campbell and Burke, 1916). The pandemic was "New Zealand's worst natural disaster," and it resulted in the passing of the Public Health Amendment Act 1919. This extended the powers of the District Health Officer in relation to infectious disease, including the closure of "premises where people are accustomed to assemble," including theatres, bars, private bars, billiard rooms, churches, reading-rooms, public halls, racecourses and recreation-grounds, and taking possession of land and buildings "required for the accommodation and treatment of patients."

The decade closed with eugenicist Elizabeth Gunn organising New Zealand's first health camp "for undernourished children" on a Wanganui farm in December 1919. The camp was described as ""fattening more valuable stock than it has ever fattened before ... for 95 boys and girls are there under canvas and enjoying wholesome living and fresh air ... nice amiable little boys and girls with arms and legs like matches."" The first permanent health camp wasn't built though until 1929, but it was constructed from two dismantled octagonal dormitories which had been part of the 1916 King George V Hospital. Children were also catered for with crèche, the oldest purpose-built one still

standing being John Swan's Home of Compassion Crèche (Buckle St, 1916), which has the unusual honour of being the subject of an Order in Council.

Architecture for children also included school design, the most well-known of the decade possibly being R. Atkinson Abbott's Spanish Mission Auckland Grammar School (Epsom, 1911-1913), which Stacpoole and Beaven suggest "surpass[es] the prototypes which inspired it." Like the Anscombe/Hosie Wanganui Sarjeant Gallery, and Parliament Buildings, and the Auckland Town Hall, the Auckland Grammar School design was the result of a competition.

Churches were also built, including: Edmund Anscombe's Hanover Street and Elgin Road Baptist churches (1910; 1911); Frederick de Jersey Clere's St Mary's (Karori, 1911), and St Oswald's (Westmere, 1914); J.T. Mair's First Church, Invercargill (1914); Dunedin's St Paul's Cathedral (Sedding and Wheatley, 1915); William Fielding's Congregational Church (Cambridge Terrace 1916); Frank Petre's Church of the Sacred Heart (Timaru, 1910), Church of the Assumption (Nightcaps, 1911), and Church of the Blessed Sacrament (Gore, 1914); and St Mary of the Angels, Wellington (Frederick de Jersey Clere and Llewellyn E. Williams, 1919). Archbishop Redwood's decision not to build a John Swan's proposal for a Wellington Catholic Cathedral in 1912, described by Linzey as "a very grand design for a Classical building to accommodate around 2000 people," resulted in Swan declining future Catholic Church commissions, while continuing design work for the Sisters of Compassion and the Community of the Sacred Heart. His earlier St Gerard's Church (1906-1910) remains in its dominant position over Oriental Bay.

Architectural thinking was strongly influenced by foreign ideas. As Bassett notes of the NZIAJ "[h]ardly an issue of the journal is without a reference to [John] Ruskin from its inception in 1912 till 1917." These dates parallel the beginnings of university education for architects in New Zealand, which began in 1912 with the BSc(Arch), and which remained substantively unchanged until the introduction of studio courses in 1921, followed by the introduction of the RIBA-recognised BArch, a substantive revision of the curriculum in 1927, and the reduction of the 18 months practice requirement to only 12 months. In 1915 William Gummer addressed the students saying that: ""In New Zealand we want to build as a result of the peculiar conditions of country, climate, materials and the people that we are - or hope to be."" By 1919 architect Noel Bamford and engineer Ashley Hunter were listed as staff in the Auckland University College calendar. The year before (1918) the Wellington Architectural Students' Association was established. Broader avenues of architectural debate and education included the Quoin Club, "an offshoot of the ASA [Auckland Society of Arts]," the architectural membership of which included: M.K. Draffin, William Gummer, Gerald Jones, Roy Lippincott, Horace Massey and N. Walnut. It was a busy and eventful decade and it is probably fair to say that, one hundred years later, Gerald Jones' assertion that there is "[n]othing to be ashamed of in a good nail" still stands true.

Papers (15-20 min) presenting **new** research which examines **any aspect of this period of New Zealand architectural history** are called for from academics, practitioners, heritage consultants, and postgraduate students. The symposium is one of a series of annual meetings examining specific periods of New Zealand architectural history. Papers can be submitted in Te Reo Māori and/or English, but the conference will be in English.

Symposium fee: The cost of the symposium (including proceedings) will be \$70, to be collected on the day of the symposium. Additional copies of proceedings will be available on the day for a cost of \$20.

Timetable

Abstracts due: 5pm, Tuesday 19th September 2017
Programme issued: Tuesday 19th September 2017
Full Papers due: Friday 17th November 2017
Registration due: Friday 24th November 2017
Conference: Friday 1 December 2017

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