"strident effects of instant sophistication": New Zealand Architecture in the 1890s held under the auspices of the Centre for Building Performance Research, Victoria University

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ABSTRACTS

Slum housing to pied-á-terre: The multi-layered terrace house in Dunedin 1890-1900

Michael Findlay

Dunedin retained a high level of social diversity in the inner city and terrace housing was built to a range of different standards and for a greater range of occupiers than found in any other New Zealand city. Dunedin is more than a microcosm of terrace housing in New Zealand but rather the principal centre of a somewhat neglected and misunderstood house style.

Dunedin's expansion into suburbia was constrained by the economic depression of the 1880s and poor access to the hilly areas beyond the town belt but the inner city still had relatively high land values and a shortage of residential building sites. Much of this housing remains intact having been absorbed into the student rental market centred on North Dunedin. Surviving examples of terrace housing in the city range from rows of single storey weatherboard cottages with brick party walls to three-storey houses with basements, mews and accommodation for staff. Between these extremes is a substantial group of middle class terrace houses that were both privately owned and rented.

Terrace housing is a relatively unexplored and under theorised area within the understandings of 19th century New Zealand house forms. No formal typology exists extending Jeremy Salmond's work on the New Zealand villa house and there are limited means for separating out the various design threads and influences that shaped terrace housing in New Zealand. This paper addresses the urban, social and economic contexts of the terrace house in Dunedin with a focus on the particularities of site and culture in the city.

Edward Bartley and Whangarei 1890s

Kerry Francis

The length of Bank Street between Vine and Water Streets and Rust and Cameron Streets, Whangarei was, during the 1890s, the commercial and administrative centre of the fledgling town. The eastern side of the street contained the Melbourne Drapery, the Post Office and the County Council Building. The west side sported the Australasia Bank, the Bank of New Zealand and the Colonial Bank. All of these buildings were timber and single storied.

The depression of the late 1880s and early 1890s stalled building activity in the North until late in the decade. The fires of 1885 and 1889 destroyed large parts of the adjoining Cameron Street and it wasn't until the turn of the century that this part of Whangarei changed into a zone with a new scale and style of building with a materiality to resist this spread of flame.

Also significant in this re development was the role of the Auckland Architect Edward Bartley. He had designed the Wesleyan Church and All Saints Anglican Church in Kamo in the 1880s and he returned to Whangarei in the late 1890s where he was responsible for the design of a new hospital in 1900. Two shops in the Bank Street block were completed in the same year followed by a new joint Whangarei County and Borough Municipal Building in 1902 and a further block of shops in 1905.

Subsequently, in 1908, the Post Office was rebuilt in brick to two stories and this area remained a significant commercial and administrative hub of the town until the removal of the Whangarei County to Rose Street in 1937 and the Post Office to its new premises in Rathbone Street in 1967. The most significant presence in this block is now McDonalds.

This paper will examine the developments of this early civic centre in the 1890s and discuss the architectural sophistications that accompany them.

Contextualising Bickerton's Wainoni
Julia Gatley

Wainoni was the short-lived cooperative housing initiative of Canterbury College's 'errant' Professor A. W. Bickerton, who from 1896 expanded his own house at Wainoni, near New Brighton, Christchurch, and invited like-minded others to join him and his family in living there. Bickerton described the complex as a Federative Home and it has been referred to elsewhere as New Zealand's second cooperative house. At the turn of the twentieth century, it accommodated about 30 residents, but then failed only a few years later.

Wainoni is the subject of an illustrated book by real estate agent Tim Baker (2004). In researching this book, Baker made extensive use of R. M. Burdon's 1956 biography of Prof. Bickerton and local archival resources on both Bickerton and Wainoni. Baker does not reference his sources, but my own archival researching of Wainoni has led me to the conclusion that Baker was rigorous in documenting the property on the basis of local sources. There is, however, room for greater, deeper and broader analysis of the material.

This paper aims to make a contribution in two areas: first, to consider Wainoni within an international context of cooperative housing; and second, to offer a feminist analysis of this particular scheme.

Awareness of the international context is essential if the significance of the house is to be appreciated. It was radical for New Zealand, certainly, but how radical was it at the international level? Of relevance here is its identification by members of Britain's Garden City Association as a 'very successful experiment' in cooperative housing – even though it failed in the early 1900s.

Secondary sources on American, British and Australian cooperative housing initiatives then provide the grounds for asking feminist questions of Wainoni. Was Wainoni premised on increasing the efficiency with which cooking, cleaning and childrearing could be performed and thus reducing the workload of women / housewives? To what extent were the men resident at Wainoni expected to make contributions in each of these areas? Should Bickerton be described as a feminist? Rumours of 'free love' at Wainoni and then Bickerton's departure from not only Christchurch but, indeed, New Zealand, his wife and their children in 1910 provide additional layers of complexity.

"These depressed times": architectural and decorative strategies in Christchurch in the financially stringent years of the early 1890s.
Jessica Halliday

In 1893 The Press commended Charles Clark for his "energy and faith in the future of Christchurch" in commissioning Collins & Harman to design a new building in Cathedral Square in Christchurch "in these depressed times". The first half of the 1890s saw the continuation of the long depression that had dominated New Zealand the previous decade. Far from the abounding intensity that can be inferred from the broad descriptions of New Zealand architecture at the end of the nineteenth century, architectural endeavours at this time were often constrained by limited opportunities and restricted budgets. This paper examines the architectural strategies architects, including Mountfort, Collins & Harman and Maddison, used in their designs for Christchurch buildings in the face of these financially stringent years.

Carpenter, Artisan, Architect; Status In Late Nineteenth Century Wellington.
Adrian Humphris and Geoff Mew.

The distinction between a minor professional architect and a leading builder in Wellington was considerably more blurred in the late nineteenth century than it would be today. At that time, there was no special requirement for architects to display proof of professional competence (although word would get round quickly if such a person was grossly incompetent). However,

busy architects could make a lot of money and the term “architect” carried status that might open more doors than would be available to a mere builder. Many builders showed more initiative than just following plans or building to standard designs; some who showed particular flair and application eventually went on to call themselves architects. There is no evidence that they were challenged for giving themselves this appellation until after the Registration Bill was passed in 1913.

Late nineteenth century Wellington is commonly represented by a handful of buildings by prominent architects. Most people automatically think of the CBD and names like Thomas Turnbull and Son, William Chatfield, Frederick de Jersey Clere, John Campbell and perhaps William Crichton. Clayton, Toxward and Tringham were dead or gone, and the new generation of Charlesworth, Hoggard and Gray Young were barely emerging. We contend, however, that this picture is an oversimplification and considerably more of 1890s Wellington remains, as does the evidence for a much longer roll-call of architects, some of whom practised on the fringes, both of the city and of their profession. Who today has heard of William Christian Smith or J. Huntley Allan, Herbert Mason or Peter Frank Jacobsen among 50 or so architects? Yet all practised in the 1890s and contributed to the fabric of the city. Their buildings are still to be found in areas such as Newtown and Te Aro, which together with Thorndon, Mount Cook and Mount Victoria, still have a very significant component of late Victorian buildings, mainly houses, but including shops, halls and churches. Much modification has taken place and some buildings are run down and in need of maintenance, but they still exist at the present time.

The architects we discuss here did not generally design large, flamboyant buildings, nor did they cater for rich company clients. Some, such as E. W. Petherick, designed churches and chapels, charging only reduced fees (or none) because he was a devout man himself and had acquired his skills through being a carpenter. William Heginbotham rose through the ranks in the same way.

Many of the lesser-known architects were particularly susceptible to boom-bust cycles and were forced to seek other employment in lean times - hence their rapid arrivals and departures from the trade listings in the directories of the time.

The Style of the 1890s: Art Nouveau design in New Zealand Architecture
Ian Lochhead

The impact of Art Nouveau on New Zealand architecture has generally been considered to be negligible but its impact was nevertheless significant during the period from 1890 to the outbreak of the First World War. Across a wide range of building types, from large scale public buildings to modest houses, Art Nouveau inspired door pulls, dados, embossed ceilings, leaded glass and tiles abound. This paper explores the largely hidden presence of Art Nouveau in New Zealand architecture of this period and considers the reasons why buildings that otherwise have little connection with the style incorporate features that are often strikingly disparate in aesthetic terms. Is this because New Zealand architects and builders simply did not understand the aesthetic implications of their actions? Was it a consequence of remoteness from centres of architectural innovation? Was it a result of purchasing items, magpie-like, from architectural catalogues? Or was it, indeed, the result of a desire to achieve an aura of ‘instant sophistication’.

Conditions of Contracts and Dinner Invitations: traces of the architect in builder association archives
Christine McCarthy

The institutional records of builders in Otago in the 1890s are more comprehensively preserved that those of architects. These are primarily represented by the archives of the Dunedin Builders and Contractors' Association, and the Otago Southland Branch of the New Zealand Carpenters' and Related Trades Industrial Union of Workers, and they provide a specific point of view of the profession of architect during the decade. This paper will examine how these records represent the relationships between builders and architects and

the emerging attempts to define these trades and professions with their distinct contributions to, and benefits gained from, the processes of design and building architecture.

Maori and Architecture in the 1890s
Bill McKay

This paper examines buildings by Maori and the use of Maori motifs by Pakeha in the 1890s.

This period saw the death of Te Kooti, but not the end of the meeting house construction he had led. Te Tokanganui a Noho was relocated to its present site in Te Kuiti and rebuilt in a way that entwined elements of Pai Marire and Kingitanga. These were two other great resistance movements of the Land Wars decade that also made significant contributions to our architecture before and after this period.

The Kotahitanga was a new and broad based movement that held hui, engaged in building activity and established parliaments in the 1890s. This paper also looks at the work of Ngati Tarawhai carvers such as Tene Waitere and other meeting house construction, including Hinemihi, a house acquired after the Tarawera eruption by retiring Governor General Earl Onslow and relocated to England. The unique cruciform Pai Marire house of learning, Te Miringa Te Kakara is also examined.

During this period our country was popularly known as “Maoriland”, reflecting a growing sense of national identity and the Arts and Crafts movement’s interest in the “decorative arts” of indigenous peoples. Pakeha became particularly interested in the application of Maori motifs to the interiors of houses, institutional buildings and churches in our country. The publication of Augustus Hamilton’s “The Art Workmanship of the Maori in New Zealand” is a significant event in this period. This paper juxtaposes this activity by Pakeha with a look at how Maori themselves often continued to live in customary raupo and timber whare, themselves highly crafted buildings, that have been characterised as unsanitary and primitive huts and ignored by many historians.

Three Cheers! Otaki
Christina Mackay

The District Plan Heritage Register for Otaki, Kapiti Coast includes nine buildings from 1890’s; two residences, a children’s home, a maternity hospital, solicitors’ offices, a church and three hotels – Jubilee, Telegraph and Railway. The Telegraph and Railway hotels continue to serve patrons today, but the Jubilee Hotel is currently the House of Hope. This paper focuses on the development and role of these hotels within Otaki in 1890’s and then tracks the changing patterns of use against the alterations to the building fabric since that time.

Robert MacKay Fripp in the 1890s: Peripatetic Pacific Rim Architect
Michael Milojevic

When the thirty-year old English-born Auckland-trained Robert MacKay Fripp [1857-1917] and his New Zealand bride left the port of Auckland in the late summer of 1888 they were headed for the bustling construction environment of post-fire Vancouver. Leaving his practice with C Paul and his architectural design tutorship at the Auckland Society of the Arts Fripp’s was an astute career move. In the not quite eight years Fripp was based in Vancouver he built and published almost fifty projects in British Columbia before he escaped the fast-approaching Vancouver recession and returned to Auckland in 1896. Attempting to put himself forward for more prestigious commissions in the Lower Mainland and Vancouver Island [which regularly went to S Maclure] Fripp developed a national profile as an Arts and Crafts aesthete and designer with considerable international experience by publishing his drawings and reporting on the ’West Coast scene’ in the Toronto-based *Canadian Architect and Builder.* Among the local-interest articles there, which he consistently turned into a crabby proselytising for the Arts and Crafts, Fripp also placed both appreciative and critical articles and notes on Maori architecture and domestic design and timber and construction in Auckland and even more surprisingly he continued to do so throughout the 1890’s, that is, long after he returned to New Zealand and set-up in partnership with GS Goldsboro in

Auckland. Meanwhile in the thirty-three months Fripp was back in Auckland from 1896 he realised a number of substantive and significant Auckland houses in Parnell, Grafton and Mount Eden. In these works I will show that he can be seen to have brought current 'progressive' ideas from the West Coast about strongly-shaped shingled and half-timbered houses simply detailed with heavy timber to stand within the strong ocean coastal conditions. Fripp left for Victoria in 1899 and after some disappointing [losing the competition for Government House to F Rattenbury] months, during which he posted a scathing report in *CAB* about house design in Auckland, he moved to Los Angeles renting office space immediately adjacent to the Greene brothers executing and publishing a series of large houses [as yet undiscovered] in and around Santa Monica and Pasadena throughout 1900-1905.

The End of the Wooden Shop: Wanganui Architecture in the 1890s
Wendy Pettigrew and Mark Southcombe

The 1890s was a decade of remarkable progress in Wanganui. The depression of the 1880s was over. The town became an important port and distribution centre with railway connections to Wellington and New Plymouth as well as wharves at Castlecliff and in town. Alexander Hatrick began his riverboat service on the river enabling tourists from all over the world to travel the "Rhine of New Zealand". The colonial town developed culturally. The Technical School of Design was established in 1892, the Public Museum opened a few years later and the Library was extended several times. The local MP, John Ballance, was Premier until his death in 1893; his state funeral and that in 1898 of the Maori chief, Te Keepa Rangihiwinui, were defining moments in Wanganui's history.

A 40-year building boom began, starting with the replacement of old town centre premises dating from the 1860s and earlier. In 1890 there were two architects in town, but only one with recognized qualifications: Alfred Atkins, FRIBA. Having been in practice with Frederick de Jersey Clere in the 1880s, Atkins' practice blossomed in the 1890s. He was architect to both the Education and Hospital Boards at a time of major commissions and advisor to the Borough Council. He designed the museum and a large warehouse and bond store for Sclanders of Nelson and organized the architectural competition for what is now known as The Royal Wanganui Opera House. This paper examines these and other buildings together with some "gentlemen's residences" as examples of the Victorian architecture which characterizes Wanganui today.

During the 1890s the Borough Council continued to grapple with the problem of fires in town. The arguments raged over the merits of building in wood versus brick. This paper looks at the evolution of the Council's eventual designation in 1898 of a downtown "brick area" with byelaws requiring at least brick side walls on all new buildings. The era of building permits began and the erection of new brick walls heralded the end of the wooden shop.

An Architect Abroad: Seager in New South Wales 1890–93
Robin Skinner

In the early 1890s the Christchurch architect, Samuel Hurst Seager, established an architectural practice in Sydney with some success. Almost immediately he created a flurry of interest. Some of this recent work in Christchurch was published in New South Wales along with drawings he made on his European tour of 1884. Soon too, his NSW projects began to be published and he wrote important articles on sanitation, ventilation and the nature of artistic creation. As the first president of the Sydney Architectural Association, he spoke the definition of 'architect', the education of the young, respect between artisans and architects and on traveling scholarships. He lectured in Melbourne and entered competitions.

This paper documents Seager's life and work in New South Wales and discusses his return to take a position at the Christchurch College of Art in 1893. It considers his years abroad in light of the discussion on the possibility of a local style of architecture that was then a contentious topic in the Australian colonies. Finally, the paper discusses what impact his experience in NSW had on his later practice and on his writing in New Zealand. The paper argues that his experiences across the Tasman through these years established professional

connections (which later proved useful) and helped him shape some of the principal argument of his seminal 1900 article 'Architectural Art in New Zealand'.

Designing for maternity and morality: homes for "fallen" and "uncontrollable" girls in the 1890s
Linda Tyler

Despite New Zealand's illegitimacy rate being low in the 1890s at just 9.3 births per 1000 unmarried women in 1896, public debate over moral issues shifted to the "problem" of illegitimacy late in the decade. The Christchurch *Press* in 1899 called it a social cancer, encouraged by agencies which made things "especially easy and comfortable for the viciously inclined." Nineteenth century public hospitals often refused to admit women in an advanced state of pregnancy, and single women were forced to choose between benevolent institutions, run by local charitable aid boards, and women's homes, most of them associated with particular church groups. Adaptations to the architecture deployed by these organisations to house unmarried mothers (who were described as "Magdalens" and "moral imbeciles") often reveals a greater concern to contain a social problem than to promote the health of mother and child. For example, to prevent movement in and out, lower windows were usually barred. Most institutions were surrounded by a high wall, designed to ensure privacy from public view but restricting the movement of the women to internal courtyards. Insisting on a stay of at least six months to expose the women to a sustained moral influence, religious training and prayer, some institutions made conditions even more prison-like by exploiting their inmate's labour to carry out commercial laundry work. This paper will look at the design of four examples of maternity homes for single mothers opened in the 1890s: the Door of Hope (1896) operated by an Auckland committee representing evangelical protestant churches; the Auckland Salvation Army Maternity Home (1897) which was restricted to "first falls"; its Christchurch counterpart – the Salvation Army Maternity Home (1891) and the Victoria Home for Friendless Girls (1899) set up by a non-religious ladies' committee in Invercargill. The ways in which the architectural design of these buildings supports a maternal ideology to exclude single mothers and expand the adoption market for their babies will be explored.