"The raging fury of Edwardian ornamentation" meets "a virtual frenzy of stylism": New Zealand architecture in 1900s"
a one day symposium held under the auspices of the
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ABSTRACTS

Paul Addison "Provincial architect with a competitive edge: Arthur Griffin, the early years"

Arthur Reynolds Griffin was born in Nelson in 1883, and began architectural practice on his own account in that city in 1906. He quickly earned two important commissions by winning competitions for the design of the new Carnegie Library in Hokitika in 1906 and the relocated Nelson Girls' School the following year, kickstarting his career. The latter project led to his appointment as architect to the Nelson Education Board and further school jobs. By 1910, he had completed several prominent commissions in Nelson, including the replacement Trafalgar Hotel in the central city, the new Home for Old People in Waimea Road, and the imposing new premises for the *Nelson Evening Mail*. He went on to design numerous notable Nelson landmarks, such as: the Cawthron Steps in front of the cathedral (1913); Nelson Hospital (1925), since demolished; and the Trathen's Building in Trafalgar Street (1922), demolished in 2016. This paper will, however, focus on his early works, from the first decade of the twentieth century.

Michael Dudding "Tūārangi Home"

Tūārangi Old Men's Home was relocated from its urban former Immigration Barracks site to a purpose-built campus on the outskirts of Ashburton in 1902 (although some of the immigration barracks buildings were also relocated to the site). The early history of Tūārangi Home, both before and after this move, reveals much about shifting late ninteenth- and early twentieth-century values and associated legislation, concerning the care of New Zealand's aged – in this case: those "destitute old men" from Ashburton and beyond. I hope to show that these values can also be traced in the architecture of the Home.

Nigel Isaacs "Maori Councils Act 1900: suspending floors"

A recent review of the evolution of sub-floor moisture management* found the first New Zealand legislative requirement for raised floors was in 1902 in by-laws made under the Maori Councils Act 1900. No similar requirements have been found in contemporaneous European building by-laws until those recommended by the Department of Public Health, Hospitals and Charitable Aid in 1912, which dealt with suspended floor durability.

Although the use of well-made, well-drained earth floors used in Māori housing in pre-European times was in some sectors of Māori society looked back on with nostalgia, the use of suspended timber floors provided a drier, if airier, and healthier option. The Young Maori Party, with the support of the Government, created a model by-law with two approaches to raise sitting and/or sleeping above ground. These required either the construction of suspended floor, or the use of a couch or bedstead at least 1 ft (0.3m) above the ground. As well as the ability to fix a time limit for compliance, it also provided the ability to levy fines if the household refused or neglected to comply with the notice. There was little variation in the implementation of the model by-law in the 24 districts established under the Act over nine years (1901 to 1910), except for the raised floor requirement (and associated penalty for non-compliance) which was not implemented in 7 (30%) districts.

It is concluded that unlike the durability concern of European suspended floor building by-laws, the Maori District by-laws were solely concerned with improvement of the health of the occupants.

* Isaacs, N.P. ‘Evolution of Sub-Floor Moisture Management Requirements in UK, USA and New Zealand 1600s to 1969’, International Journal of Building Pathology and Adaptation, 37.4 (2019), 366–94

Jamie Jacobs "The Langham Private Hotel: an iconic merger of architecture, urbanism, and decoration in Edwardian Newtown"
Completed in 1908, the Langham Private Hotel in Newtown, Wellington - now known as Ashleigh Court - embodied optimism and grand ambition indivisible from its surrounding community. The building was designed to have maximum visual effects on a high-profile triangular site and was conceived during the suburb of Newtown’s heady days of rapid and substantial expansion in the decades around the turn-of-the-twentieth century. Located within a precinct composed mainly of two-storey, timber commercial buildings, the three-story masonry building housing ground-level stores and a hotel far outstripped its neighbours in size, materials, and architectural articulation. The masonry wedge with its continuous façade along two street fronts featuring superbly executed plaster decoration could only impress.

This paper will explore how the Langham Private Hotel's excellence in design resulted from an enlightened merger of architecture, siting, and decoration within Newtown’s otherwise uniform commercial streetscape. It will consider its relationship to the typology of plastered, masonry commercial buildings that came to define modernity and progress in late-Victorian and Edwardian Wellington. Finally, it will attempt to understand the ambitions and meanings present in its eclectic plaster decoration that would have been evident to contemporaries. In nearly every design dimension, the Langham Private Hotel can be considered an apex of urban design in Edwardian New Zealand.

Meighen Katz "The Dannevirke Library (1908) as an example of the "Carnegie Classical Revival" Style"
Between 1880 and 1919 Scottish-American billionaire and philanthropist Andrew Carnegie funded over 2500 free civic libraries worldwide. Carnegie made available indicative plans to recipients, though these were not restrictive and each town was able to choose its own architect. Despite these freedoms, striking similarities emerged between many of the libraries, particularly those in small towns. Opened in 1908, the Carnegie Public Library (Former) in Dannevirke, Hawke's Bay is one such library that reflects the "Carnegie Classical Revival" style. This paper will consider the elements of the Carnegie style, the aspects that are incorporated into the Dannevirke example, and the implications of a civic architectural language that creates international connections between small towns rather than large centres.

Laura Kellaway "Hamilton’s Edwardian Architect - Fred E Smith - Lost in time and from sight"
In 1901 Hamilton was a small town in the Waikato with a population of just 1200 that had not increased since 1886. Hamilton was the place to visit for a day for a picnic "at the Lake" - and the families of the gold mining town of Waihi did just that. It was the rumour of grand scale dairying – of a dairying gold rush that brought men and their businesses into town.

Fred E. Smith returned home to Hamilton to establish his new architectural practice in Hamilton. For almost a decade his work and his presence was felt in Waikato town architecture and as a leader in community affairs. Yet as with other architects of

this period working in small town New Zealand Smith's works remain lost in time. Few would recognise Fred E. Smith's architectural works and the significant part he played as Hamilton's first full time architect. Many of his architectural works have been lost in a city that has an unenviable list of demolished built heritage. This paper looks to the architectural works of Hamilton's Edwardian architect and uncovers why just three of his buildings – a shop, a dairy factory and his home are scheduled and Smith's architectural legacy remains lost from sight.

Christine McCarthy "Extremes of inside and out: fresh air and prisoners closets"
Foregrounding the rumble of Mount Eden's prison's decades-long construction, new prisons designed and built in the 1900s in New Zealand are near to non-existent. Drawings from this period in Archives New Zealand depict Hanmer Prison Camp and new prisoners closets at Mt Cook Prison. These two extremes of the great outdoors of the tree-planting prison camp and the closet epitomise the geospatial dynamics of prison architecture - exclusion from society and utter enclosure. This paper examines these two projects in this decade when New Zealand left its colonial label behind.

Amanda Mulligan and Gareth Wright "Why Not Live There? – Two 1908 houses in Addington and Haitaitai"
In 1908 two houses were erected. They were both long and narrow. They both featured "stick" style half-timbered decoration. They both featured typical joinery of the era - double-sash windows, four-panel doors and elegantly profiled skirtings. And both were the product of speculative builders capitalising on an expanding housing market.

One house was built in Haitaitai, Wellington. The other was built in Addington, Christchurch. In the early twentieth century, the introduction of electric trams and an associated tunnel through Mt Victoria led to out-lying settlements like Haitaitai becoming densely populated suburbs. In 1908 Addington was already an established inner suburb, but intensification was underway as remaining pockets of farmland were subdivided for housing.

This paper will compare and contrast the respective careers of the developers of these two homes: J. W. Easson – an ambitious builder and joinery factory owner who oversaw the construction of 600 houses in the capital between 1905 and 1914, and Frederick Crawford, a smaller-scale speculator who built 50 houses in Christchurch in the same period.

Ben Schrader ""A Sort of Heritage": the emergence of the historic preservation movement
The first decade of the twentieth century saw the first public campaigns to save New Zealand's settler built heritage from demolition: the Henui Hospital in New Plymouth; the Canterbury Provincial Council Buildings in Christchurch, and Old Government House in Auckland. This paper examines why historic preservation campaigns emerged in the 1900s and the reasons local communities rallied to save these buildings and not others. Drawing on scholarship that has argued built heritage was used to construct settler social identities, it examines how far the campaigns reflected an emergent Pākehā sense of place in Aotearoa. It also considers the extent to which architecture motivated campaign efforts. Finally, it explores the place of Māori built heritage in Pākehā preservation discourse at this time. Was it considered worthy of preservation too?

Moira Smith "Self-harnessing fire-station horses and other treasures from G.A.T. Middleton's Modern Buildings: Their planning, construction and equipment"
When the first volume of Modern Buildings appeared in print G.A.T. Middleton wrote that "*perhaps in no country and in no age has life been as complex as it is in England at the present day.*" The same will always be said of the present time and place, by any author, in any period, past, present or future.

Middleton's six-volume compendium of building design and construction was published sequentially from c.1903, and covered an eclectic and sporadically encyclopaedic range of topics. The chapter on fire stations describes modern telephonic communication systems, efficient stabling for fire station horses, electromagnetic bolt-release systems for stable doors, and counter-balanced quick-release harness suspension systems. It was obsolete almost immediately, having been written in the transitional period between horse drawn and motorised steamers. Beyond an appreciation of the ingenuity that used available technology to its best advantage, what else can Middleton's pattern book reveal? Is there evidence of its influence on New Zealand architecture? What is modernity? Must we use the terms Modernity and Modernism to describe the historical period that followed the Age of Reason and the Enlightenment, and as a movement and style of art and architecture? Have we moved beyond modernity? Or can we return "modernity" to describe the quality of being modern and up-to-date? If so, this would allow a greater appreciation of early twentieth-century New Zealand architecture designed in historic revivalist styles, and of the architects who sought inspiration from history, but did not reject technology, innovation and modernity.

Brenda Vale and Yvonne Shaw "First find your peasant …"
Within the context of Edwardian architecture, this paper concerns the interior of dwellings in the 1900s and in particular the furnishings and objects inspired by the Arts and Crafts movement people might have chosen to have in their homes.

The Arts and Crafts section of the 1906 International Exhibition in Christchurch included works by the Haselmere Peasant Arts Society and Haslemere Peasant Industries. This paper explores how this movement began, and speculates why these little known works were part of an exhibition that included works by well-known Arts and Crafts protagonist, such as Morris, Ashbee and Voysey. It looks at the figures involved in the Haslemere ventures, including Godfrey Blount, and the response in the New Zealand press to his ideas that at least 90% of workers should be involved in working on the land. The paper speculates about the life of the peasant and the romanticised view taken of peasants by proponents of the Arts and Crafts movement. It also discusses whether the Arts and Crafts would have flourished both in New Zealand and Britain without societies with a middle-class wealthy enough to adorn their homes with its artefacts.

Katharine Watson "Christchurch's houses in 1900"
What did Christchurch's domestic architecture look like in 1900? And how had it evolved to look like that? The demolition of numerous 19th century houses in the city following the earthquakes of 2010 and 2011 provides a unique opportunity to examine the development of the city's domestic architecture using the techniques of buildings archaeology. This research, which is part of my doctoral thesis, reveals a nuanced picture of how Christchurch's houses evolved and provides a starting point for understanding why these changes took place, what they might have meant and how they might have related to the city's identity.

Peter Wood "Māori Girl with a Typewriter, 1906"

This paper takes its title from a photograph held by the Alexander Turnbull Library. Recorded by Stefano Webb Photographic Studio, of Christchurch, it is a studio study that falls somewhere between being a portrait, commercial illustration or candid record. The subject for the photograph - as the name reveals - is a young Maori woman sitting in front of a typewriter. Her fingertips touch the keys of the machine but her relationship to this quintessential object of the "modern" office-place is juxtaposed against surfaces that are distinctly indigenous: the woman wears a feather cloak and the typewriter is placed on a another flax one. In turn this display is situated in a generic office environment. In totality the photographic is thematically and pictorially enigmatic, and we might reasonably wonder what purpose it served? In this work I conduct a comprehensive visual analysis and suggest that there may not be one main motivation behind it but a series of experiments, both conscious and unconscious to the photographer, that govern the creation and interpretation of this photograph. Central to my reading is the presence of an architectural mise-en-scene that organizes and activates the pictorial mystery, and so, while this does not depict a heroic architectural object it nonetheless depends upon an appreciation of how architecture might organise a photographic record.