**"a distressing lack of regularity": New Zealand architecture in the 1850s**
Date: Friday 7th December 2012
Venue: School of Architecture/Te Wāhanga Waihanga,
Victoria University/Te Whare Wānanga o te Ūpoko o te Ika a Māui, Wellington
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When Colonel Mould of the Royal Engineers at Auckland reported on behalf of the New Zealand Government on Ben Mountfort's proposed accommodation for Governor Thomas Gore Browne, he queried the design's ability to be ""lastingly pleasing to the eye,"" and identified the building's "distressing lack of regularity." This conference asks whether this phrase, describing Mould's discomfort with Mountfort's picturesque design, might also describe New Zealand's built environment in the 1850s more broadly as it negotiated architectural cultural exchanges, largely resulting from incoming British settlers' "flight from flunkeydom and formality." Philippa Mein Smith refers to a William Strutt drawing to indicate its cultural hybridity, as well as "the power of the "pioneer legend,"" unpinned by the religious ideology of western commerce: "Pioneers tamed the land and, they believed, made it productive as God intended."

Provincial Government and a General Assembly were established, following the British Parliament's New Zealand Constitution Act (1852), which also seemingly prompted the originator of New Zealand's systematic colonisation, Edward Gibbon Wakefield, to arrive in New Zealand in 1853. Wakefield, according to Smith, was hopeful of a political career in the colonial government, now made possible by the Act. In the 1850s significant changes to the mechanism of British government in New Zealand occurred: the end of the Crown colony (1841-1853), when a Governor, with an executive council, "ruled" the colony, the appointment of a Resident Magistrate (Archibald Shand) to the Chathams (1855), and the conclusion of George Grey's first governorship in 1853.

The consequent establishments of representative and provincial government in 1853 were supported by new building and New Zealand's first House of Representatives, elected by a male property vote. Because of the requirement for individual land title (freehold or leasehold), or occupation of a European-style-dwelling, the franchise was effectively, but not exclusively, racist. Smith, for example, notes that Te Manihera, who lived in the Wairarapa both voted in the 1853 election, and hosted the local electoral meeting at his house. Despite Te Manihera's vote, providing evidence of Māori participation in the electoral system, most Māori were excluded, and the idea of a separate Māori parliament grew into the kotahitanga movement, and the pan-tribal Kingitanga, with the selection of Te Wherowhero Potatau (Potatau I) as the first Māori King in 1858. Brown also suggests that Māori architecture represented this shift to pan-tribal thinking. She identifies the rise of pātaka and whare whakairo at this time, locating the pātaka as representing tribal wealth, and the whare whakairo as symbolising tribal unity. She observes that "towards the end of the 1850s [the pātaka's] mana ... started to diminish," in contrast to the whare whakairo, "where political discussions among the members of tribes, and between tribes, took place."

The six provinces formed following the Constitution Act were: Auckland, Wellington, Taranaki, Nelson, Canterbury and Otago, and the capital of the country, having moved from Kororareka (Russell) in 1841, was Auckland. Reader Wood designed the General Assembly building in Auckland in 1854, which was timber and apparently commonly known as the "shedifice." Provincial Council buildings were also built, though Stacpoole notes that the Canterbury Provincial Council used Guise Brittan's Georgian-styled house (cnr Hereford St and Oxford Tce) in 1857, prior to being housed in the former office of the *Guardian* (which was described by Henry Sewell as ""shabby in the extreme - a low, desolate looking wooden tenement, all by itself in a potato garden""). Likewise the first home for Wellington's Provincial Council was not custom-built. Barrett's Hotel, also the first home for the Legislative Council, accommodated the Wellington Provincial Council "until the 1855 earthquake caused the top floor to collapse." In 1857 George Single designed the timber Wellington Provincial Council Chambers and offices for the site of the current Parliament, but the facade was designed by C.M. Igglesden, on the insistence of Isaac Earl Featherston (1813-1876), superintendent of the Wellington province. Stacpoole describes the resulting building as perhaps "taken for a rather inferior school but not for the seat of government." Mountfort (and Isaac Luck) designed the initial wooden section of the Canterbury Provincial Government Buildings in 1859. Max Bury's Nelson Provincial Building is of a similar vintage (1859-1861), but was Elizabethan in style, said to be influenced by the Jacobean Aston Hall, near Birmingham, which also had an E-shaped plan. It was sadly demolished in 1969.

Hobson's house had burnt down in 1848, and so the Auckland Provincial Council initiated the building of a new Government House (now Old Government House in the grounds of Auckland University), which was designed by William Mason, whose 1856 neo-classical design trumped Mountford's gothic one. The building was "[v]ilified" when built, but is still standing, and built of timber, "[d]espite all the appearances of stone, with coursework, quoins and corbelling." Regardless of Mason's success in gaining the Government House commission, the incoming Governor (Thomas Gore Browne) "disliked it intensely," and provided Mountfort with a desk in the old Survey office in Auckland so he could design a replacement house for him in the middle-pointed style.

In 1850 Christchurch was founded by the New Zealand Company off-shoot: the Canterbury Association. The chief surveyor, Joseph Thomas, completed "a trigonometrical survey of the Canterbury Block by the end of 1849 and laid out the port of Lyttelton and seaside suburb of Sumner as well as Christchurch in 1850 before the settlers arrived." In 1851 Christ's College, modelled on English public schools, was established, matched later in the decade by Te Aute Māori Boys Anglican College, Pukehou, Hawke's Bay (1854), and William Beatson's Nelson College (1859, destroyed by fire 1904), which Stacpoole suggests was anticipated as a "little Eton." Beatson was an old boy of Eton, and Hodgson describes Nelson College as an Eton "in miniature and ... [in] wood." Drawings for Nelson College began in 1856, the year before Christ's College was built. Mountfort, in his position as Provincial Architect, designed both the wooden school and headmaster's house at Christ's College (1857), both destroyed 10 years later by fire. The building of Bury's Nelson Institute commenced in August 1859.

Smith describes how the Canterbury Association ignored Kai Tahu's Crown "guarantee of their land and food supplies." Instead it prioritised establishing Christchurch as "a transplanted England;" a city with its own college and cathedral, gaining its name from Oxford's college: Christ Church. Christchurch was not the only town founded in 1850s New Zealand. Napier and Invercargill were also founded. Hurworth, was a small 1850s Taranaki settlement, now much diminished. Its only remaining building dates from 1855-1856 and was built by Harry Atkinson, four-time Premier of New Zealand. Other earlier towns, such as Auckland, Wellington, Whanganui and New Plymouth consolidated, but "good new buildings were few and the flimsy existing buildings quickly became shabby." An exception was, it seems, Nelson, which "suddenly flourished architecturally in the 1850s," producing "an extraordinary group of houses."

Wellington's first reclamation in 1852 produced new land north of Customhouse Quay. Charles Rooking Carter, who gave his name to Carterton and the Carter observatory carried out the reclamation as well as later reclamations in 1857 and 1861. Another industrial artefact from the 1850s is the first road to be registered by the Historic Places Trust. The Old Coach Road (1858) was built by migrant labours (1856-158), and a section between Johnsonville and Ohariu Valley still remains.

More significant was the geological event of 1855. At 9.11pm on the 23rd January the 8.2 Wairarapa earthquake shook Wellington, causing: 80% of Wellington's chimneys to fall, a tsunami, which inundated shoreline stores with waves 1.4m-2.4m above sea level, and the Government Offices/Wellington Provincial Chambers to be demolished. The earthquake "raised the beach at Turakirae Head and helped form what is now the Hutt Rd," damaged the single-storey classical Union Bank, which was later rebuilt, and reinforced the lessons regarding brick buildings learnt from the 1848 quake, though, as Thornton notes, the fault of this building failure was due to "the lack of a proper mortar [rather than the bricks], as only a clay and sand mix had been used." The earthquake was not the only disaster to hit 1850s Wellington. The following year (1856) the city suffered a large number of fires. Auckland also suffered from inner city flagration. There the 1850s was the decade when timber buildings, and many single-storeyed structures, disappeared from its city, culminating in the 1858 bylaw forbidding timber buildings in the area bounded by Customhouse Street, Albert Street, Victoria Street, Lower Princes Street and Emily Place. Earlier in the decade timber structures on the waterfront provided a picturesque account by the Attorney General (William Swainson), who described Auckland from its harbour in 1852 thus:

"St Paul's Church, with its neat spire, occupying a prominent position on the centre headland, is an ornamental feature. The Barracks, the Scotch Church, the Colonial Hospital, the Wesleyan Institution, the Roman Catholic Church, and the Windmill on the hill, with Mount Eden in the background, are the most prominent objects."

Commercial Bay had the ""appearance of a large town,"" and Swainson generalised that: ""No attempt at uniformity has been made; every one has built according to his means, fancy, or the size and shape of his ground. The only approach to uniformity is in the material: with few exceptions, all are of wood.""

The 1850s saw the development of both Māori and Pākehā industries. By 1856 Māori, for example, paid "60% of the North Island's customs duties," and "they also invested in major capital items such as trading schooners and flourmills," although McLean and Hargreaves both state that these were primarily status symbols (""showy playthings"") rather than economically productive, some flourmills were successful on both counts. Thornton notes:

during the 1840s and 1850s, seven mills in Taranaki and one at Mokau were owned by Maoris. Initially they were encouraged by the missionaries but the Maori's zeal for commerce soon outstripped their religious interests.

In 1885-1887 a Māori flourmill was being constructed at Port Levy, Banks Peninsula. In 1857, nine flourmills were operating in the Wellington Province (two in Napier), and six existed in Taranaki. In 1856, 29 mills were in operation in the Auckland Province and four more were proposed. Hargreaves refers to the Anglican Otaki missionary, and Octavius Hadfield encouraging local Māori to build mills. He states that unusually Roman Catholic priests in Whanganui likewise promoted Māori mills, and he is explicit about government involvement in such initiatives:

The Colonial Government also encouraged such activity ... An Inspector of Native Mills was appointed in the early 1850's[sic] to assist in the drawing up of mill plans, supervise their erection wherever possible, and to give instruction and general assistance in their operation. That the Maoris were appreciative of the actions of the Mill Inspector is shown by the letter they wrote in 1857 appealing to the Government to reconsider their termination of the Inspector's appointment.

The Kawana Flourmill, Matahiwi, Whanganui (1854), named after Governor Grey (Kawana Kerei) was built by Peter McWilliam, using large totara logs salvaged by Māori, to supply flour for Ngā Poutama, and it operated until 1913. Its waterwheel has been restored and is said to be the "oldest waterwheel in existence in New Zealand." Pipiriki (Kaukore stream, 1854) was another flourmill resulting from "[t]he general success of Maoris in growing wheat along the Wanganui River flats." Hargreaves though refers to "the burden of debt" on Māori because, particularly in Auckland, "such possessions often fell into a state of disrepair before they were fully paid for." Further south many mills were financed by iwi without government funding. Towards the end of the 1850s "Maoris were fast becoming large customers of the local European flour mills."

The 1860s boom in flax processing machinery was also supported by central government, specifically an initiative announced in December 1856 via a rewards system, ""for the discovery of an efficient means of rendering the flax and other fibrous plants of New Zealand as articles of export,"" which totalled £4000. Timber was another export industry. The 1850s re-usable kauri dams (an idea imported from North East America) developed with a loose plank gate, more appropriate for New Zealand's narrow gorges. Sawmilling consequently grew across the country. The first sawmills in Otago date from c1850: William Henry Valpy's sawmill, combined with a flourmill, on the Leith (1849-1850), and Hugh McDermid's mill at Sawyers Bay (c1854). A.S. Begg's combined saw and floormill, Romahapa (1858-1859), was the earliest in the Catlins. In addition to the timber industry, other building products, including bricks, were manufactured in 1850s New Zealand. The first brickyard in

West Auckland was at Whau Creek (Waiemata Harbour, 1852). Another early North Island brickyard was at Upokongaro (near Whanganui, 1857), and in Dunedin S.Howell's brickyard on Filleul Street dated from 1855. In 1850 Akaroa (Rue Grehan) had a brick kiln erected by Joseph Libeau.

The 1850s was a period of intense missionary activity. Rev S.M. Spencer's 1856 Report for Tarawera recorded 1040 "Native Christians" in the Rotorua District and, in 1859, 1700 Native Christians in the same area, and this activity was reflected in increased whare karakia (church) building. Rangiātea, Otaki (1848-1851) is perhaps the most reknowned church of the 1850s, in part because of the Charles Decimus Barraud drawing of the interior, which was widely reproduced, and it dates from 1852. The building, a near contemporary with Christchurch's first church, the now demolished St Michael's and All Angels (1851), followed the building of the Waikanae church, and is credited to Te Rauparaha and Octavius Hadfield, with construction supervised by Rev. Samuel Williams. Williams, disbelieving that Rangiātea's 29 metre long tahuhu (ridgepole) could be lifted into place, reputedly "got up one night and sawed off ten feet," which Treadwell has speculated deprived Rangiātea of a front porch (mahau) in an "attempt by a Westerner to de-indigenise ... Rangiātea [and] structure it in colonial terms." Brown describes Rangiātea as being "constructed on a scale that had no precedent in Māori architecture," and refers to the construction of Rangiātea and other CMS Gothic Revival churches as "one method used by Anglican, or Anglican-aligned, communities, to enhance their mana." Contemporary observer, Charlotte Godley visited Rangiātea in 1850 and described its interior as: ""very handsome in effect, in the peculiar Maori style; with the one defect, however, of there being only one row of pillars down the middle made of four large "Totara" trees. The ridge pole which they support is also solid Totara, ninety feet long, all painted red, and relieved with arabesques in white over the rest of the woodwork, in the roof.""

The church at Manutūkē was begun the year following the commencement of Rangiātea, but it took the entire decade through to 1863 to complete. Sundt attributes delays to "the high wages sawyers were demanding for producing weatherboards for the framework erected in 1851." In 1851 Thomas Samuel Grace (1815-1879) described the church-in-progress as ""if finished according to Māori architecture, [it will be] the greatest monument of national art that New Zealand contains."" The church is notorious for missionary William Williams' insistence that the whakairo rākau (which he considered to evidence ancestor worship) be re-carved, with carver Te Waka Kurei developing the pītau-a-manaia as a compromise, which Williams concluded "no longer represented pre-Christian spirituality." Sundt's conclusion regarding this building is that: "[h]owever much Manutuke was the product of "fusion" technology, the stamp on this structure was indelibly Maori."

Sundt identifies St John's, Rangitukia (1856) as bringing "to a close the era of monumental whare-style churches." He credits a lack of need to accommodate congregations "of 1000 or more," because he argued that many Māori turned from Anglicanism (and other Christian denominations), in the context of land confiscations and the New Zealand wars, to "the new indigenous and Māori-led religious movements, such as Pai Mārire and Ringatū." This political context encouraged the building of wharenui such as Taiporohenui (Manawapou, South Taranaki , 1853), to "hold meetings concerned with calling an end to the sale and confiscation of tribal lands." Neich's study of Ngati Tarawhai wood carving also documents changes in 1850s carvings, especially that of waka, but also a whare: Raura (1850-), and a pātaka: Maramataeahoaho (c1850). He refers to the increasing Māori use of metal tools and European paints, and the use of cash to pay for carving, tracing changes following the Ngapuhi invasion (after which arms and ammunition were traded), to the introduction of cash by 1852, noting "the long-standing commercial cash nature of carving transactions, dating back to the 1850s in canoe dealings. For all the meeting houses discussed, cash payments were a major, if not the sole, component in the carving transaction."

Other churches of the decade were those designed by Fred Thatcher, who was ordained an Anglican priest in 1853, and included St Stephen's Chapel, Judges Bay (1856-1857) where the Constitution of the United Church of England and Ireland in New Zealand was signed on 13 June 1857, and anticipated in its Greek Cross plan and "the signatories' table at the crossing." Thatcher also reputedly designed St Mary's, Parnell (1859), which was replaced by Mountfort's Procathedral in 1888. Mountford's 1850s churches had varying success. His Holy Trinity Church, Lyttelton (1852-1853) was demolished shortly after (1857). Lovell-Smith notes that Mountford's design of St Bartholomew's, Kaiapoi (1854-1855) learnt from his Holy Trinity experience, and that he "continued the roof trusses down to the ground and bolted them onto the bottom plates." Other Mountfort churches of the decade include St John's Church, Waikouaiti (1857-1858), and St John the Baptist, Rangiora (1859). Churches designed by others include: Holy Trinity Church (1850-1851), Christ Church at Taita (1853-1854), St John's, Ōtawhao (1853-1854), St John's, Te Awamutu (1854), St Paul's, Rangiaowhia (Hairini) (1856), Willis Street Church (1856), W. Blackie's interdenominational chapel, Pauahatanui (1857), St James', Mangere (Arthur Purchas, 1857), Bury's enlarging of Thatcher's c1848 Christ Church, Nelson (1858), and St Paul's, Thorndon (c1859). The decade's end (1858-1859) also saw the decision to by Canterbury's Cathedral Commission to engage Gilbert Scott to design Christchurch Cathedral, and their rejection of J.E. Fitzgerald's offer to "ship out "a beautiful building" in parts, which could be put together as the Cathedral Church of Christchurch."

Pākehā domestic architecture from the period appears to be well documented. In Christchurch, V huts settled Hagley Park, and served as "shelter on country allotments," and, by 1850, Mrs Godley noted that "even the portable houses had changed their character and all had "lofts"." Portable usually meant prefabricated houses, a production method encouraged by many colonial handbooks. Mr and Mrs Watts-Russel's Ilam house, imported in c1851, was made from putting together two three-room prefabricated frame wood-houses, while J.G. Gordon imported his house (Clifton, Hawke's Bay, 1859) from India.

Salmond locates the end of the decade (1860) as the point in time when "the small timber house had become established as the New Zealand vernacular dwelling," while Stacpoole asserts, with particular reference to Auckland, that "[s]ingle-storeyed houses still clung to the familiar and obviously suitable formula of a hipped roof covering a squarish plan, the rooms having access through French windows to a veranda on three sides." He also notes the shift in Christchurch from hipped roof forms to steep gables, and the popularity of double-hung over casement windows. A roof pitch of 45˚ was normal to shed rain quickly

and counter to advice in George Earp's 1853 handbook. Houses were mostly one to two rooms in size (about 50%), with 25% having three or four rooms,

In addition to timber, wattle and daub, lath and plaster, fern-tree, brick, stone, concrete, cob, sod, and pisé, were also used. Salmond states that: "In 1858, of the 12,812 houses in New Zealand almost eighty per cent were built of wood, $2^1/_2$ per cent of brick or stone, and the rest of other materials including earth, raupo, and canvas." Thornton records an account from the *Lyttelton Times* (17 April 1852) of a cottage being built of concrete, and stated that, in 1996, the earliest evidence of concrete he could find was a retaining wall (c1857) at Fyffe House, Kaikoura, and that one of the earliest concrete bridge piers was in 1859 in New Plymouth. A diary from Puketoi Station, Otago documents the building of a cob house in February-March 1859 over a five week period, while less conventional cob buildings existed, including an 1855 Lyttelton house "where the framed walls were lined with boards and the joints also covered with boards - rather than battens - and both walls and partitions were filled with a cob mixture between the framing." Salmond refers to a Canterbury cob house (1851) where the timber frame was "supplied by a carpenter," while Sarah Higgins' 1850s Nelson kitchen illustrates female domestic constructions. Her husband ""helped to mix up the mud before he went to work and I put the kitchen up, 20ft. long and 12ft. wide, with a chimney and a mud oven."" Elizabeth Caudwell's domestic bliss appears to have been more mundane as she "recalled the great pride she felt while hanging the cups up on little hooks along the dresser in her first house in Golden Bay."

Nelson in the 1850s though was not, for all of its British settlers, the ideal home away from "Home." T.A. Bowden documents reactions in May 1855, of those who ""gazed upon the rough woody hill, without sign of habitation, or cultivation" [and] burst into tears." Nelson hence did not, on first sight, appear to offer the promises of Robert Pemberton's 1854 *The Happy Colony*, but William Beatson (1807-1870) designed "a number of good [two-storeyed gabled] cob houses in both Nelson and Stoke." Stacpoole identifies Woodstock, Stoke (c1852-1856) as "a fine example" of a Nelson cob house, while commending the naturalistic fretwork on gables in the area, such as those of Stead house, Stoke and Sunnyside (1854). Salmond describes Beatson's houses as having "common steep gables with elaborately decorated bargeboards, sawn by hand from solid timber in scalloped and sinuous patterns reminiscent of Gothic tracery." Salmond explains canvas as a roofing material which made permanent tents, exemplified by Dr Alfred C. Barker's Studdingsail Hall, Christchurch (1851), built using a studdingsail from the *Charlotte Jane*, and decorated "inside with some green paint that he found amongst their baggage." Sadly though, Barker wrote: ""the rain squeezed through the painted sailcloth as if it had been a sieve, wetting and drenching everything in the tent, and this not for an hour but for two or three days at a time, without a moment's cessation."" Hugh Robison (c1853) appears to have had a similarly provisional structure built for his first house in Oamaru. Shaw describes him: "assisted by three Māori, put[ting] up a tent-shaped hut with a sod chimney at one end and a calico door at the other. It was constructed with materials at hand - cabbage tree stems, flax, raupo and clay." William Danset's cottage, Otekaieke (1857), also in Oamaru, was built from "roughly hewn limestone."

Richmond Cottage (originally Beach Cottage, New Plymouth, 1853-1854) was built by Henry Richmond and Arthur Atkinson and, according to Shaw "resembles many of the early cottages in that it is built on a simple rectangular box plan, topped with a shingled saddleback roof with a window on either side." A similarly "unpretentious" house is CMS missionary, Henry Williams', The Retreat, Pakaraka, Bay of Islands (1850-1852). Wellington houses of the period include: Spinks Cottage (1854-1863), the Sexton's Cottage (1857), and William Wallis' Georgian Nairn Street cottage (1858; now Colonial Cottage Museum). Specific houses in the Hutt Valley were commented on, primarily by the prolific Charlotte Godley. She described D. Wakefield's house as good-looking, ""with very civilized looking rooms, but quite unfinished."" Petre's house was "quite a grand edifice for this part of the world" but ""the [floor] boards of course do not fit, and the light came through the floor of my room, which gave it a very ethereal look."" She also noted the predominance of conservatories.

Governor George Grey's 1853 Land Proclamation reduced rural land prices to five shillings an acre, further encouraging the expansion of Pākehā landholdings. Thornton states that "In the 1850s there was a large scale development of sheep rearing by new settlers, including those from the New Zealand Company, and Australians." The Rhodes brothers established a sheep station at the Levels, near Timaru, the first in South Canterbury, and their slab and thatch cottage dates from 1856. Canterbury pastoralism was particularly encouraged by the Canterbury Association, which began grants leases for land on the plains to its settlers in 1852. Station architecture included homesteads, woolsheds and other farm buildings, such as Alexander and Watson Shennan's stone buildings (Galloway Station, 1858). Thornton states that "wood was by far the commonest material used in woolshed construction," and lists several woolsheds built in the 1850s, including those at Anama Station (near Mount Somers, 1854), Major Alfred Hornbrook's Arowhenua woolshed (near Temuka, 1854), Te Waimate Station (1856), and Coldstream (near the Rangitata mouth, 1856). The Anama Station woolshed was initially thatched ""with cabbage tree leaves top and sides."" Thornton also identifies a shed at Moa Flats Downs (near Ettrick) (1855) as the "first very large woolshed." It was a stone shed (97.5m x 21m) reputed to be "the largest in the southern hemisphere," and "very ugly," when built.

Early housing on stations, such as Hillcrest's cob hut (c1851), black birch house, Stonyhurst, Greta Valley (1851), John, Michael and Paul Studholme's Cuddy (Te Waimate, 1854), the Rhodes' slab cottage at the Levels (1856), and Grasmere Lodge's weather board hut (1858), followed tents and preceded homesteads. Larger buildings, including substantial homesteads are also documented. Stacpoole refers to the Terrace Station, Hororata (1853-1854), Cracroft, Cashmere (1854-1856), Englefield, Avonside (1855-1857), and Middleton Grange, Riccarton (1856), and Hodgson discusses George Douglas' Broomfield, North Canterbury (late 1850s) with its "wrap-around verandah." Brancepeth Station, Wairarapa (1856-) is home to a number of buildings dating from the 1850s: a whare (1856), homestead (1858-1859) and a woolshed (1859). Mount Thomas Station, Okuoku (1857) is another 1850s homestead.

Robert Heaton Rhodes (1815-1884) laid the foundation stone for his house, Purau (on Banks Peninsula), probably designed by Samuel Farr (1827-1918), in December 1853. This multi-gabled English Gothic stone house was, by 1858, already being

altered, its wooden verandah, for example becoming cast-iron. The French colonial Sans Souci, Whangarei (1856), complete with white shell paths, croquet lawns, and an aviary well-stocked with canaries, finches, peacocks and parakeets, was built for Edouard Eugene Cafler following time at Mauritius. Joseph Brittan's brick and stone Linwood, Christchurch (1857), which Stacpoole identifies as possibly influenced by Mason's Government House in Auckland, was Georgian, as was his brother Guise Brittan's "first house on the corner of Hereford Street and Oxford Terrace ... [which] served in 1857 as a chamber for the Canterbury Provincial Council." Charleville, Remuera (1858) was likewise Georgian, until it was "later given a Gothic front by the Isaacs family." Both Shaw and Toomath refer to the influence of American Andrew Jackson Downing's Carpenter Gothic on New Zealand domestic architecture in the 1850s. New Zealand built examples include Broadgreen, Stoke (1857), and Rhodes' stone Purau, Banks Peninsula (1853). Thatcher designed the two-storeyed gothic Kinder House (original the Headmaster's House) in 1856-1857, which was built by stonemason Benjamin Strange of basalt lava from Rangitoto, the old Deanery (1857) and Benjamin Strange's cottage (1857). Later in the decade Reader Wood's Melanesian Mission (St Andrew's College), Mission Bay (1858) was built by Benjamin Strange. Only the dining room and kitchen remain.

The 1850s are usually considered to have been peaceful in contrast to the 1840s and 1860s. Military architecture though was built, for example Fencible cottages (e.g. Bell House, Pakuranga (1851-1852)), built for the Royal New Zealand Fencible Corps; the retired British soliders who were brought to Auckland in an immigration programme (1847-1852) guaranteeing free passage, and, for most, a cottage and land in return for seven years military service. Settlements for the 721 fencibles and their families were in Howick, Panmure, Onehunga, and Otahuhu. The early 1850s also saw the completion of the Albert Barracks Wall (1846-1850) attributed to George Graham and Māori stonemasons, which encircled nine hectacres, and was constructed of scoria, incorporating "flanking angles, loopholes, and attached parapets, following military defensive structures of their time." Neich refers to the 1851 Ngati Paoa invasion of Auckland, and the Te Ariki battles (1853-1854): "Trouble erupted again in 1853 between Tuhorangi and Ngati Rangitihi over control of Lake Rotomahana and the Pink and White Terraces, which were now becoming a valuable tourist attraction," with specific reference to the prow figurehead and the prow bulkhead figure from Parehaki, relics from the waka given to the Auckland Museum by Gilbert Mair, and rare examples of documented Te Arawa carving from the decade.

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. **It is intended that papers comprising the proceedings will be made available through the Victoria University institutional repository within a year of the conference.**

**Symposium fee**: The cost of the symposium (including proceedings) will be $60, 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: Thursday 13th September 2012
Programme announced: Friday 14th September 2012
Full Papers due: Monday 12th November 2012
Registration due: Monday 3rd December 2012
NZ Architecture Films: evening Thursday 6th December 2012
Conference: Friday 7th December 2012