Te wā o ngā Tiramaroa: New Zealand Interior and Landscape Architecture in the 1880s
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"brightly flowering trees"

The 1880s saw five comets (or tiramaroa) visit New Zealand: the Great Southern Comet of 1880 (C/1880 C1), the Great Comet of 1881 (C/1881 K1), the Great Comet of 1882 (C/1882 R1), Comet Fabry in 1886 (C/1885 X1) and the Great Southern Comet of 1887 (C.1887 B1). Such cosmic beginnings to the decade must have delighted or disturbed a population in the midst of a long economic depression. However, with hindsight, some historians consider that the economic situation is better understood as a lack of growth rather than a technical depression. Smith writes that "real incomes reached a plateau rather than declined. [...but] shrinking British credit aggravated the downturn in the 1880s [...] Big public spending by local and central government, unpromising business ventures and excessive house building characterised all the main towns." This economic confidence was misplaced and "by 1886 [Auckland] had 2000 empty houses." Ghost houses were, of course, not the only built environment consequence of these straitened times, another was the change in the plant types cultivated. In Christchurch, a nursery "for the raising and distribution of "economic plants" such as olive, mulberry, osier willow, [and] sugar maple," was established in South Hagley Park (near Moorhouse Avenue). Tritenbach notes that "[m]edicinal plants were also grown [... but b]oth schemes were abandoned in 1886 because of a lack of funds and skilled labour."

The tiramaroa known as Comet Fabry forewarned of the 10 June 1886 eruption of Tarawera that destroyed the Pink and White Terraces and buried Te Wairoa village, killing approximately 120 people. The terraces were an iconic landscape and major tourist attraction, and considered to be the eighth wonder of the world. Their allure is apparent in attempts to precisely identify their location, as well as various schemes to unearth them since their destruction.

The 1880s also saw the invasion of Parihaka on 5 November 1881 (Guy Fawkes Day). Native Minister John Bryce led 1589 men in the attack on the pā. More than 2,000 villagers peacefully greeted them. Men were arrested, houses burned, crops destroyed, and women raped and assaulted by the troops. The leaders of the community, Tohu Kākahi and Te Whiti-o-Rongomai were held on charges of sedition. Brown discusses the architecture and town planning at Parihaka, stating that "[s]ome of the building entrances were orientated to dirt roads, like Pākehā towns," and writes that Te Whiti and Tohu embraced Pākehā technology "completely on their own terms by further replacing Māori modes of living with Western-style architecture, urban planning and services." Other examples included the cruciform plan of the communal bank Nuku-tewhatewha (1881), the early adoption of gas and electric street lighting (by 1885), and the 100-seat dining hall, Te Niho-o-te-Atiawa (1889), where the "contemporary Western influence on the outside extended to the inside, which, apart from its long communal tables, resembled a Victorian teahouse."

Four years later (in 1885) the North Island main trunk line began to be constructed, following Ngāti Maniapoto negotiating with the leader of the Parihaka invasion, Bryce, and later John Ballance, to allow surveying for the train track through Maniapoto.

Parihaka was a phenomenon as much as a settlement. Its innovations were near contemporary with Rongopai (Waituhi, Poverty Bay, 1886-76), built "in anticipation of Te Kooti's return to his people after he was pardoned by the Government." Brown states that "many Ringatū meeting houses were not just carved but elaborately painted," noting that the 1883 renovation of Te Tokanganui-a-Noho (Te Kuiti, 1873), began this trend. She writes that painting was less time-consuming, which "appealed to Ringatū followers who wanted to complete their houses quickly [...] and to communities who did not have a tohunga to oversee their projects." The interior of Rongopai "is characterised by the use of bright colours and the naturalistic depiction of ancestors in modern dress," with imagery:

> strongly influenced by European notions of pictorial representation. There are brightly flowering trees, vases of flowers, a man posed at the foot of a tree holding an axe, a hunting scene. Among the many painted portraits are those of Kahungunu, his daughter Tauhei, and Wi Pere and his mother, Riria Mauranui.

Other Ringatū wharenui include Eripitana (Te Whaiti, 1884) and Ruataupere (Te Teko, 1882), which was carved by Ngāti Awa, Ngāti Porou and Tūhoe carvers.

The decade closely followed Chief Justice James Prendergast's 1877 statement (in Wi Parata v The Bishop of Wellington), that Te Tiriti was "worthless" and a "simple nullity."" It was a decade when work to address Treaty grievances persisted. In 1882 a Ngāpuhi delegation visited London to petition Queen Victoria for a Royal Commission to investigate laws breaching Te Tiriti and advocating for a Māori Parliament, and two years later, in 1884, the Māori King, Tāwhiao petitioned the Queen on behalf of Waikato in a similar vein to the Ngāpuhi petition. In 1889 the Maori Union of Waitangi formed in response to settler demand for land and the Native Land Court. In 1881, Te Tiriti-o-Waitangi (II) was built at Te Tii Marae at Waitangi, and hosted "the 1884 and 1890 meetings of an independent Māori parliament movement known by the same name." The wharenui followed the 1880 erection of Te Tii memorial, which bears the text of Te Tiriti o Waitangi.

"types of exotic planting"

As comets visited New Zealand skies, Lincoln Agricultural College (1880) opened, along with the first freezing works (Burnside nr Dunedin, 1881), and the first large-scale dairy factory (Edendale, Southland, 1881). In 1882, the first shipment of frozen meat left Port Chalmers on the *Dunedin* for Britain. The significance of such things rural, despite increasing urbanisation, saw the introduction of the country quota in the Representation Act 1881, where 33% was "added to the rural population for the purpose of determining electoral boundaries." The aim was to sustain a balance between the political influence of the rural and urban electorates, regardless of population distribution. At the same time single-member electoral districts were established. Another demographic shift occurred in 1886 with more New Zealand-born Pākehā than those born elsewhere. This was because "[n]atural increase (births minus deaths) rather than net migration generated most of the rate of population growth from the 1880s until the end of the twentieth century," and Raine, with reference to the 400,000 Pākehā in New Zealand in 1880, writes that: "[t]he tremendous impact of all these immigrants' European horticultural practices was displayed not only in individual home gardens, but also where large areas of former wilderness and rough clearings inevitably took on the character of the well tended English countryside."

This impact was apparent at Hurworth, the homestead of Premier Harry Atkinson, that grew "intensively cultivated and perennial crops, which [... included] artichokes, asparagus, celery, strawberries and cucumbers raised in a frame. A new orchard of at least 116 trees was planted." Raine also refers to Greenwoods' farm garden in Gisborne in 1887 as having

> three main types of exotic planting, which came to predominate over large areas of the New Zealand landscape by this time: European grasses, Australian eucalypt trees and conifers such as pines from the northern hemisphere. The circular drive, or sweep, was common on larger properties.

But it was not just planting, the land was also reformed. Glenmark (North Canterbury) is an example of such Anglocising transformations.

> A hillside was excavated for the house, courtyard, conservatory, attached greenhouses and levelled lawn with parterre beds. A dam on the creek produced a narrow lake in front of the house, furnished with a boat, imported white swans and an island with a rustic bridge. Other water features on the grounds included various waterfalls and cascades, ponds, ornamental pools and a reservoir surrounded by willows. Contemporary photographs show a thick planting of shelter trees such as eucalypts around the outside of the garden, with ornamental conifers on the lawn, large urns and vases dotted about, and winding drives and paths throughout.

For less established immigrants, advice to colonists highlighted the horticultural skills of itinerant Chinese gardeners who

> "may come round to your door weekly in a trap, in which case you would get vegetables more easily than you can rear them in the first one or two years of your inexperienced residence here. [...] Chinamen will bring you carrots, turnips, onions, parsnips, cabbages, radishes, etc. at 2d or 3d a bunch, and even celery and salad."

Raine reports that 17% of Chinese in New Zealand in 1881 were market gardeners.

"their longings for violent [...] contrasts"

An 1870s fashion for black and gold followed trends for japanning lacquer work and persisted into the 1880s. *Saturday Advertiser* contributor Popjoy confirmed the vogue in 1878 writing that:

> the difficulty at present is for old-fashioned people to satisfy their longings for violent, and what we now think, offensive contrasts in colours. These have disappeared, and in their stead we have soft shades of blue, red, green, and yellow. Black and gold has taken the place of white and gold, and dark oak (stained or time-worn) is often preferred to light-coloured woods, though these have lately come much in fashion for side-boards.

In the 1880s, black and gold coloured: carpet, upholstery, door hardware, furniture (including shop counters and cabinet work), skirting boards, mantelpieces, pilasters, and cornices. But this hunger for black and gold did not (despite Popjoy's confident assertions) completely surplant white and gold. Black and gold primarily

coloured discrete elements placed within, or fixed to, a room, while walls were white or delicately coloured. The drawing room at the Leatham House (New Plymouth, 1883), for example, "panelled after the Corinthian style, is painted with flatting-white picked out in gold," similar to the drawing room at the Barber House (Parnell, 1882), which was decorated in especially elaborate gold and white, and had a striking mantelpiece which was "snow white statuary marble, and the carving is sunk in floral designs of the most chaste description."

This relationship between white and other colours is more clearly described in an account of Abbott's Opera House (Auckland 1882), where:

> [t]he ground work colour of the walls is white. They are divided by gold mouldings into panels, the prevailing shades of which are, pink, dove colour, and sienna. The balustrade of the circle is painted in light colours, biue predominating, and picked out with gold. The proscenium is of chaste yet rich design. The arch is blue, traced with gold and coloured scroll work, while the names of celebrated musical composers and dramatists, are elaborately intermingled with the decorations.

Likewise, the ceiling beams of Trinity Presbyterian Church (Timaru, 1876-81) were white "relieved by faint pinks and blues," while "the flats are French grey, and the facings pure white, to be relieved with gold." Paper hangings were another means to introduce "mellow" colour into the interior. The drawing room at the Grand Hotel (Dunedin 1883) was "papered in a "bluish colour for the background, and a very artistic design in gold." In the Leatham House drawing-room, "[t]he walls are hung with a delicate blue paper, which gives them the appearance of being distempered." Adjectival hesitancies of "soft," "bluish," and "delicate," and the reference to distempered surfaces evoke the liquid tints of a water-colour wash, explaining Popjoy's countering of "violent" and "offensive" to displace the old-fashioned.

Little appears to be written of floor surfaces. However, the entrance passage and hall at Dunedin's Grand Hotel (1883) "is a handsome Mosaic, which has been specially obtained from England." In 1885, the *Woodville Examiner* wrote about "Lincrusta" - a linoleum for walls - telling its readers that this was "intended to supplant wall papers [...] it is fireproof, and all but indestructible [...] and capable of a high degree of artistic finish." The February 1887 "Ladies Column" of the *Tuapeka Times* also shifted attention away from floors when it advised its readers to "[i]nstead of trying to design carpet patterns to sell at £5, try to make just such butter as sells at two shillings and sixpence."

"tastefully dressed with pot plants"

Stacpoole observed that

> [t]he Victorians were seldom bothered, until William Morris taught them otherwise, by any qualms about making one material look like another. Kauri doors might be grained to look like maple, kauri chimneypieces might be marbled.

The mantelpieces at the Timaru Post Office (1880) were made of "imitation malachite and dove marble," and, in the New Zealand Loan and Mercantile Company (Whanganui 1882), each room had "a handsome slate mantelpiece, enamelled so as to very effectively imitate marble," The fireplace mantle at the library in Barber House (Parnell, 1882) was also enamelled slate, while, at Leatham House (New Plymouth, 1883), "[t]he walls are all grained, the panelling being an excellent imitation of oak root." Church interiors likewise did not escape interior artifice. The projecting columns and pilasters of the altar canopy at Trinity Presbyterian Church (Timaru, 1876-81) were "colored to represent white marble."

However, the presence of native timbers in interiors was common. Examples include: "the contrast of the various kinds of wood" at Hastings' First Presbyterian Church (1883), the staircase "beautifully finished in New Zealand woods, by Mr Scott, of Geraldine" in the Timaru Post Office, and the dining room mantelpiece of "kauri, rimu, rewarewa, mottled kauri, &c." at the Barber House, which was "the most marvellous piece of carpenters' work we have seen in the colonies." In fact, one report of the Timaru Post Office stated that "[w]hen the premises are lighted up the apartments literally glitter with different varieties of native woods, planed, polished and varnished in the highest style of art."

At St John's, Napier, the interior was finished in "matai and kauri. The fittings, including the screens, will be simply oiled and rubbed to bring out the grain of the wood," while at St Mary's Christchurch, the floors were "laid in Wharam's patent wood blocking, laid on concrete," though it is not clear what species of timber was used. At the Lancaster Park Hotel (Christchurch 1883), a novel interior decoration was "the dado of alternate widths of rimu and kauri in the hall and corridors and all the principal rooms." At Eliza Levell's New Nag Hotel (1880) on Cuba Street in Wellington, the counter of the ground floor bar was "in the shape of a semi-circle, red pine, highly polished." In the bar at the Northern Hotel, Oamaru (1880), "[t]he lower walls are covered with

dado work in bird's-eye maple panels with walnut framing, while the counter is decorated in a similar manner, with the addition of black and gold marble pilasters."

In an act of spatial illusion, the fresco room at John Logan Campbell's Kilbryde at Campbell Point, Parnell, Auckland (Thomas Mahoney, 1881) "had all its walls painted with landscapes and a minstrel's gallery opened on to it from the tower stair." This kind of extravagance seems to be rare, but the literal use of landscape elements, specifically foliage and pot plants, more frequently ornamented interior spaces - particularly for specific events such as Christmas, balls, weddings, and harvest thanksgiving. Combinations of native and exotic plants were supplemented with non-organic items, such as lights, text, flags and mirrors. At Christmas 1886, W.T. Sherwood's shop in Marlborough was described as "quite an evergreen bower." The two shop windows were "tastefully dressed with pot plants from Mr Derbyshire's garden." In August 1887, at the Canterbury Industrial Association's industrial art conversazione, "[t]he landscape scenery of the stage was illuminated by a design representing the Rose, Shamrock and Thistle, and a number of stained-glass gas lamps shown by the Gas Company, and above all was the word "industry" in illuminated letters." The same month, the decorations supplied by A. Farmer of Cuba Street, for the Wellington Naval Artillery Volunteers ball, saw the drillshed walls hung with "curtains, flags, interspersed with flowers and mirrors, while in the centre of the shed a miniature garden was laid out and Chinese lanterns were hung in conspicuous places."

Such temporary decorations were particularly elaborate and common in churches. On its consecration in 1880, St Mary's Otaio was "nicely decorated: with flowers and evergreens and ferns for the occasion." In December 1880, St Mary's Merivale was adorned with "toi toi grass, holly leaves and flowers," a "foliated cross of white lilies" was suspended from the cross-beams, and "appropriate texts from scripture, done in illuminated writing." In 1889, at the harvest thanksgiving service at the Makotuku English Church,

> [f]erns and evergreens were arranged in every conceivable pattern and design, mottoes woven out of wheat, oats, barley, etc., in the straw, appeared along the walls, while the seats were dressed with evergreens, and garden produce hung from the rafters and was piled up in carefully studied order in front of the altar railing, and also at the end of the aisle near the entrance. On the altar were some pretty bouquets of flowers and some locally grown fruit, and over the altar were two floral crosses. On each side of the altar were mottoes formed with ivy leaves on a white background.

On Christmas 1881, an *Evening Post* review of church interior decorations found that:

> At St. Paul's Church, Thorndon, the decorations were of no special character [...] At St. Peter's, Willis-Street, the decorations were very limited and primitive [... at] St. Mark's Church [... the decorations] were on a scale of unusual magnitude [...] The main feature of the decoration of the chancel was a screen consisting of three arches erected across the front, and covered with flowers, ferns, &c. The space above the centre arch was fitted with the word "Alleluia," in scarlet letters on a white ground, and those above the two side arches with appropriate devices; the whole surmounted by the Star of Bethlehem [...]. St. Mary's Cathedral, Hill-street [...] was covered with evergreens, flags, and bannarets, and a representation of the Nativity, with the Manger at Bethlehem. Lamps were hung in every part, and no fewer than 500 candles were lighted on the altar. The whole effect was most impressive [...] At St. Mary of the Angels, Te Aro, the decorations were exceedingly tasteful and handsome. Flowers almost completely covered the walls, and the graceful nikau hid the columns. A well-executed inscription, "Gloria in Excelsia Deo," was stretched before the altar."

In contrast, at the second Presbyterian church in Oamaru, "[t]here is no attempt at ornamentation in the interior, the whole of the fittings being of a modest character, their most noticeable feature being the front of the reading desk, which is of mottled kauri."

"similar to that of the carpets on the floors"

Outside, garden design faced a different kind of artifice in the opposition of geometric and organic philosophies of design. An 1880 article in the *Globe* contrasted "those who look upon the modern geometrical flower garden [...] as the culminating point in gardening art" and advocates of "a more natural style of gardening." These contrasting approaches set "the absence of freedom" in geometric outline against organic untidiness, but the article also argued that the modern geometrical garden attempted

> to realise a kind of completeness with the plants that furnish the garden similar to that of the carpets on the floors, the paper and pictures on the walls, and the chairs and other articles that go to make up the furniture of the interior of the dwelling.

In an 1886 column in the *Colonist*, Nelson landscape gardener, James Nicol Grigor (c1845-1914) emphasised the "wholly artificial [nature of flower garden design] in its arrangements and appliances," as evidence that the flower garden designer does not imitate nature. He distinguished this from architecture because gardens were objects of pleasure informed by taste, rather than utility. Grigor, who had been a columnist for the *Otago Witness*, and was the author of *Forestry*, *Orchard Planting*, and *The Prize Gardener's Calendar*, contrasted the modern style of garden from the ancient geometric style, describing the modern style as "a collection of irregular groups and masses, placed about the house as a medium, uniting it with the open lawn." He

additionally identified the two predominant kinds of colonial flower gardens where in one flower beds were cut into and separated by turf, and the other where gravel paths separated the flower beds.

Commentators on gardens were not always so analytical. In 1884, *Feilding Star* contributor "Old Grumble" wrote a third person diatribe on uninvited "Snails in Feilding," in the realisation that he, "the cautious and penetrating Grumble, had been deluded by their cheapness into buying infected trees." The *New Zealand Herald*'s columnist "Tramp" gushingly described Mr. Mackenzie's flower garden (near Scott's Ferry, Rangitikei) as "a perfect miracle of taste, skill, and labour, with its fountains, lakes, grottoes, and labyrinthian walks," surpassing "all the gardens in Auckland rolled into one." The mystic maze was particularly highlighted as "especially ingenious in design." Earlier in the decade (1880), Hinemoa, in the *New Zealand Mail*'s "Ladies Column" had criticised New Zealanders' "want of taste" because more use was not made of New Zealand's variety of ferns. She proposed both glazed verandahs and conservatories as charming ferneries, as well as stands for ferns and the use of ferns for table and room decorations.

In 1877, when he had been working in Dunedin, Grigor had advertised his availability "to form Gardens, Pleasure-grounds, Croquet-lawns &c.," and create "[f]lower-gardens formed in the Ribbon, Pannel, Carpet, or Figure Patterns." James Hughes, a fellow landscape gardener in Auckland, was "prepared to lay out gardens to any design; also, lawn tennis and croquet grounds. Any style of architecture followed." By the late 1880s, the *Evening Star* stated that a gardener will "often be called upon to design garden structures, suitable to the requirements of the plants he wants to grow, and therefore should know something of architecture." In 1887, the same newspaper had asserted that, in addition to being an architect, the artist of horticulture must also be

> a man of taste and talent, acquainted with garden literature, with picturesque views, and extended knowledge by study and eyesight of beautiful formations, combinations, and projects, not confined to one country, to combine usefulness with economy according to requirement. He must be a good draughtsman, and be acquainted with surveying. The harmonious combination or union of an attractive whole must be his aim, consisting, nevertheless, of separate tableaux where a mass of varieties are encountered and made use of for usefulness or luxury, such as dwelling-houses, saloons, baths, forcing-houses, conservatories, huts, cabins, walks, promenades, playgrounds, avenues, catacombs, reservoirs and watercourses, ponds and wells.

"the second colonial landscape"

For Pākehā settlers, the 1880s urban environment is often discussed as having achieved a permanence represented by brick and masonry structures. Most main centres settled by Pākehā were well-established, but regional centres, such as Martinborough (1879), Pahiatua (1881), Tuatapere (1880s) and Rotorua (1881) have their formal Pākehā beginings in the decade. In the instance of Rotorua, A.B. Morrow drew up the town plan in 1881. This followed an agreement between Ngāti Whakaue and the colonial government for a European township in November 1880. Ngāti Whakaue also gifted 198 acres mostly to the eastern side of Rotorua township forming the Government Gardens and the Sanatorium Ground, and, in 1889, sold 3700 acres to the government which included the Rotorua township site, and areas that would become Arawa Park, Rugby Park, Kuirau Park and Arikikapkapa Golf Course and Reserve. The Thermal Springs District Act 1881 established Rotorua as a special town district, and the government auctioned 99-year leases of the geyser lands on behalf of Māori, under the Act, though it "obtained a monopoly on the purchase and lease of areas with hot springs, lakes or rivers." As reported at the time of the Act's passing, "its supposed object [... was] to prevent the Hot Lakes Districts, in some respects one of the most wonderful regions in the world, from falling into the hands of private capitalists." That same year, Edward Mahoney and Son were "commissioned for the design of the first spa buildings at Rotorua and in the following January they called for tenders for a bathing pavilion, a bath keeper's residence and a dispensary."

In more established Pākehā settlements infrastructure development and reshaping of the land continued. In Dunedin, the Roslyn cable tramway opened on 23 February 1881. It was engineer George Duncan who had initially proposed having cable tramways in Dunedin, and, in preparation for the Roslyn tramway, dummy cars were run

> several times daily up and down as trial trips, greatly to the amusement of the young idea[sic], who kept running after the cars vainly endeavoring to get a ride. [...] At first it seems strange to witness a large car moving rapidly up such a steep incline as Rattray street, with no visible means of propulsion.

Titenbach notes that this tramway was "the first cable tram to operate, outside the U S." It was extended to Roslyn in 1882, with a route up High St to Mornington opening in 1883, which was further extended to Maryhill in 1885.

Two years after the first trams made their way up Maryhill, the monitoring of water usage in Wainui-o-mata indicated that an average of 119 gallons of water was being used per person per diem. The civil engineer,

H.P. Higginson, concluding that 40 gallons would be sufficient for "domestic purposes and street and garden watering." In 1888, the Invercargill Water Tower was built in Queen's Park, with the foundation stone being laid on 18 December 1888.

Forests also changed. In reaction to colonial bush-clearing, seed planting to establish conifers was facilitated by the Wellington Botanical Garden and the New Zealand Geographical Survey from 1870 to 1885. Raine writes that radiata pine and macrocarpa, both from coastal California, were the most successfully planted seeds, creating ""the second colonial landscape [...] the New Zealand landscape of today"." The prominence of exotics occurred at the smaller scale too. In 1889, landscape gardener, Mr. Purdie, designed the Auckland Hospital grounds, with a sweeping drive from Park Road lined with horse chesnuts. Smaller shrubs were to front the hospital, while trees "in the higher grounds [were to be] cypresses, oaks, oriental planes, pines, &c." The work was to be "carried out by prison labour." The same year (1889), it was reported that the Iberis had become "one of the most popular of garden flowers."

The insides of hospital represents a complex resolution of environmental demands and this is demonstrated in accounts of the new Hawke's Bay Hospital of 1883, which was praised for success in "combining comfort, convenience, light, and ventilation." It was reported that "[e]very drop of rain that falls on the roof is utilised for flushing purposes [...] and ventilating shafts are taken from the drains to a considerable height above the roof, thus carrying off all hurtful effluvia." Tobin's patent tubes ventilated the wards, while Howarth's patent cowl ventilators expelled "exhausted air," but while the hospital was deemed to have an excellent plan,

> if it could be further enhanced by singing birds caged among the plants, on all occasions when melody of the feathered songsters would not interfere with the nervous susceptibilities of occasional forms of sickness, the effect would be greatly improved. Nay, while a hint is being given, it surely would not cost much, nor interfere too greatly with present plans, if a small self-acting fountain were placed amid a little artificial rockwork, with growing ferns drooping a wealth of feathery green over and around.

"a tasteful device in ruby, amber, blue, purple, and green glass"

The 1880s interiors saw a number of technological changes, the most significant perhaps being the increasing use of electricity. As noted above, Parihaka adopted electric streets by 1885, prior to Wellington's electric illumination in 1889, after Mayor Samuel Brown made electric street lighting an electoral issue. In 1886 the first hydro-electric station opened at Bullendale Mine, Central Otago for gold-stamping, while August 1888 saw the first municipal power station in the Southern Hemisphere, the Reefton Power Station being built.

Approaches to lighting in the 1880s incorporated both natural and artificial light, using both gas and electric energy. Windows were often moments of decoration. At Christchurch Boys' High School, the staircase window consisted "two Gothic lights, each constructed of cathedral glass, surrounded by a ruby and white border, and surmounted with a "rose," containing a tasteful device in ruby, amber, blue, purple, and green glass [...] surrounded by a leaf-scroll pattern of opaque white glass on a ruby ground." The vestibules in the Timaru Post Office (1880) were lit by "elegant globe swinging lamps," windows (shaded with venetian blinds), skylights, and 66 gas burners - their pendants manufactured by Anderson and Morrison, of Dunedin, while Taylor and Oakley, of Christchurch, supplied the cathedral glass for First Church in Hastings. This local manufacture contrasted the figured and coloured glass for St Peter's Willis St, which came from Barrand and Lavers, London, and that church's brass coronæ for gas lights from Cox and Son, London. The windows for St Joseph's Temuka were made in "a celebrated manufactory in France."

Understandably lighting design at theatres largely excluded natural light, and at Abbott's Opera House (Auckland 1882), a "large sun-light of sixty burners" was the main source of light. There were fluted opal glass reflectors and a large silvered globe beneath the sun-light which also reflected light. At Pratt's Theatre (Christchurch 1883), "a convex electrolier [was] the principal factor in the lighting apparatus of the auditorium." The lamps in Pratt's Theatre were designed for both gas and electric lighting, anticipating the transition from gas to electricity. However, few reports provided the depth of lighting design apparent in Sargood, Ewen and Co's warehouses (Auckland, 1883), which were designed in London. Inset prismatic pavement lights provided natural light into the basement, their advantage over ordinary iron street gratings being the prevention of street dust entering the basement. A light well, perimetered with ornamental iron trellis work and capped by a central lantern light, cut through the centre of the building. Four bronze pendant gas lights hung on each side of the light well. Skylights also brought light into the interior supplementing windows at the front and back of the building, "there being no side-windows." Another building design conscious of the need to maximum natural light is Samuel Hurst Seager's Christchurch City Council Chambers (1887). Shaw writes that:

> the large window on the Worcester Street facade lights the main council chamber; in the afternoons this window is shaded, so Seager designed an oriel window on the building's north west corner to allow sunlight into the chamber. Functional too is the small tower which runs up two storeys on the Worcester Street facade: the architect here gives external expression to an internal spiral staircase.

Ventilation was another concern, prompting proactive effort in resolving associated aesthetic consequences. For example, the Barber House (Parnell, 1882) had "elaborate papier mache ventilators in each room," while at St Peter's Willis St, the ventilation system of flush inlet grates and quarterfoil panels were designed so they are "an attractive feature in the enrichment of the interior." Many other interiors disguised ventilation grills within other domestic details. Two new Auckland College and Grammar School classrooms (1883) had "perforated centre-flowers in ceilings and louvred openings in roof," which appear to be similar to the "[t]wo very handsome centrepieces" that were part of the ventilation system at Parnell Public School, along with two false gables. At Abbott's Opera House (Auckland 1882), the dome over the stalls was constructed so heated air was drawn through its perforations, and into a funnel, and there were 12 ventilators in the roof. The dining room in the Grand Hotel (Dunedin, 1883) was "ventilated by column tubes, a novel contrivance," while each bedroom was "ventilated by a fanlight over the doorway." At Auckland's Sargood, Ewen and Co's warehouses (1883) "ten air-flues in the walls, connected with an iron grating under the cornice in each floor, and under the cap of the parapet above the roof," in addition to 24 louvre openings in the lantern-light, which were mechanically-opened "by means of a simple rod and lever." Like the new Hawke's Bay Hospital, a number of building designs, such as for New Plymouth High School (1880) and Abbott's Opera House (Auckland 1882), used "Tobin" ventilators, and in Messrs Sievwright and Stout's premises (Dunedin 1881) the offices heaters were patented by F.H. Asbury made partly in Dunedin, but mostly from parts imported from America.

The 1870s had seen Julius Vogel commence a plan for nation-wide telecommunications, when "speaking tubes" had increasingly replaced communication systems such as bed-pulls inside buildings. In the 1880s, speaking tubes were more common and were installed in Sargood, Ewen and Co's warehouses (Auckland, 1883), which created a communication network "to every part of the buildings," and the Timaru Post Office (1888). Stacpoole provided further context when he wrote that: "[t]he first telephone list of fifty subscribers was published in 1881 and electric lifts appeared not many years later." Acoustic design more generally though is rarely noted, an exception being the new Resident Magistrate's Court in Christchurch (1880) which was

> spacious, specially lofty, and possesses the great desideratum of good acoustic qualities. It is even palatial in its interior aspect by reason of the elaborate colouring of ceiling and walls, and the highly polished fittings of New Zealand woods.

Reports of the "size and emptiness" of the ventilation system at the Akaroa courthouse (1880) also noted that this "render[ed] its acoustic properties most defective."

Fire prevention was a particular concern in theatres, especially following "the disaster at the Ring Theatre in Vienna and the other terrible hecatombs of late years." At Abbott's Opera House (Auckland 1882), there was "ample means of exit from all portions of the building" and "two hydrants on the stage, and it is possible to saturate the whole interior of the auditorium in two minutes." At Pratt's Theatre (Christchurch 1883) the ballroom balcony doubled as a fire escape, and the theatre's fireproof lobby, followed the example of the fireproof shell recommended by the London Board of Works. Commercial premises were also fire aware, and in the Sargood, Ewen and Co's warehouses (1883) "[h]ose tubing attached to hydrant is hung up at the side of the centre light on each floor, for the purpose of suppressing fire."

The Grand Hotel (Dunedin 1883), was "undoubtedly the biggest venture of its kind that has hitherto been undertaken in the Colony," and "designed after approved American and European models." The hotel was "perfectly fireproof, with iron joists." It was also planned so its corridors "lead to the rear of the building, where a succession of wooden verandahs outside communicate with a spiral iron staircase, which would form a certain means of safety in case of fire." The hotel's double-height entrance hall was "surrounded at the level of the second floor by a four-sided gallery, continuing above this to a magnificently coloured double-glass dome at a height of 40ft." The rear yard was beautified with "a fountain, conservatory, &c."

"the pleasures of the dance"

In 1880 James MacNab's Gardens and Recreation Grounds in Lower Hutt (35 acres originally established by Alfred Ludlam in the 1840s) provided paddocks for football, cricket, picnics &c, with admission of 1 shilling. The report of the Working Men's Club picnic held at McNab's on New Year's Day 1880 stated that

> [t]here were two refreshment booths upon the ground, and in addition to the music provided by the bandsmen, various games were organised, such as cricket, quoits, Aunt Sally, racing, &c„ for men and boys, and kiss in the ring and tizzy for the softer sex and their swains. Some few people also indulged in the pleasures of the dance, and altogether the enjoyment of the holiday-makers seemed to be perfect.

Easter Monday saw the Druids organise their first annual fête at McNab's, with events including a "costume and muff cricket match, dancing on the green, Aunt Sally, swings, greasy pole etc." It was noted that the

druids would be "in ancient attire peculiar to the Order [... and that] holders of tickets are entitled to free access to every part of McNab's picturesque gardens and adjacent grounds." Other events held at McNab's included the Wesleyan Conference Picnic, the Orangemen's picnic on the Prince of Wales' Birthday (which included "1000 members walking in full regalia with banners"), the Young Men's Christian Association picnic, the Catholics of Wellington's annual monster picnic, the annual picnic of the employees in the Government Printing Office, and the honeymoon of George Cecil Russell to Alice Jane Evelyn Mills in January 1889. Cobb & Co "palace cars" travelled from the Government Buildings to McNab's Gardens at 2.15pm every Saturday from October 1888 for 2s 6d return. In May 1883, the gardens included "an enormous flower of the hydranga otaksi [... which] measured very little short of three feet."

While MacNab's was a private pleasure ground, the Public Domains Act (45 Vict 1881 No. 26) consolidated existing, and provided more, public parks in Auckland (2), Wellington (2), Lyttelton (3), Arowhenua (1), Malvern (1), Mandeville (1), Rangiora (1), and Timaru (3). It also established behavioural parameters by creating the offences of lighting a fire, shooting an animal, taking away wood and plants, wilfully breaking a fence, and breaking a tree, digging a sod or taking a bird's egg in a public domain.

On 23 September 1887, the first National Park (Tongariro) was created from the gift of Horonuku Te Heuheu Tukino IV (Ngāti Tūwharetoa). Smith writes that

> The gesture was of a chief of high rank exercising his mana; the Native Land Court had made a division of the land, and awarded the tops of the mountains Tongariro and Ruapehu to Te Heuheu alone. He then gave the mountains to the people, European and Maori, for a national park, in accordance with the wish of the government. This gracious act was also expedient politically, since the volcanoes had less value for farming than for tourism.

Many of these parks were used for community events, such as the "fireworks displays - with Chinese lanterns glowing around the lake - and aquatic carnivals with decorated gondolas and floral fetes" hosted in Pukekura Park from 1883, or the 1889 Marlborough Catholic garden fair, which was lit by "numberless Chinese lanterns [... and] a grand pyrotechnic display." Some parks were also leased for grazing. An example is the land now known as Queen's Park in Invercargill, which the Borough Council leased for grazing in 1882 in 10-acre blocks. Tritenbach writes that "[o]ne of the conditions was that it "should be sown in English grasses," thus ensuring the removal of the bush forest." However, not all of the 10-acre block was grazed. J. Bridge and P. McInerney transferred their interests in Park Reserve to the council's Park Recreation Committee. McInerney's lease was taken up by the A and P Association showgrounds, which was also used by the Caledonian Society, the Amateur and Irish Athletic Societies, and the Cycling Club, while Bridge's lease appears to have become the Invercargill Cricket Club grounds, as well as tennis courts and a racecourse. Monterey pines (radiata) and Monterey cypresses (macrocarpa) were planted as shelter belts for these paddocks and sportsgrounds in 1885, the year that bumble bees were introduced into Hagley Park. By this time, about 42 acres of South Hagley Park had been allocated to Christ College in 1881 for a sportsground, cricket grounds and a polo ground, while the Gardens Ground sportsground, opposite Dunedin's Botanic Gardens would open in 1888.

Dunedin was the site of New Zealand's first amenities society. It was established in 1888 by Alexander Bathgate, initially as the Dunedin and Suburban Reserves Conservation Society, and characterised by Edmund Burke, in 1889, as "to Madame Rachelize our city and make it "beautiful for ever"." The same year (1888), 25 acres of land along Naper's coast was made a reserve, with Norfolk pines planted, with a concrete seawall built in 1889 (replacing an 1886 timber one), creating the beginnings of Marine Parade - a distinct contrast to the military fortifications built along the New Zealand coast in response to fear of a Russian invasion in 1885.

the "New Zealand" Blondin

The public use of parks was supported by furniture, memorials, statues and ornamental fixtures. The iron gates of the 1882 Great Industrial Exhibition held in South Hagley Park were presented to the Domains Board and now form the Hereford Street entrance to the park. In 1885, many of the bridges at entrances to Hagley Park were built, such as the brick and stone arch bridge at Armagh Street entrance, or the stone bridges replacing timber ones over the Avon, such as at Armagh, Gloucester and Worchester Streets. Two years earlier (1883), one of the Pukekura Park trustees donated their winnings from horse racing, resulting in the building of Poet's bridge in 1884, named after the winning horse "The Poet," which was quartered at James MacNab's pleasure grounds in 1883. Other gifts for parks included, Lewis and Simpson presenting the Cambridge Domain Board with two garden seats made by the Falkirk Iron Company in 1887. They were described as very handsome, "the ends being of cast iron, with polished wooden battens between." Local

New Plymouth hairdresser (Professor Furlong) erected two Plaster of Paris "Sylphs" in the Pukekura Park lake in 1882, but they were damaged and removed a few years later.

Numerous proposals for statues commemorating events and public figures naturally occurred. In 1882 it was proposed to erect a monument in Hagley Park "to mark the spot where Blondin and other acrobats performed." This Blondin was likely the "New Zealand" Blondin (Henry Morris) who performed on the tight rope during the 1882 exhibition, rather than the French Charles Blondin (1824-1897), renown for crossing the Niagara Gorge in 1859. A statue of former Canterbury Superintendent, William Sefton Moorhouse, was proposed in 1884 to "record his chief services, including [...] procur[ing] the services of a landscape gardener, [...] the result being a great part of the excellent plantations which now adorn Hagley Park." The statue was unveiled in Hagley Park on the 22nd December 1885. In Dunedin, an 1881 public meeting resolved to erect a Robert Burns statue, which was unveiled on 24 May 1887, the Queen's birthday. The bronze statue by John Steele was a duplicate of the Burns statue on London's Thames Embankment, similar to statues in New York and Dundee. A Parian model of the statue had been on displayed at Wilkie and Co's shop on Princes Street before the actual statue arrived in New Zealand.

The removal of the monument in memory of Rev. John Churton on Shortland Crescent in Auckland in 1885, prompted a proposal to re-erect it in Albert Park, because "the old 58th [...] subscribed a day's pay [... for] the exertion of the monument, and that those exertions should be recognised by its being re-built in the citizen's park." However, the monument was demolished as it "rolled down the face of the [Emily Place] cutting with a loud crash" on 24 April 1885, when it was described as "[o]ne of the oldest landmarks in the city." This prompted H. Crispe to write "of the memento of a good and kind man, erected by his friends, some of the early settlers of Auckland [...] I may be told that it was not as good-looking as it used to be, and not suitable for the times. I might say the same of some of the City Fathers, but still I should be sorry to see them rolled down the cutting."

"magical spaces using the simplest means"

It was not only park bridges, gates, seats and elusive sylphs that were gifts contributing to the built environment. Elements of church interiors, including floorcloths, linoleum, communal rails, altar tables, lecterns, reading-desks were also sometimes gifted. Many church windows were memorials of a donor's family member. St Mary's Otaio was built in memory of Charles Myer's wife, and gifted with its 5-acre site. It had a polyhedral chancel, which was said in to be "so much in vogue in country churches." The design of St Peters Willis St also followed fashionable trends, the style of its open timber roof was like "a great many examples in England, such, for instance, as St. Mary's, Leicester, St. Michael's, Coventry." Other churches had open timber rooves, and, at St Mary's Christchurch, an open timber roof over the aisles comprised "chamfered and bossed principals and purlins carried on stone corbets." In a similar nod to fashion, the dress circle at Abbott's Opera House (Auckland 1882) was recognised as "the latest horse-shoe design."

More seemingly innovative interiors, included the planning of the Parnell Public School (1880), which was symmetrical creating identical wings for the boys' school and the girls' school in the same building. On its lower storey, two rooms (40ft x 22ft) were initially built without floors so the children could play in them during wet weather, "until such time as they may be required for school purposes."

"Contrary to the established form," at St Peter's Willis St "there are no nave and side aisles, and this is regarded as an advantage, as all the worshippers can see and hear without any such obstructions as pillars." The second Presbyterian church in Oamaru was also considered innovative in its planning: "[h]ere the seats are arranged in semi-circular manner and everything done to secure the comfort of the audience, the result being that there is no more comfortable church in the colony, while the acoustic properties of the building are admirable." Mountfort's St Mary's Pro-Cathedral was unusually planned "because of the congregation's approach from the east end." Stacpoole noted that the choir at St Mary's "is placed in the chancel, the floor of which is unusually high so that the ceremonies of the service were clearly seen by the congregation." He also writes that this church shows Mountfort's "mastery of the Gothic style and his ability to create magical spaces using the simplest means." Stacpoole also clearly admired the interior of Holy Sepulchre on Khyber Pass Road (1884), which

> contains within the plainest possible shell, entirely timber, a beautifully spacious interior, quite breathtaking in its scale and proportion. The great height of the walls distances the roof till its trusses seem like branches crossing a high forest clearing. The sometimes claustrophobic dimness of the dark-stained Selwyn churches becomes, here, luminous twilight with the enclosing elements always far away.

An uncommon instance of criticism occurs in an account of the Akaroa court-house (1880), chastising the design because it was "far more adapted for a Wesleyan Chapel than for a Court" because of its large size, its large furniture, the great distances between interior elements, and the lack of a dedicated entrance for prisoners. The table provided for lawyers, the court's clerk and the press at the Akaroa courthouse (1880) was stated to be "larger than the one to be found in the Supreme Court in Christchurch, and amply big enough to accommodate the whole legal staff of that city," and - like other furniture and fixtures, such as the witness-box - it was "placed at much too great a distance from the Bench, rendering a painful stress on the vocal powers necessary, both to the Bench and the witness." The offices for court staff were "just as much too small for their purpose as the Court is too large." These criticisms contrasted the reception of the new Wellington police station and court (1880) built on Lambton Quay on the current Supreme Court site, where the architect (Pierre Finch Martineau Burrows (1842-1920)) was "congratulated on having made an excellent appropriation of the space at his command." Its provision of a room for lawyers and their clients replaced the previous practice of "lawyers having as a rule to interview their clients in the passages."

"a remarkable collection of water-closets"

The 1880s saw a series of competitions for model gardens often described as "floral designs." In January 1885, Mr. Lee exhibited a model garden "with a fountain in the centre, [that] attracted much attention" at the Horticultural and Industrial Exhibition at Akaroa, while, in December 1885, at the St. Peter's Sunday School Exhibition (Wellington), a "perforated card-house [was] set in the middle of a model garden." In March 1887, Fred West won the floral design category at the Dunedin Flower Show for an entry "in the form of a flower garden; the lawn formed with moss, and the garden beds with flowers, with a path of sand," while Miss E. Clark was awarded second for a design "in the form of a New Zealand flag." The Garrison Hall interior was divided by flower stalls into five aisles for the flower show. Later that year (1887) in December, at the Dunedin Horticultural Society's Show, the Misses Burnside won best floral design with a design consisting of "a dome-shaped pagoda, made principally with club moss, roses, and ivy; in the inside there was a fairy lamp, which added considerably to the effectiveness of the design," while Mrs Clarke exhibited a design "in the shape of a cottage, garden, and lawn." In the same month, the Horticultural Society's Show in Taranaki had a category for "[a] Model Garden on trays, not more than 3ft square for children under 15 years of age."

Competitions for buildings disclose diverse interior priorities related to internal circulation, ventilation and ornament. The winning entry by "Leo" (J.R. Wright) in the 1882 competition for the Patea Borough Council Offices had a central corridor "extending through the centre of the building to the Council Chamber, much as in the Wanganui Corporation building," its panelled ceiling had "a three-feet cove and large cornice running round the ceiling." In the design competition for the New Zealand Insurance building on Auckland's Queen St, in 1883, "[o]ne or two of the plans show a remarkable collection of water-closets and such like conveniences in the central court, which, doubtless, was an objectionable feature." It was noted that "most of the plans fail conspicuously in lighting and ventilating the necessarily long corridors [...] and more especially has there been a failure in the disposal of the lavatory and attendant conveniences to secure ventilation from these to the outside of the building, and not into the internal court." The winning entry by Alfred Smith included "a spacious arcade from Shortland to Fort-street, thus giving three parallel rows of shops independent of those fronting Shortland and Fort Streets."

T.S. Lambert's 1883 winning design for the first four-storey building in Christchurch (Morten's Block, cnr Cathedral Square and Colombo Street) included ground-floor retail interiors. Its curved plate glass shop window aligned with the "Golden Age corner" and was "flanked with polished Peterhead granite columns." Its two entrances led to offices on the top three storeys; one entrance with "elaborate vestibule doors, filled with stained glass," accessing "a geometrical staircase of singular beauty of construction, with circular windows throughout." The office floors were supplied with "ample lavatory and closet accommodation," along with fire hydrants and hoses, all supported by four water tanks on the roof. Two large skylights lit the two main staircases. Beneath the ground floor was cellarage for goods and two strong rooms.

Less detail is provided regarding the merits of the approved design from the New Plymouth High School design competition (1880) (Young Brothers of Westport), but it included a class room, a school room, a museum and a library, and anticipated an extension to accommodate 80 additional children, while the 1885 Auckland Institute of Architects competition for "the study of native foliage, and its adaptation to architectural decoration" garnered just one entry, so only a certificate of merit was awarded.

Grainger & D'Ebro's winning design for Auckland Public Library and Art Gallery (1884-87) created an "interesting solution to the problem of a sloping comer site." It was built at the base of Albert Park, reformed with the relocation of Coburg St (now Kitchener St). As Stacpoole wrote

[t]he Public Library took advantage of an unusual site at the narrowing of Wellesley Street, with the green backdrop of Albert Park as a foil. [...] Inside, the former reference room of the library, with a gallery supported on cast iron columns and protected by a cast iron balustrade, must be accounted one of the few notable Victorian rooms left in Auckland.

George Grey had announced his intention to transfer his library to the citizens of Auckland in 1882, and the design competition for a public library and art gallery was advertised the next year. Grey's donation more than doubled the Auckland library collection from 7,000 volumes to about 16,000. He had earlier gifted 200 rare and exotic trees which were planted in Auckland's Albert Park (formerly Rangiouke pā), when the main footpaths and the circular promenade were laid c1881. 1881 was the year of the competition to design Albert Park. It was won by James Slator (draughtsman) and William Goldie (landscape gardener), and the design included a playground each for boys and school children and for children with nurses, as well as a conservatory, circular flower garden (100ft in diameter), croquet and lawn tennis grounds. It was designed to be "carried out in sections according to the means available." Later in the decade, it was suggested that "a statue of Her Majesty should be placed in Albert Park or other public place in the city" and that a statue of Sir George Grey be erected in Albert Park was proposed "to be unveiled on his 75th birthday," however his statue was not commissioned until 1902, following his death in 1898.

In 1886, the Te Ngutu Domain Board proposed a competition for designs for an ornamental recreation ground on the 10-acre memorial ground commemorating the death of Major Von Tempsky. This followed an 1884 decision creating the board "to take charge of the reserve of 50 acres round the disastrous spot Te Ngutu o Te Manu, where Von Tempsky fell in 1868." The 1884 report stated that a "plan is to be prepared showing all the points in interest, and ten acres will be fenced off and treated in every respect as a cemetery. The remaining forty acres will be fenced and leased for grazing." Two years later, the Te Ngutu Domain Board also resolved to erect a temporary wooden cross "on the spot where Major Von Tempsky fell, to be replaced by a more permanent memorial at some future date." By May 1890, a 12-foot-high concrete memorial cross had been installed, "placed on a slight rise on the reserve and [...] backed up by native shrubs, so that it stands out well in [the] landscape, and cannot fail to attract the attention of every visitor to the reserve and of passers by on the Ahipaipa road."

After the Governor transferred ownership of the Domain in Auckland to the Auckland City Council in 1884 (via the Auckland Domain Vesting Act [1893 57 Vict 1893 No 25]), a competition to plan the Domain's development was held in 1886. It was won by civil engineer and architect Percy Holt. The same year (1886), a 116-acre Crown reserve became One-Tree Hill Domain (via the One-Tree Hill Reserve Act (50 Vict 1886 No. 3)). In late 1887, a competition was held to layout One-Tree Hill Domain as a recreation ground attracting 11 entries. It was intended "to beautify this admirably-situated reserve, by planting it with ornamental and shade trees." The competition was won in 1888 by former Public Works Department employee John da Vinci Louch (c1855-1937), under the pseudonym "Puriri," resulting in tree planting, but the roads in the design were not built.

Planning commemorations for the 50th Jubilee of Queen Victoria coronation had begun by 1887, when a Nelson recreation ground was re-named Queen's Park. A competition to design the park was held and won by Mr. Somerville. Nelson was not the only New Zealand township to recognise the jubilee with a park. In Greymouth a Victoria Park was established, and in Dunedin, thousands of English trees were planted in part of the town belt, which was named Jubilee Park, as well as in the southern part of Dunedin's town belt. The road through the town belt was also renamed Queen's Drive.

"some bold and ragged, others soft sad subdued"

A recurrent aspect of landscape architecture at this time is its depiction in various aspects of the interior and popular culture. The fresco room in John Logan Campbell's house, Kilbryde, referred to above, is an obvious instance, but landscapes were also depicted in furniture, Christmas cards and photographs that occupied interiors as objects. In 1886, two new ideas brought landscape imagery to New Zealand interiors: painting interior door panels with representations of "plants, insects, or small landscapes," and King Bros' "Landscape Scenery for Window Blinds" that were comprised of a "Scenery of Woodlands and Lakes. Painted upon wire gauze." The same year (1886) revolving book racks were "much used in sitting rooms, with the alternate shelves filled with bric-a-brac."

In 1889, Scoullar and Chisholm's showroom included "one of the finest specimens of a wardrobe, manufactured from native woods, that has been ever shown in Dunedin." Made for an unnamed Dunedin gentleman, with "the panelling in front resembling a series of landscape views, some bold and ragged, others soft sad subdued." The same year (1889), a mirror presented to Bishop Moran from Catholic school children,

designed and painted by a Dominican nun in Oamaru over a fortnight, had a border "filled up with a succession of landscapes, garlanded and Interwoven with flowers." The landscapes included "a view of St. Peter's at Rome" paired with "a view of Oamaru from the hill above the Catholic Church," and "a sunset view of Milford Sound and Mitre Peak" paired with the Rock of Cashel, "with its pile of ecclesiastical buildings." Again, in 1889, a Seaffert tabletop, exhibited at the New Zealand and South Seas Exhibition (Dunedin), depicted "a landscape with small waterfall." Another exhibit was a pictorial chess board made by Lucy Richardson, in which alternating squares showed landscape scenes in New Zealand.

In 1887, the images on A.D. Willis' new cards for Christmas and New Year were "beautifully-executed views of colonial landscape and floral attractiveness." Two years later, in 1889, the designs of L. Prang & Co.'s Christmas and New Year cards included "Landscape Designs by W. Hamilton Gibson, Thomas Moran, F. L. Smith, and others," which in 1889, some of the Christmas cards sold at Mr. A. White's shop were "folded, and with the flaps partly cut away, so as to reveal a pretty bit of landscape or other charming picture within."

In 1882, in a series of comet cards (which sold nearly 20,000 copies), a photographer, Mr. Frost, depicted "a [central] view of Dunedin Harbour and the comet showing well in a clear sky, and two landscape views occupying the sides." Awards were given for such representations, including The Auckland Society of Arts certificate to A.B. Bromhall in Class IV for their set of landscape photographs in 1883. Awards linked to landscape accomplishments were another form of landscape representation. Examples include the 1881 design of the sterling silver medals awarded by the Ashburton Agricultural and Pastoral Association incorporated "an admirably executed landscape, in raised and frosted work, showing the railway bridge over the Ashburton, the expanse of tussock, and the background of downs and peaks." In 1883, the New Zealand Loan and Mercantile Agency Co's 9" high sterling silver cup for the best pen of sheep at the Southland A & P Show had on one side "a New Zealand scene, the foreground of which is studded with cattle and sheep, the background being filled in with a bush landscape, in which the tree fern stands out prominently." These images of agricultural landscapes are perhaps the beginning moments of New Zealand's nostalgic relationship to rural identity, which Nick Perry identified a hundred years later as a "received rural nostalgia characteristic of New Zealand's fully urbanised dominant media culture." Likewise generic images of New Zealand landscape appeared in the 1886 design of the gold medal awarded to the "most proficient all round [telegraph] operator," which included a "landscape with a water view and a telegraph pole containing a number of wires," and the 1889 public school certificates were described as "of an unusually artistic character," and included an image of "a pretty little New Zealand water landscape." They were designed by Mr P. M'Intyre, of the Caxton Company.

Similar images grounded events, such as Mr and Mrs John Bryson's departure from Whanganui, which prompted a display in Collier & Co.'s shop window of a testimonial made for them, from the Southern Star Lodge I.O.G.T. It consisted of "representations of native shrubs and ferns, and over the top is depicted miniature of landscape scenery with the late residence of Major Nixon in the foreground." These representations were supported by instruction at art schools, and, in 1885, the Board of Governors of Canterbury College School of Art reported that:

> Lectures have been given during the past year by the Art Master on "Plant form applied, to industrial design." A class for landscape work will be commenced at once when weather permits, the assistant master will take students out sketching and I superintend their work and give instruction while in the field.

This was the year when Christopher Dresser's *Principles of Decorative Design*, first published in London, Paris and New York in 1873, went on sale in New Zealand for 6 shillings, and the first edition of Michael Murphy's *Handbook of Gardening for New Zealand* was published. Murphy (1833-1914) was "the energetic Secretary of the Canterbury Agricultural and Pastoral Association," a Fellow of the Linnaean Society, and former Chair of Agriculture at Queen's University, Ireland. His 200-page book was described as filling "a want which has long been felt in this colony [because n]umerous treatises on gardening are available in this colony, but they are essentially compiled for English not colonial gardens." A *Press* article by Thelma Strongman in 1991 highlighted an illustration in Murphy's text of a large glasshouse complete with ornamental fountain, cabbage tree, nikau palm and lancewoods. 1885 was also the year Auckland's Princes St synagogue (Edward Bartley) was built. Its interior echoed an 1881 illustration of a Glasgow synagogue published in the *Builder*, including its "barrel-vaulted ceiling, Romanesque semi-circular arches, and an interior arcade composed of Gothic arches that ended in Byzantine fashion with an inward curve instead of the Gothic point."

Papers (15-20 min) are invited which present new research on any aspect of this period of New Zealand interior and/or landscape architectural history. All academics, practitioners, heritage consultants, and

postgraduate students are welcome. The symposium is one of a series of annual meetings examining specific periods of New Zealand interior and landscape architectural history.

Symposium fee: The cost of the symposium will be $75. This will be paid for via the symposium website closer to the date of the symposium.

Timetable:
Abstracts due: Monday 14th September 5pm 2026
Programme announced: Monday 14th September 2026
Full Papers due: Thursday 19th November 2025
Registration due: Friday 27th November 2025
Conference: Friday 4th December 2026

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