THEME 10: RESIDENTIAL DEVELOPMENT

10.1 19TH CENTURY HOUSE TYPES

While something is known of the early official buildings of Dunedin built in the 1846-7 period due to the fact that they were described and illustrated, less is evident about earlier structures. The earliest European houses to be built in the Dunedin area were those of the sealers and whalers, both as homes at the shore bases, and soon after associated with the farms that some whalers set up. As already discussed in earlier themes, Octavius Harwood set up the farm, *Kelvin Grove*, on the Otago Peninsula in about 1836, the house later being buried by drifting sand. Johnny Jones established his *Matanaka* Farm in about 1843, an earlier attempt at setting up an 'English farm village' at the foot of Matanaka hill between 1838 and 1843 having failed (Hamel 2001: 104). Archaeological evidence of *Kelvin Grove* and *Matanaka* is likely to survive, albeit deeply buried in the case of the former.

Figure 111: "Fancy view of ye Northeeste Vallie" (1848 or 1850) [Walter Mantell]

When the surveyors arrived to survey the site of Dunedin in 1846, they built a house in what is now the exchange area. However, it was with the arrival of the first settlers in 1848 that the need for housing grew. Huts of scrub and bushes were quickly put up for shelter until more permanent structures could be built (Fig 111). Materials that were to hand were used, including timber and clay and roofs were thatched or shingled. One settler, James Adams, even used standing trees to build his house, running string lines for the walls through a clump of *Mapau* trees and retaining any trees that were on the lines (Wood 1997: 57). Little archaeological evidence of this first generation of houses has been found, which is not surprising given their lightweight construction

and rapid replacement with more substantial buildings. In 2008 the Deka/Wall Street archaeological site yielded a few unused timber roof shingles that were sitting on the timber causeway (Petchey, in prep.). These were presumably dropped as they were being carried to a house that was being built during the 1850s.

Archaeological evidence of housing built in the aftermath of the Otago gold rushes has been found. Excavation of the Farmers Trading Company site [**B109**] at 150-180 George Street in 2003 found evidence of a row of four small houses down an alleyway off George Street. The archaeological evidence indicates that these were small and squalid, with rubbish thrown out of the back doors onto the ground (Petchey 2004). This included meat bones, so the smell must have been strong. These conditions were being endured directly behind one of George Street's most impressive retail stores, that of A. & T. Inglis. This illustrates how closely Dunedin's poor and wealthy sometimes lived in the nineteenth century.

As archaeological attention has turned to standing structures, middle-class houses have also been studied. Muth & Jacomb (2007) recorded a stone house in Maori Hill prior to its demolition. However, in general there has been little archaeological research into Dunedin's residential housing stock. However, with the often-quoted age of this stock, there is a great deal of potential.

Figure 112: Thursday afternoon, 30 December 1852. Mount Pleasant Station, Waianakarua [Walter Mantell]

Distinctive Scottish house types such as crofts and bothies (farm workers houses) were built in recognisable form in Dunedin and on the Taieri using earthen construction such as sod and roofed with thatching (Fig.112). These were documented in popular journalistic accounts at the turn of the 19th century as they were falling into disrepair. The author of *Picturesque Dunedin* observed: "There is undoubtedly a great contrast between the comfortable, yea elegant houses of these and other farmers basking in the sun, surrounded with arbours, gardens, and orchards, and the old time sod or clay whare or weather-board 'but and ben', which constituted the whole family apartments; between the comfortable and pleasant now, with the less comfortable, but not less happy then." A 'but and ben' was a two-roomed cottage consisting of an outer room or kitchen (*but*) and an inner room (*ben*). This was a common pattern for 'first houses' and versions of it were built in a variety of materials. It was later replaced by a symmetrical cottage plan where a central doorway was flanked by a pair of matching windows. The door opened directly into the kitchen/main room with the bedroom behind a partition, often to the left of the door. This is the most common form shown in G. B. Shaw's *View of Dunedin 1851* as shown in Fig11, page 32. Two roomed cottages of this type can be seen at Outram Glen where they were built as farm labourers' accommodation. A lean-to was frequently added at the rear, giving a distinctive shape to the side of the cottage. The very small individual lot sizes of city subdivisions such as Forbury in South Dunedin also gave rise to tiny houses (Fig.113).

Figure 113: A worker's cottage in Caversham.

Scottish building: 19th century Scottish building techniques are sometimes difficult to distinguish from English practices of a similar period, but a particular house form of northern English/Scottish origin appears in Dunedin, while being rare in the rest of colonial New Zealand. Hearths with bricked chimneys either inside or outside the end walls or centrally within the body of the house were the usual colonial practice. However, a number of stone-built Dunedin houses incorporated the hearth and chimney within the wall itself, a difficult feat of masonry and in direct reference to the 'improved cottage' of mid-19th century Scotland. These are most likely derived from architect George Smith's plans for farm cottages published in 1834. Smith worked for the Edinburgh Improvement Commissioners and won a competition sponsored by the Highland Society for the design of "Cottages for the labouring classes" and published his designs as *Essay on the Construction of Cottages suited for the Dwellings of the labouring Classes illustrated by Working Plans*. Stone cottages of this type were built in Port Chalmers by Cornish stone mason, William Borlase, during the 1880s.

Machinery and technology: The introduction of steam driven sawmills and timber machining tools began in the early 1860s but the practice of pit sawing – both labour intensive and slow – began to fade earlier than that time. Large amounts of sawn timber were imported into Dunedin from northern suppliers and the presence of hand-sawn timber in any Dunedin building would be most unusual. The availability of complex joinery modules such as framed doors, bays fitted with sash windows and machined trims, made the house-building process one of cutting and assembling. This was a highly technological system, driven by the presence of complex wood shaping equipment sourced largely from North America. Product catalogues accompanying this machinery provided detailed illustrations of timber details and, as a direct result, local houses began to appear more American in style.

Dunedin villa houses: A 'villa' in the 19th century (Fig. 114) was essentially a single house on its own piece of land. The term had no direct bearing on the aesthetics or construction of the house but differentiated this type of building from a cottage or terrace.

Figure 114: House of the Hodgkins family, Royal Terrace, Dunedin. *circa* **1869**

While many practices of house building have English or North American origins, the nature of colonial house construction was hybrid, mixing British, colonial and local materials and technologies. Settlers' handbooks and catalogues gave guidance on building for local conditions (Figs. 115 and 116).

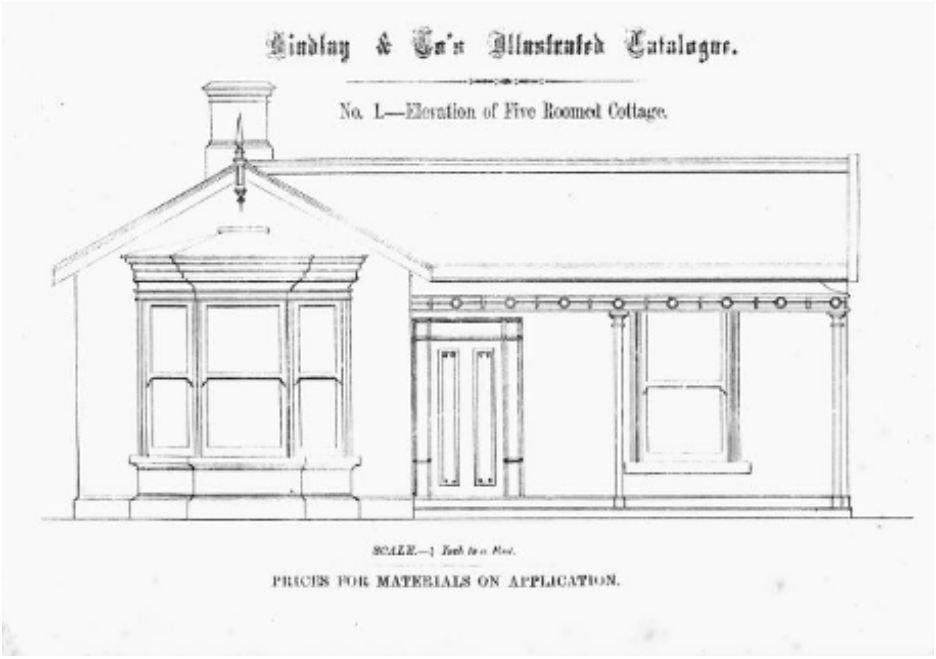

Figure 115: Elevation showing example of a square cottage from Findlay and Company's illustrated catalogue. *circa* **1875**

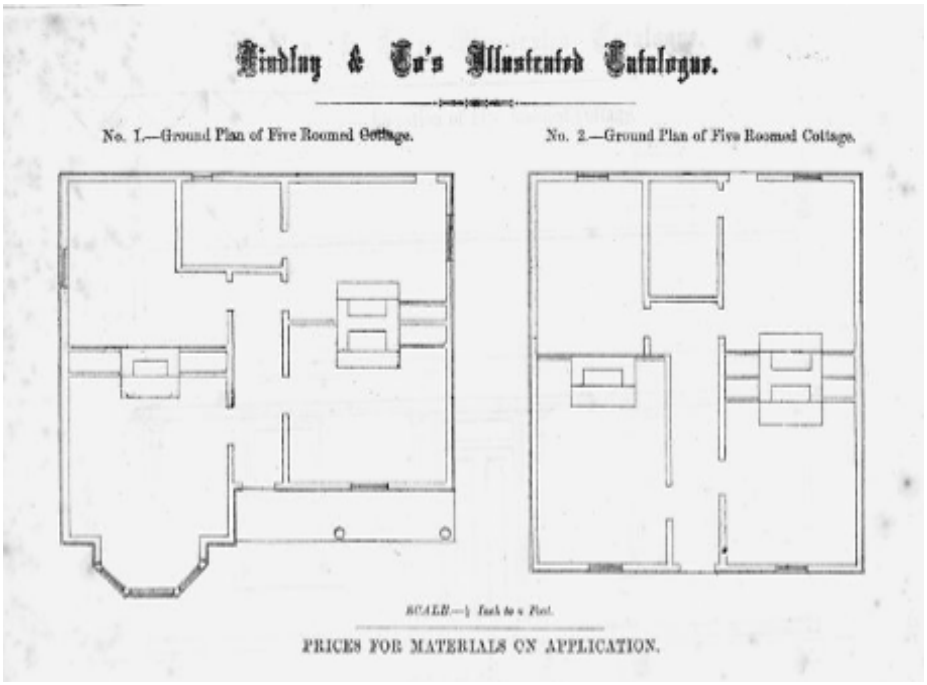

Figure 116: Plans for square cottages from Findlay and Company's illustrated catalogue. *circa* **1875**

A step above the simple two-roomed cottage with lean-to was a four or five-roomed square cottage beneath a hip roof. These houses could be extended with dormers in the roof, as in Doctor Stewart's house, described earlier. Another variant form was a bay cottage with the main room extending to a bay window and a verandah extending across the remainder of the front of the house. On smaller sites, this type was often built in pairs, separated by a brick party wall. These houses generally featured a central hallway with rooms opening to either side. Formal rooms such as a parlour were located at the front), bedrooms in the middle and kitchen/dining room to the rear. Again the kitchen/dining facilities were often accommodated in a rear extension. The fifth room may have contained a scullery or, later, a small inside bathroom. Bathing was often carried out in a mobile steel tub and outside privies were the rule until well into the 20th century. As related earlier in this report, bathrooms were dependent on water supply and sewerage connections, neither of which existed until the mid-1870s.

This plan remained in use well through the 19th century and is clearly illustrated in the Dunedin catalogues of Findlay and Company in the 1870s (Figs.115 and 116) and Guthrie and Larnach's Dunedin Iron and

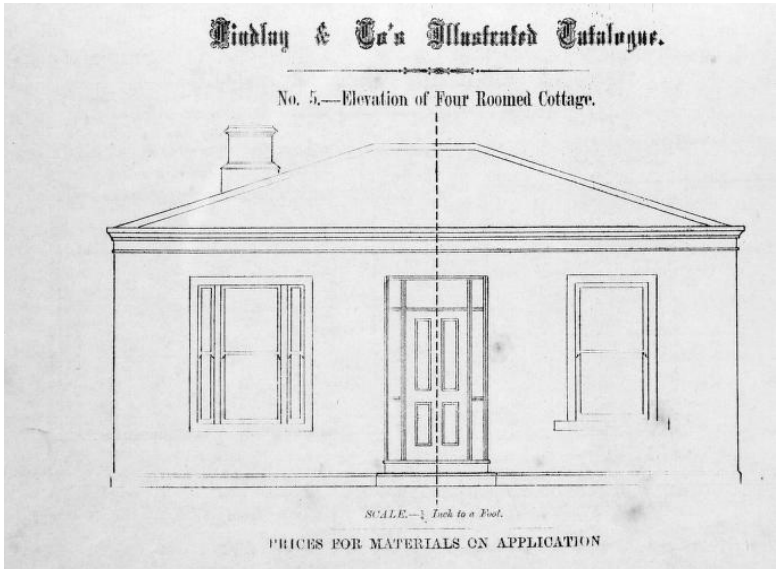

Figure 117: Elevation of a four-roomed square cottage from Findlay and Company's illustrated catalogue. *circa* **1875**

Woodware Company, which was, in the 1880s, the largest supplier of building materials in New Zealand. The precise origin of the house plans illustrated in these catalogues is not known. However, houses were built to these common layouts throughout New Zealand (Fig. 117).

Figure 118: Bay villa, Dundas Street, Dunedin

Bay villas: By the late 1880s, a distinct pattern of housing forms emerged which spread through the suburbs following the lifting of the economic recession of the previous decade. Most common was a double bay villa form (Fig.118) with highly symmetrical elevations, often defined by projecting bay windows flanking a narrow but decorative

verandah. This was more of a porch sheltering the front door compared to the extensive verandahs of northern villas, which frequently wrapped both front and side walls in a return bay form. The symmetry and narrowness of Dunedin house plans can be explained partly by the narrow lots into which the urban quarter acre sections had been subdivided. This encouraged a linear plan which set rooms along the axis of the central hall with a narrow path down one side of the site allowing access to the long rear part of the section. Brick hearths and chimneys were often set back to back in the main rooms. With a separate hearth for a cast iron range, the average Dunedin villa could contain up to five fireplaces, a gesture towards the cold winters and draughty construction. While Dunedin byelaws required brick firewalls between the close packed houses of the inner city and suburbs, the majority of these houses were otherwise of timber construction.

Figure 119: Chapman's Terrace, Stuart Street. *circa* **1880**

Terrace houses: Dunedin's limited and expensive inner city land encouraged the development of terrace housing on a scale not seen in other New Zealand cities. This began in the 1880s close to the city centre. Chapman's Terrace (1881) (Fig. 119) in Stuart Street is an example of a middle-class terrace with two storeys of accommodation and a basement beneath the street level. This, in itself, is unusual in New Zealand where two storeys is the norm.

Working class terraces can be seen in Dundas Street and the Albany Street area close to the University campus. The Dundas Street terraces [**B066-69**, **B071-79**, **B084**, **B086**, **B087**, **B089-92**] were built by James Millington and the first tenants were apparently from the lower middle class and the working class. There were painters, bootmakers, carpenters, butchers, bakers and a storeman in residence at various times. The block was maintained as a rental property before being subdivided into separate lots in the 1920s. The following year the terrace houses were sold on individual titles.

At the other end of the social scale was Manor Terrace [**B387**], a large and imposing row of Gothic-revival houses on Manor Place designed in concrete by F. W. Petre for the manager of the Dunedin Club. These are unique in New Zealand for their scale and fine materials. Interior doors and panelling were in figured native timbers and the largest in the row contained three full storeys of accommodation and attic rooms.

10.2 WORKERS' HOUSING

As Peter Petchey points out, the worst of Dunedin's working class housing was little better than in the 'old world' and little of the very cramped and squalid housing in the inner city survived efforts at slum clearance in later years. This was not a 19th century phenomenon; mid-1920s newspapers carried reports describing the conditions found when a row of derelict timber terraces was cleared to form Anzac Avenue during that decade.

Tenements or housing with shared internal access were not common in New Zealand. This was a housing type prevalent in the major Scottish cities, particularly Edinburgh, and was clearly regarded as a model best left behind in the old world. K. C. McDonald notes the demolition of a tenement style building housing Chinese residents in Dunedin in 1900 [McDonald p260] which is described more fully in an article in the *Otago Witness*. Even more disturbing areas were described elsewhere in the city. "In a right-of-way off Filluel street a bad state of things was found. A terrace of half a dozen two storey brick buildings (faced with concrete) is

erected parallel with a brick wall at the back. Six feet of space separates the buildings, and in this sunless alley six privies connected directly with the sewer and untrapped emit a pestilential odour. The apology for a back yard (which is much too confined and narrow to swing the proverbial cat) is paved with bricks. These, however, are subsiding into what the reporter did not care to examine too closely." This article goes on to describe living conditions for Chinese men in a commercial building in Stafford Street, 100 feet deep and containing 22 rooms. [UNTITLED (THE CHINESE QUARTER): *Otago Witness*, Issue 2414, 14 June 1900, Page 9]. The Council's only method of control was to demolish these buildings, which left their inhabitants homeless.

Figure 120: Lebanese houses in Walker Street, Dunedin, 1904.

Walker Street: In 1900, the *Otago Daily Times* printed an article entitled *A Tour Through Dunedin's Slums*, with its reporter visiting Maclaggan Street and the lanes around Great King and Cumberland Streets. Adding to the public calls for reform was the group focused on Walker St Mission Hall (now Carroll Street) and the poverty-stricken families of the notorious Walker Street area (Fig. 120). Much of this activism was driven by the Reverend Rutherford Waddell, Presbyterian minister of St Andrews Church. Through the Walker Street Mission Hall, a savings bank, free library and free kindergarten were established for the community.

10.3 STATE HOUSING

Workers' Dwelling Act houses: The provision of workers housing in New Zealand became a cause for the Liberal government with the passing of the *Workers' Dwelling Act* in 1905. The purpose of the Act was to provide working class families with affordable housing in the suburbs where a house on a small area of land could provide a healthy environment and productive gardens could be established. These were the first houses built by the state for workers anywhere in the western world and are of international historical and cultural significance. Each house was to be architecturally designed and indistinguishable from comparable private houses. The first houses built in Dunedin under the act were in the Windle Settlement in Rosebury Street, Mornington (now Belleknowes) and designed by Basil Hooper. The scheme was unsuccessful, as the expense of the houses forced the State into charging high rents and the neediest families were unable to afford to live in the Windle Settlement houses.

Following the failure of the 1905 scheme, governments were hesitant in making the provision of housing for working class families a priority in welfare policy. Surveys of urban slum areas were instituted under the *Housing Act* (1935) and carried on by the new Labour government in the following year. Finance Minister, Walter Nash, announced the construction of 5000 state houses in New Zealand by private enterprise, under the guidance of the Department of Housing Construction and the State Advances Corporation. This major public construction project was to use local materials and labour as far as possible and provide economic stimulus to the construction industry. Dunedin's first large-scale government housing scheme was started in Liberton and Wakari in 1937. Post-war suburbs were established in Helensburgh, Brockville, Pine Hill and Corstorphine. Later state housing types such as the *Star Flats* in Melville Street were built in the inner city during the 1960s.

Dunedin City Council housing: The Dunedin City Council was slow to tackle the municipal housing issue, initially using a Government grant system to assist low-income families to build their own houses. Seven cottages were built in the Clyde Street area in 1924 for rental purposes

and K. C. McDonald reported that more than one hundred applications were received to live in them, showing the great need in Dunedin for affordable housing of a fair standard, even before the Great Depression.

The Council held back until it could predict what the Government position would be on state housing but opened up land that it held in Clyde Hill in 1937 for subsidised private housing. A total of 270 houses were built under this scheme, following the successful sale and development of 71 sections at Clyde Hill. Further land in Pine Hill, Kaikorai Valley and Kenmure was subdivided and sold on a similar basis following the war. A serious housing shortage emerged in the late 1940s as families were reunited or started by returning service people. A very large state housing project of 4,000 homes at Wingatui was proposed and quietly shelved when Dunedin's population growth was examined. Later Council housing developments included units for the elderly in King Edward and David Streets, South Dunedin which were completed in 1946 and 1948. By 1965, 90 double units and 114 single units for elderly residents had been constructed. In 1995, the total number of units had grown to 950. Other local borough councils developed their own schemes with Green Island commissioning advanced plans for housing for aged residents from Dunedin architect, Stan Ballinger.

10.4 ARCHITECTURALLY SIGNIFICANT HOUSES

It was not long after the arrival of settlers in Otago and Southland in 1848 that the architectural profession was noted in Dunedin. The first surviving design for a building in the locality is a plan and elevation, for a surveyors' office at 'Otakau' dated 1847. This may have been intended for one of the official buildings in Dunedin, rather than in the Otakou village on the Otago Peninsula. The design was drawn by Robert Park, one of Charles Kettle's survey party. It is included in Park's survey field book No 8, now held in the Dunedin Office of Land Information New Zealand.

Otago's first architect was most likely Daniel Macandrew who advertised in the first issue of the *Otago Witness* on 8 February 1851. Daniel was brother to James Macandrew and designed the Mechanics' Institute and original Iona Church at Port Chalmers. The terms architect, surveyor and engineer were largely synonymous in the early part of the 19th century and these skills were regarded as exchangeable. By 1862, around 16 self-identified architects were practising in Dunedin. The originating group of the first Otago Institute of Architects included: George Greenfield, Henry F . Hardy, W. Lambeth, R. A. Lawson, R. C. Luscombe, William Mason, W. H. Monson, J. Nisbet, Alexander Poepel, David Ross, Edward C. Rowntree, E. J. Sanders, Ben Smith, Charles G. Smith, W. H. Thompson and William C. Vahland.

Figure 121: The Caversham house *Lisburn* was built as a town housefor the Fulton family.

A surprising number of significant houses survive in Dunedin to represent architecture in the 1860s. William Mason was the first architect to practise in New Zealand. His Dunedin residence in London Street was built in 1863 and is preserved as part of the Globe Theatre [**B374**]. It contains many elements of Mason's personal style, including a low-pitched roof and deep eaves. R. A. Lawson's Park's School (1864) on William Street [**B618**] began as a Scots Baronial style schoolhouse and was later converted to a private residence. David Ross was in competition with Mason as the city's pre-eminent architect and for whaler turned merchant, Johnny Jones, he designed *Fernhill* [**B618**], (now accommodating the Dunedin Club). William Clayton, a

partner of Mason, is believed to have designed *Lisburn* (1864), the Fulton family's Caversham home (Fig. 121). A number of houses from this period await proper identification, including the large Italianate villa at 5 McGeorge Avenue, Mornington.

By the 1870s, Dunedin architectural establishment was augmented by the arrival of Maxwell Bury, whose competition winning entry for the University of Otago buildings saw him establish an office in the city. While Bury's quite radical professorial houses for the University are well known, the architect's records are missing. It is now assumed that he was the architect for Bishop Samuel Tarrat Neville's house *Bishopsgrove* **[B425]** in Leith Valley, a large Norman-Shaw influenced house unlike anything else built in Dunedin. Francis William Petre also arrived in Dunedin during the 1870s, working firstly as an engineer with John Brogden and Sons, contractors for the Dunedin-Port Chalmers Railway. He established a private engineering and architectural practice in 1875 and remained in Dunedin for the rest of his life. Petre's pioneering work with concrete is evident in the previously described *Manor Terrace* **[B387]** and *Castlamore,* as well as the ruins of *The Cliffs* above St Clair, a large Tuscan villa built for E. B. Cargill in 1876. Another house with church associations was *Rockmount,* started on Rattray Street by George Duncan in the early 1870s and acquired as the Bishop's Palace by the Catholic Church in 1872.

Figure 122: Larnach's Castle [R.A. Lawson]

Dunedin's best known house, *The Camp (Larnach's Castle)* **[B422]** designed by R. A. Lawson for William Larnach (Fig.122) is well described in many sources. While there is some speculation on the source of the

plan, it is not unlike the large mid-19th century houses built on the outskirts of urban Edinburgh, with a colonial verandah added.

The long depression of the 1880s slowed down the architectural profession although construction of a number of large and impressive houses still took place during this difficult time. Dunedin's main housing stock was quite largely replaced in the period from 1890 to 1910 as the economy lifted and the need to replace older housing could be met. R. A. Lawson's partner, James Louis Salmond, designed houses for a middle and upper class clientele. His own house in Michie Street, Roslyn has stayed in the Salmond family and is an excellent example of an architect-designed timber villa house with sympathetic additions made over time. Salmond's 1900 house *Moata* [**B331**] in High Street for the merchant, Leslie Harris, is a Jacobean town house both overlooking the city from a distance and connected to it by the High St cable car. On the opposite side of High St stands *Threave,* a large and impressive brick villa for the run-holder, Watson Shennan, designed by J. L. Salmond with R. A. Lawson.

Figure 123: Watson residence, Cargill Street [Basil Hooper, 1913]

The Arts and Crafts period around the turn of the 19th century saw the second generation of Dunedin architects continuing a tradition of quality domestic design. Apart from the highly recognised Basil Hooper (Fig. 123) other architects who worked in a similar vein and time period are largely unacknowledged. William Henry Dunning was a Tasmanian-born architect who worked in South Africa before coming to Dunedin to assist with the New Zealand Express Company building, a very large Chicago-

style reinforced concrete 'skyscraper' [**B011**]. Dunning designed a number of fine Arts and Crafts houses in Dunedin, as well as Ross Home for the Elderly in North Road [**B419**]. Dunning worked with the young James Fletcher, designing his showcase home in High Street, Dunedin. Dunning's practice was carried on by his son Cecil and a small collection drawings from both William and Cecil Dunning are held at the Dunedin City Council.

Edmund Anscombe is also a well-known Dunedin architect whose better known work for the University and design of the 1925-26 New Zealand and South Seas Exhibition has tended to obscure his domestic work. Houses by Anscombe in Dunedin include the combined house and consulting rooms on George Street for dentist, Thomas Fogg, (*circa* 1910) and the Scottish-styled bungalow for monumental mason, H. S. Bingham, (1913) on Warrender Street.

New architectural partnerships formed in the 1920s included those of Mandeno and Fraser and Miller and White. Both gained strong reputations for well designed houses with Mandeno and Fraser particularly noted for their carefully detailed buildings. Miller and White moved from large Arts and Crafts style houses for Dunedin industrialists (such as the Brinsley house in St Clair) to fashionable streamlined modernity in a group of flat roofed houses in Pitt St, Dunedin.

Figure 124: Sidey residence, Tolcarne Ave, 1934-5 [Salmond and Salmond]

J. L. Salmond's son, Arthur, joined the Salmond practice in the early 1930s and they were commissioned by lawyer, T. K. Sidey to design

one of the most advanced modern houses in New Zealand on a prominent site in Tolcarne Avenue, Maori Hill (Fig. 124). This 1934 house is substantially intact, although subject to recent enlargement and modification. Lost is the very advanced 1938 house for University Librarian, John Harris, designed on Arthurs Steps, Waverley by Christchurch modernist Paul Pascoe and now obscured under a later addition.

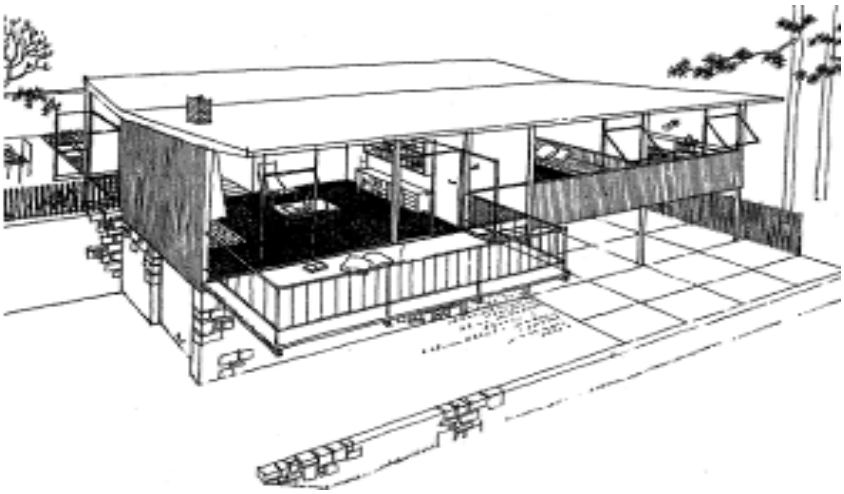

Figure 125: Nees residence, Torr St, Vauxhall. 1954 [E. J. McCoy]

The critical focus of post war architecture in Dunedin has largely centred on Edward John (Ted) McCoy, whose early rise to prominence began after gaining New Zealand Institute of Architecture medals for Aquinas Hall, built in 1952, and the 1954 Nees house (Fig. 125). McCoy set up practice in Dunedin after graduating from the University of Auckland's School of Architecture. His early domestic work was influenced by North American, English and Scandinavian models but he soon developed a highly personal style based on the local environment and existing built forms. McCoy described his 1968 two-storey house for the Blackman family as "a Dunedin villa turned on its side".

Other post-war practices in Dunedin also contributed to the modernist change sweeping through architecture. The long established firm of Mason and Wales was joined by Niel Wales and later by Ashley Muir

who vied with McCoy as the architect of choice for striking modern houses. Much new architectural house building took place in the Otago Peninsula suburbs of Vauxhall and Andersons Bay. One of the most radical houses to be seen in New Zealand in the mid-century period was built for the Morgan family in Kinvig Street, Andersons Bay. Dubbed 'the Aluminium House', it was designed by Stan Ballinger and completed in 1960. It gives reference to the Southern Californian case study houses of the 1950s and is an open plan, sheet aluminium clad box constructed around a glued timber frame.

10.5 DOMESTIC GARDENING IN DUNEDIN

Alongside the evolution of dwelling types in the Otago region came the parallel development in landscape design and domestic gardening. With the advent of larger, middle class housing, came an increased interest in the garden both as a measure of 'beautification' and as a practical means of providing food for the household.

Overview of Gardens

The Victorian era's interest in the past was brought into the new New Zealand Colonial garden. Geometric and Italianate garden design style, for example, were popular across private and public landscapes here, as was an evolving parallel Picturesque discourse which further monumentalised 'Nature', be it trees, cultivated or in situ (wild); or geological mountain formations and Maori pa landforms (Bradbury, 1995; Ramsay, 1991).

British garden historian, Brent Elliot (1986), states that:

> In gardening, as in all other aspects of life, the nineteenth century witnessed the ascendancy of history as a governing value. Whether in the deliberate revival of the styles and customs of previous ages, or simply in the conviction that history conferred meaning.

Christchurch garden journalist Michael Murphy (1833-1907) wrote a popular New Zealand book *Gardening in New Zealand*, about both garden practice and place making. His first edition, published in the

early 1880s, was followed by at least four further editions that ran into the early years of the 20th Century. Pioneer ecologist, botanist and gardener Leonard Cockayne was commissioned to write a chapter about New Zealand plant cultivation in one of Murphy's later editions of the 1890s.

Dunedin horticulturalist, David Tannock, followed in Murphy's tradition by authoring a series of revised sets of gardening guides in the pre Second World War years.

An unfolding national identity can be revealed from the cultural values associated with the events surrounding cultivation of original trees and later new meanings were added to these surviving trees. A mythology appears to surround many of the original trees and those 'pioneers' who were believed to be associated with planting the trees before and after the First World War.

In 1938 the Lands Department in Canterbury had asked the local Royal New Zealand Institute of Horticulture District Council for a list of historic trees. By 1940 the Royal New Zealand Institute of Horticulture's Honorary Botanist, H. H. Allan, began to document the nation's trees. He soon published his preliminary list of some 153 living trees in three papers.

Historic values became incorporated into a wide range of legislation including the *Town Planning Act* (1926), which included a schedule with a clauses calling for the "preservation of objects of historical interest or natural beauty...". Local Authority planning ideas and activities throughout New Zealand were reported in the journal *Board and Council*.

20th Century gardens

Gardens undergo changes in use, ownership, and plant content and circulation patterns. The early 20th century drew on the past for ideas

about garden style design and management. Private and public gardens were being restored in Europe and the United States from the 1930s. New Zealand was not isolated from these revivalist influences. The construction of gardens during the early part of the century came under the influence of the Arts and Crafts movement with new design expressions of revival styles. 'Colonial revival' gardening styles also appear in this country during the 1930s and onwards. Professor Cyril Knight, the first head of the School of Architecture at Auckland University College in the 1920s, was an advisor on historic preservation to the Internal Affairs Department of the New Zealand Government during the 1940s and 1950s. Knight encouraged the latter Colonial revival style in architecture and landscape design such as at the gardens of *Pompallier House* at Russell in the Bay of Islands.

Rural and urban garden design since 1951-1984

Post war landscape design had a New Zealand source, as is recorded in the *Commercial Gardeners Journal* in 1951. It reported that:

> The final course, from August 6 to 17th, will cover the whole field of Landscape Design and Landscape Gardening. The syllabus will include the study of ornamental horticulture and landscape improvement as applied to public and private gardens…

Reform of these yearly courses took place in 1969 when the *Science Review* [University of Otago] reported that in the Department of Agriculture and Horticulture a new team were to divide the teaching of, 'Landscape Design… S. Challenger, Landscape Design in Rural Environment; F. Boffa, Landscape design in Urban Environment…'. A brief list of some landscape architects who came here or trained overseas as locals or visited as advisors to New Zealand institutions included Peter Spooner, NSW, NZ rural roads; John Oldham, Western Australia, urban motorways, 1960s; Harry Turbott, Gisborne Harvard University, urban motorways and supermarkets; Paul Tritenbach, Berkeley, California, motorways and public land history; Mary Lysaght: Hawera, Dunedin and London, designing urban/rural gardens and rural (show grounds) landscapes between 1951 and circa 1960.

Recent Garden History

The study of New Zealand garden history probably has its origins in a paper read by David Nairn in 1901 in Christchurch and with the first post

Second World War pioneer garden history researcher, Mrs Margaret Robinson of Eastbourne in Wellington, who had published impressive stories in newspapers. Otago University student geographers, such as Bathgate, were also writing about cultural landscapes in the 1950s.
In the autumn of 1986 the Royal New Zealand Institute of Horticulture held its first garden history seminar in Dunedin, publishing a number of the presentations in the society's *Annual Journal*. Organiser, Robin Bagley's 'Living History' session (Bagley, 1986-87) was a remarkable gathering of four local nursery families with Otago business links back to 19th century. The Otago Settlers Museum supported a subsequent local initiative focused by this national gathering to establish a computerised database of garden history sources and documents held by them as well as supporting the creation of a newspaper bibliography, created by volunteers, of gardens and gardeners of Otago.

In the 1990s a popular illustrated fourteen part book series illustrating New Zealand's regional gardens failed to include Otago. However, new garden tourism book promotions called 'Open Garden' publications, such as those by Dennis & Jill Frair - *Frairs' Guide to the New Zealand Gardens Open to Visit* (2001) - did list five gardens in Dunedin City Council lands. Larnach Castle had its own book, published by owner Margaret Barker - *The Garden at Larnach Castle, A New Zealand Story.* From the business world in the 1970s came landscape architect and contractor Alan Birchall. His *Living in the Landscape* provides a unique photographic record of many of the public and private contracts his business constructed throughout Otago during the 1960s. At this time, before the advent of the internet, this promotional writing up of individual landscape design projects was the conventional way for landscape architects in New Zealand to promote their practice. They were mainly published in architectural journals such as *Home & Building* and *Modern Home and Gardens.*

However, there are few published studies about Otago's rich historic cultural designed landscapes. In the 1990s Jeremy Treadwell, lecturer from Auckland's University of Technology focused attention on Truby King's Seacliff Asylum gardens (Treadwell, 1998). The Seacliff Asylum gardens, like those of the Sunnyside Lunatic Asylum in Christchurch (subject of Louise Beaumont's 2008 study) have yet to be assessed for

their landscape significance.

Gardens of National Significance.

Garden tourism in the 1980s lead to an indigenous garden classification scheme, funded though an annual membership fee organised by the New Zealand Garden Trust. The New Zealand Garden Trust is supported by the Royal New Zealand Institute of Horticulture, which manages a web site describing each garden. The New Zealand Garden Trust holds a yearly conference for members but it has no land holdings and neither assessment of 'historical significance' nor the provision for guidance to conserve landscape elements and curtilage is included within its brief.