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Stead Ellis and Joshua Charlesworth, Architects

Stead Ellis, architect in Yorkshire, travelled to New Zealand in 1879, setting up as an architect in Nelson. As secretary (formally) and architect (informally) for the Nelson Education Board from 1880, Ellis was responsible for the design and construction of over 50 small schools in the Nelson area, and was also responsible for several houses and a church. Gothic ideals of church architecture created in stone in Britain were translated into a new vision of architecture created in timber in New Zealand. Ellis' greatest unsung architectural feat was his tutelage of a young intern, Joshua Charlesworth, who became one of New Zealand's leading classical architects and the architect of the Wellington Town Hall. This paper encompasses a biographical outline of Charlesworth and his training, presenting new research on his work and exploring the relationship between Ellis and Charlesworth through their translation of English stone and brick architecture into forms suitable for a rapidly growing colonial outpost.

Stead Ellis (1839-1908), architect from Batley, had a “flourishing” career in practice with his brother in Yorkshire in the 1860s with work on Machell’s Warehouse in Dewsbury,¹ Sunday schools and church buildings in Dewsbury and Heckmondwike.² After completing the large Market Hall in Batley in 1878,³ Ellis desired change. At 40 years old, Ellis emigrated from Britain in 1879 along with his wife Elizabeth, their six boys, and an architectural intern named Joshua Charlesworth (1861-1925) to start a new life in a more vibrant, youthful country: New Zealand. In 1880 Ellis accepted a position as the Secretary to the Nelson Education Board,⁴ undertaking school architecture only as a sideline in his spare time and subsequently never quite made it to the same level of architectural success in New Zealand as he had back in Yorkshire. Although commissioned with a number of schools and teachers cottages in the Nelson region (a rough average of two schools or school additions per year) over the next twenty-eight years, as well as the church of St George at Motupiko and additions to Beatson’s Holy Trinity church in Richmond, Ellis had almost completely faded into obscurity until unearthed by recent research.⁵

By comparison, Charlesworth, a mere 18 years old when he landed in Lyttleton on Christmas Eve 1879, had had no time in which to establish himself in Britain whilst articulated to Ellis, and so had the rest of his career stretching out before him. Having been schooled in Batley, an area of Yorkshire that Pevsner describes as having “nothing of municipal architecture to boast of”,⁶ in the centre of an area renowned for shoddy warehouses and woollen mills for mungo cloth,⁷ Charlesworth is perhaps an unlikely candidate for a list of New Zealand’s foremost classical architects. It is odd that Charlesworth is not better known, although this may soon be rectified with his appearance in the upcoming book *Raupo to Deco*.⁸ Over time, Charlesworth became well-respected: a fellow, vice-president and life member of the NZIA, chairman of the Yorkshire Society in Wellington, and architect to the Bank of New Zealand. Charlesworth had taken his career from a humble beginning as an intern in a cramped cabin on an iron-hulled sailing ship, into a distinguished architectural career spanning both sides of the Tasman. How did this translation happen?

The trip to New Zealand aboard a sailing ship was a common passage for many thousands of settlers over a number of decades, and yet the particular trip on the *Euterpe* that Ellis and Charlesworth took

1 Colum Giles and Ian Goodall, *Yorkshire Textile Mills 1770-1830* (London: HM Stationery Office, 1992), 204.

2 Antonia Brodie, *Directory of British Architects 1834-1914*, vol. 1 (A-K) (London: British Architectural Library, RIBA, Continuum, 2001). Ellis’s entry notes that he “flourished” in 1868.

3 “Opening of the New Market Hall at Batley,” *The Batley Reporter-Guardian*, 11 May 1878.

4 “Education Board,” *Nelson Evening Mail*, 2 April 1880, 2.

5 Guy Marriage, Robin Marriage and Ian Bowman, “Stead Ellis: Architect,” in *Architectural style spreads its wings: New Zealand architecture in the 1880s* (Wellington: Victoria University, 2013).

6 Nicolas Pevsner and Enid Radcliffe, *The Buildings of England: Yorkshire, the West Riding*, (Harmondsworth: Penguin Books 1959), 96.

7 The terms shoddy and mungo refer to cloth that is recycled from wool, ground down into a fibrous mass, and respun into new yarn. Batley and the surrounding district were the centre of the shoddy industry, which subsequently went into decline after the 1860s peak.

8 Geoff Mew and Adrian Humphris, *Raupo to Deco: Wellington styles and architects 1840 to 1940* (Wellington: Steele Roberts, forthcoming).

was unusually well-documented. The San Diego Maritime Museum, where the *Euterpe* is still afloat, notes that there were four separate diaries retained from this *Euterpe* voyage, as well as fourteen issues of the newspaper *Euterpe Times* written by Ellis and copies made by Charlesworth and Ellis' oldest son.⁹ The trip was extensively delayed by accidents and bad weather, meaning that food was short, which provided for much of the material in the newsletter. Rat pie was on the menu.

Ellis and Charlesworth both wrote and kept a diary each, with Charlesworth's recorded entries (from the copy he made for his parents) being brief and to the point: "Saturday 9th [August] - Beautiful day. To London with Mr Ellis, took train to Croydon to inspect Lasalle's patent concrete houses - spent a jolly day of it - Repairing Ship all day, had walk in evening with fellow passengers that night."¹⁰ While his interest in the modernity of Lasalle's new concrete system is noted, so too is his admiration for the classical style, and he was inspired by a visit to St Pauls on his way through London, noting of the Portland stone All Saint's church in Poplar (built in 1821 and designed by architect John Hollis):

"Sunday 10th [August] - At Poplar Church in the morning to service with fellow passengers. I must say it is a fine building of Corinthian order in the style of St Pauls. Repairing ship today to get it finished. Fine day."¹¹

Regretfully, neither Ellis nor Charlesworth discuss architecture any more in their diaries once they leave England. Charlesworth's edited coyness in his diary entries may be explained by his evident meeting and wooing on board of a young single woman from a neighbouring cabin, Ellen Hallam, whom he does not mention at all in his diary nor letter back home to his parents (instead, he merely records meteorological data and numerous notes about sightings of dolphins and catching fish to eat). Of reading matter on board, Ellis notes the names of only a few books he has with him: the Sir Julius Vogel *Official Handbook to New Zealand*, Lady Barker's book of letters *Station Life in New Zealand*, and Burn's *Practical Architecture in relation to Farm Buildings*,¹² while Charlesworth mentions none at all.

Once landed in New Zealand, while Ellis and his family moved north to Nelson, Charlesworth (evidently now having completed his internship with Ellis) followed his heart south to Timaru. His stay there was fruitful, with his marriage to Ellen at St Mary's (Gothic) Church in Timaru in May 1882.¹³ Together Joshua and Ellen had four children: two girls (Myrtle and Agnes) and two boys (Ellis Hallam and Percy Ineson). The evident respect or fondness of Charlesworth for Ellis is evident in the naming of the boys: Ellis for his oldest and Percy (after one of Stead Ellis' six boys) for the younger.¹⁴

9 Stead Ellis, *The Euterpe Times* (1879), 14 issues, private collection.

10 Joshua Charlesworth, "Diary," 1.

11 Joshua Charlesworth, "Diary," 2.

12 Stead Ellis, "My Diary," 24 August 1879; 39, private collection.

13 "Marriages," *Timaru Herald*, 18 May 1882.

14 "Died while at Play," *New Zealand Herald*, 15 February 1922, 8. Tragically, Percy Charlesworth died young from a heart attack at the age of 28 whilst playing a game of rounders at a picnic.

Charlesworth worked as a draughtsman for five years in Timaru, which was growing strongly in the 1880s, but ultimately it was too small a town to satisfy his desire for substantial projects. Like any young budding architect keen to find work and seeking the architectural hot spot in which to make a career, Charlesworth then moved around the globe, entering competitions, gaining experience and chasing work. After Timaru, he is recorded as living in Auckland, then in Wellington, next to Australia for some years, then back to New Zealand to finally settle in Wellington for the long term.

Joshua Charlesworth's ability as a young architect was evidently growing fast in his early years - he was the architectural hotshot of the 1880s, giving a wake-up call to the more experienced architects of the time. Coming in second place for the design of new Government buildings in Auckland (first place winner was Mahoney and Sons), out of twenty competitors,¹⁵ in 1886 it was announced that he, an "Auckland Architect", had then won first prize for the plans of the Government Insurance Buildings in Wellington, taking the £200 prize money with his entry 'Classic' and a win over the second place 'Lucror' by Thomas Turnbull, as well as the fourth placed 'Renaissance' from Hurst Seager.¹⁶ The *Evening Post* reported that Turnbull declined to accept the position of second place, and accordingly also refused to accept the prize money, asking instead for his drawings back.¹⁷ It appears that Charlesworth managed to pocket the prize money for both first and second place, as the *New Zealand Herald* noted:

"The winner of the first prize for competitive designs for the Government Insurance offices at Wellington is Mr. Joshua Charlesworth, architect, of Auckland, the premium being £350. Mr. Charlesworth has a good record. He was second in the competitive designs for the Auckland Jewish Synagogue; furnished a design for the Auckland Art Gallery, under the nom de plume of 'Classics', which was highly spoken of by competent authorities; he was second for the Auckland Young Men's Christian Association buildings; and also for the Napier Corporation offices. Several perspective designs recently exhibited in Auckland were, it appears, the handiwork of Mr. Charlesworth, though they did not appear under his signature. He has taken several first-class architectural prizes for public buildings in the old country, awarded by the authorities of South Kensington. It is to be hoped that the Government will not follow a course sometimes adopted in such matters of late, but will entrust the author of the prize design with the task of successfully carrying it out."¹⁸

As the *New Zealand Herald* writer guessed, awarding such a major prize to a 24-year old architect, no matter how talented, was a risky process, and it seems that the contract was soon awarded to the then President of the Architect's Institute, Mr C. Julius Toxward. Charlesworth tactfully announced that he was not being pressured into accepting this joint role with Toxward, but that he welcomed it: "From what I saw, and afterwards heard of Mr. Toxward, I consider myself fortunate to be able to

15 "The Bar Question: a Surprise," *Auckland Star*, 3 May 1886, 2.

16 *The Star*, 15 March 1886, 2.

17 *Evening Post*, 25 February 1886, 2.

18 *New Zealand Herald*, 26 February 1886, 4. The apparent winning designs in South Kensington have not been identified.

make arrangements with him to carry out the building jointly, as it is well known that in experience and knowledge of his profession he is second to none in the colony."¹⁹

Even so, it appears that by 1893 he was ousted even further, when the project went to Clere, Fitzgerald and Richmond for completion.²⁰ In 1894 he sued the Government for £435 for not keeping him on as supervising architect when Toxward died.²¹ In 1885 Charlesworth was in practice as an architect in Wellington, where he won a competition for the design of the Home for the Aged and Needy in June 1887,²² and also in 1887 he won the competition for the design of the Nelson Town Hall.²³ While no mention is made of Stead Ellis, it is possible that they may have collaborated on the Nelson project if the design had been built: it appears that it remained unbuilt due to the projected costs of his design.²⁴ In 1888 Charlesworth moved to Melbourne, where he entered into practice (Wilson and Charlesworth) with a Mr Wilson, also formerly of Timaru. They were highly successful, getting into the final five for the City Avenue (an £80,000 shopping arcade), gaining third place in the strongly contested competition for the new Town Hall for Williamstown, and winning first prize (£250) for the project for a "magnificent building" for the Australian Club.²⁵ Mews records that "the south end of the Australian Club was completed to Charlesworth's designs alone (1893) after the Club fell out with its original architect, Lloyd Tayler."²⁶ The *Evening Post* wryly notes that:

"Mr. Charlesworth, it will be recollected, when residing in Wellington, succeeded in gaining a premium of £400 for his design for a building which the Government Insurance department at one time proposed to create. ... His many friends in Wellington will be pleased to hear of his success on the other side of the water."²⁷

Charlesworth's naming of at least two of his competition entries as Classic, or Classics, shows an evident intent to design in the classical style, and this he certainly did - yet where did this passion for the classical come from? As he came from a small provincial practice in Yorkshire, it is difficult to know how Charlesworth had gained such an ability and affinity for classical architecture. There was little architecture of merit in Batley, although many fine Georgian and classical buildings exist in Leeds, nearby to his birthplace at Dewsbury. The Euterpe did not stop off anywhere on its way south. He had not gone on a Grand Tour through Europe in his twenties, nor was he likely to have been able to afford it when he was younger, nor is there any record of him having gone in his later

19 "The Architects of the Government Insurance Buildings," *New Zealand Herald*, 18 March 1886, 11.

20 Geoffrey Mew, email message to author, 2 May 2014.

21 "Telegrams," *Otago Daily Times*, 21 May 1894, 9.

22 Christine McCarthy, "Homelessness in the 1880s," in *Architectural style spreads its wings: New Zealand architecture in the 1880s* (Wellington: Victoria University, 2013).

23 *Historic Places Trust*, "Charlesworth, Joshua - Architect" accessed 30 January 2014, <http://www.historic.org.nz/corporate/registersearch/ProfessionalBio/Professional.aspx?CPName=Charlesworth%2C+Joshua>.

24 Geoffrey Mew, email message to author, 2 May 2014.

25 "An imaginative Lady," *Evening Post*, 17 July 1890, 2.

26 Geoffrey Mew, email message to author, 2 May 2014.

27 *Evening Post*, 17 July 1890, 2.

years. There were no schools of architecture to learn from in 1880s New Zealand. Timaru, then as now, is not resplendent in classical stone buildings and does not seem likely as a source for his classicism. Charlesworth must have been either well-schooled by Ellis, or largely self-taught in the classical arts.

Ellis practiced predominantly in the Early English/neo-gothic style of architecture, as was considered appropriate for the architecture of church buildings and church schools. There is no record of Ellis constructing any buildings in the classical style: his warehouses are finely detailed, but industrial. The books of Robert Scott Burn that Ellis brought out with him to New Zealand are architectural textbooks relating to plumbing and carpentry, although predominantly about farm buildings. Burn, while a prolific author of architectural study books, did not write about the classical orders. Ellis's architecture remained, it seems, remarkably close in style to the work he had completed in his native Yorkshire. His schools for Nelson, constructed entirely of native New Zealand timbers such as rimu, matai and totara, are consistent in line, appearance and external detail with the church schools he produced in Yorkshire stone for St James in Heckmondwike and St Marks in Dewsbury, despite the very different materials used. Both sets of gothic-style church schools in England featured small air ventilation belfries, almost identical to that of the timbered Bishop's School in central Nelson and several other Stead Ellis designs in the Nelson region. Ellis' sweetly 'pretty' gothic church of St George in Motupiko is similar in design in general, and the buttress and window design in particular, to the church extensions he undertook to St James and St Marks. Of the work he undertook on the Batley Market Hall and the drill halls at Wakefield and Dewsbury there is little of comparable size in Nelson, but there is no doubt that the work that Stead Ellis undertook in the Nelson district remained faithful to its architectural roots in the West Riding, while being subtly revised to take into account the timber construction of the colony.

Charlesworth, however, largely eschewed the gothic style. He became "something of a specialist in grand Classical structures",²⁸ perhaps from his study under Ellis, or perhaps simply by studying by himself the architecture of Auckland, Wellington and Melbourne. Charlesworth's architectural record remained largely in the neo-classical style, and there is little to suggest any architectural affinity with Ellis' more prosaic neo-gothic interests, aside from the church buildings of St Hilda's in Upper Hutt (1909, now relocated and severely altered) and St Barnabas's Chapel (still intact) on Mt Victoria. Both church commissions were local to his residences. Charlesworth's obituary in 1925 noted that he

"designed and supervised the construction of some of the most important buildings in the Dominion, including the Wellington Town Hall. He also designed many of the branch buildings of the Bank of New Zealand, having been architect for the bank for a great number of years. As is well known, the branch offices of the bank are conspicuous features in many of the towns throughout the country. A number of the post offices were built according to his design, as were numerous commercial buildings and private residences in this city."²⁹

28 *Historic Places Trust*, "Wellington Town Hall," accessed 30 January 2014, <http://www.historic.org.nz/TheRegister/RegisterSearch/RegisterResults.aspx?RID=3275>.

29 "Obituary - Mr. Joshua Charlesworth," *Evening Post*, 8 October 1925, 6.

Even in small provincial towns where he completed BNZ branches, including Dannevirke, Featherston, Feilding, Masterton, Martinborough, Ohakune, Otaki, Pongaroa, Rongotea, Raetahi, Shannon, Taihape, Takaka, Waitara, Westport, Blenheim (additions) and Gisborne (additions), Charlesworth's designs (in both timber and plastered brick) feature sensitively proportioned classical columns and entablatures, as befits an institution of such importance, despite the building's diminutive stature. Proportions were carefully considered and controlled. His obituary notes his ability at "designing many institutional buildings and showing command of the revival styles of architecture."³⁰

Charlesworth had a number of good quality commissions in New Zealand, including an addition to the very graceful Brancepath Station Homestead in the Wairarapa (1905) and the Te Aro Post Office (1908).³¹ Other buildings attributed to Joshua Charlesworth's architectural practice include the Farmers Building at 92-102 Cuba St, Wellington; Hotels in Grey St, Lambton Quay, Upper Hutt, Masterton; Warehouses in Cuba St, Dixon St; Public baths at Thorndon; a Presbytery, Homewood House, and no doubt many more.³² In Wellington he is best known for two main commissions, including the row of almost identical timber and stucco houses known as the 'seven sisters' of Oriental Bay (1906).³³ The seven sisters sat below his own Wellington residence on Oriental Terrace, while his country estate was situated in the Hutt Valley on extensive grounds.

Charlesworth's most famous and auspicious work is the winning competition entry of the Wellington [Old] Town Hall (1904). Designed with bold facades of classical Corinthian columns holding up large pediments and completed with a massive "Roman-style portico of magisterial proportions... surmounted by a fairly exuberant"³⁴ masonry clock tower reaching skywards, the Town Hall is renowned for its excellent acoustics within. The rectangular plan and large volume is part of that success, yet that may well be from good fortune more than by acoustic design: Charlesworth had, as far as is known, no specialist acoustic training, yet the papers noted that "the experts and general public agreed in pronouncing the acoustic properties of the hall to be perfect ... it is superior to the more costly and ornate Sydney Town Hall where speakers have great difficulty in making themselves heard."³⁵ His assistant, an engineer named Jack Hoggard should also be given credit for the structural design, but regardless, following the 1942 Wairarapa earthquake, the building was heavily modified as a safety precaution. Along with the total truncation of the tower, the main pedimented porch was removed and the façade was stripped. The vast majority of the Corinthian column capitals were replaced with a poorly proportioned Tuscan-style capital that Charlesworth would surely have been aghast at - a point that William Toomath picked up on many years later in a report, noting

30 *Historic Places Trust*, "Charlesworth, Joshua - Architect."

31 *Historic Places Trust*, "Charlesworth, Joshua - Architect."

32 Joshua Charlesworth, Sheppard File C477j, Architecture Library, School of Architecture, University of Auckland.

33 *Historic Places Trust*, "Oriental Parade Historic Area," accessed 30 January 2014, <http://www.historic.org.nz/TheRegister/RegisterSearch/RegisterResults.aspx?RID=7039>

34 William Toomath, "Wellington Town Hall," *Newsletter of the Wellington Regional Committee of the New Zealand Historic Places Trust*, vol. 2, no. 2 (September 1979), 5.

35 Toomath, "Wellington Town Hall," September 1979, 5.

similarities to the Sydney Town Hall and the Vienna Grossen Musikvereinsaal, but observing of the building's architectural qualities:³⁶

"Sadly, the Town Hall now bears little external resemblance to the grandiose splendour of its original appearance. Its crowded, somewhat pompous display is over. ... As it now stands, the building's external design is unexpressive and insignificant ... In the absence of the pediments, the column rhythms are hesitant and confusing - the design has lost its meaning. Importantly, the elaborate system of classical detail design, based on a 'correct' use of the Orders of architecture, has been totally lost in the 1943 reconstructions."³⁷

Fortunately for Charlesworth, he had died in 1925 so he never saw his greatest creation get brutally truncated, trimmed, and generally hemmed in by the Michael Fowler Centre. The same cannot be said for Ellis, whose grand stone and brick Market Hall in Batley was completely demolished in 1905, three years before Ellis passed away at his home in Nelson.

Charlesworth and Ellis worked together on perhaps only one project in New Zealand, a project for a shop and related offices in central Nelson, which, while only a small project in his whole oeuvre of work, is nonetheless prominent in the newspaper records due to the court case that followed. The project started out in 1900 with high praise for the quality of the building.³⁸ The press described the building in glowing terms, a "highly ornamental and imposing appearance" in the 'Italian style':

"The columns rising from the verandah at the sides of the upper windows are surmounted by Corinthian capitals. Over these windows are pediments, and above the main cornice a series of balusters and pediments crown the building at a height of forty feet. The ground floor frontage to the two streets is devoted to show-windows, three of these having what are claimed to be the largest sheets of plate-glass yet used in the Colony for the purpose, being eleven by eleven feet in measurement."³⁹

Even today, glass panes that size would be exceptionally large. The shop was technologically advanced for a provincial commercial building, with gas heating being installed instead of the more common provision of fireplaces:

"An item worth mention is the provision made for heating by gas stoves, there not being any fireplaces or grates in the building. Cemented recesses are provided in the walls where necessary, so that gas heating stoves may be placed therein out of the way, and the fumes are carried away through small flues built in the wall as the work proceeded."⁴⁰

36 Toomath, "Wellington Town Hall," September 1979, 17.

37 Toomath, "Wellington Town Hall," September 1979, 12.

38 "City Improvements. Auckland Clothing and Drapery Company's new building," *The Colonist*, 26 October 1900, 2.

39 "City Improvements," *The Colonist*, 26 October 1900, 2.

40 "City Improvements," *The Colonist*, 26 October 1900, 2.

Interestingly, in a reversal of roles Ellis worked for Charlesworth on that project as the locally-based Clerk of Works, but it seems that this relationship was less than fruitful on this occasion. Ellis was unable to stop the sub-contractors walking off site without completing their work, or their producing work to a low standard. The project ended unhappily in 1901 with a lawsuit, later settled out of court, for leaky building and poor workmanship.⁴¹ The judge on the case asked Skerrett, the foreman:

"...why the work had not been done if the state of the building was as described. Plaintiff said that the building trade was busy, and he could only get men to come from time to time to attend to the matters. His Honor - Good gracious, as a business man, with a building in such a state, do you really mean to say that you allowed workmen to come and go like that with the work unfinished? Plaintiff said that he could get them on no other terms. His Honor said that he did not wonder at anything leaking under such circumstances."⁴²

In architecture, it appears that some things never change. Sub-contractors still leave jobs without completing their work, and buildings, sadly, still leak. The building has gone from central Nelson now, with a modern building now standing at the corner of Hardy and Trafalgar St, opposite the Nelson Museum.

Notwithstanding this lawsuit, Charlesworth's respect within the architectural community continued to grow, and he went on to become a judge of competitions, having won so many himself. Having completed designs for a set of Public Baths in Wellington in 1895,⁴³ he was asked to judge a competition for public tepid baths in Christchurch in 1906, and "seven sets of designs were sent unopened to Joshua Charlesworth for judging."⁴⁴

"The design placed first by Mr Charlesworth was that of Mr F. J. Barlow, of Christchurch, and was laid on the table for inspection by councilors. Subject to some minor alterations in detail, which would not affect the cost, the committee recommended the Council to accept Mr Charlesworth's selection and take such steps as might be necessary to carry it out..."⁴⁵

C. J. Toxward's extensive collection of architectural books was auctioned in 1892 after his death, and contained "a large number of valuable books" including *Details [of] Gothic Architecture*, Pugin's *Gothic Ornament*, and *Fresco Decorations and Stuccos of Churches, Palaces in Italy*.⁴⁶ While Charlesworth may have worked with Toxward on the designs of the Government buildings, it is evident that classical books are not listed in the auction notice, and perhaps Charlesworth had received some when they worked together on the project. Or perhaps, Joshua Charlesworth simply did what every architect does, and bought his own architectural books, highly priced, from

41 "Civil Business," *The Colonist*, 21 November 1901, 2.

42 "Civil Business," *The Colonist*, 21 November 1901, 2.

43 "The Midland Railway difficulty," *Evening Post*, 27 August 1895, 2.

44 "City Council. Correspondence," *The Press*, 11 December 1906, 7.

45 "City Council. Correspondence," *The Press*, 11 December 1906, 7.

46 "Unreserved Sale of the Architectural Library of the late Mr C. J. Toxward," *Evening Post*, 16 January 1892, 3.

bookshops. His interest in the classical style evident from the outset back in August 1879 in Poplar, the use of this style as the correct medium for civic institutions and corporate buildings and banks alike boded well for Charlesworth, and enabled him to lead a prosperous life. The younger man succeeded well in big city business and is the architect remembered as having left behind a worthy portfolio of work, while his former mentor arguably stagnated in small town provincialism and is barely remembered at all. Ellis died suddenly at 68, his estate not much more than a cottage. Charlesworth died at 64, leaving behind a large property in Tory St in central Wellington backing on to Alpha St, several other sections in Lane's Lane in Wallaceville and Upper Hutt, a site in Oriental Bay, and most importantly, his large house on an extensive property in Wallaceville (Upper Hutt):

"22 acres 1 rood 39 perches, together with the modern dwelling of 5 rooms, scullery, bathroom, and outbuildings, Glass-house, married couple's' quarters, motor garage, work shop, and fowl houses. The grounds are delightfully laid out in garden, lawns, and orchard. There is a fine swimming bath, fountain and pond; over 600 roses and a magnificent patch of native bush. About 20 acres on the flat are suitable for subdivision..."⁴⁷

His widow Ellen lived on for another 15 years, presumably in a state of relative luxury on the proceeds from the auction of the estate. Of the rest of the family, Myrtle and Agnes were sent to the Wellington Technical College to study drawing and modelling, while Ellis Hallam later became an architect with the Wellington City Council, working on the Town Hall project with Joshua. Ellis Hallam married Jacobina Luke, the only daughter of the Mayor of Wellington Sir John Luke in a lavish ceremony in 1919,⁴⁸ and later undertaking the grand tour of Europe that his father did not.⁴⁹ Ellen did not let the family fortune go to waste: in 1929 she took an action in the Supreme Court to sue her own son Ellis Hallam for the £3000 he had allegedly 'borrowed' from her and not paid back.⁵⁰ Ellis tried (and failed) to become a farmer in Hawkes Bay, bankrupting himself in 1932 and eventually passing away in Nelson in 1938.⁵¹ For a mother to sue her own son is perhaps now seen as an extraordinary action, but it may be just that Ellen shared with Joshua a good head for business above all else.

The Charlesworth legacy lives on, perhaps not in the bloodline or the family name, but in the portfolio of a few works still standing in the Wellington-Manawatu region. The Home for the Aged and Needy has long since been demolished, his hotels no longer exist, his own houses have been butchered by numerous unsympathetic alterations, and his Cuba Street shop is under threat due to a need for earthquake strengthening. The Wellington Town Hall, constructed for £68,000 in 1901 and was confirmed in 2013 as a candidate for \$43million worth of strengthening and base isolation. Due

47 "Sale of Valuable City Property, Tory Street. Gentleman's Home and 70 acres of land," *Evening Post*, 3 November 1926, 12.

48 "Women in Print," *Evening Post*, 26 September 1919.

49 "Personal Items," *Evening Post*, 31 January 1910.

50 "Supreme Court, Civil Cases," *Evening Post*, 31 January 1929, 12.

51 "Deaths. Charlesworth," *Evening Post*, 9 September 1938, 9.

to costs projected to rise to \$60million, it's future is now once more under doubt and possible threat of demolition: decisions were due from Wellington City Council in June 2014.

Charlesworth's bank buildings still exist intact in Dannevirke, Mangaweka, Martinborough, Raetihi, Rongotea, Shannon and Takaka, although it seems it is only in Martinborough that the building still functions as a branch of the BNZ. In centres that have grown, such as Featherstone, Feilding, Marlborough, Masterton and Otaki, the buildings have either been removed or modified beyond recognition. Of his works, it may well be just the 'seven sisters' of Oriental Bay along with the smaller projects that endure: small, dusty, disused bank buildings in small, dusty towns like Raetihi, that will ensure that Joshua Charlesworth's architectural legacy will live on into the future.