

"From over-sweet cake to wholemeal bread": the *Home & Building* years: New Zealand Architecture in the 1940s

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In 1940, when Helen Gosset, writing for the *New Zealand Home & Building*, asked her readers to "[a]nalyze for a moment the intricate exterior design which meets one's eye from the streets of a modern city," she gave a vivid account of urban life of that decade:

A complexity of motor wheels, iron girders, tall window - dotted buildings, flashing electric signs, vivid shop windows, traffic signals, and as a back drop for all this, the bustle of modern industry. These things make up the lives of moderns. Is it any wonder that they find a certain comfort in straight lines and the absence of ornament?¹

In emphasising the time's comfort "in straight lines and the absence of ornament," she anticipated Vernon Brown's vivid disgust for over-sweet architectural cakes, and his desire for a wholemeal bread building.² These tensions (between over-sweet cake and wholemeal bread architectures) would be evident throughout the decade, with the continuance of traditional colonial images of houses, such as Chilwell and Trevithick's

¹ Gosset "This brave new modern" p 25.

² Shaw *New Zealand Architecture* p 144.

Grigg Homestead, Longbeach,³ WSR Bloomfield's LW Rainger House in Bassett Rd,⁴ and C Irwin Crookes' AK Voyce house,⁵ contrasting with the work of modernist architects such as Vernon Brown (1905-65) and Paul Pascoe. Brown (who taught at the Auckland School of Architecture from 1942 until 1965),⁶ and Pascoe, were perhaps the most published architects of the decade. Articles were published on Brown's Stilson's Coffee Inn on High St, Auckland,⁷ his own house,⁸ the Max Robertson House, Takapuna,⁹ the Mrs George Sinclair House, Takapuna,¹⁰ the Nevill Wright House, Takapuna,¹¹ the AJ Lemon's house,¹² the WS Robertson house,

³ "A Country House in Wooded Grounds" pp 10-11; for another example see "Modern Colonial" p 29.

⁴ "Colonial Style always popular" p 15.

⁵ "In the Colonial Tradition" pp 19-22.

⁶ Shaw *New Zealand Architecture* p 144.

⁷ "Stilson's Coffee Inn [High St, Auckland]" p 24.

⁸ "An Architect's Home in Victoria Avenue, Remuera" pp 13,15.

⁹ "Seaside House at Takapuna" p 37.

¹⁰ "Economical planning illustrated in a small house at Takapuna" pp 10-11.

¹¹ "A House at Takapuna" p 13.

¹² "Planning for a Difficult Site" pp 11-12.

Glendowie,¹³ TR Gray house, Sanders Avenue, Takapuna,¹⁴ TM Hawes House, Parnell,¹⁵ and Brown & Simpson's DM Robinson House, Glendowie,¹⁶ Coutts Chemists, Whangarei,¹⁷ Auckland Glass Co Ltd,¹⁸ and Pascoe's Plunket Rooms at New Brighton,¹⁹ "Enfield" Homestead Methven, Canterbury,²⁰ the Edith Barrett House,²¹ the GH Buchanan House ("White House"),²² the Steeds Memorial Hut, Arthur's Pass,²³ the MM Cunningham House,²⁴ Canteen for Andersons

¹³ "New Home at Glendowie for Mr. W.S. Robertson" pp 12-13.

¹⁴ "Cement Board on a Timber Frame" pp 26-27.

¹⁵ "Space in a Small House" pp 22-23.

¹⁶ "Sunlight and Shadow on an Auckland Home" pp 12-13.

¹⁷ "An Interesting Combination - Pharmacy & Book Shop" pp 20-21.

¹⁸ "The Building Helps to Display the Product" pp 28-29; Shaw *New Zealand Architecture* p 144.

¹⁹ "Centennial Memorial Plunket Rooms at New Brighton" p 21.

²⁰ "Enfield" Homestead Methven, Canterbury" pp 6-7.

²¹ "A Pair of Christchurch Houses" pp 10-11.

²² "A Pair of Christchurch Houses" pp 10-11.

²³ "Steeds Memorial Hut: Arthur's Pass, Canterbury" pp 14-15.

²⁴ "All withing 829sq.ft.: an interesting example of

Ltd, Christchurch,²⁵ and Pascoe & Hall's W Chapman House, Clyde Road, Christchurch,²⁶ Kaikoura Council Offices,²⁷ Humphrey Hall House, Christchurch,²⁸ "A Verandah House,"²⁹ the Neal Buchanan House,³⁰ the BW Roberts House,³¹ the Peter Pelz House,³² the Valmai Fleming House, Christchurch,³³ the Risingholme Community Centre³⁴ the J Holt, House, Dunedin,³⁵ the Paul Pascoe House,³⁶ and the John Pascoe House.³⁷

Conjunctions of old and new images were a point at which the decade began, with 1940 being New Zealand's Centennial year, 100 years after the signing of Te Tiriti o Waitangi. New Zealand's Centennial produced significant architectural output, most notably

compact planning" p 15.

²⁵ "An Industrial Canteen" pp 33,35.

²⁶ "Room for three in 952 square feet" pp 14-15.

²⁷ "Kaikoura Council Offices" p 31.

²⁸ "An Architect Builds his Home Open to the Sun" pp 10-11.

²⁹ "A Verandah House" pp 18-19.

³⁰ "3 hillside houses in Christchurch" pp 16-17.

³¹ "3 hillside houses in Christchurch" pp 16-17.

³² "3 hillside houses in Christchurch" pp 16-17.

³³ "Weatherboard in Christchurch" p 20.

³⁴ "Volunteers Build own Community Centre" p 37.

³⁵ "Planned for Sun and View" p 41.

³⁶ "An Architect's own Home at the Seaside" pp 10-11.

³⁷ "A Mountaineer's Home" p 35.

Edmund Anscombe's Centennial Exhibition in Rongotai, Wellington, and numerous centenary buildings dotted around the country, including: Horace Massey's Wellington Provincial Memorial and Bathing Pavilion;³⁸ Pascoe's Centennial Memorial Plunket Rooms at New Brighton,³⁹ WH Jaine's Centennial Plunket & Rest Room at Ngāruawāhia,⁴⁰ Llew Piper's Memorial Plunket Rooms at Mt Eden,⁴¹ and Edward H Smith's Southland County Memorial Offices, Invercargill,⁴² as architecture from the smaller centres increasingly featured in *Home & Building*. The new buildings of Whangārei, in particular, were well represented, with articles published throughout the decade on AP Morgan's JW Court's Ltd store,⁴³ CB Watkin's Whangarei House,⁴⁴ Brown & Simpson's Coutts the Chemist,⁴⁵ and Finch & Corne's Hawthorne Glass Co Ltd factory.⁴⁶

³⁸ "The Birth of a Building" pp 35-39.

³⁹ "Centennial Memorial Plunket Rooms at New Brighton" p 21.

⁴⁰ "Centennial Plunket & Rest Room at Ngaruawahia" p 35.

⁴¹ "Memorial Plunket Rooms at Mt. Eden" p 23.

⁴² "Southland County Memorial Offices" pp 17,37.

⁴³ "A Modern Store at Whangarei" pp 27-28.

⁴⁴ "A Modern Home at Whangarei" p 39.

⁴⁵ "An Interesting Combination" pp 20-21.

⁴⁶ "A New Glass Factory at Whangarei" p 39.

Shaw notes, the centenary also "resulted in a belated official interest in Māori buildings. As a result a number of historically important structures were restored and some new ones built."⁴⁷ He refers to the restorations of the Banks Peninsula Māori church, The Kaik, Ōnuku (1878),⁴⁸ Tama-te-Kapua at Ōhinemutu, Rotorua (1878),⁴⁹ the building of Miller & White's concrete Centennial Memorial Church at Ōtākou Marae, Otago Peninsula (1940),⁵⁰ and the Whare rūnanga at Waitangi (1934-49).⁵¹ It was also a time of reflection of New Zealand's architectural past; for example architecture and buildings featured in the National Film Unit's *Housing in New Zealand* (1946) and two issues of the Centennial series *Making New Zealand: A Pictorial Record of New Zealand's First Hundred Years* (1940), "Houses" and "Public Buildings" by Paul Pascoe;⁵² the "Houses" issue featuring Humphrey Hall's 1938 Le Corbusian-inspired house for him and his wife, on the corner of Park Lane and Lysaght Street in Timaru. Many other architect's designs for their own

⁴⁷ Shaw *New Zealand Architecture* p 135.

⁴⁸ Shaw *New Zealand Architecture* p 135.

⁴⁹ Shaw *New Zealand Architecture* p 135.

⁵⁰ Shaw *New Zealand Architecture* p 135.

⁵¹ Shaw *New Zealand Architecture* p 135.

⁵² Knight, C.R. "Making New Zealand [review]" p 37.

houses were published, including those of Vernon Brown,⁵³ George B Fritchley,⁵⁴ Thomas F Haughey,⁵⁵ AHM Manson,⁵⁶ Cecil W Wood,⁵⁷ Richard H Toy,⁵⁸ Humphrey Hall (his second house in Christchurch),⁵⁹ Paul Pascoe,⁶⁰ W Robin Simpson,⁶¹ and C Trevithick.⁶²

The beginning of the decade also saw the continuation of the war begun in 1939. *Home & Building*, the only New Zealand architectural periodical in 1940, strongly stated its editorial policy regarding the wartime context as follows:

It is "Home & Building's" editorial policy to review as much as possible of this [war] work, both for its

⁵³ "An Architect's Home in Victoria Avenue" pp 13,15.

⁵⁴ "An Architect's Own Home" pp 33,35.

⁵⁵ "A Modern House for an Architect" p 15; "Architect Designs own Home in the Contemporary Manner" pp 18-21.

⁵⁶ "An architect's home in the Cashmere Hills" pp 8-9.

⁵⁷ "An Architect Builds his Home among Trees" pp 14-15.

⁵⁸ "Planned for Future Extension" pp 10-11; "1948 Medal Winning House" pp 16-19.

⁵⁹ "An Architect Builds his Home Open to the Sun" pp 10-11. This was the second house Hall designed for his family, and was in Christchurch.

⁶⁰ "An Architect's own Home at the Seaside" pp 10-11.

⁶¹ "An Architect Designs his own house" pp 5-7.

⁶² ""Trevann" - an architect's own home" p 5.

architectural interest and for its effect on public morale. However, it is essentially part of the architect's mind, and of his duty, to look ahead to works of reconstruction and of peace. Therefore it is equally our policy to stimulate thought on future developments ... some of which certainly could not be undertaken at the moment ... to look ahead to the pleasant paths of peace.⁶³

The war was to last until 1945. It produced articles such as "Household Hints for Wartime,"⁶⁴ and spurred research into new technologies, most evident in the New Zealand architectural press⁶⁵ in a debate about prefabrication, with articles and editorials such as "Will prefabrication "Take on?,""⁶⁶ "Prefabrication as applied to a National Housing Scheme,"⁶⁷ "Prefabrication - The Answer?,"⁶⁸ "England develops Prefabricated Unit System of School Construction,"⁶⁹ and

⁶³ "Architects and the War Effort" p 3.

⁶⁴ "Household Hints for Wartime" pp 27,39.

⁶⁵ The New Zealand architectural press in 1940 comprised solely of *Home & Building*, now the official organ of the NZIA, the *NZIAJ* in abeyance since 1937, it was resumed in c1950.

⁶⁶ This article referred to the *Architectural Forum's* suggestion for "designs for a "house factory" - a large industrial unit for the mass-production of cottages." "Will prefabrication "Take on?"" pp 3,40.

⁶⁷ Wilson "Prefabrication as applied to a National Housing Scheme" pp 10,37,39.

⁶⁸ "Prefabrication - The Answer?" pp 7-9.

⁶⁹ "England develops Prefabricated Unit System" pp

RGR Beaton's "The Shape & Shadow of Homes to Come,"⁷⁰ which asserted that:

The war has brought prefabrication to the fore. Army huts, sheds and other buildings of a military nature have absorbed thousands of standard parts prefabricated at a factory and transported sometimes hundreds of miles to be erected like sections of a Meccano set.⁷¹

Published prefabricated buildings included: the RGS Beaton house at Takapuna,⁷² Hemore and Cotterill's standardised maisonettes in Bealey Avenue, Christchurch,⁷³ and Pascoe's winning entry in the Rehabilitation Board's Pre-fabricated Housing competition, also in Christchurch.⁷⁴ Wartime building also included various military emplacements and support buildings; the steel and timber prefabs, which accommodated part of the Auckland

41,61.

⁷⁰ Beaton "The Shape & Shadow of Homes to Come" pp 9,11.

⁷¹ Beaton "The Shape & Shadow of Homes to Come" p 9.

⁷² "The Prefabricated Home of Mr & Mrs R.G.S. Beaton" p 10.

⁷³ "Standardisation in a group of semi-detached maisonettes" p 11.

⁷⁴ These were commissioned for building by the Department of Housing Construction following the competition. "Eight Prefabricated Houses in Christchurch" pp 12-13.

architecture school up until the late 1970s, are reputed to have once accommodated a wartime hospital facility. The end of the war was also the impetus for the building of memorials, including Richard Toy's "Otahuhu College War Memorial Gates."⁷⁵ The war engendered new interests in the world beyond New Zealand. The local architectural press reflected international architecture in articles and book reviews examining Dutch brickwork,⁷⁶ modern Swiss architecture,⁷⁷ architecture in Czechoslovakia,⁷⁸ the architecture of Kashmir and Ladakh,⁷⁹ Swedish housing,⁸⁰ Swedish public, cultural and commercial buildings,⁸¹ the architecture of Norway and Denmark,⁸² and Swiss

⁷⁵ "Otahuhu College War Memorial Gates" p 34.

⁷⁶ Callander "Dutch Brickwork" pp 36-37,39.

⁷⁷ Simpson "Modern Swiss Architecture [book review]" p 41.

⁷⁸ Rosenfeld "Architecture in Czechoslovakia [1]" pp. 27,45,47; Rosenfeld "Architecture in Czechoslovakia [2]" pp 33,35,37,39.

⁷⁹ Wall "Imposing Architecture of Kashmir and Ladakh" pp 20-21.

⁸⁰ Piper "Sweden: Solution to a Housing Problem" pp 20-21.

⁸¹ Piper "Sweden sets good example in public, cultural and commercial buildings" pp 32-33,64.

⁸² Piper "Norway and Denmark are progressing architecturally" pp 36-37,63-64.

Architecture,⁸³ the majority of them written by Keith L Piper. New Zealand architects' awareness of international architecture was also present closer to home as the war bought with it the arrival of European refugees. Immigrant architects of the time included Friedrich Neumann, Ernest Gerson, Frederick Farra, Helmut Einhorn and Ernst Plischke,⁸⁴ and they were a productive influence on the development of modernism in New Zealand.

War-time restrictions on specific aspects on building, particularly the size of dwellings were reflected in numerous schemes examining how to design within a tightly prescribed building footprint, and included: E Rupert Morton's "The Small House of Today,"⁸⁵ Pascoe's MM Cunningham House,⁸⁶ Pascoe & Hall's W Chapman House,⁸⁷ Vernon Brown's TM Hawes House, Parnell,⁸⁸ and Clifford Sanderson's "house for four people."⁸⁹ This discussion extended to designs which

⁸³ Piper "Swiss Architecture is Nearest to Local Needs" pp 39,41,43; Piper "Switzerland sets example" pp 39,41,43.

⁸⁴ Shaw *New Zealand Architecture* p 141.

⁸⁵ Morton "The Small House of Today" p 12.

⁸⁶ "All within 829sq.ft." p 15.

⁸⁷ "Room for three in 952 square feet" pp 14-15.

⁸⁸ "Space in a Small House" pp 22-23.

⁸⁹ "Making the Most of 1.000 feet" pp 22-23.

anticipated extending buildings after restrictions had been removed, producing Richard H Toy's own house,⁹⁰ Graham F Fox's "house that grows with the family,"⁹¹ and Helmore & Cotterill's "small house planned in the Regency manner and planned for future extension."⁹² It also prompted an examination of the relationship between the inside and outside of houses, with articles proposing "interiors [which] don't just stay indoors,"⁹³ and open planning integrated with the exterior.⁹⁴ By the end of the decade building controls were being questioned,⁹⁵ with a 1949 *Home & Building* editorial stating that "a legitimate case for control of house building does not now exist."⁹⁶

The end of the war produced a new understanding among young architects, and architectural students, that theirs was a revolutionary brave new world. In 1946 Auckland University architecture students published a manifesto and formed Group

⁹⁰ "Planned for Future Extension" pp 10-11.

⁹¹ "A house that Grows with the Family" pp 22-23.

⁹² "A Small House Planned in the Regency Manner" p 11.

⁹³ "These interiors don't just stay indoors" pp 18-19.

⁹⁴ "An open plan integrated with woodland and view" pp 26-27.

⁹⁵ "Architects ask for Removal of Building Controls" p 8.

⁹⁶ "Are Controls Necessary?" p 15.

Architects (later Group Construction Company). In Wellington the Architectural Centre resulted. Both organisations involved women, reflecting the increasing prominence of women as architectural clients (EH Didsbury,⁹⁷ AD Crawford,⁹⁸ E Duncan,⁹⁹ Edith Barrett,¹⁰⁰ GH Buchanan,¹⁰¹ Valmai Fleming,¹⁰² Mrs George Sinclair,¹⁰³), architects (Monica F Barham,¹⁰⁴ Nancy Northcroft¹⁰⁵), architectural commentators (Helen M Gosset,¹⁰⁶ May Smith), and architectural students (Marilyn Hart and Barbara Parker). Both groups also made important contributions to New Zealand architectural discussion at the time and afterwards. The Group's manifesto, the publication of *Planning*, and the designing and building of numerous houses, exploring a new modern architecture for New Zealand,

⁹⁷ "Holmden: A block of 5 flats" p 12.

⁹⁸ "Mrs A.D. Crawford's New Home" pp 6-7.

⁹⁹ "Mrs. E. Duncan chose Brick for her new home [advert]" p 22.

¹⁰⁰ "A Pair of Christchurch Houses" pp 10-11.

¹⁰¹ "A Pair of Christchurch Houses" pp 10-11.

¹⁰² "Weatherboard in Christchurch" p 20.

¹⁰³ "Economical planning illustrated in a small house at Takapuna" pp 10-11.

¹⁰⁴ "Remodelled Brown Owl Milk Bar" pp 38-39,41.

¹⁰⁵ "Woman Architect appointed Town Planning Officer for Christchurch" p 9.

¹⁰⁶ e.g. Gosset "This brave new modern" pp 24-25.

were mirrored in the activity of the Architectural Centre's Demonstration House, exhibitions such as Te Aro Replanned,¹⁰⁷ and the publication of *Design Review*. The Centre's beginning and much of its agenda engaged with Town Planning, which post-war, had garnered renewed interest among the architectural profession. This was reflected in articles asking "What is Town Planning?,"¹⁰⁸ advocating to "Tell the Public about the Plans,"¹⁰⁹ and proposing strategies "Towards Planning in New Zealand."¹¹⁰ By the end of the decade Raymond Pow, Senior Town Planning Assistant to the ACC and former student of Sir Patrick Abercrombie, published a series titled "Town Planning in New Zealand."¹¹¹

As with any time-period a complex array of shifts occurred in architecture, which cannot be simply confined to a single decade. Taking the publications of the time in isolation though, a fascination with architectural

¹⁰⁷ ""This Brave New Wellington!"" p 9; Treadwell "What a City could be" pp 22-23,25,37,39,41,43.

¹⁰⁸ "What is Town Planning?" p 13.

¹⁰⁹ "Tell the Public about the Plans" p 11.

¹¹⁰ Putt "Towards Planning in New Zealand" pp 27,29,31,33.

¹¹¹ Pow "Town Planning in New Zealand: 1" pp 28-29,64; Pow "Town Planning in New Zealand: 2" pp 35,61.

photography, and new interests in wall treatment, in particular with murals, are apparent during New Zealand's 1940s. The period published the photographic work of AJ Adams, FG Barker, RGS Beatson, Rowland Brialey, Gordon H Burt, CM Collins, Eileen Deste, Doree & Sache Ltd, Gerald E Jones, Maja, EA Phillips, Sparrow Industrial Photographs, and Raymond Syme. *Home & Building* published RGS Beatson's 1941 article, "An architect with his camera discovers the 60s," a photographic essay of the 1860s work of William Beatson,¹¹² and AGW Sparrow's articles: "Photographing Homes: How a Professional Photographer Works,"¹¹³ and "Photographing that Interior."¹¹⁴ The close of the decade saw the event of *Home & Building's* Photographic Competition in 1948,¹¹⁵ which was won by JG Patterson for their photograph of the Temple of Jupiter, Baalbeck, Syria.¹¹⁶ The interest in interior walls can be seen in various articles including: May Smith's "Entertainment on your Walls,"¹¹⁷ Helen

¹¹² Beatson "An architect with his camera discovers the 60's" pp 20-21.

¹¹³ Sparrow "Photographer Homes" pp 16-17,39,41.

¹¹⁴ Sparrow "Photographing that Interior" pp 22-23,45.

¹¹⁵ "Home & Building's Photographic Competition" p 5.

¹¹⁶ "Temple of Jupiter" p 13.

¹¹⁷ Smith "Entertainment on your Walls" p 27.

Gosset's "Mirror - Mirror - on the wall ...,"¹¹⁸ ARD Fairburn's "Polynesian Cave Drawings,"¹¹⁹ and Vernon Brown's "Pictures on your Walls,"¹²⁰ where he noted that "perhaps one may assume that the great majority buy and hang their pictures as a matter of course, just as they buy curtains."¹²¹ Murals were to be the prime point of discussion about walls. "More than mere walls,"¹²² and "Fijian Scene/Murals in New Zealand,"¹²³ discussed these, while "Trocadero Dine & Dance," "Stilson's Coffee Inn," and "An Interesting Combination – Pharmacy & Book Shop," featured James Turkington's murals in JO Owen's Trocadero Dine and Dance,¹²⁴ in Vernon Brown's Stilson's Coffee Inn,¹²⁵ and Brown & Simpson's Coutts the Chemists,¹²⁶ respectively. This fascination with the mural seemingly culminated in a "Mural Competition for Dominion Artists - "To express ideas for a better New Zealand,""¹²⁷

¹¹⁸ Gosset "Mirror - Mirror - on the wall ..." pp 37,39.

¹¹⁹ Fairburn "Polynesian Cave Drawings" pp 32-33,63.

¹²⁰ Vernon "Pictures on your Walls" pp 15,33.

¹²¹ Vernon "Pictures on your Walls" p 15.

¹²² "More than mere walls" pp 16-18,45.

¹²³ "Fijian Scene/ Murals in New Zealand" pp 7,26-27,45.

¹²⁴ "Trocadero Dine & Dance" pp 20-21,23.

¹²⁵ "Stilson's Coffee Inn" p 24.

¹²⁶ "An Interesting Combination" pp 20-21.

¹²⁷ "Mural Competition for Dominion Artists" p 8.

the announcement of which stated that "An architect might define the muralist as a painter who has educated himself to applied art and co-relates his design in harmony with its architectural setting."¹²⁸

Exactly what an architect was became a point of increasing interest, or perhaps more accurately, what the public thought an architect was, was an increasing issue of concern for architects. A *Home & Building* editorial in 1940 proclaimed that an architect is "**not** a transformer of the commonplace to the spectacular ... **not** a layer-on of art ... **not** a luxury. ... first and foremost, [the architect] is a planner,"¹²⁹ advising the public to:

Be frank with him, as you would be frank with your physician. Spill your thoughts, needs, preferences, budget limitations. Tell him what you would like to have, but leave to his knowledge and ingenuity the technical means by which the result is to be brought about.¹³⁰

Numerous articles addressed this relationship between architect and client, including the eight-part series "How the Architect

¹²⁸ "Mural Competition for Dominion Artists" p 8.

¹²⁹ "Editorial" p 3.

¹³⁰ "Editorial" p 4.

Works,"¹³¹ WJ McKeon's "The Function of the Architect in the Life of the Community,"¹³² RH Fraser's speech on the Architects' responsibilities to the community,¹³³ and PM Barclay's "The Architect and the Teacher,"¹³⁴ which asserted that:

Every citizen of this country has to spend the most impressionable years of his life in our schools, and there is laid the groundwork of his subsequent interests, the basis of his adjustment into society. There, with a careful and understanding treatment, the citizens of tomorrow could be given a rational, intelligent outlook towards architecture. And there is no time like the present.¹³⁵

The 1940s was hence a time of both radical change and restriction. It was the decade of

¹³¹ "How the Architect Works [1]" pp 18-10; "How the Architect Works - 2" pp 18-19,47; "How the Architect Works [3]" pp 22-23; "How the Architect Works - IV" pp 23,45; "How the Architect Works [5]" pp 23,45; "How the Architect Works [6]" pp 23,47; "How the Architect Works No. 7" pp 23,37; "How the Architect Works-VIII" pp 35,43.

¹³² McKeon "The Function of the Architect in the Life of the Community [2]" pp 37,53,55,56; McKeon "The Function of the Architect in the Life of the Community" pp 35,53,55.

¹³³ Fraser "N.Z.I.A. President Outlines Architects' Responsibilities to Community" pp 15,56.

¹³⁴ Barclay "The Architect and the Teacher" pp 7,63.

¹³⁵ Barclay "The Architect and the Teacher" p 7.

the building of RSD Harman's Church of the Good Shepherd, Lake Tekapo,¹³⁶ Bernard Johns' and Meldrum's Chemical Works and Industrial Laboratories at Gracefield,¹³⁷ RL Farrell's Greenlane hospital,¹³⁸ MK Draffin's Northern Roller Milling Co Ltd, Building, Emily Place,¹³⁹ Gummer and Ford's State Fire Insurance Building,¹⁴⁰ Colin C Lamb's Ovaltine Factory, Papanui,¹⁴¹ and numerous Department of Housing Construction flats.¹⁴² The decade saw the deaths of several architects, including those of Edmund Anscombe (1874-1948),¹⁴³ John Campbell (1857-1942),¹⁴⁴ AF Clark (c1899-1948),¹⁴⁵ WA Cumming (-c1948),¹⁴⁶ William Martin Hutchison (-1949),¹⁴⁷ Eric Miller (c1896-

¹³⁶ "Church of the Good Shepherd" pp 5,10-11.

¹³⁷ "Chemical Works and Industrial Laboratories" p 19.

¹³⁸ "Architecture and Medicine Combine to Aid the Sick" pp 13-15.

¹³⁹ "New Wheat Silo at Auckland" pp 17-19,28.

¹⁴⁰ "State Fire Insurance Building" pp 14-16.

¹⁴¹ "New Christchurch Factory was Planned for Efficient Production" pp 20-21.

¹⁴² for example "A City Flat in a Woodland Setting" pp 14-15.

¹⁴³ "Obituary [Edmund Anscombe]" p 13; Shaw *New Zealand Architecture* p 92.

¹⁴⁴ Shaw *New Zealand Architecture* p 65.

¹⁴⁵ "Obituary: Mr. A.F. Clark" p 7.

¹⁴⁶ "Obituary [W.A. Cumming]" p 43.

¹⁴⁷ "Obituary [William Martin Hutchison]" p 11.

1948),¹⁴⁸ J Park (c1880-1948),¹⁴⁹ Llewelyn Richards (1865-1945),¹⁵⁰ WR Simpson (c1907-47),¹⁵¹ and Cecil W Wood (1878-1947).¹⁵² It also saw important new publications about architecture: Plischke's *Design and Living* 1947,¹⁵³ Paul Pascoe and Humphrey Hall's article in *Landfall* "The Modern House,"¹⁵⁴ the Group's single issue of *Planning*, and the Architectural Centre's more enduring *Design Review*. The decade in which *Home & Building* dominated the architectural press was to become a decade of architectural discussion through both building and publication. At its end *Home & Building* had lost its lone status as sole New Zealand architectural journal, having been joined by the enthusiasm and irreverence of the Architectural Centre's newly founded *Design Review*, and a new generation of architects including: William Alington, James Beard, Charles Fearnley, S William Toomath, Anthony Treadwell, Alan Wild, and Bill Wilson.

¹⁴⁸ "Obituary [Eric Miller]" p 11.

¹⁴⁹ "Obituary: Mr. J. Park" pp 7-8.

¹⁵⁰ Shaw *New Zealand Architecture* p 66.

¹⁵¹ "Obituary [W.R.Simpson]" p 7.

¹⁵² Shaw *New Zealand Architecture* p 92; "An Appreciation of the Work of the late Cecil W. Wood" p 13; Munro "A Lifetime in Architecture" pp 27-29.

¹⁵³ Shaw *New Zealand Architecture* p 147.

¹⁵⁴ "The modern house" pp 121-125.

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