

"the need for beauty": New Zealand Interior and Landscape Architecture in the 1940s

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At the 1948 Arbor Day ceremony at Taita North School, Mr Polson "impressed upon the children *the need for beauty* in the world after the destruction and desolation of the recent war."¹ As such he proposed that we could proactively make the world a better place. This decade in New Zealand's history of interior and landscape architectures was widely understood as a period of change and a desire to improve the world. Bill Toomath has described it as a time of "restrained transitional work," while Philippa Mein Smith refers to "a sequence of symbolic moves [that] indicated that the Dominion had become a nation."²

The decade began amid World War II (1939-45) and with New Zealand's centenary - two events that both prompted social and cultural re-evaluations. The decade also co-incided

with the progressive aspirations of the first Labour government which, having won the 1935 election, stayed in power until 1949.³ Sadly, the new government's Prime Minister, Michael Joseph Savage, died on 30 March 1940.⁴ He was widely and fondly admired, "his photograph [being] framed in thousands of living rooms."⁵ His funeral was held at Bastion Point in Auckland, where a memorial to him was built on a 16-acre site.⁶ A competition for the memorial's design was won by Anthony Bartlett and Tibor K. Donner.⁷ It included a "column, lookout platforms and sunken gardens and pool," and sculptures by Richard O Gross.⁸ It opened on 28 March, 1943.⁹

World War II would see about 140,000 New Zealanders deployed overseas and 11,928 dead.¹⁰ When New Zealand declared war on

Germany, on the 3rd September 1939, labour, equipment and materials were diverted from regular public works to projects for the Army, Air Force and Navy, reducing, delaying or ending some peacetime projects.¹¹ Conscription for both military service and essential industries was implemented in 1940.¹² Building controls were also instituted.¹³ Needless to say, the war required an unprecedented scale of public works while simultaneously labour was depleted.¹⁴

dead-headed roses

Full employment¹⁵ naturally coincided with labour shortages as people volunteered for military service.¹⁶ The government's need to control labour is perhaps most clearly demonstrated in the Strike and Lockout Emergency Regulations 1939 implemented one

¹ "Arbor Day" p 5. (emphasis added).

² Shaw *New Zealand Architecture* p 138; Smith *A Concise History of New Zealand* p 172.

³ Smith *A Concise History of New Zealand* p 160.

⁴ Jackson and McRobie *Historical Dictionary of New Zealand* p 17; Tritenbach *Botanic Gardens and Parks in New Zealand* p 32.

⁵ Smith *A Concise History of New Zealand* p 154.

⁶ Tritenbach *Botanic Gardens and Parks in New Zealand* p

32.

⁷ Tritenbach *Botanic Gardens and Parks in New Zealand* p 32.

⁸ Tritenbach *Botanic Gardens and Parks in New Zealand* p 32. Also "Impressive Design: Features of the Garden" p 8; "Fine Memorial" p 4.

⁹ Tritenbach *Botanic Gardens and Parks in New Zealand* p 32.

¹⁰ McGuinness and *White Nation Dates* p 140.

¹¹ Noonan *By Design* p 162.

¹² Jackson and McRobie *Historical Dictionary of New Zealand* p 17.

¹³ Noonan *By Design* p 166.

¹⁴ Noonan *By Design* pp 165, 171.

¹⁵ Jackson and McRobie *Historical Dictionary of New Zealand* p 17.

¹⁶ Noonan *By Design* p 165.

month after New Zealand declared war. The regulations made striking and lockouts illegal, and resulted in 213 striking freezing workers being jailed in March 1942.¹⁷ A Waikato coalminers' strike in 1942 prompted a government takeover of coal mines for the duration of the war.¹⁸ Skilled labour shortages impacted on the interiors of department stores because they forced some departments to close. Laurenson cites the closure of the men's tailoring department at Milne & Choyce as an example.¹⁹ The limited labour also affected botanic gardens. At Dunedin Botanic Garden: "[i]nvariably, standards of maintenance fell. In the Lower Garden many of the plots were grassed over and a section of the Winter Garden was closed."²⁰ However, early in the war, unemployment scheme workers enabled the regrading and planting of the banks of the Leith from Dundas Street to Lindsay Creek, as well as the hillside above in 1940-41.²¹ An upgrade of the propagating houses also occurred, and, in 1942, a new children's play area with paddling pool, sandpit and swings

was built near the Aviary.²²

Two other consequences of the war, with respect to labour, were the greater use of female staff and volunteer labour. As the war progressed, more women worked outside of the home,²³ and

after the fall of Singapore, women were conscripted to meet the labour shortage. In the food and clothing industries, hospitals, the public service, banks, post and telegraph, the railways and on trams, women without young children stepped in for the duration of the war. They worked as clerical assistants and as tram girls, who daringly wore trousers. But trousers did not signal a breakdown of the segmented labour market: women's appearance in the paid workforce was temporary and subordinate.²⁴

Regulations diverting labour to essential industries required unmarried women aged 20 or 21 to register for work from 1942, and all women (not caring for children under 16) aged 18 to 40 from March 1944.²⁵ The impact of this is illustrated in the case of the Dunedin Botanic Garden where, in 1941, most of the pre-war

staff were in military service. Consequently, "'for the first time, a large proportion of the park workforce was made up of women'."²⁶ In January 1943, Miss J Wood became in charge of the propagating houses, and a staff of "girl" labour was employed there.²⁷ The Dunedin Amenities Society was key in promoting the use of volunteers who looked after plots, dead-headed roses and weeded the Rock Garden.²⁸ By 1944 returning staff, no longer fit for military service, were employed under the Rehabilitation Department's wage subsidy scheme (of 75%) extending the Rhododendron Dell and developing the hillside.²⁹

These changes in the labour forces also shaped the city. Leach, observing that in late 1943 the majority of factory workers were women, states that this employment encouraged their move to city flats and boarding houses,

where kitchen facilities were minimal. Factory canteens probably supplied one or more of their meals each day. Those who went out to work from home had much less time and probably less inclination to cook traditional

¹⁷ Jackson and McRobie *Historical Dictionary of New Zealand* p 17.

¹⁸ Jackson and McRobie *Historical Dictionary of New Zealand* p 17.

¹⁹ Laurenson *Going Up Going Down* p 45.

²⁰ Dunlop *The Story of the Dunedin Botanic Garden* p 133.

²¹ Dunlop *The Story of the Dunedin Botanic Garden* p 134.

²² Dunlop *The Story of the Dunedin Botanic Garden* p 134.

²³ Leach *Kitchens* p 114.

²⁴ Smith *A Concise History of New Zealand* p 167.

²⁵ Leach *Kitchens* p 115.

²⁶ Tritenbach *Botanic Gardens and Parks in New Zealand* p

132.

²⁷ Dunlop *The Story of the Dunedin Botanic Garden* p 134.

²⁸ Dunlop *The Story of the Dunedin Botanic Garden* pp 134-135.

²⁹ Dunlop *The Story of the Dunedin Botanic Garden* p 135.

meals.³⁰

Many women also volunteered "knitting, packing parcels for servicemen, in first aid, and as drivers."³¹ The Women's War Service Auxiliary was formed. Their

major task entailed food production: volunteers tended rows of vegetables in home gardens, dug up lawns, in parks and around schools; 2700 worked on farms as land girls, making women's agricultural work visible.³²

Women also increasingly became agents of public change. In 1947, New Zealand's gained its first female cabinet member, Mabel Bowden Howard (1894-1972) in the health portfolio.³³ Hamilton's first female councillor, Hilda Ross (1883-1959, elected 1944), pushed the city for a planning blueprint.³⁴ She would later join Howard in parliament, serving as an MP from 1945 to 1959.

As the war drew to a close, and more servicemen returned home, awareness of employment conditions and a need to pay women as they returned to domesticity seemed

³⁰ Leach *Kitchens* p 115.

³¹ Smith *A Concise History of New Zealand* p 166.

³² Smith *A Concise History of New Zealand* p 167.

³³ Jackson and McRobie *Historical Dictionary of New Zealand* p 18.

³⁴ Falconer *Living in Paradox* p 290.

apparent. The universal family benefit of 10 shillings per week per child was introduced in 1945 and paid to mothers, while in 1944, the Annual Holidays Act introduced two weeks' paid annual leave for all workers.³⁵ Factories - more conscious of providing better working environments - began to be built. Hodgson has noted that the Ovaltine factory (Christchurch, Colin Lamb, 1944)

was among the first of a new crop of modern factory premises which took into account the importance of workers' conditions and efficient working spaces. The factory was built in a garden setting which provided for the possibility of employee housing as well as recreational areas.³⁶

Its Papanui site was 14 acres, but its intended staff housing scheme remained unbuilt.³⁷

War service also disrupted the employment of many architects and designers,³⁸ and changed the priorities of design. Shaw writes that a

significant number of younger, New Zealand-born architects [who] had by now served their articles in the

³⁵ Smith *A Concise History of New Zealand* p 170; Jackson and McRobie *Historical Dictionary of New Zealand* p. 18; McGuinness and White *Nation Dates* p 140.

³⁶ Hodgson *Looking at the Architecture of New Zealand* pp 62 [caption], 63.

³⁷ Hodgson *Looking at the Architecture of New Zealand* p

offices of senior practitioners both here and overseas and had returned with the intention of ensuring that Modernist thought and practice should no longer be ignored.³⁹

Falconer likewise describes the post-war generation of university-educated architects as "caught up in the belief that design could change society."⁴⁰

the "preponderance of soft peat."

In the 1940s, émigré architects, such as Helmut Einhorn (1911-88), Henry Kulka (1900-71), Friedrich Newmann (1900-64), Ernst Plischke (1903-92) and Imric (Imi) Porsolt (1909-2005), made their mark on New Zealand interior architecture.⁴¹ Shaw writes that they

sought refuge in a country free from anti-Semitism and Fascism ... hopeful that the democratic socialist ideology which lay behind their Modernist forms would be well received by a Labour Government which had already initiated a progressive housing policy.⁴²

But the war created international connections in other ways too. The Australia-New Zealand

63.

³⁸ lloyd Jenkins *At Home* p 98.

³⁹ Shaw *New Zealand Architecture* p 139.

⁴⁰ Falconer *Living in Paradox* p 358.

⁴¹ lloyd Jenkins *At Home* p 107.

⁴² Shaw *New Zealand Architecture* p 139.

Agreement (the Canberra Pact) in January 1944 was a clear example of this. It asserted the parties' "right to participate in all decisions about the South-west and South Pacific," as well as committing to co-operation in external policy, joint full employment, high standards in regional social security and the development of commerce - foreshadowing closer trans-Tasman relations.⁴³ The same year (1944), New Zealand PM Peter Fraser visited Samoa and was shocked at the adverse effects of New Zealand colonisation, a factor that led to the formation of the South Pacific Commission in 1947.⁴⁴ In 1946, Samoa's status as a post-WWI mandate was revised and it became a Trust Territory and plans were put in place for self-government, while in 1948 the Tokelau Islands became included within New Zealand's territory.⁴⁵

At the same time New Zealand asserted its independence internationally. In 1945, we ratified the United Nations Charter as a

⁴³ Smith *A Concise History of New Zealand* pp 168-169; Jackson and McRobie *Historical Dictionary of New Zealand* p 18; McGuinness and White *Nation Dates* p 140.

⁴⁴ Smith *A Concise History of New Zealand* p 169.

⁴⁵ Smith *A Concise History of New Zealand* p 169; Jackson and McRobie *Historical Dictionary of New Zealand* pp 18, 19.

⁴⁶ Jackson and McRobie *Historical Dictionary of New*

Zealand p 18; McGuinness and White *Nation Dates* p 140. Also Smith *A Concise History of New Zealand* pp 169, 172.
⁴⁷ Jackson and McRobie *Historical Dictionary of New Zealand* p 18; McGuinness and White *Nation Dates* p 141; Smith *A Concise History of New Zealand* p 172.
⁴⁸ Dunlop *The Story of the Dunedin Botanic Garden* p 139; Smith *A Concise History of New Zealand* p 172; McGuinness and White *Nation Dates* p 142.

After Japan's attack on Pearl Harbour on 7 December 1941, New Zealand declared war on Japan (8 December 1941).⁴⁹ An acute awareness of the vulnerability of New Zealand

⁴⁹ Jackson and McRobie *Historical Dictionary of New Zealand* p 17.

⁵⁰ Noonan *By Design* pp 165-166.

⁵¹ Noonan *By Design* pp 166-167.

⁵² Noonan *By Design* p 175.

⁵³ Noonan *By Design* pp 176, 177.

⁵⁴ Noonan *By Design* p 176.

to invasion was felt and there were multiple responses. Along with the imminent arrival of American forces, a Defence Construction Council was established in March 1942.⁵⁰ It

centralised control of manpower and materials and provided much needed co-ordination between the various parties involved in defence, private, and public construction.⁵¹

The Public Works Department built three runways (7,000ft x 500ft) at Nandi Airport as a rapid construction project on the request of the US government.⁵² This reflected the concept of the Pacific as New Zealand's "first line of defence" that also involved New Zealand in other defence projects throughout the Pacific, including the building of "aerodromes, seadromes, and radio stations on the islands."⁵³ Two runways were also built at Ardmore as a fighter strip - initially for US forces.⁵⁴ These were to be built in 9 weeks (along with barracks, officers' quarters, messes, recreational facilities, hospital, laundry, boiler

⁴⁹ Jackson and McRobie *Historical Dictionary of New Zealand* p 17.

⁵⁰ Noonan *By Design* pp 165-166.

⁵¹ Noonan *By Design* pp 166-167.

⁵² Noonan *By Design* p 175.

⁵³ Noonan *By Design* pp 176, 177.

⁵⁴ Noonan *By Design* p 176.

house, garages, workshops, workshops and hangars⁵⁵) without appropriate site analysis - despite the "preponderance of soft peat."⁵⁶ Inevitably, as soon as the RNZAF began using them in 1944, the runways started to break up and were "replaced by a 7 in. base course followed by 3 in. of cement-stabilised paving."⁵⁷ Runways were also built at Whenuapai and Ohakea.⁵⁸

At Albert Park in Auckland, the battery of the historic canon was buried for fear that invading Japanese would bomb them and central Auckland.⁵⁹ The park became "laced with slit trenches, tunnel shafts, huts and a water tank," and there were air-raid shelter tunnel entrances at the top of Victoria Street East and behind the Art Gallery in Wellesley Street.⁶⁰ Long rows of slit trenches were also dug in Pukekura Park in New Plymouth in 1941 to provide air-raid shelters.⁶¹ Meanwhile 82 anti-aircraft guns arrived from England in 1942 and were emplaced in Auckland, one 3.7

inch gun battery behind the Auckland museum. Anti-aircraft batteries were also added to Bastion Point.⁶² Fear of a Japanese invasion also led to school pupils and residents digging air-raid shelters, and the creation of a concrete machinegun post, which "had the advantage of being almost identical to those then used by the department in the construction of culverts so if their military function turned out to be unnecessary they could be re-employed on public works."⁶³

Smith credits the threat of a Japanese invasion with a broadening of New Zealand's diplomatic representation, referring to posts in Washington and Ottawa, as well as the formation of the Department of External Affairs, and increased direct contact between Wellington and Canberra.⁶⁴ In January 1942, Walter Nash became New Zealand's first ambassador in Washington, and in 1943, high commissions opened in Wellington (for Australia) and Canberra (for New Zealand).⁶⁵

a "growing sense of New Zealand identity"

Overshadowed by war, the country nevertheless celebrated its centenary in 1940.⁶⁶ The Centennial Exhibition was the national centrepiece on this event. It was held on a 55-hectare site in Rongotai, Wellington, and "[l]ike the Christchurch International Exhibition in 1906, it demonstrated how little Pakeha understood of Maori and how much they over-rated European success."⁶⁷ While Edmund Anscombe (1874-1948) is conventionally credited with the exhibition's designer,⁶⁸ in totum it was a result of multiple architects and designers working on the different buildings and pavilions and was a complex series of interior spaces set within an idealised landscape. Plischke, for example, "worked in the evenings on interior designs for the Government Court at the New Zealand Centennial Exhibition," where his watercolour perspectives of the Kupe Street units in Orakei were exhibited.⁶⁹

⁵⁵ Noonan *By Design* p 176.

⁵⁶ Noonan *By Design* p 176.

⁵⁷ Noonan *By Design* p 176.

⁵⁸ Noonan *By Design* p 176.

⁵⁹ Tritenbach *Botanic Gardens and Parks in New Zealand* p 15.

⁶⁰ Tritenbach *Botanic Gardens and Parks in New Zealand* p

15.

⁶¹ Tritenbach *Botanic Gardens and Parks in New Zealand* p 62.

⁶² Tritenbach *Botanic Gardens and Parks in New Zealand* p 32.

⁶³ Leach *Kitchens* p 104; Noonan *By Design* p 174.

⁶⁴ Smith *A Concise History of New Zealand* p 168.

⁶⁵ Smith *A Concise History of New Zealand* pp 162, 168.

⁶⁶ Smith *A Concise History of New Zealand* p 164; Jackson and McRobie *Historical Dictionary of New Zealand* p 17.

⁶⁷ Falconer *Living in Paradox* pp 200-201.

⁶⁸ Shaw *New Zealand Architecture* pp 134-135.

⁶⁹ Shaw *New Zealand Architecture* p 142.

Another national-level project was the Centennial pictorial surveys, *Making New Zealand*, which included issues on The Forest (Alexander Hare McLintock), Furniture (George Lachlan Gabites), Houses (Paul Pascoe), The Mountain (John Dobrée Pascoe), Pastoral Land (John William Woodcock and HL Forde), Power (A Buckingham), Public Buildings (Paul Pascoe), The Railways (staff at the Railways Department), Track and Roads (Alexander Hare McLintock), and The Changing Landscape (H Guthrie-Smith).

The naming of events, buildings, gardens and roads reinforced the commemoration. The first multi-unit state housing built in Berhampore, Wellington was called the Centennial Flats (1938-40)⁷⁰ and "completed in time for the New Zealand Centennial in 1940."⁷¹ In Dunedin, a sunken iris garden at the Botanic Garden was the Centenary Garden, and the Otago Centennial Horticultural Show was held in 1948.⁷² In Wellington, the route from Ngauranga Gorge through to Paekakariki was

called the Centennial Highway.⁷³ At the Domain in Auckland, a controversial road proposed in 1931 was refigured as a Centennial Drive to be lined with 2,000 native trees. However continuing opposition resulted in it being covered and grassed and transformed into the Centennial Walk which opened in 1940.⁷⁴ In Palmerston North, a scenic drive (Centennial Drive) was formed by the city council on the land between the Hokowhitu lagoon and the Manawatu River to commemorate the proclamation of British sovereignty on 21 May 1840.⁷⁵ But not all of the planned centennial projects were built and some were delayed. In Napier a ""giant domed community centre"" with "an assembly hall, Hall of Memories, skating rink, Palm Lounge, winter gardens, and, outside, bowling greens and tennis courts" was proposed in 1939 for Marine Parade but not built.⁷⁶ The Southland Museum and Art Gallery, which had been proposed as Southland's New Zealand Centennial Memorial in Invercargill, opened on 9 May 1942.⁷⁷

While the Centennial celebrations nurtured a "growing sense of New Zealand identity,"⁷⁸ Smith notes that the centenary celebrated "not the Treaty of Waitangi but "pioneers," "progress," and the history of settlement."⁷⁹ She writes that many saw the founding of Wakefield's New Zealand Company as the reason for the centenary, and notes that the Centennial Exhibitions dates were 1939-40.⁸⁰ She credits Āpirana Ngata's "insistence" that carving from the New Zealand Māori Arts and Crafts Institute be exhibited at the Centennial Exhibition and a re-enactment of the signing at Waitangi on 6 February 1940 occur, while noting the general side-lining of Māori during the centennial.⁸¹ Ngata (1874-1950) led the haka at the re-enactment and the governor-general opened the new whareniū built for the centennial⁸² - the Whare rūnanga (Waitangi, 1934-49), which Shaw described as "[a] building of national rather than tribal

⁷⁰ Hodgson *Looking at the Architecture of New Zealand* p 67.

⁷¹ Shaw *New Zealand Architecture* p 140.

⁷² Dunlop *The Story of the Dunedin Botanic Garden* p 145.

⁷³ "Centennial Highway, State Highway 1" np.

⁷⁴ Tritenbach *Botanic Gardens and Parks in New Zealand* p

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⁷⁵ Tritenbach *Botanic Gardens and Parks in New Zealand* p 81.

⁷⁶ Tritenbach *Botanic Gardens and Parks in New Zealand* p 86.

⁷⁷ Tritenbach *Botanic Gardens and Parks in New Zealand* pp

141-142.

⁷⁸ Lloyd Jenkins *At Home* p 93.

⁷⁹ Smith *A Concise History of New Zealand* p 164.

⁸⁰ Smith *A Concise History of New Zealand* p 165.

⁸¹ Smith *A Concise History of New Zealand* p 165.

⁸² Smith *A Concise History of New Zealand* p 165.

significance."⁸³ Its interior presents carving from many iwi, including Ngāpuhi, Waikato and Ngāti Maru.⁸⁴

Shaw likewise wrote that:

[t]he 1940 Centenary also resulted in a belated official interest in Maori buildings. As a result, a number of historically important structures were restored and some new ones built.⁸⁵

The Kaik (Onuku, Bank Peninsula, 1878) was restored and the Centennial Memorial Church (Otakou Marae, Otago Peninsula, Miller & White, 1940) was built.⁸⁶ It "follows a conventional layout but is decorated with carvings cast in concrete."⁸⁷

"not designed for a Māori way of living"

This period saw the first instances of Pākehā teachers being educated about Māori culture⁸⁸ - Frank Lopdell's appointment of Kingi Tahiwi at Wellington Teachers' College in 1938-39 being an early example.⁸⁹ At the same time

Plischke's semi-detached units in Kupe Street, Orakei (1937-40) were built on land from which Māori had been forcibly removed in 1929, and, in 1941, the Privy Council (in the *Te Heuheu Tukino v Aotea District Maori Land Board* decision) determined that the Treaty of Waitangi was a valid international treaty of cession but that it cannot be enforced unless incorporated into New Zealand domestic legislation.⁹⁰ The Maori Memorial obelisk bequeathed by John Campbell for Maungakiekie (One Tree Hill) was begun in 1938 and completed in 1941 - however, because tikanga did not allow the ceremony to occur during the war, it was not dedicated until 1948.⁹¹

All these things were happening when the 28th (Māori) Battalion had departed to the war in May 1940,⁹² a mobilisation which was to be matched with fulfilment of government promises to settle confiscation claims and provide equal rehabilitation for returned

Māori soldiers.⁹³ These promises were acknowledged in a number of treaty settlements achieved between 1944 and 1946, including annual payments to the Taranaki Trust Board, to Tainui for 45 years, and to Ngai Tahu for 30 years.⁹⁴ The Maori Social and Economic Advancement Act 1945 provided a mechanism for the rehabilitation of Māori ex-servicemen.⁹⁵ It also established Tribal Executive Councils and Tribal Committees, with functions that included the preservation and perpetuation of "the teaching of Maori arts, crafts, language, genealogy, and history," the provision of water supply and sanitation for Maori, and the control and reserving of "any pipi-ground, mussel-bed, fishing-ground, or other area ... for the exclusive use of Maoris."⁹⁶ The Act also allowed a Tribal Executive to make by-laws to ensure buildings in Māori villages conformed "to the requirements of good health," to regulate traffic in Māori villages,⁹⁷ and to protect Māori meeting-houses, "recreation-grounds set apart for the

⁸³ Shaw *New Zealand Architecture* p 135 [caption].

⁸⁴ Shaw *New Zealand Architecture* p 135 [caption].

⁸⁵ Shaw *New Zealand Architecture* p 135.

⁸⁶ Shaw *New Zealand Architecture* p 135 [caption].

⁸⁷ Shaw *New Zealand Architecture* p 135 [caption].

⁸⁸ Smith *A Concise History of New Zealand* p 170.

⁸⁹ Smith *A Concise History of New Zealand* p 170.

⁹⁰ Shaw *New Zealand Architecture* p 142; McGuinness and

White *Nation Dates* p 137.

⁹¹ Tritenbach *Botanic Gardens and Parks in New Zealand* p 52.

⁹² McGuinness and White *Nation Dates* p 136.

⁹³ Falconer *Living in Paradox* p 201.

⁹⁴ Smith *A Concise History of New Zealand* p 171. See also The Ngai Tahu Claim Settlement Act 1944; Taranaki Maori Claims Settlement Act 1944; and Waikato-

Maniapoto Maori Claims Settlement Act 1944.

⁹⁵ Jackson and McRobie *Historical Dictionary of New Zealand* p 18; Smith *A Concise History of New Zealand* p 171; Maori Social and Economic Advancement Act 1945 s12(b).

⁹⁶ Maori Social and Economic Advancement Act 1945 ss12 (1)(v), 32(1), 32(4), 33(2).

⁹⁷ The Act defined a Maori village as "a kainga, village,

common use of Maoris," and urupa.⁹⁸ Falconer states that the committees were to be run by the Native Affairs Department and excluded urban Māori, while Smith writes that the Act emphasised welfare over development.⁹⁹

Other reforms included the setting up of "[a] separate pool of state houses ... for Māori [in 1944] ... However, they were not designed for a Māori way of living."¹⁰⁰ As well as this the historic practice of paying social security benefits to Māori at a rate of 25% of that paid to Pākehā ceased in 1945,¹⁰¹ the Maori Purposes Act 1947 - when the government formally stopped using the word "Native" for Māori - was passed,¹⁰² and the Maori electoral roll was created, which was first used in the 1949 election, the same election that ended the four-term Labour government.¹⁰³

As noted above, the centenary saw official

or pa the boundaries of which have been defined by a Tribal Committee and which has been declared to be a Maori village for the purposes of this Act." Maori Social and Economic Advancement Act s2. Also see ss21(1), 21(4).

⁹⁸ Maori Social and Economic Advancement Act 1945 ss34(b), 34(e), 34(f), 34(k), 34 (l).

⁹⁹ Falconer *Living in Paradox* p 201; Smith *A Concise History of New Zealand* p 171.

¹⁰⁰ Schrader "Māori housing" np. c.f. Falconer *Living in*

interest in the building and restoration of Māori buildings. Additionally, Te Kirihaehae Te Puea Herangi's Turangawaewae Carving School continued through the 1940s to "establish permanent meeting houses and dining facilities on every Kingitanga marae," Rātana's followers localised forms of Te Temepara Tapu o Ihoa (Rātana Pā, 1928) in their own communities, including at Mangamuka where Te Rito-o-te-Temepara Matua of te Haahi Rātana was opened in 1947, and Āpirana Ngata's School of Maori Arts and Crafts in Rotorua redeveloped and built wharenuī during the 1940s.¹⁰⁴ In 1943, Tama-te-Kapua (Ohinemutu, Rotorua, 1873) was reopened after being rebuilt following its demolition in 1939, and in 1944 Waipapa, a brick Māori hostelry with 10 large bedrooms around a courtyard underwent renovation.¹⁰⁵ There were also projects which co-incided with the centennial but actually commemorated

Paradox p 209.

¹⁰¹ Smith *A Concise History of New Zealand* p 159.

¹⁰² McGuinness and White *Nation Dates* p 141. c.f. Smith *A Concise History of New Zealand* p 171. For example, the Native Land Court became the Maori Land Court, the Department of Native Affairs became the Department of Maori Affairs, and the Native Affairs Committee became the Maori Affairs Committee. McGuinness and White *Nation Dates* p 141.

¹⁰³ Electoral Amendment Act 1948, McGuinness and

other anniversaries. In 1940, to commemorate the founding of Auckland, a totara tree (enclosed by a memorial palisade) was planted on Pukekaroa (Pukekaroro) by Princess Te Puea Herangi in memory of the first Māori king, Potatau Te Wherowhero, her grandfather, who had lived there.¹⁰⁶ The 1940 Arawa Memorial at Ōngātoto, Maketu (designed by Mr H Chapple, as landscape architect to the Rotorua Borough Council) commemorated the landing of the Arawa canoe in 1340.¹⁰⁷

Post-war 1940s is also associated with Maori "urban drift," which has been related to increased labour needs in cities. In 1945 26% of Māori lived in urban places. A decade later the percentage was 35%. Schrader relates this to an idea of the city as a pan-tribal space, suggesting this was "a significant shift in the way Māori viewed territorial space."¹⁰⁸

White Nation Dates p 142. Jackson and McRobie *Historical Dictionary of New Zealand* p 19.

¹⁰⁴ Brown *Māori Architecture* pp 105, 114, 115 [caption]; Falconer *Living in Paradox* p 197.

¹⁰⁵ Shaw *New Zealand Architecture* p 135 [caption]; "Maoris' Home Away From Home" p 3.

¹⁰⁶ Tritenbach *Botanic Gardens and Parks in New Zealand* p 22.

¹⁰⁷ "Maketu's Great Day" p 4.

¹⁰⁸ Schrader *The Big Smoke* p 202.

"appropriate quotations from Shakespeare's plays"

In addition to the Centennial publications,¹⁰⁹ the decade appears to have been one more generally concerned with fostering the arts. Smith states that: "[i]n retrospect the era from 1930 to 1949 proved to be one of cultural nationalism state-sponsored under a long-serving Labour government, from the introduction of public radio in 1936 to state patronage of the arts, a national museum, art gallery and orchestra."¹¹⁰ She also observes that:

By 1949 historians were writing books about an emerging nation state. J.B. Condliffe's *New Zealand in the Making* (1930) pursued the theme of economic development through small farming and closer settlement, from the Wakefieldian schemes of the 1840s to dairying. By World War II the popular series of pictorial survey histories, *Making New Zealand* (1939-40), used by schoolchildren for another 30 years, suggested that making the nation was very much under way. Published in wartime, these and other centennial publications were intended to strengthen the sense of nationhood among the Pakeha majority.¹¹¹

¹⁰⁹ Shaw *New Zealand Architecture* p 147; Jackson and McRobie *Historical Dictionary of New Zealand* p 17.

¹¹⁰ Smith *A Concise History of New Zealand* p 172.

¹¹¹ Smith *A Concise History of New Zealand* p 172.

¹¹² McGuinness and White *Nation Dates* p 136.

In 1940, surveyor Felton Mathew's journals (edited by professor of history, James Rutherford) were published. The same year, New Zealand artist Frances Hodgkins was invited to exhibit at the Venice Biennale to represent Britain, but was unable to do so due to wartime travel restrictions.¹¹² In 1941 the government-funded National Film Unit was established "to publicise the New Zealand war effort," and in September 1944, *The New Zealand Gardener* - described as the first New Zealand gardening magazine of any significance - was begun by horticulturalist and journalist JW Matthews.¹¹³ Another wartime publication, *Korero*, was sent from New Zealand to the front line. Lloyd Jenkins states that it

encouraged people to think not only about the world they were fighting to preserve, but the aesthetic shape and social form of the world in which they would eventually live.¹¹⁴

In 1945, the National Library Service began, and in 1946 the National Orchestra of New Zealand was established, giving its first performance in the Wellington Town Hall in

¹¹³ McGuinness and White *Nation Dates* p 137; Matthews *Gardens of New Zealand* p 105.

¹¹⁴ Lloyd Jenkins *At Home* p 92.

¹¹⁵ Jackson and McRobie *Historical Dictionary of New Zealand* p 18; McGuinness and White *Nation Dates* p 141.

March 1947.¹¹⁵ That year Plishke's *Design and Living* was published, along with Douglas Edward Barry-Martin's (1920-85) *Modern Decoration & Furnishing*.¹¹⁶ In 1947-48 the Shakespeare Garden at the Dunedin Botanic Garden was upgraded with plant labels "carrying appropriate quotations from Shakespeare's plays."¹¹⁷

As the decade drew to an end, Patricia (JP) Morrison (c1885-1961) published her University of Canterbury MA thesis as *The Evolution of a City: Christchurch and its Suburbs* in 1948. The following year (1949) Johannes Anderson's *Old Christchurch in Picture and Story* was published, as was Peter Buck's *The Coming of the Maori*, and Max Rosenfeld began writing his *Weekly News* column, the "Home Architect."¹¹⁸

""Let's Build our own fort without cutting or glueing.""

Wartime shortages, due to rationing and import restrictions, meant that the arrival of new goods resulted in queues forming out the

¹¹⁶ Shaw *New Zealand Architecture* p 147; Lloyd Jenkins *At Home* pp 108, 101.

¹¹⁷ Dunlop *The Story of the Dunedin Botanic Garden* p 150.

¹¹⁸ Abrue e Lima "Max Rosenfeld" pp 13-22.

doors of department stores, shaping the use of urban spaces.¹¹⁹ The difficulty getting stock during the war also hampered plans for building change and expansion, affecting aspects of interior architecture. For example, the opening of a shoe department at Ballantyne's was delayed until 1945 for this reason and the toy department at Kirkcaldie & Stains closed, reopening in 1952.¹²⁰ Wartime restrictions also meant that New Zealand-made wooden toys dominated store supplies.¹²¹ Among the dolls (nurses, sailors and soldiers), wooden fire engines, prams, and replica battleships was the game "'Let's Build our own fort without cutting or glueing.'"¹²² In the early 1940s, wartime blackout regulations were introduced and power cuts "continued for several years after the end of the war."¹²³ Laurenson notes that Milne & Choyce's department store employed auxiliary lighting to provide back-up power until at least 1948.¹²⁴

Such wartime shortages made store front advertising inventive, while managing consumer expectations in the immediate

aftermath of the war vexed window dressers, particularly as anticipated peace was advertised as a re-establishment of "homely things."¹²⁵ Laurenson writes that:

Decorations had to be improvised, refurbished and recycled during the mid-1940s. Teams of window dressers, usually men, worked with determination and ingenuity to overcome the constraints created by import restrictions, shortages of manufactured goods and rationing. There were high expectations as New Zealanders celebrated their first post-war festival in 1945: "[W]e haven't had any decorations from overseas, we're still using left-overs from six years ago. We've never had such a difficult Christmas before," sighed one frustrated window-dresser.¹²⁶

However, this did not necessarily mean the magic of the store window displays did not completely disappear. Laurenson writes that:

[L]imited as immediate post war efforts were they could still be spellbinding. One woman remembers a life-size model of Snow White in a glass case in Farmers' magic cave at Christmas 1945. The effect was dramatic.¹²⁷

The war also introduced new products to New Zealand with the arrival of American marines:

"Their presence in large numbers from 1943 generated a new market for milk, especially milk shakes, Coca-Cola, steak, hamburgers and vegetables."¹²⁸ Supplies were made and channeled to support the American troops. One example was the crockery and kitchen bowls produced by the Ambrico factory in New Lynn (later Crown Lynn) from 1941. These largely supplied the American Pacific fleet, the New Zealand railways, army camps and hospitals, and were a "cream-coloured, ridged "Paris" design, more suited [according to Helen Leach] to the kitchen table than the dining room."¹²⁹

The arrival of the 20,000 American troops demanded the building of three large camps at Paekakariki to house them.¹³⁰ Noonan credits the ability for these to be built on time - despite having only six weeks' notice - to the use of standardisation and prefabrication, and this project gave the MOW valuable experience to deliver mass accommodation post-war.¹³¹ Noonan writes that:

¹¹⁹ Laurenson *Going Up Going Down* p 77.

¹²⁰ Laurenson *Going Up Going Down* pp 46, 99.

¹²¹ Laurenson *Going Up Going Down* p 99.

¹²² Laurenson *Going Up Going Down* p 99.

¹²³ Laurenson *Going Up Going Down* p 24.

¹²⁴ Laurenson *Going Up Going Down* p 24.

¹²⁵ Laurenson *Going Up Going Down* p 77.

¹²⁶ Laurenson *Going Up Going Down* p 24.

¹²⁷ Laurenson *Going Up Going Down* p 107.

¹²⁸ Smith *A Concise History of New Zealand* p 167.

¹²⁹ Leach *Kitchens* p 126.

¹³⁰ Noonan *By Design* pp 174-175.

¹³¹ Noonan *By Design* pp 174-175; Falconer *Living in Paradox* pp 338-339.

To their surprise the Americans found on arrival three complete camps with hot and cold water laid on, drainage installed, and cooking facilities all ready for use. The buildings had been prefabricated in the South Island, marked, numbered, and shipped to the north where they were simply assembled by groups of North Island contractors.¹³²

Government architect Robert Patterson with Commissioner of Defence Construction, James Fletcher, were key figures.¹³³ Falconer states that:

Patterson was apparently a great manager; after the war he re-organised his department to provide design services more effectively to a wider range of government departments, before retiring in 1952.¹³⁴

American barracks occupied the slope below the Cenotaph at Auckland Museum in 1942, and took over the motor camp at Western Springs Reserve in 1941.¹³⁵ 65 acres of Cornwall Park in Auckland was requisitioned in 1942 to accommodate the US Army 39th General Hospital east of Pohutukawa Drive.¹³⁶ This was used until 1945 when the Auckland Hospital Board used it as a temporary National

Women's Hospital and then the Cornwall Geriatric Hospital.¹³⁷ In 1942-45 the north end of the Wellington Botanic Gardens was likewise taken for a hospital and camp for American soldiers.¹³⁸

Knowing the war developed New Zealand skills in the creation of these near-instance "townships," it is small surprise that in the 1940s planning came into its own. Falconer consequently describes 1946 as "a watershed year for modern urban development as the Government went about rebuilding the country's infrastructure and housing on a grand scale never seen before" and the late 1940s as "an heroic time of unprecedented growth and state-directed planning" that included the planning and building of forestry towns and constructions towns (e.g. to support the building of hydroelectric dams), large state house suburbs and a town planning education campaign.¹³⁹ Noonan observes that "[o]ne of the most interesting developments in the forties was the more careful planning and

design of construction towns instead of allowing the haphazard development from an aggregation of huts that had prevailed in the past."¹⁴⁰

In the mid-1940s a series of key events particularly supported the development of town planning in New Zealand. In 1944-46 the short-lived Organisation for National Development (OND) in the Department of Internal Affairs was formed to plan post-war reconstruction. The involvement of John Mawson (1886-1966), Director of Town Planning, facilitated a focus on "the integration of land-use planning with economic and social aspects."¹⁴¹ However, in 1945, the OND was absorbed into the Ministry of Works, the same year that the Ministry of Works established a town and country planning arm.¹⁴² The Town Planning Amendment Act 1948 formally transferred town planning administration to the Ministry of Works.¹⁴³

In 1945 there were only 13 qualified town

¹³² Noonan *By Design* p 175.

¹³³ Falconer *Living in Paradox* p 355.

¹³⁴ Falconer *Living in Paradox* p 355.

¹³⁵ Tritenbach *Botanic Gardens and Parks in New Zealand* pp 22, 37.

¹³⁶ Tritenbach *Botanic Gardens and Parks in New Zealand* p

52.

¹³⁷ Tritenbach *Botanic Gardens and Parks in New Zealand* p 52.

¹³⁸ Tritenbach *Botanic Gardens and Parks in New Zealand* p 76.

¹³⁹ Falconer *Living in Paradox* pp 307, 308, 339.

¹⁴⁰ Noonan. *By Design* p 190.

¹⁴¹ Falconer *Living in Paradox* p 304.

¹⁴² Falconer *Living in Paradox* pp 304, 339.

¹⁴³ Falconer *Living in Paradox* p 339.

planners in New Zealand - more than half of whom were employed by central government, and, in the same year, the Wellington Architectural Association established a planning school, which later - as the Architectural Centre - ran projects such as Te Aro Replanned.¹⁴⁴ In 1946, the first branch of the British Town Planning Institute outside of England was formed following the initiative of Mawson. The new TPINZB (Town Planning Institute New Zealand Branch) held its first AGM in June 1947.¹⁴⁵ However, it split in 1949, one limb becoming the New Zealand Institute of Professional Town and Country Planners (NZIPTCP).¹⁴⁶

The decade also saw changing political and cultural relativities of rural and urban. In 1946 the country quota, which meant that urban electorates had more people, was abolished. This meant all electorates represented the same number of people.¹⁴⁷ The quota had been in place since 1881 and aimed to prevent the marginalisation of rural interests, though Schrader wrote that "it was really about

making sure country political factions maintained their political dominance."¹⁴⁸ He also referred to the zenith of anti-urbanist sentiment being reached in the nationalist art of the 1930s and 1940s as a fantasy of living in the backblocks, quoting Francis Pound's reference to artists' ""endless refusal of the city"" and their ""desire (to regress) into a pastoral passivity.""¹⁴⁹ Thus in the 1940s the city was beginning to be proactively cherished and designed.

A Metropolitan Planning Organisation for Auckland was formed in 1944, following work begun in 1940 on a regional growth scheme.¹⁵⁰ This resulted in a series of plans from 1946 to 1949 and the 1951 Outline Metropolitan Development Plan to co-ordinate infrastructure and moderate growth through the managed release of state-controlled land.¹⁵¹ The 1949 draft Auckland Metropolitan Plan - the first comprehensive plan of Auckland - had proposed moving the port to Te Atatu, and building a harbour bridge, and defining an urban fence that anticipated a population in

Auckland of 600,000 in the year 2000.¹⁵² A semi-circular rail network was to target growth in Tamaki and Avondale at the eastern and western extremes of the city.¹⁵³ In reaction to the proposal for demolition of pre-1944 buildings without requiring public notification, a community group Character Coalition lobbied for "a blanket rule requiring public notification of the demolition of all pre-1944 buildings similar to that in place in Brisbane."¹⁵⁴ Falconer makes special mention of Frederick William Osborn Jones (c1912-2002), Chief Planner, Ministry of Works, who from the late 1940s (after serving in WWII and visiting European and American cities), "was active across all the major urban design themes concerning Auckland's development."¹⁵⁵

City buildings that prioritised bold form (and light and shade) over applied decoration increasingly shaped urban space, and, according to Hodgson, "seems to reflect the austerity of wartime New Zealand."¹⁵⁶ Examples include the corner site of Lower Hutt post office (John T Mair, 1940), the University

¹⁴⁴ Falconer *Living in Paradox* pp 306-307, 320.

¹⁴⁵ Falconer *Living in Paradox* p 320.

¹⁴⁶ Falconer *Living in Paradox* p 321.

¹⁴⁷ Jackson and McRobie *Historical Dictionary of New Zealand* p 18.

¹⁴⁸ Schrader *The Big Smoke* p 384.

¹⁴⁹ Pound quoted, Schrader *The Big Smoke* p 398.

¹⁵⁰ Falconer *Living in Paradox* p 453.

¹⁵¹ Falconer *Living in Paradox* p 453.

¹⁵² Falconer *Living in Paradox* pp 326 [caption], 453.

¹⁵³ Falconer *Living in Paradox* p 453.

¹⁵⁴ Falconer *Living in Paradox* p 479.

¹⁵⁵ Falconer *Living in Paradox* pp 449, 457 [caption].

¹⁵⁶ Hodgson *Looking at the Architecture of New Zealand* p 61.

of New Zealand's Senate Building (Wellington, Prouse and Wilson, 1940, dem. 1987), and the State Fire Insurance building on Lambton Quay (Wellington, Gummer and Ford, 1938-41).¹⁵⁷ Hodgson writes of the State Fire Insurance building that:

[b]ecause the building is on a corner site, the architects allowed three faces to be presented to the world by chamfering the corner ... The corrugations of the upper floor walls, invigorating from both inside and outside, exhibit a design skill within strict budgetary controls ... Also worth studying is the interior detailing, particularly in the entrance foyer. This is lined with a salmon pink marble and on eight of the panels there are intaglio carvings highlighted with gilt. These, the work of the Auckland sculptor Richard Gross, represent the forces of nature and man's use of them - heroic stuff but, at the time, very modern in spirit and execution.¹⁵⁸

Several of these forms resulted from an interplay between building, road geometry and city corners. The gentle bow of Frederick Newman's Symonds Street Flats (Auckland, 1947), Bowen Street's curvature manipulating the University of New Zealand's Senate Building, and the irregular site forming the

¹⁵⁷ Hodgson *Looking at the Architecture of New Zealand* pp 60 [caption], 61, 62, 63. Also Falconer *Living in Paradox* p 358.

¹⁵⁸ Hodgson *Looking at the Architecture of New Zealand* p 63.

exterior corner of the State Insurance Building, all come to mind, while stream-liners, such as the Government Buildings (Stout Street, Wellington, 1941), graciously massaged the urban spaces around them.¹⁵⁹

Such spaces were formed in various ways. Falconer notes that the 1940 opening of the Hamilton Post Office, opposite the cut hillside of Garden Place and its 125-hectare "piazza," confirmed Garden Place's location as "the centre of the city."¹⁶⁰ He distinguishes the town centre as having "a City Beautiful composition of a series of taller and continuous buildings squarely grouped around an open space," making particular reference to Plischke's town centres for Naenae (1943), Tamaki/Glen Innes (1944) and Trentham (1945), which "featured an abstracted Venetian composition of Piazza San Marco with a tall campanille (tower) laid out around three squares: one for families with a playground, one with a contemplative pool for administrative functions, and the third an open square for shopping."¹⁶¹ He writes that:

¹⁵⁹ Shaw *New Zealand Architecture* pp 137, 143; Hodgson *Looking at the Architecture of New Zealand* p 62; Falconer *Living in Paradox* p 355.

¹⁶⁰ Falconer *Living in Paradox* p 290.

¹⁶¹ Falconer *Living in Paradox* pp 362-363.

Plischke seems to have accepted that there was a need for a composite of different urban forms to fit these new town peri-urban developments. Einhorn had also made a direct comparison with the premium square in Venice, the Piazza San Marco, as the urban open-space model for his arrangement of the engineering school in the new Canterbury campus at Ilam. Plischke's new town centre design was a conceptual leap put forward by the architect - it clearly wasn't a requirement that emanated from his superiors, clients or even future users.¹⁶²

Post-war cities in New Zealand also saw the institution and reappearance of Christmas parades across the country. In 1948 James Hay in Christchurch initiated a Christmas parade "comprising floats depicting nursery rhymes and seasonal themes" based on the John Martin one in Adelaide,¹⁶³ and the annual Farmers' Santa parade was reinstated in Auckland, and included "a convey of buses carrying 250 children from Auckland orphanages."¹⁶⁴ The decade was also a time when

[d]epartment store tearooms lost their place as the acme of style. Post-war eating places proliferated and post-war migrants from Europe began to influence local eating habits ... Why go to the top floor of a department store only to be seated in a vast half-empty dining room, when

¹⁶² Falconer *Living in Paradox* p 363.

¹⁶³ Laurenson *Going Up Going Down* p 107.

¹⁶⁴ Laurenson *Going Up Going Down* p 107.

there were so many other new and exciting venues.¹⁶⁵

It was also a critical moment in the development of urban sewerage disposal. Falconer refers to protest led by shopkeeper and future Auckland mayor Dove Meyer Robinson that followed a 1944 proposal in Auckland to pipe sewerage to Brown's Island in the Hauraki Gulf that ultimately led to Robinson's election to the council in the following decade.¹⁶⁶

"eggless cake recipes"

Following the depression, and its kaupapa of "making do," wartime rationing continued "the fashion for remade, recycled clothing, and eggless cake recipes."¹⁶⁷ Smith writes that:

[p]aper, corrugated iron, liquor, prams and lawnmowers, china, silk stockings, canned foods and knitting wool disappeared, encouraging ingenuity with the sewing machine, in the kitchen and with self-provisioning, while the shortages vested more meaning in home preserves.¹⁶⁸

War-time restrictions on house building,

including maximum floor areas, produced compact housing but also a view that such restrictions could be positive design constraints.¹⁶⁹ Wartime also affected other aspects of the household environment. Leach writes that "[k]eeping hens at home was no longer a viable alternative in urban areas, as laying-mash imports were chiefly reserved for commercial poultry keepers, and kitchen economising had reduced the quantity of scraps that could be fed to the hens," and that "[f]rom February 1941, housewives were instructed to put up blackout curtains and covers on their windows."¹⁷⁰

The diversion of labour and disruption to international supply chains during the war also limited the availability of household appliances such as ovens, particularly after 1941.¹⁷¹ The mid 1942 prohibition of importing many electrical components effectively stopped local electric-stove manufacturing.¹⁷² Smaller appliances, such as water heaters,

electric kettles and toasters were likewise affected.¹⁷³ Leach observes that "[a] newly married couple would have had increasing problems in obtaining even the most basic kitchen equipment, let alone a quality dinner service."¹⁷⁴ Lautour likewise writes that: "[t]he Second World War seriously disrupted the development of furniture in most countries with the exception of America."¹⁷⁵ Disruptions to the supply of coal, gas and electricity during the 1940s meant that fuel versatility became important for households.¹⁷⁶

The transition into the 1940s also saw the beginning of medium-density state flats on suburban sites. The first of these was Centennial Flats in Berhampore (Department of Housing Construction, 1938-40).¹⁷⁷ The site planning of these flats around a central grassed courtyard was influenced by earlier European schemes.¹⁷⁸ Inside the buildings both single storey flats and two-storey maisonettes were provided.¹⁷⁹ Hodgson states that "they were

¹⁶⁵ Laurenson *Going Up Going Down* p 149.

¹⁶⁶ Falconer *Living in Paradox* p 64.

¹⁶⁷ Smith *A Concise History of New Zealand* p 167.

¹⁶⁸ Smith *A Concise History of New Zealand* p 167.

¹⁶⁹ Lloyd Jenkins *At Home* p 97.

¹⁷⁰ Leach *Kitchens* pp 104, 111.

¹⁷¹ Leach *Kitchens* p 123.

¹⁷² Leach *Kitchens* p 123.

¹⁷³ Leach *Kitchens* p 124.

¹⁷⁴ Leach *Kitchens* p 126.

¹⁷⁵ Lautour *ANZ Guide to Antique & Modern Furniture* p 149.

¹⁷⁶ Leach *Kitchens* p 120.

¹⁷⁷ Hodgson *Looking at the Architecture of New Zealand* p

67; Shaw *New Zealand Architecture* p 139.

¹⁷⁸ Hodgson *Looking at the Architecture of New Zealand* pp 67, 67 [caption]. Also Falconer *Living in Paradox* pp 355-356; Shaw *New Zealand Architecture* p 141.

¹⁷⁹ Hodgson *Looking at the Architecture of New Zealand* p 67.

not luxurious, just new, clean, efficient and, above all, decent,"¹⁸⁰ while Shaw writes that:

[t]he D.H.C.'s concern that living spaces be oriented towards sun and light ensured that living rooms and balconies faced north; the scale of the block on the northern boundary was reduced to single-storey height to allow sunlight to enter the central courtyard. Interior planning ensured privacy for each flat and followed traditional lines rather than the free-planned approach favoured by so many European architects of the time.¹⁸¹

Centennial Flats followed the design of inner-city Wellington's Dixon Street Flats (Housing Construction Division; Plischke, 1938-43) that both provided housing and addressed concerns about inner-city slums.¹⁸² These flats "towered ... above the surrounding dilapidated wooden houses, standing out with unapologetic strength,"¹⁸³ as the building anticipated a new urban scale and landscape. Hodgson described the interior of the flats as "an arrangement of rooms within structural walls, akin to a building composed of cells,"

¹⁸⁰ Hodgson *Looking at the Architecture of New Zealand* p 67.

¹⁸¹ Shaw *New Zealand Architecture* p 141.

¹⁸² Hodgson *Looking at the Architecture of New Zealand* pp 67, 67 [caption].

¹⁸³ Hodgson *Looking at the Architecture of New Zealand* p 67; Shaw *New Zealand Architecture* p 143.

¹⁸⁴ Hodgson *Looking at the Architecture of New Zealand* p

while Shaw writes that "[t]he careful geometry of the entrance hall is Modern in its sparseness."¹⁸⁴

The prioritising of sunlight, and a comfort with sparseness would become common in houses built during the decade, but the government's state housing agenda would also impact on New Zealand's landscape. Falconer refers to "massive housing schemes that before the war ended were planned to sweep across greenfield sites on the urban periphery, extending across more than fifty small towns and cities through the country."¹⁸⁵ After the war, the Ministry of Works provided comprehensive housing schemes, "from planning and design to building, including preparing the site and in-ground infrastructure"¹⁸⁶ though Matthews notes that in the 1940s state subdivision land for houses had

even worse results than the private subdividers. Valuable

67; Shaw *New Zealand Architecture* p 142.

¹⁸⁵ Falconer *Living in Paradox* p 339. In 1943, the Ministry of Works Act was passed to "establish more appropriate control over the execution of all construction works, including housing construction." Noonan *By Design* p 177.

¹⁸⁶ Falconer *Living in Paradox* p 339.

¹⁸⁷ Matthews *Gardens of New Zealand* p 92.

topsoil was removed when levelling the land, as in the Porirua area, and the most fertile market gardens in the Hutt Valley were chosen for high density housing, where established gardens with old trees were destroyed.¹⁸⁷

The inner-city would also be affected and in 1945, "[t]he Housing Improvement Act 1945 gave local authorities the power to redevelop decadent areas, a measure municipalities increasingly used from the 1950s."¹⁸⁸ At the end of the decade, housing projects were a quarter of the Ministry of Works' budget and it had over 11,000 staff.¹⁸⁹

Lloyd Jenkins writes that "New Zealand houses of the 1940s could usually be interpreted as lessons in how to live the "modern" way."¹⁹⁰ As with state housing, sunlight was important, and the immediacy of an outdoor terrace or courtyard to the house interior was a new characteristic of the New Zealand 1940s house.¹⁹¹ Examples include Paul Pascoe's Harris House (Waverley, Dunedin,

¹⁸⁸ Schrader *The Big Smoke* p 463, fn 168.

¹⁸⁹ Noonan *By Design* p 164; Falconer *Living in Paradox* p 339.

¹⁹⁰ Lloyd Jenkins *At Home* p 92.

¹⁹¹ Lloyd Jenkins *At Home* pp 93 [caption], 96, 98. Hodgson *Looking at the Architecture of New Zealand* p 68, also p 69 [caption].

1940), and the Wilson House (Karori, Wellington, Gordon Wilson, 1940).¹⁹² In Vernon Brown's Max Robertson House, the living and dining rooms' walls were "glazed to give sea views from the rear of the house," while the Architectural Centre's Demonstration House (Karori, 1948-49) wound around its courtyard with a wall of glass fronting the space.¹⁹³ In Pascoe and Hall's work "shadows cast by over-dominant interior walls were to be eliminated by the use of large windows; [and] glass close to the floor line would bring the garden "into" the house ... [avoiding] overheating ... by the use of wide, overhanging eaves,"¹⁹⁴ while Vernon Brown precisely observed "the fall of light in each room ... [with] carefully placed double-hung sash windows stretching from floor to ceiling."¹⁹⁵

Open planned interiors developed in the more public areas of a house.¹⁹⁶ Combined living and dining areas were common in houses designed

¹⁹² Lloyd Jenkins *At Home* p 98.

¹⁹³ Lloyd Jenkins *At Home* pp 96, 116.

¹⁹⁴ Shaw *New Zealand Architecture* p 146. Also Hodgson *Looking at the Architecture of New Zealand* p 69.

¹⁹⁵ Shaw *New Zealand Architecture* pp 145, 145 [caption]; Lloyd Jenkins *At Home* p 98.

¹⁹⁶ Mitchell and Chaplin *The Elegant Shed* p 30; Stacpoole and Beaven *Architecture 1820-1970* p 85.

by Vernon Brown, Paul Pascoe, and Gordon Wilson, as had occurred in the Robin Simpson House (Auckland, 1938). Sometimes these spaces were divided by furniture such as a low, built-in bookcases.¹⁹⁷ In the Wilson House, "[t]he public rooms of the house were allowed to run together, while hall spaces were eliminated and bedrooms reduced in size."¹⁹⁸ In the Humphrey Hall House, the dining and living rooms and the sunporch connected to form a 40-foot long ""hub of family life.""¹⁹⁹ Lloyd Jenkins notes that "[b]uilders had also adopted elements of modern planning. Dining rooms and lounges became integrated in most houses, and these rooms were now more likely to open directly on to terraces or patios."²⁰⁰

Built-in furniture became important in achieving this and ameliorated the problems of war-time import restrictions.²⁰¹ Charles Fearnley's (1915-88) Pinehaven house had

a built-in bookcase and room divider containing a pull-

¹⁹⁷ Lloyd Jenkins *At Home* p 95.

¹⁹⁸ Lloyd Jenkins *At Home* p 98. Shaw likewise describes Plischke-designed kitchens and bathrooms as "invariably *very* small" Shaw *New Zealand Architecture* p 147.

¹⁹⁹ Humphrey Hall quoted, Lloyd Jenkins *At Home* pp 96-97.

²⁰⁰ Lloyd Jenkins *At Home* p 98.

down desk and cupboards ... A second built-in unit holds a radiogram, while on the other side of the room built-in divans run under the windows with cupboards underneath.²⁰²

In order to make the most of its 1100 sqft, the Architectural Centre's Demonstration House (Karori, 1949) used built-in furniture wherever possible.²⁰³ In Brown's Hofmann House (Remuera, 1946), "[t]he dining table folded down from the angled wall to "save space.""²⁰⁴ Brown also recessed bookcases, and ensured any mantelpiece was narrow "so that the occupants could not clutter it up with photographs."²⁰⁵ But not all furniture endorsed by 1940s architects was built-in. Brown, for example, "tended to combine modern elements with Georgian-style items such as chairs and sideboards."²⁰⁶

Architect-furniture designers included: John David Allingham (1910-91), Ronald Guthrie Senior (Ron) Beatson (1903-96), Vernon Brown

²⁰¹ Lloyd Jenkins *At Home* p 100. Shaw *New Zealand Architecture* p 147.

²⁰² Lloyd Jenkins *At Home* p 100.

²⁰³ Lloyd Jenkins *At Home* p 116.

²⁰⁴ Mitchell and Chaplin *The Elegant Shed* p 30.

²⁰⁵ Shaw *New Zealand Architecture* p 145.

²⁰⁶ Lloyd Jenkins *At Home* p 96.

(1905-65), Tibor Donner (1907-93), Tom Hazeldene and Douglas Edward Barry-Martin (1920-85).²⁰⁷ Plischke most famously designed a desk as the official wedding gift from New Zealand to Princess Elizabeth in 1949. It was: "[r]aised on slender legs, the main body of the desk supported an elaborate cabinet. The cupboard doors were inlaid with native plant motifs, while a central recess was lined with tukutuku panels."²⁰⁸ Equally famous is the Curvesse chair (1944) by Garth Chester (1916-68) - "the first cantilevered plywood chair to appear anywhere in the world."²⁰⁹

Such interiors though could be "almost over-modest, even bare."²¹⁰ This demanded the querying of traditional elements. Shaw notes that in Vernon Brown's domestic interiors: "There are no pelmets or elaborate scotias."²¹¹ His plan of the Hofmann House (Remuera, Vernon Brown, 1946), "is economical to the point of being physically tight and socially demanding."²¹² In the Max Robertson House (Vernon Brown, 1942) the ceiling was raked.²¹³ The Group's First House challenged residential

etiquette and "the whole notion of good manners."²¹⁴ As lloyd Jenkins writes:

[w]hereas formerly domestic architecture had constituted a certain amount of upholstery over a structural framework, here the upholstery was gone and the frame exposed to view. From here on, where practical, the occupant of the house would be able to see clearly how the house had been assembled. You could, if you turned your attention to the matter, see just what was supporting what, and how any one element of the house was being held in place with the assistance of another.²¹⁵

This design "honesty" did not necessarily mute the use of colour. Instead, the preferred 1940s colour schemes used an

harmonious approach in which broad masses of one colour were brought together with another for maximum effect. Light wood tones, waxed or in the palest of colours, became popular ... Plywood ... now became a modern material in its own right and was proudly displayed as the last word in modern wall linings.²¹⁶

However, there was plenty of individuality. Concave patios or porch spaces in Vernon Brown's black-painted houses were coloured white as if they were interiors revealed by

cutaways.²¹⁷ The walls in Paul Pascoe's Harris House living room was ivory white with light grey doors, blue felt carpets, brightly coloured hand-woven rugs, and a brick fireplace.²¹⁸ In John Allingham's Allingham House (Dunedin, 1949):

green and fawn chairs were placed in a living room in which the ceiling was deep plum, with a white centrepiece, and the walls were dark and light shades of salmon. Elsewhere in the house rooms featured such colour combinations as yellow, ivory, mauve and maroon (the hall); lavender, apple green and grey (bedroom one); and apricot, azure, orange and rust (bedroom two). In the dining room, one sat amid yellow walls and under a mauve-ceiling.²¹⁹

In the interior colour scheme of the Wilson House (Campbell St, Karori, 1940), specified by American interior designer Virginia Wilson, the dining room was:

panelled in plywood and finished in a light yellow similar to the colour of the table, chairs and the "flax matting" on the floors. Glass-fronted shelves in the panelling displayed a pale shell-pink tea service. On the dining table a Wedgwood vase was filled with sunflowers, in keeping with the yellow theme. The curtains were

²⁰⁷ lloyd Jenkins *At Home* pp 102, 110, 112 [caption], 114.

²⁰⁸ lloyd Jenkins *At Home* p 110.

²⁰⁹ lloyd Jenkins *At Home* pp 111-113.

²¹⁰ lloyd Jenkins *At Home* p 100.

²¹¹ Shaw *New Zealand Architecture* p 145 [caption].

²¹² Mitchell and Chaplin *The Elegant Shed* p 30.

²¹³ lloyd Jenkins *At Home* p 96.

²¹⁴ lloyd Jenkins *At Home* p 119.

²¹⁵ lloyd Jenkins *At Home* p 119.

²¹⁶ lloyd Jenkins *At Home* p 100.

²¹⁷ Mitchell and Chaplin *The Elegant Shed* p 30.

²¹⁸ lloyd Jenkins *At Home* p 95.

²¹⁹ lloyd Jenkins *At Home* p 114.

described as "a broken sourish deep red," which contrasted nicely "with the pink elsewhere."²²⁰

"I may one day be able to help those who do not understand how to blend colours naturally."

As a trained interior designer, Virginia Wilson, was rare in 1940s New Zealand, where the pre-WWII practice of interior decoration predominated. As such, interior decorators tended to be tradesmen and often painters and/or paperhangers, such as SH Moore,²²¹ Frank L Hammond,²²² John Buchanan,²²³ Arthur Curtain,²²⁴ FR Raine,²²⁵ R Monds,²²⁶ KG Sharp, J Cooke, NR Jones,²²⁷ SF Aburn Ltd,²²⁸ JB Bell,²²⁹ Thomas A Gwillim,²³⁰ Percy Evans,²³¹ RDH Jonathan,²³² or All Black, Robert William Henry (Bob) Scott (1921-2012).²³³ Gunner Charles James ("Peter") Drysdale (c1923-42), who had studied at Elam School of Art and was employed as an interior decorator before

²²⁰ Lloyd Jenkins *At Home* pp 98-100.

²²¹ "S.H. Moore, Paperhanger Specialist [advertisement]" p 9.

²²² "To whom it may concern [advertisement]" p 2.

²²³ "John Buchanan: Interior Decorator [advertisement]" p 17.

²²⁴ "Painting Problems [advertisement]" p 1.

²²⁵ "F.R. Raine, Interior Decorator [advertisement]" p 3.

²²⁶ "R. Monds: painter and Interior Decorator [advertisement]" p 1.

mobilisation, died during the war.²³⁴ As did John Mervyn Warnock (d. 1942), an interior decorator in Woodville, who became a pilot-officer in the RNZAF, dying in an aircraft accident.²³⁵

But there was a sense towards an interior decorator future that was less tradesperson and more artist designer. In 1938, Fay Bird's letter in the "When I Grow Up" column of the *Press* stated:

"I intend, when I grow up, to take up interior decorating. I chose this profession because I like colour and art. Arranging rooms, colour-scheming, and original ideas for a room are what I love doing best. If I continue to study colours and colourings I may one day be able to help those who do not understand how to blend colours naturally."²³⁶

Interior decoration was also profiled on the radio, 1YA Auckland airing a talk by Madame

²²⁷ "The Interior Decorating [advertisement]" (20 February 1941) p 3.

²²⁸ "Bargains in Beauty [advertisement]" p 14.

²²⁹ "J.B. Bell" p 5.

²³⁰ "Thomas A. Gwillim (Late of Auckland)" p 1.

²³¹ "Percy Evans, Painter, Paperhanger [advertisement]" p 1.

²³² "Painter Paperhanger Painter [advertisement]" p 1.

²³³ "New Jobs" p 3 (supplement); Kai-titiro "Details of the 1949 All Blacks for Sth. Africa" p 4; "Otago 10, Auckland

Majeska (Henriette Stern), designer of modern furniture and interior decorator, on "The Place for Flowers" in May 1940,²³⁷ and, in 1947, Nora McDougall, an interior decorating expert visited Dunedin during her lecture tour of New Zealand. McDougall stated that:

What is necessary [for interior decorating] ... is a sense of proportion and a tendency to tone down rather than be blatant in furnishing. ... The true interior decorator ... requires not only a colour sense, but also the rudiments of architectural knowledge, a knowledge of a certain amount of period history, imagination, craftsmanship and a strong practical sense. ... Experiments by which a suggestion of sunlight would be brought to a room with a cold aspect, where a feeling of space could be engendered by treatment of the walls in different tints, the method of "lowering" the height of a room, and the art of furnishing small quarters without achieving cramped effects—all these offered pitfalls unless the basic principles were sound.²³⁸

McDougall had trained in Paris and at the New York School of Fine and Applied Arts before

9 in Final Selection" p 6.

²³⁴ "Soldier's Death" p 4.

²³⁵ Public Trust Office "Notice to Creditors" p 2; "N.Z. Casualties" p 4.

²³⁶ "When I Grow Up" p 3 (supplement).

²³⁷ "Radio Programmes: New Zealand and Empire Stations: Saturday" p 17.

²³⁸ "Extensive Study Needed" p 2.

establishing the Sydney School of Interior Decoration.²³⁹ Another (unnamed) internationally-trained interior decorator was an immigrant at the Pahiataua camp - "a Balt, aged 34, who was trained at the Riga Academy, and is an experienced artist, painter, and interior decorator."²⁴⁰

The relationship between artist and interior decoration was perhaps most explicit in the trends for murals and the use of patterned glass. Lloyd Jenkins writes that:

the 1940s house could be surprisingly decorated, despite the modernists' assumed abhorrence of decoration. There was, for example, a vogue for murals [by artists such as May Smith, John Holmwood, Nancy Bolton, Russell Clark, and James Turkington].²⁴¹

The Group's First House also had a mural. The intensity of colour that could be found in 1940s houses was matched with pattern - particularly of glass, but

etched glass had a fashion trajectory rather like that of steel furniture - its period of popularity was intense but brief. It was largely over by the end of the decade. The

²³⁹ "Extensive Study Needed" p 2.

²⁴⁰ "Country District to Get Blacksmith" p 6.

²⁴¹ Lloyd Jenkins *At Home* p 102.

²⁴² Lloyd Jenkins *At Home* pp 102, 103.

²⁴³ Lloyd Jenkins *At Home* pp 103, 104.

popularity of stags, flying ducks and coconut palms as motifs on etched front doors in the new builder-designed homes of the 1940s and 1950s soon brought a rapid end to the fashion for representational glass in the homes of New Zealand's tastemakers.²⁴²

Lloyd Jenkins also refers to "the nationalistic tone that characterised architecture of the day" and to "the idea of the New Zealand house as something distinctive from international currents in architecture and design," as supporting textiles with local imagery such as "native plants or marine themes."²⁴³ Domestic interiors were also shaped by more ephemeral aspects of decoration which are often omitted from architectural histories, such as the "white cotton or linen sheets and pillowcases, towels of all descriptions, damask, linen and cotton tablecloths and napkins, tea-towel and tray-cloths" described collectively as "manchester."²⁴⁴

The move to open planning documented in 1940s living/dining rooms was echoed in the development of 1940s kitchens. Leach contrasts a c1941 Basil Hooper kitchen design with 1949

²⁴⁴ Laurenson *Going Up Going Down* p 74.

²⁴⁵ Leach *Kitchens* pp 129-131.

²⁴⁶ Leach *Kitchens* p 129.

²⁴⁷ Leach *Kitchens* p 129.

²⁴⁸ Leach *Kitchens* p 129.

proposals by Max Rosenfeld and Helen Noakes.²⁴⁵ Hooper was conscious of the "countless conveniences and labour-saving devices that are now incorporated in the kitchen as a matter of course," and recognised that refrigerators were now considered a necessity.²⁴⁶ His kitchen design was compact minimising distances within the space and facilitated cleaning and rubbish disposal.²⁴⁷ It did not provide for eating meals in the kitchen, assuming a separate dining room in the house.²⁴⁸ He advocated for "maidless" house designs that felt "'more like a home without the constant presence of a stranger.'"²⁴⁹ Rosenfeld's kitchen included a dining alcove - with built-in table and seats, despite the house also having a separate dining room, and included a double sink system.²⁵⁰ He recommended combined louvre and fixed windows to provide ventilation.²⁵¹ Noakes, in an article for *Design Review*, argued for a large kitchen divided by a counter with a sink bench to enable a mother to prepare food while being able to supervise her children. Leach writes that: "Noakes' ideal kitchen was no longer a

²⁴⁹ Leach *Kitchens* p 129.

²⁵⁰ Leach *Kitchens* p 130.

²⁵¹ Leach *Kitchens* p 131.

compact workroom designed to minimise labour, but a multi-function family living area. This was an important step towards the development of the open-plan kitchen in later decades."²⁵²

There seems to be very little written about the New Zealand domestic garden of the 1940s, and what there is leverages off the wartime context and some of it is contradictory. During WWII there was "a campaign for people to garden and grow their own vegetables so that all possible food crops could be diverted to the war zones."²⁵³ Leach writes that women were also involved in growing household vegetables because of significant price rises in 1941 and the increased demand with the arrival of American forces in 1942-44.²⁵⁴ She also writes that in 1942-44, "New Zealanders adopted the British "Dig for Victory" campaign, utilising school gardens, allotments and private back yards."²⁵⁵ While Matthews states that "[t]he

war years actually stimulated gardening," Strongman states that "[a]fter World War II, as both people and their gardens gradually recovered, gardening again became a popular activity."²⁵⁶ This was also demonstrated in the education system. In 1946 school education included horticulture, and Matthews observed that "by 1947 there were 22,000 children's school plots."²⁵⁷

Just as interior designers were in a transitional period in New Zealand during this decade, the same appears to be true for landscape designers, who were known as garden designers (including Auckland's Home & Garden Services which advertised that they were "Designers of Modern Homes and Gardens"), as well as landscape designers and landscape architects.²⁵⁸ Landscape architects in private practice at the time included JE Millar,²⁵⁹ HC Hale,²⁶⁰ RL Thornton,²⁶¹ Trevor S Buxton,²⁶² Asher Reece,²⁶³ and CH Reece.²⁶⁴ Jan

Copyn was a landscape architect at Emerson Street nurseries, Lower Hutt, and CD Taylor of Maydene Nurseries in Fendalton advertised the services of a landscape architect, stating "We Lay out New Gardens and Redesign old Gardens, factories and Private Residences, etc. Any area. Plans and specifications supplied if desired."²⁶⁵

"exhausted soils on hill country"

TEAL (Tasman Empire Airways Limited) was established in 1940, and Mechanics Bay in Auckland saw the use of flying boats to Australia and the Pacific at the beginning of the decade.²⁶⁶ Following the war, light aircraft were used for aerial top dressing, and "[t]he first experiment in seed sowing from the air actually occurred during the war at Waipapakauri, where an experiment showed that by the use of aircraft the sowing rate was reduced from 9 lb of seed per acre to approximately 2."²⁶⁷ The development of aerial

²⁵² Leach *Kitchens* p 131.

²⁵³ Matthews *Gardens of New Zealand* p 105.

²⁵⁴ Leach *Kitchens* p 115.

²⁵⁵ Leach *Kitchens* p 115.

²⁵⁶ Matthews *Gardens of New Zealand* p 105; Strongman *The Gardens of Canterbury* p 191.

²⁵⁷ Matthews *Gardens of New Zealand* p 105.

²⁵⁸ "Gardener wants Spare-time work" p 1; "Home & Gardens Services" p 13; "Landscape Gardener, Designer

and Contractor" p 13; "Lawns Top-dressed" p 8;

"Colourful Reserves" p 3; "Gardens Designed and Laid Out" p 1; "Leading Landscape Architect" p 11; "Wanted, Immediately, Landscape Architect or Gardeners" p 9.

²⁵⁹ "Landscape Architect Coy" p 10.

²⁶⁰ "Your Garden? [advertisement]" p 5.

²⁶¹ Fanning "Middlemore Park proposal lauded" p 4.

²⁶² "Waiomio Y.M.C.A. Camp" p 9; "Local and General: Y.M.C.A. Camp Site" p 4.

²⁶³ "Sergeant Asher Reece [caption]" p 5; "Decorated Pilots' Careers" p 4.

²⁶⁴ "C.H. Reece, F.R.H.S. [advertisement]" p 1.

²⁶⁵ "Parked Truck Hit" p 3; "Maydene Nurseries [advertisement]" p 1.

²⁶⁶ McGuinness and White *Nation Dates* p 136; Falconer *Living in Paradox* p 452.

²⁶⁷ Noonan *By Design* p 196.

top dressing was in large part due to the Soil Conservation and Rivers Control Council (SC&RCC) who needed a way to achieve "adequate pasture cover on steep hillsides."²⁶⁸ In 1947, trials supported by the Works Department and the RNZAF developed aerial topdressing to the point where it became a viable commercial proposition.²⁶⁹ 1949 saw the start of commercial aerial topdressing in New Zealand in Otahuna, Canterbury by Airwork (NZ) Ltd.²⁷⁰ Post-war, state funded research introduced perennial ryegrass and white clover increasing grassland production and higher stock rates, supported by better fertiliser and topdressing enabling unproductive land to become farms in Northland and the Central Plateau.²⁷¹

The Soil Conservation and Rivers Control Act 1941, which governed the SC&RCC, also brought together "soil conservation, river control, and drainage problems under unified administration both at national and local levels."²⁷² Through the SC&RCC, the Act aimed

to address "the urgent problems of exhausted soils on hill country, deteriorating pastures, widespread erosion, increasing run-off, and mounting damage to the lowlands by flooding and river erosion - all problems which were severely exacerbated by the prevailing methods of farming."²⁷³ However, little progress was made on these problems until after the war.²⁷⁴

At the beginning of the decade, ten hydro-electric developments were being extended, investigated or constructed, yet this pace of development was exceeded by electricity demand.²⁷⁵ Despite this, by 1942, most work on hydro schemes was suspended.²⁷⁶ Noonan notes that as defence spending reduced from the middle of the decade, investment in hydro-electric development increased.²⁷⁷ Work on hydro-electric schemes during the 1940s included those at: Arapuni, Cobb River, Highbank, Karapiro, Lake Pukaki, Lake Tekapo, Maraetai, Roxburgh, Waikaremoana, Waitaki and Whakamaru.²⁷⁸ Transmission

lines and steel pylons brought electricity from hydro schemes into cities from the 1940s.²⁷⁹

Prior to the war, the priorities of the Public Works Department were roading and railways. However, investment in railway infrastructure declined as road transport surpassed it. Despite this in 1943 the Napier-Gisborne and Westport-Inangahua lines opened and in 1945 the South Island main trunk line was completed from Hundalee to Kaikoura, marking "the completion of a system of railroads connecting most of the main centres of population."²⁸⁰ Expenditure on roading and highways had dropped during the war - from 20.4% of the PWD's budget in 1940-41 to 1.8% in 1942-43, recovering to 16.5% in 1949-50.²⁸¹ But the priorities of the PWD had permanently changed giving greater priority to building housing, hospitals, schools, hydro-electric schemes and highways. This led to a significant restructuring of the PWD including the establishment of the Housing Construction Department as one of its four divisions.²⁸²

²⁶⁸ Noonan *By Design* p 197.

²⁶⁹ Noonan *By Design* p 197.

²⁷⁰ McGuinness and *White Nation Dates* p 143.

²⁷¹ Falconer *Living in Paradox* p 99.

²⁷² Noonan *By Design* p 162.

²⁷³ Noonan *By Design* p 163.

²⁷⁴ Noonan *By Design* p 163.

²⁷⁵ Noonan *By Design* p 162.

²⁷⁶ Noonan *By Design* p 162.

²⁷⁷ Noonan *By Design* p 191.

²⁷⁸ Noonan *By Design* pp 191-192.

²⁷⁹ Falconer *Living in Paradox* p 452.

²⁸⁰ Noonan *By Design* p 192; Jackson and McRobie *Historical Dictionary of New Zealand* p 18; McGuinness and *White Nation Dates* p 140.

²⁸¹ Noonan *By Design* p 192.

²⁸² Noonan *By Design* pp 180-181.

Noonan also refers to an attempt by the Ministry of Works to implement a 10-year plan for New Zealand's public works development to avoid the past "somewhat haphazard" approach to public works programming.²⁸³ But this plan would never be effectively implemented due to the complexities of involving multiple state- and local-level bodies and "the serious shortage of skilled staff which plagued the country's construction programme after the war."²⁸⁴

A focus on recreational and sports spaces was characteristic of park types in the mid-twentieth century, and this is reflected in New Zealand.²⁸⁵ In 1938 tennis courts and bowling greens were constructed in Robinson Park on Gladstone Road, the bowling greens opening in 1940 - later becoming the Parnell Bowling Club.²⁸⁶ In 1941 ten tennis courts were built in the Public Gardens in Oamaru.²⁸⁷ In 1945,

²⁸³ Noonan *By Design* p 189.

²⁸⁴ Noonan *By Design* p 189.

²⁸⁵ Falconer *Living in Paradox* p 92.

²⁸⁶ Tritenbach *Botanic Gardens and Parks in New Zealand* p 26.

²⁸⁷ Tritenbach *Botanic Gardens and Parks in New Zealand* p 124.

²⁸⁸ "Waiomio Y.M.C.A. Camp" p 9; "Local and General: Y.M.C.A. Camp Site" p 4.

²⁸⁹ Jackson and McRobie *Historical Dictionary of New*

Trevor S Buxton of Palmerston North was described as "a well-known landscape architect" who designed the Waiomio Y.M.C.A. camp site.²⁸⁸ These recreational projects early in the decade co-incided with the introduction, in 1941, of a general medical benefit to subsidise doctors' visits, and the extension in 1947 of free dental visits for those up to 16 years old.²⁸⁹ The same year a polio epidemic closed North Island schools for four months.²⁹⁰

Plans for health infrastructure included the design of Princess Margaret Hospital (Christchurch, Manson, Seward and Stanton, 1946).²⁹¹ Hodgson states that:

Its axial planning allows good access to natural light, ventilation and views, and for the possibility of future extensions. And in the generally rectangular shape, the incorporation of the curve in the stairwells and entrance ingoings suggests an approach to design which veers

Zealand pp 17, 18; Smith *A Concise History of New Zealand* p 158.

²⁹⁰ McGuinness and White *Nation Dates* p 141.

²⁹¹ Hodgson *Looking at the Architecture of New Zealand* p 65 [caption].

²⁹² Hodgson *Looking at the Architecture of New Zealand* p 65 [caption].

²⁹³ Fanning "Middlemore Park proposal lauded" p 4.

²⁹⁴ Dunlop *The Story of the Dunedin Botanic Garden* p 143.

²⁹⁵ Dunlop *The Story of the Dunedin Botanic Garden* p 143.

away from the totally minimal.²⁹²

At Middlemore Hospital, a park was designed in 1944 by Mr RL Thornton.²⁹³

the natural environment of the cactus

There is a sense that it wasn't until the final years of the 1940s that an interest in native flora and fauna occurred, instead initially it was roses, cacti and exotic birds that flourished. Once the war was over, the Dunedin Botanic Garden received gifts of cacti from Cantabrian H Garrick. These were planted in the main conservatory which reopened in 1947.²⁹⁴ The display included a painted backdrop of the natural environment of the cactus.²⁹⁵ The Winter Garden pools at this time (1946-47) contained gold fish and turtles.²⁹⁶ Shortly after this, in 1948, the Lady Norwood rose garden was developed at the Wellington Botanic Gardens.²⁹⁷ The next year (1949) an aviary at

²⁹⁶ Dunlop *The Story of the Dunedin Botanic Garden* p 143.

²⁹⁷ Tritenbach *Botanic Gardens and Parks in New Zealand* p 76. Lady Norwood was the wife of Sir Charles Norwood who was "a mogul of the motor industry" and a former mayor and councillor who was instrumental in the establishment of the city-owned milk treatment and distribution system." Tritenbach *Botanic Gardens and Parks in New Zealand* p 76.

the Dunedin garden was created following gifts of peacock, pheasants and other birds.²⁹⁸ It was built of brick and Australian hardwood with a slate roof and double netting, and was planted with trees, shrubs and snow tussock.²⁹⁹ The largest of five enclosures (7.6m x 26.5m) was 3.7m high,³⁰⁰ and a pheasantry was added later that year as a memorial to the donor's father CS Romshardt.³⁰¹ Next to the aviary a sunken iris garden - the Centenary Garden - was built.³⁰² The official opening for all three structures was on Sunday 11 December 1949.³⁰³ The same year 2,000 English snowdrops were given to the Dunedin Botanic Garden, by RA Mould from Banks Peninsula,³⁰⁴ while the Netherlands government gave thousands of tulip and hyacinth bulbs to Queen's Park Invercargill "in gratitude for hospitality rendered to Dutch evacuees from Java in 1945-46."³⁰⁵

But, despite the dominance of exotic,

²⁹⁸ Dunlop *The Story of the Dunedin Botanic Garden* p 145.

²⁹⁹ Dunlop *The Story of the Dunedin Botanic Garden* p 145.

³⁰⁰ Dunlop *The Story of the Dunedin Botanic Garden* p 145.

³⁰¹ Dunlop *The Story of the Dunedin Botanic Garden* pp 145-146.

³⁰² Dunlop *The Story of the Dunedin Botanic Garden* p 145.

³⁰³ Dunlop *The Story of the Dunedin Botanic Garden* p 146.

³⁰⁴ Dunlop *The Story of the Dunedin Botanic Garden* p 154.

³⁰⁵ Tritenbach *Botanic Gardens and Parks in New Zealand* p

Tritenbach notes that among the peafowl, parrots, parrakeets, and quail in Dunedin's aviary, there were also kea,³⁰⁶ and in 1949, while the staff at Dunedin had unsuccessfully requested a kaka from the Department of Internal Affairs, they were given a kakariki.³⁰⁷ The rediscovery of Takahē in the Murchison Mountains in 1948, after being announced extinct, no doubt raised interest in New Zealand's native birdlife.³⁰⁸

Other projects built in botanic gardens during the 1940s included the Peter Black conservatory of flowers (Palmerton North, 1940), the addition of a new paddling pool to the children's playground in Hagley Park (Christchurch, 1944), the presentation of a 70-year-old gazebo from the Reid homestead at Elderslie Estate to the Oamaru Public Gardens in 1947, and the building of a croquet lawn in the Government Gardens in Queenstown in 1948.³⁰⁹ In 1949 Elizabeth Wood Bellamy (1872-

142.

³⁰⁶ Tritenbach *Botanic Gardens and Parks in New Zealand* p 132.

³⁰⁷ Dunlop *The Story of the Dunedin Botanic Garden* p 147.

³⁰⁸ McGuinness and White *Nation Dates* p 142.

³⁰⁹ Tritenbach *Botanic Gardens and Parks in New Zealand* pp 80, 109, 124, 136.

³¹⁰ Tritenbach *Botanic Gardens and Parks in New Zealand* p 142.

1949) gave money to Queen's Park in Invercargill for a statue of Peter Pan and Tinkerbell in 1949, which was sculpted by Invercargill sculptress D Bricknell.³¹⁰ Bellamy, a former Southland school teacher,³¹¹ was a regular donator to civic causes. She donated an ambulance to the NZ Army in 1943,³¹² and money to build the Southland Centennial Museum. She also gave "a donation of Maori axes, adzes, chisels, baskets and mats and also a dance dress from Niue Islands" to the Captain Cook Birthplace Museum at Stewart Park in England.³¹³

The public sector employed a number of landscape architects, including Mr H Chapple (Rotorua Borough Council),³¹⁴ and Mr E Taylor (Christchurch City Council),³¹⁵ Mr F Tschopp (Rotorua Borough Council).³¹⁶ The Lower Hutt City Council's Housing Department also had a landscape architect.³¹⁷ It also appears that landscape architects were employed or

³¹¹ "Local and General News" p 8.

³¹² "Men of NZ Field Ambulance Unit examine ambulance donated by Miss E W Bellamy, Maadi"

³¹³ "Cook's Memory" p 4.

³¹⁴ "Maketu's Great Day" p 4.

³¹⁵ "General News" p 4.

³¹⁶ "Link with Rotorua" p 4.

³¹⁷ "Local and General: State Housing Reserves" p 2.

contracted by councils for specific work. This included the redesign the Trousselot Park, Kaiapoi (where "[l]arge areas of lawn, flanked on the river side by native shrubs, and on the street frontage by flowering shrubs, have been planned, and a new band rotunda will be erected"³¹⁸), and a report for Tauranga Borough Council in 1946 written by an unnamed visiting landscape architect that stated that planning of reserves was needed for the increasing population.³¹⁹

Mr JR Baird was the Housing Construction Department's landscape architect in November 1945.³²⁰ He appears to have followed the appointment of Mr FA Jones to that position in 1944-45.³²¹ Jones was referred to as the landscape architect for the Department of Internal Affairs in 1947 in relation to the design of the Opotiki war memorial, which was "a 17-acre park and community centre."³²² But, by 1948, he had returned to the Housing Construction Department and designed a

native belt in front of Taita North School and "shelter trees along the boundary and a small clump in one corner of the grounds."³²³ These were said to serve "the double purpose of making the grounds attractive and ... providing material for study purposes."³²⁴

Landscape architects were also commissioned to design gardens and grounds associated with war and other memorials.³²⁵ The Ballantyne department store fire in Christchurch on 18 November 1947 destroyed the Cecil Wood-designed, first-floor tearoom (1919) - which had been "reached through a luxuriously appointed lounge at the head of the grand staircase" and could cater for 400 people - and caused 41 deaths.³²⁶ A funeral for these people was held on 24 November 1947, and a memorial arbor and garden in the Ruru Lawn Cemetery built of stone and hardwood, with a commemorative bronze tablet and 41 roses bushes was designed by Mr E Taylor, landscape architect for the Christchurch City

Council's reserves department.³²⁷ Wood (1878-1947) was to have his own surprising end. The construction of his Wellington Anglican cathedral (Cecil Wood/King and Dawson, 1938-c1955) surpassed the duration of this decade in which he died and was interred within its walls.³²⁸

The extremes of war-time and peace-time made the 1940s a decade of profound contrasts even if a desire for change and a search for beauty - whatever that meant - persisted. The Labour government's policies comprehensively impacted on the built environment, including the post-war re-framing of education as a right, rather than a privilege that saw the school-leaving age increase and the school curriculum reviewed.³²⁹ Pre-school education (specifically kindergartens and play centres) increased and were impacted by international thinking, such as the iconic Buzzy-bee toy produced in New Zealand by Hec and John Ramsey from 1948

³¹⁸ "Beautifying Work at Kaiapoi" p 3.

³¹⁹ "Planning for Future in Tauranga" p 3.

³²⁰ "Borough Affairs" p 7.

³²¹ "Geraldine: Citizens Help the Town" p 3; "Personal" p 4.

³²² "War Memorial Park" p 2; "Useful Memorial" p 4.

³²³ "Arbor Day" p 5.

³²⁴ "Arbor Day" p 5.

³²⁵ "Opunake War Memorial" p 3; "War Memorial: Rose Garden Project" p 8.

³²⁶ Jackson and McRobie *Historical Dictionary of New Zealand* p 18; Laurenson *Going Up Going Down* pp 33, 120, 131.

³²⁷ "Funeral for the victims of the Ballantyne's Department Store fire" np; "Proposed Memorial" p 8; "Fire Victims' Memorial: Canopy at Lawn Cemetery:

Tender Let By City Council" p 6; "Fire Victims' Memorial: Garden at Lawn Cemetery: Design Approved by City Council" p 6.

³²⁸ Hodgson *Looking at the Architecture of New Zealand* pp 64, 65 [caption].

³²⁹ Smith *A Concise History of New Zealand* p 170; Jackson and McRobie *Historical Dictionary of New Zealand* p 18.

that was designed to support the development of a child's motor-skills.³³⁰

War began the decade and it also ended it. In 1948 New Zealand troops were sent to Malaya to support British suppression of communism in the Malayan Emergency, and in 1950 the Korean War began and New Zealand was involved as part of the United Nations operation.³³¹ But war also permeated peacetime in the rehabilitation and resettlement of ex-servicemen and in 1949 a referendum was held on peacetime conscription.³³² On a cherrier note, the decade concluded with the end of petrol and butter rationing, and the hosting of the British Empire Games in 1950.³³³

³³⁰ Smith *A Concise History of New Zealand* p 170; Roberts "Nasty sting in the tale of "our" Buzzy Bee icon" np.

³³¹ Jackson and McRobie *Historical Dictionary of New Zealand* p 19; McGuinness and *White Nation Dates* pp

142, 143.

³³² Smith *A Concise History of New Zealand* pp 170-171; Jackson and McRobie *Historical Dictionary of New Zealand* p 19.

³³³ McGuinness and *White Nation Dates* p 143; Jackson and McRobie *Historical Dictionary of New Zealand* p 19.

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