THE ARCHITECTURE OF CECIL WOOD

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by
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b  Cecil Wood with H.R.H. The Prince of Wales inspecting Wood's design for the Christ's College Memorial Dining Hall on 16 May 1919.
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ABSTRACT

This thesis examines the career of the New Zealand architect, Cecil Walter Wood (1878-1947). Chapter One outlines Wood's family background, his training as an articled pupil in the office of Frederick Strouts and as a student of Samuel Hurst Seager at Canterbury College School of Art and his subsequent experience in England (1901-1905) where he worked for the London County Council's Architects Department and Arts and Crafts architects, Robert Weir Schultz and Leonard Stokes. Wood returned to New Zealand in 1906 to take up a junior partnership with Hurst Seager.

Wood began independent practice in 1909 and Chapter Two discusses how his practice and reputation developed, the day-to-day running and staffing of his office in the 1930s, and the nature of his library which helps to provide some insight into Wood's attitudes towards architecture.

The remaining chapters focus on Wood's output: his domestic work including the Arts and Crafts designs of his early period and his later Georgian Revival houses; educational buildings, focussing particularly on his Collegiate Gothic designs at Christ's College, Christchurch; his Arts and Crafts influenced parish churches and his controversial Wellington Anglican Cathedral project. Wood adopted a stripped classical idiom for the majority of his Public and Commercial buildings which are examined in a final chapter. Discussion within these categories focuses on how the designs reflect the interests developed during Wood's training and his period in England and, as his career progressed, influences gained from subsequent overseas trips and contemporary architectural journals. His work is placed within a New Zealand and an international context through comparison with relevant works by his contemporaries and examination of his response to overseas developments, particularly European modernism.

A polished draughtsman, Wood was admired for his professionalism and total dedication to architecture. He emerges as an architect of great skill and
professional accomplishment who was, along with W.H. Gummer and W. Gray Young, one of the leading New Zealand architects of his generation. Although his architectural career was interrupted by two World Wars and curtailed by the economic depression of the 1930s, Wood produced an impressive body of work which exemplifies the traditionalist approach to design during a period of transition in twentieth-century architecture.
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LIST OF PLANS

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INTRODUCTION

During the period between the end of the First World War and the beginning of the Second World War, Cecil Wood (1878-1947) was one of New Zealand's three most important architects, along with William Gummer and William Gray Young. Gummer (1884-1966), who remained in a long-term partnership with Reginald Ford, operated a large Auckland practice which was dominated by commercial and public buildings located predominantly in the North Island. He was an inveterate competition entrant. Gray Young (1885-1962) operated a smaller, but equally prominent Wellington practice. His buildings are located mainly in the Wellington area. He also entered several architectural competitions and remained in a long-term partnership, with his brother, J.B. Young, and H.C. Morton. Wood, who died at an earlier age (sixty-nine) than Gummer (eighty-two) and Gray Young (seventy-seven), never entered competitions. He made two short-lived attempts at partnership but otherwise worked essentially on his own in Christchurch with a very small staff.

The majority of Wood's buildings are located in Canterbury and his reputation was primarily local, although he was always recognised as an architect of national standing. His work was held in high regard by both Gummer and Gray Young with whom he was good friends, and he too admired their work. On three out of the five occasions when Wood acted as a competition assessor, he was involved in the selection of winning designs by Gummer and Ford;¹ and Gray Young's admiration for Wood is most evident in the obituary he wrote after Wood's death.² All three belonged to a generation of architects whose approach was essentially traditionalist. During the early part of his career, Wood spent time in England working with English Arts and Crafts architects including

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¹ The winning competition designs were The National Art Gallery and Dominion Museum, the Wellington Public Library and the Auckland Civic Centre Scheme.
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Leonard Stokes. Gummer, too, spent time in Stokes's office and also worked with Edwin Lutyens, whose influence is apparent in his early domestic work, as too was the case for Wood and Gray Young.

While these three architects did move towards a conservative modernism in their commercial and public buildings of the 1930s, they found themselves in a hostile post-war environment where their work tended to be regarded by younger architects as anachronistic. Gray Young's employee, James Beard, commented that 'his traditional work was sneered at by younger architects' and a young employee of Wood's in the 1930s, Randall Evans, commented that he 'could not have continued to work on 'period' architecture.' In the mid 1940s, prior to Wood's death, a group of Auckland architectural students were so incensed with his design for Wellington's Anglican Cathedral of St Paul, which they believed broke all the rules of the modernist doctrine, that they launched a new periodical, producing only one issue, in which they published an extremely harsh critique of Wood's design.

During the 1950s and 60s when modernism predominated, Gummer, Gray Young and Wood still remained inescapable figures. Wood's name was not mentioned by younger architects, but there were those in Christchurch who retained a hidden regard for him. Miles Warren, for example, who began work as a draughtsman in Wood's office, records that [during the 1950s]

while readily accepting the Group-come-Brutalism principles, I had a sneaking regard for Wood's work at Christ's College, the Goodhue Gothic of the dining hall and the Norman Shaw of the library. These buildings were wicked because they committed the worst sin. They were designed in a historic style.... But my enjoyment of Wood's work I could not resist. It was a secret vice not to be admitted in stern architectural circles.

Paul Pascoe, whose commitment to modernism had caused him to leave Wood's employ in 1938, acknowledged in 1966 that 'Wood's contribution to architecture

5. The Architectural Group, Planning, August 1946.
in New Zealand was most important.... In effect, architects of Wood's quality have enabled New Zealand's architectural stream to flow with some continuity and sureness of direction.\(^7\) There was also a continued admiration for Wood's work among the descendants of Canterbury's gentry for whom he had designed substantial homesteads and city houses. While some have been taken over by institutions, others are still occupied as family homes which have never ceased to be admired.

Within an international context, the traditional architecture of Wood's period has, in recent years, gradually been re-evaluated. A striking English example of this process at work is the rehabilitation of Sir Edwin Lutyens' (1869-1944) reputation. Nine years Wood's senior, and regarded by many of his contemporaries as the most outstanding architect of his generation, Lutyens' work was reviled by the generation of modernists that followed him; one writer said of his Arts and Crafts Surrey houses that 'like a dream they are unreal, like a dream they have left nothing behind'.\(^8\) Lutyens was, however, re-evaluated in the late 1970s and early 1980s, his revival being celebrated by the extremely successful exhibition devoted to his life and work staged at the Hayward Gallery, London, in 1981-82.\(^9\) There has been a growing interest, too, in the work of other architects of the English Arts and Crafts movement to which Wood's early work owes an allegiance, with an increasing number of monographs appearing on architects such as Voysey, Baillie Scott, Lethaby and Unwin.\(^10\) Peter Davey's survey of English Arts and Crafts architecture, first published in 1980,


has recently been revised and republished in a lavish new edition.\(^\text{11}\) There has also been a move away from the notion, first promulgated by the English architectural historian Nikolaus Pevsner in 1936, which saw the Arts and Crafts architects as precursors of international modernism.\(^\text{12}\) Kornwolf’s 1972 book on Baillie-Scott and the Arts and Crafts Movement, for example, was subtitled 'Pioneers of Modern Design'. As the limitations of the modern movement have become evident, the work of these architects is being viewed in a more positive light and has become valued for its own distinctive qualities. This has resulted, too, in a growing number of regional studies of architects who do not fall into the European or American mainstream. A similar growth of interest has occurred in New Zealand in recent years with the exploration of the work of local Arts and Crafts architects such as Hurst Seager (Christchurch), Basil Hooper (Dunedin) and Chapman-Taylor (Hawke’s Bay).\(^\text{13}\) Theses and research papers have also appeared on Gray Young, Gummer and Ford and the Christchurch architects, Helmore and Cotterill, R.S.D. Harman and Margaret Munro, whose work also falls within the traditionalist sphere.\(^\text{14}\) Helmore, Cotterill and Munro all began their careers in Wood’s office and Harman (1896-1953) was in partnership with Wood between 1926 and 1928 and later supervised one of his church designs. Having become interested in Wood when preparing the research paper on Harman in 1990,\(^\text{15}\) a detailed study of the career of Harman’s architectural mentor emerged as a logical next step.

As was the case with Lutyens' reputation at the time of his death (1944), Wood's standing in his profession was almost at a nadir when he died three years' later (1947). Since then, nothing of any significance has been written on his work except for an undergraduate B.Arch. thesis by Lyn Maingay produced in 1964. By its very nature, this thesis was limited in scope and Maingay himself is the first to admit that it leaves much of Wood's career untouched. He did, however, have access to documents which have since disappeared and was able to gain valuable insight into Wood's character from conversations with Wood's wife, Iris, who died in 1979. He lacked the time to verify various dates and details of Wood's personal background and largely confined his discussion to buildings located within Christchurch city. He does not, therefore, deal with Wood's large Arts and Crafts rural homesteads and he only touches briefly on his ecclesiastical work, both being extremely important parts of Wood's oeuvre. He characterised Wood in terms of the English free tradition which he described as representing no systematic body of thought. Maingay was personally committed to the prevailing taste for European modernism and even Wood's restrained modernist designs were anathema to him at the time. In the mid 1960s Wood was effectively remembered for a handful of prominent buildings such as the Christ's College Dining Hall, Bishopscourt, St Barnabas Church, Fendalton, the Tai Tapu Church, the Christchurch Public Trust Office, the Christchurch State Insurance Building, the Chief Post Office, and his ill-fated Wellington Cathedral design. In 1964 a very much pared down version of Wood's original concept was nearing completion and did little to enhance his reputation. Maingay included a brief appendix on this design which he regarded as too great a challenge for Wood.

The first objective of this thesis is to identify the full extent of Wood's work which covers a wide range of building types. A number of Wood's

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buildings have been completely forgotten while others have been mistakenly attributed to him. All of his known projects have been documented in the catalogue which forms a major component of the thesis.

A second objective is to determine as far as possible the facts of Wood's background and career. There exists much misinformation about his career and even the most basic biographical details have been inaccurately recorded. For example, one of Wood's obituaries erroneously records that he served his articles with the England Brothers,17 while it has often been assumed that Wood attended Christ's College which was not the case.18 Factual details have been established relating to his family background, his schooling and architectural training and the experience he gained working in architectural practices prior to setting up on his own account in Christchurch.

A third objective is to trace the influences which affected Wood's designs. These were largely British and American and were available to Wood through such published sources as architectural journals and books, including those which comprised part of his practice library. The analysis of the contents of Wood's library has provided an essential key to understanding the architects Wood most admired and the influences which shaped his approach to design.

A fourth objective is to establish the network of patrons who kept Wood in work throughout his career. Frequently there were connections in patronage between his domestic commissions and his educational, ecclesiastical and commercial work. Wood's domestic clients are of particular significance as this was the area in which he first established himself and the catalogue records details of interest on this clientele.

While in the estimation of his contemporaries Wood was seen as one of the three leading New Zealand architects of his generation, the present state of

research on New Zealand architecture makes it difficult to examine this claim more closely. Research of a comparable nature has yet to be done on Gummer and Gray Young, while the work of other significant figures of this period such as Charles Natusch (1859-1951), Edmund Anscombe (1874-1948) and R. Atkinson Abbott (1993-1954), awaits investigation. A full assessment of Wood's standing in the profession will therefore have to wait until the inter-war period of New Zealand architecture has been more widely researched and better understood.

The dispersal of records from Wood's office has hindered the process of precisely documenting his career. However, Lyn Maingay has kindly made available any remaining material he held on Wood including several certificate books, books from Wood's library and a substantial number of original drawings which are to be added to the University of Canterbury's Architectural Drawings Collection. Other drawings and documents have disappeared altogether, although the Christchurch Diocesan Office holds several drawings of Wood's ecclesiastical work and Warren and Mahoney Architects (Christchurch), have further drawings and books. While I have seen a good number of the Warren and Mahoney drawings, this resource was not fully accessible and systematic cataloguing of the collection is currently being undertaken which may uncover more drawings. It is likely, therefore, that further documentation, drawings and buildings may come to light which could result in future researchers drawing different conclusions on various aspects of Wood's work.

Despite his prominence as a leading New Zealand architect in the 1920s and 30s, there is, too, a surprising dearth of informed contemporary discussion of Wood's work. Wood's reluctance to seek publicity meant that articles on his buildings in contemporary architectural journals are few and far between and those which do exist are generally of a mundane, factual nature. While the lack of such interpretative material has its disadvantages, there has been some benefit in being unencumbered by dogmatic writing. Wood himself had little to say
about his work either. He did not write any articles on architecture and any published comments are confined to brief explanatory statements such as those on his Wellington Cathedral design printed in church newspapers. Nor did he give any public lectures on his work and even people who knew him found him to be reticent about discussing his designs. A rare recording of Wood’s personal views on architecture is found in a small amount of surviving correspondence where he comments briefly on buildings he visited while overseas studying ecclesiastical work in connection with his design for Wellington Cathedral.19

The availability of biographical material on Wood has been restricted by the fact that he had no children; the few relatives, ex-employees and acquaintances who are still alive have been able to provide little factual detail on his background. A limited amount of information available from a variety of sources has, however, enabled a picture of Wood’s background to be pieced together. Margaret Munro, who was Wood’s second cousin and who worked in his office during the 1930s and early 1940s, has proved a valuable and reliable source, particularly on the running of Wood’s office during her time in his employment.

The resurgence of interest in New Zealand in architects other than those who followed the tenets of modernism has also resulted in an increased awareness of the importance of preserving their buildings. Indicative of this is Chris Cochran’s article in the New Zealand Architect, ‘A Plea for the Twenties and Thirties’, which highlighted the architectural significance of Wellington’s commercial buildings dating from that period while also emphasising the fact that many were at risk of demolition.20 The passing of the 1980 Historic Places Act underlined this change of attitude, with the instigation of classification of twentieth-century buildings and the architectural and historical merit of much of Wood’s work has subsequently been recognised by classification of over thirty of

his buildings to date. With theses already having been undertaken on Gummer and Gray Young, it is timely that Wood's reputation should be re-examined and the importance of his contribution to architecture in New Zealand be reassessed from a perspective which will allow the significance of that contribution to be better appreciated and understood.
CHAPTER ONE : BACKGROUND AND TRAINING

Cecil Walter Wood was born in Christchurch on 6 June 1878, the sixth of nine children of Robert Haswell Wood and Margaret Amelia Tribe.\(^1\) Robert Wood (1843-1916) had arrived in New Zealand from Geelong, Australia, in 1861 at the age of eighteen. Born in Australia to English parents, James Wood and Selima Haswell, he received some of his education in England. His father brought the family\(^2\) to New Zealand to make a new start when his Geelong saddlery business, at one time very successful, had failed, leaving the family impecunious. In 1862, he opened a saddlery business in Christchurch which eventually did very well.\(^3\)

When Robert Wood married in 1865, he was employed as a clerk for a local timber merchant. His wife, Amelia Tribe (1847-1885), had emigrated to New Zealand from Rugby, England, with her parents in the early 1860s. Her father, Frederick Tribe, was a rate collector for the Christchurch City Council.\(^4\) By the time of Cecil’s birth in 1878, they lived in Cashel Street West, near Antigua Street. In 1881 Robert Wood set up his own timber business which he operated successfully in a partnership until he ‘retired’ in 1896 to land in North Canterbury where he farmed sheep. He was well known in mercantile circles and from 1889-1895 was involved in local body politics as a city councillor.\(^5\)

Cecil Wood did not have a happy childhood. He was particularly affected by the death of his mother in 1885 when he was only seven years old.

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1. This information is taken from Wood’s birth certificate and records of births, deaths and marriages held in the New Zealand Room at the Canterbury Public Library.
2. James and Selima Wood had emigrated to New South Wales shortly after their marriage, and later they moved to Geelong where James Wood set up a business close to the goldfields. Robert Wood was the fourth of their eleven children, four of whom died at a young age. Five of the children came to New Zealand; the oldest sister, Celeste, remained in Geelong with her husband, and the second oldest, Agnes, had remained in England after being educated there. This information is taken from family ‘Memories’ recorded by Robert Wood’s sister, Mary Haswell Wood (the tenth child), in 1918. Held by Margaret Munro.
3. On arrival in New Zealand, their ship berthed at Port Chalmers, and James Wood opened a store at Lake Waiholo where they lived for several months before moving to Christchurch.
His older sister Amy, who has been described as 'starchy and efficient', cared for the younger children until their father remarried seven years later. The latter event was not welcomed by the family and for Cecil it had the effect of increasing his sense of loneliness and the resentment he felt towards both his father and stepmother was to last into adulthood.

The Wood children were educated at a variety of private and state schools, including Miss Merton's School, Mr Cook's School, Christchurch Normal, Christchurch Boys' High School, Miss Leete's School and Christchurch West. Cecil went first to Miss Leete's twenty-pupil primary school at 231 Gloucester Street, being one of several small private schools which operated in the city in the late nineteenth century. At the age of ten, he was sent to Christchurch West School where he remained until he turned fifteen.

While none of Wood’s immediate family appear to have had any artistic leanings, two of his father’s maternal uncles were gifted artistically. Henry Oakley Haswell was a designer and John Keeley Halswelle (1832-1891), a successful English artist who exhibited at the Royal Academy between 1862 and 1891. Keeley Halswelle painted scenes of fishing life in Newhaven until 1868 when he went on the first of several visits to Rome which provided him with Italian subject matter (mainly figure subjects) for several years, such as A Roman Fruit Girl and Lo Sposalizio. In the 1880s, he abandoned figure painting and turned almost entirely to Scottish Highland landscapes and views of the Thames. Wood’s talent at drawing, perhaps inherited from his great uncles, was recognised at the age of twelve when he was awarded a State School Scholarship to attend the Canterbury College School of Art. So, while attending

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6. Personal communication from Beryl Haswell Wood, whose father was a cousin of Wood’s, 25 April 1991.
7. Iris Wood provided this information for Lyn Maingay.
8. Prior to 1903, Christchurch West School went up to standard seven, the latter being a preparatory year for entry to secondary school.
9. Keeley Halswelle adopted the original spelling of his family name, which later became Haswell. This information is taken from Mary Wood's 'Memories'. She does not indicate in what field of design Oakley Haswell was employed.
Christchurch West School during the day, he took Saturday and evening classes at the School of Art. The curriculum, based on that of the highly regarded South Kensington School in London, included freehand drawing, model drawing, practical geometry, plant form, light and shade, design and historic ornament, and elementary and advanced perspective.\(^\text{11}\)

In 1891, his first year, Wood gained 'excellent passes' in freehand drawing.\(^\text{12}\) The lessons in perspective also proved valuable to Wood who subsequently became noted for his exceptional ability at producing freehand perspective sketches of buildings and for the artistic nature of his architectural drawings. It is unclear at what point Wood decided to take up architecture and tempting to surmise that architecture may not in fact have been his first career choice - he may have wanted to be an artist. It is likely, though, that his father's connections with the building trade prompted him to encourage architecture as a more profitable line of artistic endeavour. There was also a family connection with one of England's most brilliant and famous late Victorian architects, Richard Norman Shaw (1831-1912), who married Wood's father's sister, Agnes Wood, in 1867.\(^\text{13}\)

Shaw possessed a talent for original and inventive design which overshadowed most of his contemporaries. His name is connected particularly with domestic architecture in which he first achieved fame with his 'Old English' design for Leyswood, Sussex (1866), with its tall brick chimneys, tile roofs, half timbered and tile-hung upper storeys, brick lower floors and mullioned windows with leaded lights. As well as putting 'Old English' on the map for country houses, Shaw popularised the 'Queen Anne' revival which he first brought to the

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12. Attendance Registers and Register of Examination Results and Scholarships for the Canterbury College School of Art, 1891-1897. Held by Fine Arts Department, University of Canterbury.
13. After completing her education in England, along with her brothers and sisters, Agnes Wood had remained there, living with an aunt, when the rest of the family returned to Australia. She became engaged to Shaw in 1866. These details are taken from Mary Wood's 'Memories'. See also A. Saint, Richard Norman Shaw. New Haven and London, 1976, p. 52.
notice of the public with his New Zealand Chambers in London (1871). This was followed by numerous London houses (including his own house at 6 Ellerdale Road, 1874-76, Swan House, Chelsea, and Lowther Lodge, Kensington, both 1875-77), which were influential in spreading this picturesque red brick architecture, which combined Gothic freedom of planning and design with classical forms. In the 1880s, Shaw's style developed again, in the direction of neo-Georgianism (seen at 170 Queen's Gate, Kensington, 1887-88) and for his later non-domestic works he employed a free Baroque manner (employed on the façades of the Picadilly Hotel, London, 1905-08), which also proved very influential. While Shaw remained essentially an establishment figure, he encouraged individualism and free thinking among the pupils in his large practice, many of whom were to become key figures in the Arts and Crafts movement.

Wood actually owned some original water-colour perspectives executed by Shaw. It is not known, however, how or when he acquired these. Presumably they came to him through the family connection with Shaw. Certainly, Wood's family were well aware of Shaw's pre-eminence and it is likely that the young Cecil took an interest in and was possibly inspired by the career of such a famous architect. In June 1893, at the age of fifteen, his father paid the £100 which allowed him to be articled to the Christchurch architect, Frederick Strouts (1834-1919).

Strouts was born and educated in England, where he received his architectural training in the office of John Whichcord and Son in Maidstone, Kent. He emigrated to New Zealand in 1858 with his future brother-in-law, James Hawkes, with whom he set up business in Christchurch as General

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14. Margaret Munro recalls that Wood had some Shaw water-colours in his office. The Canterbury Branch of the N.Z.I.A. minutes of 30 May 1945 record receipt of a letter from Wood offering a water-colour by Shaw to be hung permanently in the Institute's Room.

15. Both Beryl Wood and Mary Wood (in her 'Memories') recall that the Wood family and relatives kept in touch with Agnes Wood (Shaw's wife) and followed Shaw's career with interest and admiration.
Importers and Ironmongers, Architects, Surveyors and Land Agents. Strouts received a few commissions in the 1860s, including a house at Talbot Forest for A. Macdonald (1861) and a residence for Robert Heaton Rhodes snr (1867), the latter being the first of several commissions which were to come to him from the Rhodes family. He returned to England for eighteen months in 1868 and 1869, where he qualified as an Associate of the Royal Institute of British Architects. This gave him greater professional status and on recommencing practice in Christchurch in December 1869, his career quickly advanced.

His English links and training are reflected in the large number and many different types of buildings he designed in Canterbury in a range of styles including (and sometimes combining) Italianate, Elizabethian, Jacobean, High Victorian Gothic and Queen Anne. Among his more notable designs of the 1870s and 80s are the red brick Rhodes Memorial Convalescent Home (1885) (fig. 1a) with its mullioned windows and distinctive half-hipped gables on the main wing, and the School of Agriculture building at Lincoln, Ivey Hall (1878) (fig. 1b), also in red brick, which combined Dutch, French and English influences.\textsuperscript{16} Additions to this building over the years include the Memorial Hall designed by Wood in 1922 which blends harmoniously with Strouts' original building.

Strouts' approach to architecture was entirely professional and in 1871 he had joined with three other local architects who sought to promote professionalism in the practice of architecture (B.W. Mountfort, W.B. Armson and A. Lean) to form the Canterbury Association of Architects, the first association of its kind in New Zealand. In 1872 they published a Scale of Charges based on those of the Royal Institute of British Architects. They also concerned themselves with the controversial matter of ownership of drawings and

in 1876 this was tested in a court case, Strouts vs Saunders, which established that the architect had the right to retain plans for buildings which did not go ahead.17

By the time Wood joined Strouts in 1893, the practice was well established and Robert Ballantyne, previously an articulated pupil, had just been taken on as a junior partner. Little is known about the period Wood spent in this office, but he may well have worked on two major commissions received in 1895. One was the monumental red brick Hyman Marks Block at Christchurch Hospital, with its shaped gables, octagonal towers, elaborate arched balconies, narrow, round-headed windows and terracotta panels and bands. The other was Sir Heaton Rhodes’ country residence, Otahuna, near Tai Tapu (fig. 2), an imposing and romantic timber mansion of over forty rooms, with its irregular groupings of mullioned, casement and bay windows, gables, hips, balconies, bays and arches, which can only be described as Queen Anne. The interior has an air of exuberant grandeur seen first in the boldly detailed polished timber work and Jacobean arches combined with heavily embossed gold wallpapers and richly patterned carpets of the large entrance hall; and in the array of fireplaces with elaborate timber overmantels, inglenooks, bays, massive doors, timber panelled dados and beamed ceilings which occur throughout the house. Strouts and Ballantyne also designed the entrance lodge at Otahuna in 1897.

Other commissions which had come to Strouts through the Rhodes family include the first Anglican church at Tai Tapu (1875), Elmwood in Merivale (1882), the Rhodes Convalescent home (already mentioned), and a residence, reservoir and stables at Greycliff, Tai Tapu (1894-95). Wood was later to continue this association with the Rhodes with commissions for a cottage (1914) and woolshed (1927) at Otahuna and in 1929 he designed a beautifully crafted stone church to replace Strouts' earlier wooden one, which was financed by Heaton Rhodes as a memorial to his recently deceased wife. Heaton Rhodes

17. J. Mané, p. 6.
also contributed to the Tai Tapu library designed by Wood in 1931.

While Strouts does not appear to have had a great deal of influence on Wood's subsequent designs, his integrity and professional conduct did make an impression on Wood whose own dealings with clients and contractors reflected similar attributes.

A local architect who did influence Wood was Samuel Hurst Seager (1855-1933). Seager taught architecture and decorative design at the School of Art where Wood began the four year (part-time) Diploma of Architecture Course in 1894, having been awarded a free studentship in architectural drawing for that year. Seager had studied under the noted Gothic Revivalist, Benjamin Mountfort, before continuing his studies in England (1882-1884) where he became interested in the Domestic Revival and the Garden City movement. He had made his mark in Christchurch with his controversial competition-winning design for the Municipal Chambers (1885) in the Queen Anne style which was new to Christchurch but very much in vogue in Britain. His practice, though, was engaged largely in domestic work which ranged from large English Domestic Revival houses, such as Daresbury (1897-1901) (fig. 3a), to the small and informal Arts and Crafts houses he was to design on Clifton Hill (fig. 3b) in the early 1900s. The latter were a reflection of his interest in the Garden City movement and his ideas on the need for an architecture which is appropriate to the New Zealand environment.

Seager expounded his views in an article published in the Journal of the Royal Institute of British Architects in 1900\(^\text{18}\) where he wrote about the derivative nature of nineteenth-century New Zealand architecture and his concern to break free from the styles of the past and establish a new architectural identity based on a response to local conditions and materials. He was, in fact, expressing similar sentiments to architects in the United States (such as Frank

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Lloyd Wright) and Britain, for example, Arts and Crafts architects like Voysey and Lutyens, from whom he drew inspiration. Seager was to develop these ideas in his small, unpretentious timber bungalows of the early 1900s where he abandoned historical reference and adopted simple informal plans designed for convenient and relaxed living.¹⁹ Unlike Seager, Wood was never to set down on paper his views on architecture - obviously he was happy to let his buildings speak for themselves. Nor did he ever embrace the notion of developing an architectural idiom relevant to New Zealand conditions in the way that Seager did.

The training Wood received in Strauts' office was very much in the English tradition as too was Seager's Christchurch Diploma course. Like Strauts, Seager was at this stage an Associate of the R.I.B.A. (1884), becoming a Fellow in 1908, and he promoted his course as being of a standard equal to that required to pass the examination for admission as Associate to the R.I.B.A.²⁰ He therefore modelled the course along those lines, covering in detail the principles and practice of architectural design, decorative design and the history of architectural and decorative art. The practical work to be submitted for the first year consisted mainly of copying architectural drawings and diagrams and modelling in clay from examples; a set of measured drawings was required in the second year; and by the fourth year, students were expected to be able to produce an original design for a whole building from start to finish including sketch design, floor plans, sections, elevations, scale details, full-size mouldings, perspective sketches, preparation of a specification, bill of quantities and estimate of cost.

In the prospectus, Seager comments that while examples from the whole range of ancient and modern architectural art will be used to illustrate various principles and solutions to problems, a 'slavish adherence to antique forms will

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²⁰. Prospectus, Canterbury College School of Art, 1894.
not be insisted on or encouraged.²¹ No doubt he would have introduced his pupils to the Arts and Crafts principles of truth to materials, simplicity of form, and the desirability of relating architecture to its setting. He encouraged students to base their original ornamental designs on New Zealand flora and fauna, a practice Wood was to follow throughout his career.

The only student drawing of Wood’s which has come to light is a perspective sketch, elevations and plan for an ‘entrance lodge to a mansion’, which was published in the September 1894 issue of The Australasian Builder and Contractors’ News.²² The design (fig. 4), prepared during Wood’s first year as a Diploma student, was awarded third prize in a monthly competition for architectural students and gives an indication of Wood’s precociousness at this early stage of his development. It features a picturesque, two-storeyed gabled cottage with brick ground floor and weatherboard upper floor, and incorporates an eclectic range of motifs associated with the fashionable Queen Anne style — leaded windows, turned verandah posts, rounded arches and a turret, in this case enclosing the stairway. Wood’s flair for freehand drawing is apparent in the perspective sketch and it is likely that Seager, who subscribed to the periodical, encouraged Wood to submit this competent design. It would have been one of very few competition entries for Wood — once he was in practice on his own he never entered architectural competitions which he regarded as time consuming, but he was prevailed upon to act as an assessor on several occasions.

Seager did not forget the apparent potential of this student, because in 1906, he was to invite Wood to join his own practice as a partner. In the meantime, however, Wood completed his articles and remained with Strouts until the latter’s retirement in 1899.²³ Robert Ballantyne then set up practice with

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²¹ Prospectus, 1894, p. 18.
²³ Strouts, who was aged sixty-five by this time, did do a little work over the next few years. This comprised additions and alterations to buildings with which he was already connected (for example, Rhodes Memorial Home) and what appears to be his last building, St Columbia’s Church, Horsely Downs (1905).
William Clarkson (1863-1917), and Wood joined them as a draughtsman in 1899.

Robert Anderson Ballantyne was born and educated in Adelaide, Australia. He arrived in New Zealand in 1883 and was articled to Strouts for five years before working in Melbourne where he was admitted an Associate of the Royal Victorian Institute of Architects. He returned to New Zealand in 1893 to take up the partnership with Strouts.24 William Albert Paxton Clarkson, who was born in Christchurch, was articled to Joseph Maddison (1850-1923) prior to continuing his studies in England (1886-1890) where he was admitted as an Associate of the R.I.B.A. He spent time in Australia and South Africa before returning to Christchurch in the early 1890s where he practised on his own account until he joined Ballantyne in 1899.25

Clarkson and Ballantyne built up a successful practice designing large houses in the English Domestic Revival manner (such as the Sandston residence, Latimer Square, 1907) and commercial buildings (such as the Bank of Australasia, 1902).26 Wood spent less than two years in their office and during this period the commissions received embraced a range of building types and included a church at Mt Somers, the Canterbury Hall in Manchester Street, Council offices for St Albans Borough Council, three houses at Sumner, and a house in Salisbury Street.

Clarkson had virtually completed a design for the simple wooden Gothic church of St Aidan, Mt Somers, when he joined Ballantyne but Wood may well have assisted with working drawings. It is almost certain that he would have worked on drawings for the Canterbury Hall (1899-1900), an imposing two-storeyed building in the Edwardian Baroque idiom with an elaborate brick and Oamaru stone façade, which received a lot of publicity and brought the

26. See *Progress*, September 1913, p. 651, for examples of work by Clarkson and Ballantyne designed in the first decade of the twentieth century.
partnership of Clarkson and Ballantyne to the notice of the general public. Also in the classical idiom but spartan in comparison with the Canterbury Hall, was the simple, but dignified, wooden building erected on the corner of Papanui and Office Roads in 1900 to house the St Albans Borough Council offices. The street façade presented a central triple casement window flanked by two projecting pedimented bays, each containing a Palladian window.

Clarkson and Ballantyne's commercial and public buildings had little influence on Wood's subsequent output. Their domestic work, however, was closer to the houses Wood was to design in the second decade of the twentieth century. Wood may well have worked on the large city house on the corner of Montreal and Salisbury Streets designed in 1899 for Archibald Scott (fig. 5a). While the design employs a variety of motifs, it is less intricate and clearer in outline than the houses Ballantyne worked on with Strouts, such as Otahuna. Constructed of timber with a tiled roof, the twenty-six-roomed, two-storeyed residence features several different sized gables variously filled with weatherboard, weatherboard and vertical boarding, or wooden shingles. A large, square bay window with double-hung sashes projects from the drawing room on the north elevation and on the upper floor of the east (Montreal Street) side, there is a large oriel/bay window projecting from the main bedroom and a small two-light oriel at the northeast end.

The style of this house reflects an interest in the new Arts and Crafts idiom which Clarkson would have encountered in England and Ballantyne in the English architect Robert Briggs' design for Sir John Hall's homestead at Riseholme, Riccarton (1884), which Strouts had been engaged to supervise during Ballantyne's period with him as an articled pupil. The Scott house has turned verandah posts, projecting eaves over gables and eaves brackets

27. R.A. Briggs' design was also published in The Building News, January 1885, and in Briggs' own book Bungalows and Country Residences. London, 1897. It is unclear, however, as to whether it was actually built. A complete set of plans, including all the tracings of details, have survived and are held by the Canterbury Museum.
reminiscent of those on the Hall house. The experience of working on the Scott house no doubt contributed to the development of Wood's interest in this type of domestic architecture.

By the beginning of 1901, however, Clarkson and Ballantyne had very little work on and this may have prompted Wood to make the decision to travel to England at this time. Having trained in the English tradition under Seager and Strouts, it was inevitable that Wood should want to go to England at some stage. He was twenty-two years of age and by now a very competent draughtsman. His experience of the architectural profession amounted to a good grounding in the practical and theoretical aspects of design under Seager and as an articled pupil to Strouts and subsequently a draughtsman, a practical acquaintance with a variety of building types and English-derived styles. Seager had introduced him to Arts and Crafts principles, Clarkson and Ballantyne were beginning to adopt aspects of the Arts and Crafts idiom in their domestic work and this was to be Wood's own direction on reaching England.

With some financial help towards expenses from his father he left New Zealand in March 1901, on board the S.S. Runic. During the voyage he spent many hours sketching. A finely worked pencil drawing entitled 'S.S. Runic, Port Melbourne Wharf, 13 March 1901' is an excellent example of his talent for pencil work.

Wood arrived in England during a period of tremendous building activity, particularly in the non-governmental sphere. Local authorities were building county halls, public libraries, fire stations, hospitals, schools and even housing, the majority of their commissions being awarded in competition; factories and offices were erected in ever increasing numbers, and private house building flourished in urban and rural areas. The design of many of these buildings

28. According to tender notices advertised in The Press, Clarkson and Ballantyne did not call any tenders between August 1900 and April 1901.
29. This drawing is now owned by Wood's nephew, I.H. Miles, of Wellington.
reflected the attempt by English Arts and Crafts architects to create a completely new national free style.

The Arts and Crafts Movement emerged in the 1880s inspired by the political and artistic theories of William Morris (1834-1896) and the architectural practice of Philip Webb (1831-1915). Of the several organisations which served to promote its aims, the most influential was the Art Worker's Guild, founded in 1884 by five Shaw pupils, William Lethaby, Edward Prior, Ernest Newton, Mervyn Macartney and Gerald Horsley. The Guild aimed to bring together the arts of sculpture, painting and architecture and by the 1890s its architect members had developed a simplified and non-copyist architecture which did not, however, ignore English tradition.31 It was an architecture which paid attention to locality and site and it was particularly successful in the domestic sphere where it tended to look to the local vernacular, the most original designs being those of Lethaby (for example, Avon Tyrrell, Hampshire 1891-92), Edward Prior (for example, The Barn, Devon, 1897-97), Charles Voysey (for example, The Orchard, Chorley Wood, Hertfordshire, 1900-01) and Charles Townsend.

The Arts and Crafts architects were strong individualists and there was therefore great variety in their work. This was particularly evident in their largescale buildings where they turned to a variety of English traditional sources (including Elizabethan and Jacobean mansions) as well as nature and the symbolism espoused by Lethaby in his writings. The latter is reflected in Lethaby's Eagle Insurance Building, Birmingham (1899-1900) and Townsend's Whitechapel Art Gallery and the Horniman Museum, South London, with its mosaic decoration by R. Anning Bell, both nearing completion in 1901.

While largescale buildings in the free style were still being designed in the early 1900s, its prospects as a modern national style had diminished and instead, architects were turning to the revival of the English Baroque of Wren,

Vanbrugh and Hawksmoor made popular by John Belcher with his design for Colchester Town Hall in 1897 and others such as Edward Mountford, John Brydon, William Young and Henry Hare. It was a style which equated well with the grandiose notions of wealthy and successful men around 1900. This new respect for Wren also led to a change of direction in the domestic sector for some Arts and Crafts architects towards the Neo-Georgian revival led by Art Workers' Guild members, Mervyn Macartney, Ernest Newton, Reginald Blomfield and Edward Prior. Edwin Lutyens, for example, moved from his Arts and Crafts vernacular mode (seen at Munstead Wood, Surrey, 1896) through Neo-Georgian designs of the 1900s (such as Heathcote, near Ilkley, Yorkshire, 1906) to the Classical Grand Manner of his post-war New Delhi buildings.

So for a young architect from colonial New Zealand seeking to further his experience in England at the turn of the century, there was a diversity of architectural activity taking place. Wood’s arrival coincided with the revival of English Baroque and Georgian architecture, as well as a period of continued experimentation with architectural free style by a younger generation of progressive architects some of whom Wood was to shortly come into contact with. Shaw, who had closed his office in 1896, was still a dominant and immensely influential figure (working now in a restrained Baroque idiom) and Wood no doubt could have sought his assistance in obtaining work as a draughtsman. According to accounts by Wood’s relatives, he was too proud to take advantage of Shaw’s prestige, preferring to gain a position on his own merits. His only contact with Shaw while in England is believed to have been a social call to his aunt and uncle at their home in Hampstead.32

Shaw’s last chief clerk, Percy Gingham, was in fact in charge of one of the branches of the London County Council’s Architects Department where Wood

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32. Personal communication from Beryl Wood, 25 April 1991; also Iris Wood reported by L. Maingay.
first found employment. Wood worked for the Housing Branch of that Department where he would have encountered a whole new world of ideas, both political and architectural. This Branch, which had recently come under the direction of William E. Riley (1852-1937), had been set up in 1893 with the intention of clearing the densely populated slum areas of central London and rehousing inhabitants in better quality accommodation. Just as a new breed of socialist politician was entering local government, so too was a new type of architect attracted to the Council's schemes. The group of young architects who joined the Department were inspired by Arts and Crafts ideals and a number of them were socialists in the Morris tradition. Some (including Owen Fleming, R. Minton Taylor and Charles Winmill) were in direct contact with Lethaby and Webb through the Society for the Protection of Ancient Buildings. Their designs for the Council were particularly influenced by the vernacular-inspired buildings of Philip Webb and incorporated an eclectic range of motifs which was typical too of the approach of Shaw in the second half of the nineteenth century when he drew freely from English architecture of the past.

The first two major housing developments were the Boundary Road Estate (1893-1900) and the Millbank Estate (1899-1902), which replaced barrack-like slum tenements. There is great variety among the five-storey blocks of red brick and terracotta flats which were designed individually by young architects who wished to create a humane environment for the working people who occupied them. Webb's influence is reflected in their domestic scale, informality, good quality brickwork, variety of window types and their placement expressing the internal arrangement of rooms, broad gables, and picturesque but generally level...

33. Wood's name does not appear on the staff books of the L.C.C. Architects Department (held by English Heritage, Chesham House, London), which, according to Andrew Saint, is most unusual. (Personal communication from Andrew Saint, 30 June 1994.) Wood does, however, record this employment on his A.R.I.B.A. application and indicates that he spent two years with the L.C.C.


35. For a first-hand account of the building of the Boundary Street estate, see O. Fleming, 'The Rebuilding of the Boundary Street Estate'. Journal of the R.I.B.A., 7 April 1900, pp. 264-278.
rooflines.

The Millbank Estate was still under construction when Wood joined the Department in 1901, by which time some of the leading young designers like Fleming and Winmill had been promoted to other divisions. While no new projects on the scale of Millbank were undertaken during Wood's two years in the Housing Branch, they did begin designing cottage estates. The idea of housing urban working people in cottages with gardens in a village-like setting had been vigorously promoted by theorists and planners including William Morris, Parker and Unwin (Fabian socialists) and Ebenezer Howard (who launched the Garden City Movement in 1898). There were a number of village estates in existence, for example, Saltaire near Bradford providing accommodation for industrial workers (1851) and the influential Bedford Park which had been laid out by Shaw in 1876, on this occasion providing a variety of brick houses for the middle classes. But it was not until 1900 that a new Housing Act enabled local councils to embark on such schemes for the working classes.

It is likely that Wood worked as a draughtsman on the Totterdown Fields Estate at Tooting (begun in 1902), the first large cottage suburb built by a local authority, to house 4500 people (fig. 5b). Rather than designing rows of identical terraces (as at Saltaire), the aim was to provide a variety of accommodation to meet differing family sizes and incomes. Here the terraces of two-storeyed brick cottages are divided into short lengths and while limited funding necessitated simplicity of design, variety was introduced with projecting central or end bays, gables to break the roofline, bay windows, a range of ornamental mouldings in different materials and colours, and paired entrances with arches or canopies. Each cottage had a small garden plot at front and rear.36

The experience of working on such housing projects no doubt proved useful to Wood when he returned to Christchurch in 1906, where one of his first jobs was assisting Seager with designs for Government sponsored workers' dwellings. Wood's political ideals would have been largely unformed when he arrived in England and there is no evidence to suggest that they became as progressive as those of many of the architects working in the Department, but he absorbed much and greatly enjoyed working in the stimulating environment among other young architects. Those who worked in the office during Wood's time there included James Stark, John Stephenson, Ernest Parkes, E. Stone Collins, Edwin Wheeler, Arthur Floyd and fellow New Zealand architect and kindred spirit, Basil Hooper (1876-1960).

Hooper, who trained in the office of the Dunedin architect J.L. Salmond, had arrived in England shortly before Wood where he was first employed in the office of Arthur Beresford Pite (1861-1934). Pite was an extremely versatile and inventive Edwardian architect who experimented with a number of architectural styles throughout his career including Arts and Crafts. He was an original member of the Art Workers' Guild as was Voysey, whose influence is apparent in Hooper's subsequent domestic designs. So Hooper had already had some experience of Arts and Crafts practice which he was able to expand on joining the L.C.C. in 1902 where he remained until he returned to New Zealand in 1904, setting up his own practice in Dunedin. Like Wood, he continued to adopt English Arts and Crafts design principles in much of his own domestic work, which also included some Workers' Dwellings constructed under the 1905 Act and, in the first two decades of the twentieth century, he established himself as a leading Arts and Crafts architect in New Zealand.37

Given the new experiences that Wood had with the L.C.C., it was natural that he should seek further experience with architects respected among the young.

men of the L.C.C. Architects Department. In 1903, Wood therefore went to
work in the busy practice of the successful Arts and Crafts architect, Robert Weir
Schultz (1860-1951), at Grays Inn Square in London. Schultz\textsuperscript{38} had had an
interesting career,\textsuperscript{39} which also included a Shaw connection. He spent two
years working in Shaw's office from 1884-1886 where he came under the
influence of W.R. Lethaby, followed by a period in the office of Ernest George
who, like Shaw, was a brilliant planner and skilled at the picturesque grouping of
buildings. Schultz had also made a first-hand study of Byzantine art, publishing
drawings and articles on the subject. Through this interest, he met the wealthy
Lord Bute who engaged him on a number of building projects, thus enabling him
to set up practice on his own account in 1891. As well as Byzantine-inspired
designs (such as the chapel at St John's Lodge), much of the work for Lord Bute
was in the Scottish vernacular style, (for example, Scoulag Lodge 1897).\textsuperscript{40}

He also designed hospitals (including Holloway Sanatorium, 1903) and
churches (such as St Michael and All Angels, Woolmer Green, Hertfordshire,
1898-1900), being one of the first Edwardian Arts and Crafts Churches. The
majority of his other commissions tended to be country houses in the vernacular
style (of brick, tile and timber) derived from the work of Shaw, Webb and
particularly Lutyens. He was a member of the Art Workers' Guild and believed
firmly in the Arts and Crafts principles of sound craftsmanship and commonsense
use of materials\textsuperscript{41} with ornament where appropriate. He had no time for
academicism and believed that an architect's training should begin in the
builder's yard. His houses were well planned and like Lutyens, whose work he

\textsuperscript{38} Due to anti-German hysteria in England during World War One, Schultz added another Weir (his
mother's maiden name) to his name in 1915 and thereafter became known as R.W.S. Weir.
\textsuperscript{39} For a detailed outline of Schultz's career, see D. Ottewill, Robert Weir Schultz (1860-1951): An
\textsuperscript{40} For an account of Schultz's work for the Butes, see G. Stamp, Robert Weir Schultz Architect and
\textsuperscript{41} Schultz delivered three lectures on this subject at the London Carpenters' Hall, entitled 'Reason in
Building; or, The Commonsense Use of Materials'. These were published, along with lectures by
Voysey, Dawber, Baillie Scott and others, in T. Raffles Davison (ed) The Arts Connected with
admired, he paid great attention to the relationship between house and garden. Schultz was an independent and somewhat eccentric character who rarely collaborated, although he was a member of the design group led by Henry Wilson and Lethaby who produced an extraordinarily original competition design with an undulating concrete vaulted roof and inventive detailing for Liverpool Cathedral in 1903. Nor did Schultz delegate design to his assistants, of which he had five or six in the early 1900s. He did, however, get others to do perspectives to popularise his work at the Royal Academy.

Wood’s initials appear on two perspective drawings of country houses shown at the Royal Academy in 1904 and 1905. One is a fine crayon perspective of Schultz’s design for Beaumonts, Four Elms, near Edenbridge in Kent (fig. 6a), which was actually lent by Schultz for the New Zealand International Exhibition held in Christchurch in 1906. The other, of How Green House, near Hever, Kent (fig. 6b), received favourable comment from the British Architect.

The view of the garden front, cleverly drawn in coloured chalk, shows how a house may be broadly treated and well bound together in line and mass, whilst being very picturesque. There is a good balance of features, gables and chimneys... Both houses employed the fashionable butterfly plan and the Kent tile-hung vernacular with local red bricks and tiles, oak window frames with leaded casements, tall brick chimneys and sweeping roofs. The interiors had white walls, unstained oak joinery, modelled plaster friezes in the main rooms and some carving to chimney pieces.

The two years spent in Schultz’s office exposed Wood to a variety of influences and further enlarged his knowledge and experience of Arts and Crafts practice. He would have learnt from Schultz the importance of good planning,

44. The British Architect, May 1906, p. 2.
use of appropriate materials and practical construction methods, attention to
detail and working closely with craftsmen to ensure a high standard of
workmanship. While he was with Schultz, Wood sat and passed the Royal
Institute of British Architects Intermediate Examination in November 1904,
which made him eligible to apply for admission as an Associate of the R.I.B.A.
He did not, however, apply until 1919. It is unclear why Wood delayed his
application - perhaps he was discouraged from doing so by Schultz who was
vehemently opposed to academicism and refused to conform with the growing
tide of professionalism, never himself becoming a member of the R.I.B.A.

During the following year, 1905, Wood spent several months working in
the office of Leonard Stokes (1858-1925)\textsuperscript{46}, another leading Arts and Crafts
architect with a large practice.\textsuperscript{47} Stokes, whom Muthesius described as 'one of
the most interesting and talented architects in England today',\textsuperscript{48} had worked for
G.E. Street, T.E. Cullcutt, G.F. Bodley and T. Garner and was known to
admire Pearson, Shaw, Bentley and Temple Moore. Like Schultz, he was a
member of the Art Workers' Guild, and President of the Architectural
Association from 1889-1892, when he oversaw the introduction of regular classes
and salaried staff to teach architecture. While he lacked Schultz's entrepreneurial
skills in dealing with wealthy clients, his designs tended to be more
individualistic. They included a large number of churches, convents, colleges
(including Emmanuel College, Cambridge, 1908 and 1911) and schools mainly
for the Roman Catholic Church, as well as telephone exchanges and houses.

All Saints Convent, London Colney, Hertfordshire (1899-1903), is
considered to be one of his finest buildings (fig. 7a). Built of grey and red

\textsuperscript{46.} For an outline of Stokes' career, see H.V. Molesworth Roberts, 'Leonard Aloysius Stokes', \textit{The

\textsuperscript{47.} Wood does not state on his A.R.I.B.A. application that he worked with Stokes, but his relatives
and staff were aware that he had worked in Stokes' office. Rhona Rimmer, the Stokes family
biographer, has also confirmed in that Wood was in Stokes' office while in England.
Correspondence from R. Rimmer, 28 November 1991.

\textsuperscript{48.} H. Muthesius, \textit{Das Englische Haus}. First published in three volumes in Berlin in 1904 and 1905.
bricks with stone bands and dressings, it is a free version of the Elizabethan style. The entrance tower features a sculpted frieze over the main door and the horizontal bands and strong vertical elements which are characteristic of his ‘rational’ manner. The latter also appear on his telephone exchanges, for example, the Gerard Street Exchange, London (1902-1905), which Stokes was working on when Wood was in his office.

Another design which was being completed in 1905 was Minterne House in Dorset, his largest country house, a powerful composition which featured a mixture of Renaissance and medieval motifs. For his own house at Woldingham (1902-4), Stokes employed a simple vernacular style in brick and roughcast. He also produced domestic designs in a free version of the Georgian tradition which appeared in Shaw’s work of the 1880s (such as 170 Queen’s Gate). As mentioned above, this idiom was increasingly adopted by Arts and Crafts architects in the late 1890s, having been vigorously promoted by two founding members of the Art Workers’ Guild, Ernest Newton (1856-1922) and Mervyn Macartney (1853-1932). Stokes’s design for Yew Tree Lodge, Streatham Park (1898-99) (fig. 7b), has a symmetrical brick façade, sash windows, quoins, dormers and wide cornice, and it would appear to have influenced Wood’s later designs in the neo-Georgian manner which he adopted in the 1920s.

Stokes was a devout Roman Catholic and had a reputation for being extremely quick tempered. Albert Richardson (1880-1965), who worked in his office in 1902, records how Stokes sat in an end room making sketches and sending them down to be drawn out by his pupils and assistants, (‘damned Colonials’ and ‘damned Scots’), who often felt the whip of his tongue.49 George Drysdale, a former pupil and later a partner, describes Stokes as being equally sharp with clients and draughtsmen (he showed no mercy for carelessness or sloppiness), but he had a good relationship with builders and the greatest

respect for good workmanship. His assistants and colleagues admired his rational approach to design, originality, sense of scale, and attention to detail. While the few months spent in Stokes’s office may not have been as enjoyable for Wood as his time working for the London County Council, it was a valuable experience which Wood did not forget. He admired Stokes’s work, and would later turn to Stokes’s designs for inspiration when he was working on his own commissions for schools, colleges and domestic work.

In January 1906, Wood returned to New Zealand to take up the offer of a junior partnership with Hurst Seager in Christchurch. His overseas experience had greatly broadened his horizons - he was up to date with the latest English developments and no doubt keen to put his ideas into practice in a colonial New Zealand which may have appeared a little backward to this newly enlightened young architect. Nineteen-hundred-and-six, though, was the year of the New Zealand International Exhibition which opened in Christchurch in December, giving the New Zealand public the opportunity to view over one hundred photographs and drawings of the very kind of British architecture with which Wood was familiar.

Schultz had sent photographs of cottages he had designed as well as a view of How Green and Wood’s coloured perspective drawing of Beaumonts in Kent. Stokes’s contribution comprised drawings of All Saints’ Convent (mentioned earlier) and a house, Hill End, Wendover (1902). Other leading Arts and Crafts architects who were represented included William Bidlake, Guy Dawber, Ernest George, Gerald Horsley, Edwin Lutyens, Ernest Newton, Edward Prior, Charles Voysey and Edgar Wood.

There were also photographs of John Bentley’s free Byzantine design for Westminster Cathedral (1897-1903), John Belcher’s Baroque Cornbury Park, Oxfordshire (1904-05), Reginald Blomfield’s 'Wrennaisance' Heathfield Park,

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Sussex (1897), Basil Champneys' Gothic Rylands Memorial Library, Manchester (1890-99), Horace Field's Neo-Georgian Church Times Building, London (1903), Henry Hare's Baroque Public Library, Harrogate (1904), Thomas Jackson's Collegiate buildings at Cambridge (1904-11), Temple Moore's Gothic Church of St Mary, Sledmere, Yorkshire (1900-02), Edward Mountford's Baroque New Sessions House at the Old Bailey, London (1900), Aston Webb's Royal College of Science, South Kensington, London (1900), plus numerous other examples of work by prominent architects practising in England in the early 1900s.52

One of the first domestic designs prepared by Seager and Wood in 1906 was actually erected in the Exhibition grounds in Hagley Park. It was the winning entry in the South Island section of a nationwide competition for model workers' dwellings to be financed by the Government under the new Workers' Dwelling Act of 1905. While the New Zealand programme was on a much smaller scale than the housing developments of the London County Council, the philosophy underlying both schemes was very much the same and Seager and Wood no doubt supported the Government's view that well-designed houses would have a positive effect on the lifestyle of the working people who occupied them. The two-storeyed gabled Exhibition house (fig. 8a) is built of timber (weatherboard and board and batten) and has small-paned casement windows and a steeply pitched roof which sweeps down over the front entrance porch. It was later shifted to 52 Longfellow Street.

Another design by Seager and Wood, used for five houses in the Heretaunga Settlement at Petone, is simpler and more intimate in scale (fig. 8b). It features a low-pitched hipped roof, recessed entrance porch, and the leadlight windows and over-hanging eaves associated with the Arts and Crafts movement.53 It was, however, less elaborate than neighbouring houses designed

by other architects involved in the Scheme and received adverse public criticism.\textsuperscript{54} The New Zealand Mail labelled it 'The Blot'\textsuperscript{55} and The Evening Post described the five houses as 'squat things that looked as if they had not yet decided to stand up or sit down... on a flat amongst other higher buildings they seem ridiculously out of their element... A grave mistake has been made in erecting five of the twenty-five in this style, one of them would have been too many'.\textsuperscript{56}

The simple form of the small bungalow, which lacked ornament and the bay windows, verandahs or gable fronts of its neighbours, was unfamiliar to these Wellington critics. But Seager had been experimenting with small timber houses since 1900 when he designed a cottage on Cashmere Hills for John Macmillan Brown, a house which has been described as the first New Zealand bungalow.\textsuperscript{57} This was followed by those for his hillside subdivision on Clifton Hill, Sumner (1902-1914), where he experimented with his ideas of a garden suburb based on the English precedent, but in this case specifically oriented towards a New Zealand seaside environment.

The compact and practical plan of the Petone house,\textsuperscript{58} with its three bedrooms, kitchen, scullery, bathroom and living room, was in fact very close to that of Seager's plan for cottage No. 2 on Clifton Hill.\textsuperscript{59} Coved ceilings, tongue-and-groove doors and rimu panelling in the living room are common to both designs as well. It would appear, therefore, that the input into these

\textsuperscript{54} Monograph No. 1 : Wellington Regional Committee, N.Z. Historic Places Trust, 1984. See also Appendices to the Journals of the House of Representatives 1906-1920, Vol. H. Report 11B. Four of these houses are located at 6, 16 and 19 Patrick Street, and 49 Adelaide Street, Petone. The Patrick Street houses, along with other dwellings in that location designed under the 1905 Act, were designated a Historic Precinct in 1989. See 'Patrick Street Historic Precinct', Architecture New Zealand, March/April 1990, pp. 22-25.


\textsuperscript{56} N.Z. Mail, 8 August 1906, p. 69.

\textsuperscript{57} The Evening Post, 25 July 1906, p. 6.

\textsuperscript{58} L.J. Lochhead, 'The Architectural Art of Samuel Hurst Seager', p. 97.

\textsuperscript{59} Illustrated in P. Williamson, 'An Analysis of New Zealand's First government Sponsored Housing Scheme', Appendix.

Workers' Dwellings was more that of Seager than Wood. Wood, incidentally, was to live in one of Seager's Clifton Hill houses himself for two years (1909-1911) and they had some influence on his own subsequent designs at Scarborough and Richmond Hill.

By February 1907, Seager and Wood had been joined by a further partner, J.F. Munnings. This arrangement was to last only until January 1909 when the partnership was formally dissolved, but during Wood's three years of involvement, the practice flourished, particularly in the domestic sphere.

In marked contrast to the small timber houses, were commissions for substantial (by New Zealand standards) homes for more wealthy clients in the city and rural areas. The brick and stucco house for Dr F.G. Gibson at 121 Papanui Road, Christchurch (1907), for example, employs a variety of forms and materials (fig. 9a). Each elevation features different single and double-storeyed bays with leaded windows and a mixture of gables filled with plain stucco, wooden shingles, or half timbered with vertical or diagonal boarding. These motifs were all typical of the Old English style, which had been revived by Shaw and Nesfield in the 1860s, becoming fashionable in Christchurch from the mid 1890s among well-off clients building in permanent materials. The interior layout includes the large entrance hall which was common in medieval houses and which Wood was to incorporate into a number of his own designs for larger houses.

It is uncertain just how much input Wood had into this and other related designs such as the brick and stucco house on the corner of Bealey Avenue and Durham Street for James Hay (1907) (fig. 9b) and the house in Wairarapa Terrace for N.L. Macbeth (1907) who was married to Wood's eldest sister, Lily. Certainly Wood's handwriting appears on the plans of the latter two houses and

60. The partnership of Hurst Seager, Wood and Munnings was announced in The Press, 7 February 1907, p. 1.
61. Dissolution of the partnership of Hurst Seager, Wood and Munnings was dated 30 January 1909. The Press, 2 February 1909, p. 11.
he almost certainly did the perspective sketch (1906) for the large Loughnan homestead at Palmerston North\textsuperscript{62} - the drawing style is similar to that of Beaumonts at Edenbridge, Kent, and he even incorporates similar foliage and an identical hedge with distinctive topiary birds flanking the opening. These houses also incorporate features which appear in Wood's later designs (including leaded casement windows, open balconies, bays, dormers and timber panelling on the interior). But despite these common characteristics, the concepts appear to be Seager's rather than Wood's. Seager's larger houses tended to be more rambling and looser in approach than Wood's subsequent designs and Wood rarely used the combination of stucco and half timbering on gables, nor did he employ decorative ornament in the form of plaster flower motifs such as those featured on the gables of the Hay house.

Other major commissions which are regarded as Seager's concepts rather than Wood's or Munnings' are the Christchurch Technical College,\textsuperscript{63} Workshops (1906) and Assembly Hall (1907), the Consumption Sanatorium on Cashmere Hills (1907), shops and tea rooms at Marton (1908) and Birch Hill homestead, for which the drawings are in Seager's hand. Munnings' role in the partnership is unclear, but according to a contemporary \textit{Press} account,\textsuperscript{64} he was largely responsible for designing the Byzantine style brick and stone Convent Chapel in Barbadoes Street (1906-07). It should be noted, though, that an early perspective sketch of the proposed chapel (fig. 10) is dated 1906, signed 'Hurst Seager and Wood' and is almost certainly in Wood's hand.\textsuperscript{65} A simple explanation for this could well be that Munnings was already working with Seager and Wood in 1906 prior to becoming a partner, although this has yet to be definitely established, and that Wood, having superior skills as a perspectivist, was called upon to draw up the sketch as a means of promoting the design to the clients. Wood would,

\textsuperscript{62} A photograph of this perspective sketch is held by Canterbury Museum Pictorial Archives.
\textsuperscript{63} Illustrated in \textit{Progress}, 1 June 1907, p. 304.
\textsuperscript{64} 'Sacred Heart Convent: A New Chapel'. \textit{The Press}, 16 September 1907, p. 3.
\textsuperscript{65} A photograph of this pencil sketch is held by Canterbury Museum Pictorial Archives.
of course, have been familiar with Schultz's Byzantine work, but he did not employ the style on any of his subsequent buildings, so there is little reason to question the attribution of the design to Munnings, whose work Wood held in high regard.66

As was to prove the case throughout Wood's career, he did not remain in this partnership for long. Seager was rather opinionated and Wood was fond of telling his office staff that Seager once told him that he was the most fortunate man in New Zealand to be associated with him.67 Wood's position as a junior partner meant that he rarely had the opportunity to create a design that was entirely his own and by now, his knowledge and experience made him well able to produce independent designs into which he could incorporate his own ideas. He did, however, have the opportunity, along with Munnings, to run the practice when Seager returned to Europe for a period in 1907-1908.

There was obviously no shortage of work at this time because Wood, having agreed to prepare plans for a new church at Merivale, asked to be relieved of the commission in April 1907 due to pressure of work. He was requested to reconsider this decision and given an extension, but in February 1908 he suggested to the Vestry that 'his partner, Mr Munnings, be appointed in his place', to which they agreed.68

The experience of running a busy practice may well have provided Wood with the confidence to branch out on his own which he did early in 1909, moving to an office in the same building as Seager, the AMP Buildings in Cathedral Square, Christchurch. Henceforth, Wood was to run his small practice largely on his own, with only two short-lived attempts at partnership.

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66. Iris Wood spoke to Maingay of Wood's regard for Munnings' work.
67. Personal communication from Margaret Munro, 16 April 1991.
68. Merivale Church Vestry Minutes, 11 July 1906, 15 April 1907, 20 April 1907, 5 February 1908. Held Christchurch Diocesan Office. Munnings did prepare a drawing (dated April 1908) for a proposed church, but the project was eventually abandoned. Drawing held Canterbury Museum Pictorial Archives.
CHAPTER TWO : INDEPENDENT PRACTICE - 1909-1947

From the commencement of independent practice in January 1909 until the end of his architectural career in 1947, Wood was to maintain a fairly small office. Working alongside another strong design personality like Seager had proved difficult for him and this was something he subsequently largely avoided, although he did enter into two brief periods of partnership. Unlike Seager, he was rarely given to articulating his ideas on architecture, even to his staff. The remains of the collection of books held in his office does, however, provide some insight into his attitudes towards architectural history and design practices.

The fact that Wood did not produce a huge body of work can be largely explained by his preference for retaining control of the whole design process himself which, of course, placed a limit on the number of commissions he was able to undertake. The majority of his earlier commissions were for domestic work and an increasing number of these were large Arts and Crafts style suburban houses for professional people and rural homesteads. Some were for relatives (for example, the Fairhurst house at 59 Papanui Road, 1911), others were for family friends, (such as the Alpers House, 55 Fendalton Road, 1911), while the initial rural commissions (for example, the Manager’s House for the Hawkswood Estate at Parnassus, 1909) may have come to him through his father who, at this time, was farming in North Canterbury at Scargill.1

It was Wood’s domestic work for these wealthy clients which quickly established his reputation as a leading architect in Christchurch. His prominence in his profession was acknowledged in 1915 when he was asked by the Christ’s College Board to design the Hare Memorial Library - quite an honour in view of the fact that he was not a Christ’s College Old Boy.2 During this same year,

1. Joseph Fairhurst was married to Wood’s sister, Amy; Oscar Alpers’ mother was a close friend of Wood’s wife, Iris.
2. When Wood died and Robert Munro, who had recently been in Wood’s office, took over the Christ’s College work, the Christ’s College Board minutes record a complaint from the influential Old Boys’ Association that the employment of Munro was unacceptable because he was not an old boy of the College. (Christ’s College Board Minutes, February 1948.) The Association had nevertheless supported Wood’s appointment as architect for the Hare Library and later went out
Wood moved his office from Cathedral Square to 80 Hereford Street, presumably with the intention of expanding his practice. It is unclear as to whether he had any assistants working with him during his first year of practice, but by February 1910, he had employed Andrew Reese (1887-1917) as a draughtsman. Little is known about Reese, who remained with Wood until 1914 when he went into partnership with the Christchurch architect, George Hart. He was killed in action during the First World War. By 1915 Wood had at least three articled pupils, Heathcote Helmore (1894-1965), George Cotterill (1897-1981) and S.L. Blackburne (born 1897).

The war, which brought Wood's career to a temporary halt, came just at a time when his future appeared particularly bright, with no shortage of commissions and growing recognition as a leading Christchurch architect. He had even recently indulged his love of cars by purchasing his first car, a Buick.

Wood arranged for Cotterill and Blackburne to move to Seager's office when he enlisted in the Army in January 1917, where he served as a member of the New Zealand Field Artillery in England and France. He was fortunate enough to be able to return to his practice in May 1919, having already been asked to design what was to be one of his major and most successful buildings, the Christ's College Memorial Dining Hall.

There is again a lack of source material indicating the nature of Wood's practice during the busy years of the 1920s. It is known that Richard Harman (1896-1953), who trained under Seager, spent three years in Wood's office as a draughtsman from 1920-1923, before working in England for the Ancient Monuments Branch of His Majesty's Office of Works. In 1926 Wood asked of their way to acquire Wood's services as architect for the dining hall. Later, in 1953, when Paul Pascoe was asked to do some work for the College, he indicated that he would be prepared to work with a consultant provided he were an old boy. (Christ's College Board Minutes, 10 December 1953.)

3. N.Z. Armed Forces Statement of Service. Reese was killed in action in France on 14 June 1917.
4. New Zealand Armed Forces Statement of Service. Wood enlisted on 24 January 1917 and was released on 24 May 1919. He served overseas from 12 June 1917 to 26 April 1919.
Harman to join him as a junior partner. As had been the case with Seager, Wood’s independent nature made it difficult for him to work closely with another architect and this partnership lasted only two years. It did, however, enable him to travel overseas to Australia and the United States in 1927 without neglecting his practice.

While the availability of information regarding the nature and actual operation of Wood’s practice is sparse for the earlier years, it is possible to gain an impression of how the office was run in the 1930s and it seems highly probable that this is the way it operated throughout his career. By 1930 Wood occupied offices on the second floor of a three-storey building at 82 Hereford Street which he had designed in 1928 for Hamilton and Hamilton sharebrokers.\(^6\) His staff in the 1930s included Basil Smythe, Acton Wylde-Brown, Robert Munro, Gerald Bucknell, Paul Pascoe, T. Randall Evans and Margaret Hamilton.

It is unclear when Smythe commenced with Wood, but his role was that of a draughtsman, until he left for England around 1932. Wylde-Browne spent only three months in Wood’s office in 1931, for holiday work experience while attending the School of Architecture in Auckland. Bucknell (1903-1983) was employed by Wood as a draughtsman in 1930 when he returned from three years in England. He remained with Wood for several years prior to World War II and later rejoined Wood as a partner.

Munro (1910-1959) worked for Wood from 1936 to 1945. He started as a draughtsman while studying for his A.N.Z.I.A., which he gained in 1939, but over the years his responsibilities increased, particularly in the area of overseeing and running jobs. He later married Margaret Hamilton (in 1948) who joined him in a professional partnership in 1945 and after Wood’s death (November 1947), Wood’s wife asked them to take over his unfinished jobs, while the

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\(^6\) This commission came to Wood through family connections - E.H.S. Hamilton was married to Wood’s cousin, Sybil Jameson.
Anglican Diocese of Wellington appointed Munro to continue with Wood’s major project, the design for Wellington Cathedral of St Paul, which he did until his death in 1959.

Pascoe (1908-1976) had begun his career with Wood as an articled pupil, continuing as an ‘assistant’ until he travelled to England in 1934. He was particularly interested in contemporary architectural developments overseas and had some input into a number of Wood’s more modern designs including the Christchurch State Fire and Accident Office (1931-33), the Tivoli Theatre (1933) and the Hereford Street Post Office (1936-40). He was able to gain first-hand experience of modernism when he spent a year with the Tecton Group, a pioneering firm of the modern movement in England. Designs such as Tecton’s Finsbury Health Centre, London (1935-36), and Highpoint One (1933-35) and Highpoint Two (1936-38) were to influence Pascoe’s subsequent work.⁷

When he returned to New Zealand at the end of 1936, Pascoe worked with Wood as a ‘temporary assistant’ with a view to entering into a partnership.⁸ This, however, did not eventuate - while Pascoe admired and respected Wood’s work, his English experience had fully converted him to the modern movement and his ideas were incompatible with those of Wood who, along with a number of his New Zealand contemporaries, remained essentially a traditionalist, and was not prepared to fully embrace the tenets of modernism.

Randall Evans and Margaret Munro are still alive and remember well their time spent in Wood’s office. Evans (1909-), who was there for about two years between 1934 and 1936, was introduced to the office by Pascoe. They were both extra-mural students at the Auckland University College School of Architecture and members of the Christchurch architectural atelier which had been set up by Christchurch students, with the support of local architects, to help

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⁸ Personal communication from Simon Pascoe, Paul Pascoe’s son, 7 August 1991.
students prepare the testimonies of study which they were required to submit to the Auckland School. Students attending the atelier in a rented room in Hereford Street would work on sketch design subjects set by local architects to be criticised at monthly meetings. Wood had no involvement with the atelier during Evans' time there and it was from his fellow students that he learnt design rather than from Wood.

Wood employed Evans as a draughtsman at £2.10s a week and he spent all of his time on working drawings. At this early stage of his career, Evans was 'very much the boy and completely in awe of Cecil Wood the man .... after all, Wood was by a long way the most important architect in Christchurch during the 1930s....' Evans found Wood to be somewhat aloof - he seldom came into the drawing office, but had staff bring their work to him. He recalls one incident when he was 'lettering a drawing of a large house and ran out of names for 'loos'.... I called one a toilet and Cecil blew his top. 'It's a w.c.', he said, 'don't fool about with the King's English!'...

Like Pascoe, Evans acknowledged that Wood was well ahead of most of his New Zealand contemporaries when it came to Neoclassical designs and Gothic, but his own interests lay firmly in the direction of the European Modern Movement. Wood's influence is apparent in the small Colonial Georgian home Evans designed for his sister in 1935-36, but he never worked on 'period architecture' again after leaving for England in June 1936. Here he found work

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9. Evans recalls that he and his fellow students all thought of themselves as 'modern' and were failed pretty regularly by Professor Knight at the Auckland School, who was a die-hard traditionalist. Evans in correspondence with Ruth Helms, 15 April 1991.

10. Wood did set one or two questions for the atelier later in the 1930s when asked by Margaret Hamilton who became secretary of the Architectural Students' Association and was involved in organising atelier sessions. Personal communication from Margaret Munro, 16 April 1991.


13. This two-bedroomed weatherboard cottage is located at 108 Straven Road. Evans, who had just qualified as an architect, asked Margaret Hamilton to oversee the job when he left for England. She designed the Scotch terrier dog cut-outs on the green shutters which flank the multi-paned, double-hung sash windows and did the detail drawings. Margaret Munro recalls that Wood kept a fatherly eye on proceedings. The property has been on the market twice in the last ten years and each time it was advertised as a Cecil Wood design.
with Marcel Breuer and F.R.S. Yorke, remaining with the latter until his retirement. Evans comments that

While Wood had little influence on my subsequent architecture, as a true professional he conditioned me for life! He was utterly incorruptible.... I remember an incident when Wood had designed a standing ashtray for himself and asked a subcontractor on the Tivoli Theatre job to make it for him. When complete, a 'rep' [company representative] brought it to Wood and said his firm would be delighted if Wood would accept it as a gift. Wood asked him to thank his firm very much and to tell his employer that having accepted the gift, he would never be able to do work with the firm in the future.  

Margaret Munro (1914-), whose mother was a cousin of Wood’s, was taken on by Wood in 1931. While she was still at school, her mother had shown Wood one of her drawings of a circular stair which had impressed him and he had promised her a job when she finished school. She started off by typing correspondence and specifications, making tea, doing the petty cash, and other office tasks for £1 a week, but was eventually allowed to do draughting and colouring. Wood’s attitude towards women was typical of the period in that he discouraged her from doing architectural exams because he believed she would end up getting married, having children and discontinuing her career. She did, however, attend night school classes at the Canterbury College School of Art in modelling, architectural drawing and freehand drawing when she started in Wood’s office, and also became involved with the Christchurch atelier, but it was only after her husband’s death in 1959 that she qualified for registration as an architect.  

Margaret Munro remembers the early years of the 1930s when Wood’s practice, like those of his contemporaries, was affected by the economic depression. In 1932, when they were virtually out of work (Paul Pascoe was actually laid off for nine months at this time), staff were reduced to making cardboard lampshades which Wood used in his own house, until the commission

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for St Barnabas' Church, Woodend, arrived and kept the practice afloat.\textsuperscript{16} By 1936, though, work began to pick up and the Christchurch Post Office and Wellington Cathedral (1937) commissions brought a heavy workload.

According to Margaret Munro, Wood was not a good organiser and the office was run in a fairly haphazard manner, but with some sort of a routine. There was, for example, the daily ritual of writing up the diary, whereby events of the day, such as visits to various jobs, etc., were recorded by Hamilton at Wood's dictation. Office hours were 8.30 a.m. to 5.00 p.m. Wood arrived promptly each morning, always impeccably dressed in a grey suit, and repaired to his office where he did virtually all the design work himself. Two design aspects which Wood did allocate to her were stairs and kitchen cupboards - she was good at getting the ratio of stair to riser right so that they were easy to mount, and perhaps he felt that being a woman, she was more attuned to the practical aspects of kitchen cupboards than he was!

Randall Evans had found Wood to be somewhat aloof and Wood was, in fact, something of an enigma, even to his contemporaries. Some members of the profession thought he was a snob and believed himself to be superior due to his connection with Shaw and having worked for Stokes and Schultz in England. Others believe that his aloofness was merely shyness. Certainly, he was aware that he lacked the social advantage of having attended Christ's College like colleagues such as Helmore, Cotterill and Harman with whom he was on very good terms professionally, although he did not mix with them socially. Nor did he belong to any clubs or societies and despite being described by members of the Wellington Cathedral Architect Appointment Delegation as 'a man of such a reverent spirit',\textsuperscript{17} he was not a church-goer. On the weekend he would engage in such activities as gardening, his Saturday morning ritual of driving to the Sign of the Takahe and walking up to Sugar Loaf for exercise, or taking a drive to the

\textsuperscript{16} Personal communication from Margaret Munro, 16 April 1991.
\textsuperscript{17} 'Report of the Delegation Regarding Cathedral Architect', 16 September 1937. Held Wellington Cathedral of St Paul Archives, Alexander Turnbull Library.
countryside with his wife, Iris. Wood's death certificate records that he had had diabetes for years. It was a mark of his essentially private nature that of those who knew him, none were aware of the fact that he suffered from this condition.

Wood had married Iris Bruce, then a typist at Ballantynes Department Store, at the close of his first year of independent practice, on 22 December 1909 at St Luke's Anglican Church, Christchurch. She was the daughter of William Bruce, whose occupation is recorded on their marriage certificate as an accountant. He was also an importer of wire-haired fox terriers to New Zealand. Relatives remember him as a man who went through three legacies and died fairly young, leaving his wife impecunious so that she was obliged to turn their home into a boarding house. Iris was a charming and confident woman of strong character who had a considerable influence on Wood. Her presence in his life provided stability and alleviated the loneliness he had experienced since the death of his mother.18

Iris Wood was more astute about business matters than her husband and while she had little input into the day-to-day running of the practice, she kept a behind-the-scenes eye on this side of his affairs, as well as developing an informed interest in his architecture.19 Much of her time was taken up with voluntary organisations and charities including the St Saviours' Children's Home and the Plunket Society of which she was President of the Christchurch Branch for many years; she later became patroness of the Fendalton sub-branch.20 She was also a member (and at one stage President) of the Queen's Club, an elite Christchurch women's club. In connection with these activities, she mixed in Christchurch's more exclusive social circles and gained a reputation as a charming hostess. Wood was less comfortable in this social environment than

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18. This information came out of conversations with two women who knew Iris and Cecil well, Joan Allan whose husband was a nephew of Iris's (17 October 1992) and Mrs Hiatt whose father, William Macbeth, was Wood's best friend (31 October 1992). William Macbeth's brother, Norman Macbeth, was married to Wood's sister, Lily.

19. Lyn Maingay gained the impression from a conversation with Iris Wood that she had an extensive insight into architecture. Personal communication from Maingay, 7 October 1992.

20. Personal communication from Annette Harris, Plunket Society, 4 May 1992.
'Iris Dear', but was sometimes called upon to help in a practical way, such as designing the decor for the prestigious Plunket balls. In 1937, when he was National President of the New Zealand Institute of Architects, the annual conference was held in Christchurch and Iris acted as chairwoman of the 'ladies committee'. The fact that they had no children was a bitter disappointment to them both and over the years they often had young people staying in their home, usually relatives of some kind, whom they treated with great kindness.

They first lived in a rented cottage which had been designed by Seager at Clifton Hill, Sumner. But within eighteen months, Wood had designed their own cottage which nestled into the side of a steep hillside section in a new subdivision on Richmond Hill, also at Sumner. In 1921 they moved to rented accommodation in the city at 89 Cambridge Terrace, presumably with the intention of being closer to the practice. Subsequently, in 1927, they purchased a two-storeyed wooden house at 55 Armagh Street, also close to the practice, where they were to remain until 1945 when Wood designed their retirement home in Helmore's Lane, Fendalton.

While Wood did not have a particularly outgoing personality, he had no difficulty relating to clients. His honest approach inspired respect and confidence and more often than not he was given a completely free hand in the design. The lessons learned in Strouts' office were not forgotten and his

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21. Past employees, relatives and acquaintances of Wood all recall that he always referred to his wife in this way.
22. Margaret Munro recalls that one year, during the 1930s, the theme for the Plunket Ball was a Shanghai railway station and Wood had all the office producing hangings and decorations for this. Margaret Munro, 16 April 1991.
23. Pat Laurence, a cousin of Wood's, recalls staying with the Woods as a child; a nephew, N.L. Macbeth, stayed with them prior to becoming a boarder at Christ's College; I.H. Miles, also a nephew, used to spend weekends with them while he was attending Lincoln College. All have pleasant memories of their stays with the Woods. Conversations with P. Laurence, N.L. Macbeth and I.H. Miles, 1991.
24. They occupied the west side only of the building at 55 Armagh Street and rented out the other portion. Wood renovated the home over the years and according to relatives' accounts, the interior was tasteful but by no means lavish in its decor. It was sold in 1945 to finance their new home.
integrity and professionalism were never in doubt throughout his whole career. Often his designs were the result of time and labour spent well beyond the bounds of his actual remuneration, but his commitment to good design was such that he would work on a drawing until he was completely satisfied.

Two sets of plans were produced for each job, one on heavy cartridge paper in ink and watercolour (these became the contract drawings) and then ink tracings were done on linen (for prints). Wood was well known for producing drawings which were both attractive and of high quality, borne out in the high praise they received from his Wellington-based contemporary, William Gray Young, writing shortly after his death.

Wood was an artist to his fingertips, as shown in the successful use of colour in his buildings and in the wonderful drawings he produced - the average architect makes his detail drawings by T and set squares; Cecil Wood would colour and shade them so that they were a pleasure to look at. Clients were often reassured by the pen or pencil-and-wash perspective sketches he was adept at producing, often dashed off at the last minute, with a cigarette hanging out of his mouth, before an appointment with a client. The coloured washes on his plans were particularly helpful in clarifying various aspects for builders.

Wood had a good relationship with builders from whom he insisted upon a high standard of workmanship. This relationship was fairly formal, possibly a carry-over from Wood's Victorian upbringing, but also the accepted norm in the building industry sixty or seventy years ago. He spent a fair amount of time on the job where changes to designs would often simply be discussed with the

25. Underlining his integrity was an instance associated with the Theosophical Society building which Wood designed in 1926. One part of the building had to be acoustically isolated and Wood, in good faith, had sawdust placed between the floor joists to provide insulation. When the sawdust never completely dried out, the floor rotted and Wood made good the damage entirely at his own expense. Margaret Munro, 16 April 1991.

26. Later, Margaret Munro persuaded Wood that it was very time-consuming producing both types of drawings and on some jobs, only linen drawings were produced.


28. In Margaret Munro's opinion, Wood's best sketches were those done in a hurry. Margaret Munro, 16 April 1991.
builder on site rather than redrawing plans. Familiarity from builders was unacceptable to him - on one occasion when a builder had the audacity to walk past Wood's staff and straight into his own office (his inner sanctum), he was asked in no uncertain terms to leave instantly. 29 On another occasion, a prominent city builder was firmly told off by Wood for not removing his hat on entering 'the office of a gentleman'. 30 When work did not go to tender, Wood tended to get prices from two or three builders whom he had found to be reliable - notably N.T. Webb, G. Sutherland and P. Graham. He did, however, keep a close eye on all his buildings as construction proceeded.

During the Second World War, when financial restraints were to have a devastating effect on Wood's two major projects of the late 1930s (the Christchurch Post Office and Wellington Cathedral), his staff was reduced to Hamilton and Munro. There was plenty of work for the three of them, particularly working and detail drawings for Block II of the Post Office. In 1941, Wood even turned down a commission to design a 'stock' church for the Nelson Anglican Diocese - due to his heavy workload - 'strange in these times to say so, but I am very busy - very short handed, and very worried with bigger things locally'. 31 Robert Munro, whose role at this time was basically running the jobs, often told Wood that they needed more help, and Wood finally obliged in 1946 by engaging a 'nice young Christ's College boy', 32 Miles Warren.

Munro had been expecting someone more experienced and he decided to resign, as did Hamilton. This left Wood in an awkward position and subsequently he asked Gerald Bucknell, recently returned from war service, to join him as a partner. Again, this partnership was short-lived and was in the process of being wound up when Wood died. Another young recruit to the office in 1946 was Veronica Lake who did typing and some draughting.

29. Margaret Munro, 16 April 1991.
31. Letter from Wood to Diocesan Registrar, Nelson, 9 August 1941.
32. Wood's words to Margaret Hamilton and Robert Munro. Margaret Munro, 16 April 1991.
Wood was still working on Wellington Cathedral at this time and Miles Warren recalls that there was not a lot of other work in the office - a proposed building for New Zealand Insurance, a house in Bristol Street and some alterations to business premises. Much of the work Wood set for this promising young draughtsman was therefore exercises - his first drawing was a copy of Wood's house which was under construction in Helmore's Lane in 1946. Wood, he says, treated him very well and provided him with two years of training from a very able architect.\textsuperscript{33} In more recent times Warren, now a leading New Zealand architect himself, admirably met the challenge of designing a new administration block at Christ's College (1986-88) which harmonises with Wood's masterpiece, the Collegiate Gothic Dining Hall, which it adjoins.

Part of Wood's relatively small library is now owned by Warren\textsuperscript{34} and in the absence of little other material, these books at least allow us to speculate and draw some inferences on his attitude towards architecture and preferences in terms of styles.

His interest in Arts and Crafts design is reflected in his ownership of such volumes as Ernest Newton's \textit{A Book of Country Houses} (1903), Maurice Adams' \textit{Modern Cottage Architecture} (1904), and \textit{The Arts Connected with Building} (1909), edited by T. Raffles Davison.\textsuperscript{35} The first two books were acquired by Wood when he was working in London in 1905. Newton's book contains a collection of perspective drawings, plans and photographs of English country houses built mainly of local, hand-made red bricks combined with rough-cast and tiles. They feature a picturesque combination of gables, multi-paned windows, dormers, bays and prominent chimneys which were common to the English Arts and Crafts domestic design which had an influence on Wood's

\textsuperscript{33} Personal communication from Sir Miles Warren, 19 June 1991.
\textsuperscript{34} Maingay also holds several books owned by Wood and one or two others have turned up in second-hand book shops.
early domestic work. Adams' book on cottages contains an introductory essay describing various aspects of cottage building, followed by perspective drawings of cottages designed by well-known Arts and Crafts architects including Lutyens, Voysey, Newton, Stokes and Mervyn Macartney.

The Arts Connected with Building is a series of lectures on craftsmanship and design delivered to the Worshipful Company of Carpenters by such prominent English Arts and Crafts architects as Schultz, Voysey, Guy Dawber, and M.H. Baillie Scott. Schultz's three lectures on 'Reason in Building, or The Commonsense Use of Materials' are illustrated by photographs of his own work and other buildings by prominent Arts and Crafts architects. For example, there are interior views of William Lethaby's Brockhampton Church (1901-02), Edward Prior's Roker Church (1904-07) and Randall Wells' Kempley Church (1903), from which Wood may well have drawn inspiration for his own churches, although there are no direct borrowings.

He also owned four volumes of drawings published by Academy Architecture featuring Schools (two volumes), Hospitals, and Universities and Colleges dating from the late Victorian and Edwardian period. The latter volume, for example, contains designs by architects such as Stokes, Cecil Hare, Basil Champneys and Aston Webb and they no doubt proved a good point of reference for Wood's educational buildings. Again, there is no evidence of borrowings from these sources and it is in fact possible to detect only rare instances of specific borrowings in Wood's work. It would appear, then, that Wood tended to use his library as a provider of background information and it is indicative of his creativity and individualism that he was able to transform his sources in a such a way that they are not easily identifiable.

Another valuable resource, particularly for his Collegiate Gothic Christ’s College buildings, was Aymer Vallance’s book *The Old Colleges of Oxford*. This large volume contains excellent descriptive information on the Colleges complemented with high quality black and white photographs. Wood also owned several books dealing with architectural details such as *Old English Doorways* (1903), *English Wrought Ironwork* (1904), *Mouldings of the Tudor Period* (no date), and *English Interior Woodwork of the XVI, XVII and XVIII Centuries* (1902). These would have assisted him in acquiring the wide knowledge he was known to have of historical detailing.

During the 1920s Wood adopted a neo-Georgian mode for his domestic work. Evidence of his keen interest in the English and American versions of the Georgian Revival is found in the presence of books in his library such as three of S.C. Ramsey’s volumes on small houses of the late Georgian period in England and monographs on the American architects John Russell Pope, Dwight Baum and McKim, Mead and White. Wood also owned a copy of *The Restoration of Colonial Williamsburg* which outlines in detail the restoration and reproduction of a seventeenth-century Virginian town, as well as a small collection of *The White Pine Series of Architectural Monographs* all of which featured articles and photographs of American Colonial Georgian houses located

throughout New England where the style was ubiquitous. Wood would also have been aware of the Colonial Georgian revival in America from the numerous articles which appeared in such journals as *Architectural Record, Pencil Points* and *American Architect and Buildings News*, all readily available in New Zealand from the early years of the century.

Another American architect whom Wood was known to admire was Bertram Grosvenor Goodhue (1869-1924) and Wood owned a copy of C.H. Whitaker's 1925 monograph on Goodhue. An ardent Anglophile who was influenced by English Arts and Crafts principles, Goodhue's early designs included a large number of Gothic churches in New England, the most widely published being the cadet chapel at West Point (1903-1910) which was modelled on English Gothic collegiate chapels, and several more modest churches based on the traditional English parish church (including St John's Church, West Hartford, Connecticut, 1907-1909). His houses ranged from large English Tudor-inspired mansions (such as the Aldred House, Locust Valley, New York, 1913-1918) to stucco and adobe houses in the Southwest and California, the latter reflecting his interest in vernacular styles and regional expression. As his career progressed, Goodhue became increasingly concerned with the search for a new architectural expression which was simpler and freer with fewer references to specific stylistic precedents. This is reflected in his later monumental churches where he experimented with a stripped-down version of traditional styles (for example, Rockefeller Chapel, University of Chicago, 1918-1928) and in the abstract classicism he was to adopt in the early 1920s, seen in the Nebraska State Capitol (1920-1932) and the Los Angeles Public Library (1921-1926).

There are no overt similarities that connect Wood's work with that of Goodhue, other than a decorative tabernacle on St Barnabas Church, Fendalton, which Wood appears to have borrowed from a Goodhue church, but Wood

shared his interest in the Arts and Crafts movement and would no doubt have endorsed statements such as that written by Goodhue in 1916.

I think you may expect me to say 'throw away traditions' but that I cannot do. I feel that we must hold tradition closely, it is our great background, and as a matter of fact, good technique is born of tradition.45

Wood, whose own approach to architecture was to remain essentially traditionalist, actually stated in a letter to his wife, written from America in 1927, that Paul Cret was as modern as he was prepared to go at the time.46 Unlike Goodhue, the French-born Cret (1876-1945) had trained in the classical tradition at the École des Beaux-Arts at Lyon (1894-1897) and Paris (1898-1903) where he was an outstanding student, being awarded several prizes and medals. He came to the United States in 1903 to take up a position as Professor of Design at the School of Architecture, University of Pennsylvania, where he followed the Beaux-Arts system of training by means of a series of competitions in problems of architectural design.47

Cret influenced American architecture through the students he trained and through his designs for public buildings, the majority of his commissions being won through competitions. Wood was aware of his much published design for the Pan American Union building in Washington DC (1907-12), there being photos of this building among some bound volumes of cuttings from the Architectural Review which Wood held in his office.48 Here Cret employs a restrained classicism which was to become increasingly austere as his work evolved. By the 1920s he had gradually reduced his classical language into one of flat piers, columns without bases or capitals, minimal mouldings and unassertive cornices49 seen, for example, in the Hartford County Building,

46. Iris Wood in conversation with L. Maingay.
Connecticut (1926), and the several memorials he designed for the American Battle Monuments Commission in the late 1920s (for example, Aisne-Marne Monument, 1926-1932).  

While some critics found Cret's stripped classicism too severe after the exuberant Baroque-inspired classicism of the pre-war period, others saw it as a reflection of the more sober approach to civic architecture which emerged in the wake of World War I. Wood did not have the same commitment to classicism as Cret in that he worked simultaneously in two or three styles in the 1920s, but he did adopt the classical language for the increasing number of commercial commissions which came to him in the 1920s and 30s.

The Hereford Street Post Office building of 1937 was the closest Wood was to come to modernism and of interest is his ownership of a copy of the English architect, Sir Reginald Blomfield's Modernismus (1934). A strong proponent of the classical tradition, Blomfield was an outspoken critic of the modern movement and in this book he attacks modernism for turning its back on the past and argues instead for traditionalism which takes into account past traditions without rejecting 'the skilful and intelligent use of new materials and appliances'.

Wood did take his architecture further in the direction of modernism than Blomfield, but he probably shared fairly similar views to those propounded in Modernismus. The only other book on modern architecture which we know was definitely owned by Wood is The Logic of Modern Architecture (1929) written by R.W. Sexton, who calls for a more logical architecture to satisfy the demands and desires of a modern American generation but also proposes that architecture

52. Blomfield, p. 166.
from all the historic periods should be studied so that modern day architects may be inspired to even greater progress. Sexton's book is illustrated with examples of American domestic and commercial architecture from the early decades of the twentieth century, many of the latter being adorned with decorative motifs which became part of the Art Deco vocabulary (for example, Dennison and Hirons' State Bank and Trust Company, New York) which Wood was to adopt for some of his own 1930s buildings.°

The fact that the only books in Wood's library dealing with modern architecture were of a conservative nature underlines his traditionalist leanings. Not only did he appear to have little interest in the formalist aspect of European modernism, he would almost certainly have been largely unattracted by its philosophical basis. While a Press report on his presidential address to the New Zealand Institute of Architects, in 1939 talks about New Zealand being a 'healthier, happier and more beautiful country if houses were regarded primarily, though perhaps not exclusively, as 'machines for living in', there is no evidence of the geometrical forms of Le Corbusier's architecture in the few houses Wood designed after 1939. With his Wellington Cathedral design, he wrote of breaking new ground with a large reinforced concrete building 'suitable for a Port like Wellington, the gateway to a new country, far removed from the old influences', and although he produced a strongly individualist and personal design, it was harshly criticised by a group of young New Zealand modernists in 1946 for its traditionalist nature and lack of truth.

Certainly, the majority of books in Wood's library dealt with the practical and aesthetic aspects of architecture rather than philosophical or theoretical

concerns. Even his Arts and Crafts designs, particularly his churches, betray a lack of commitment to the ideological base of that movement, his primary concern being to create a pleasing visual effect. Again, at Christ’s College Wood chose Collegiate Gothic for the Dining Hall because of the context, rather than for any moral basis which was the preoccupation of, for example, Benjamin Mountfort (1825-1828), a committed Gothicist, who designed some of the earlier College buildings.

Wood’s 1939 presidential address also comments on an awareness of the conservative taste of New Zealanders regarding the visual arts. One could perhaps speculate that Wood may well have adopted a more advanced approach to modernist forms had he had a more progressive clientele. His colleagues, Helmore and Cotterill, and Harman, who appear to have had a similarly conservative approach towards architecture, were responsible for some of the earliest modernist domestic designs to be produced in New Zealand as a result of the progressive tastes of clients, namely Helmore and Cotterill’s Coldstream Lodge, Christchurch (1933) and Harman’s Dearsley House, Christchurch (1934), and Te Mania, North Canterbury (1937). It could be argued that Wood had an opportunity to produce a truly modernist design for Wellington Cathedral, but here again he felt bound to find a middle road between the traditionalist tastes of the majority of the New Zealand Anglican hierarchy and the more advanced tastes of others in the community.

Wood was still working on the Wellington Cathedral project when he died unexpectedly in November 1947 after a short illness. Obituaries praised Wood for his artistry, his draughtsmanship, his exceptional flair for Gothic, his keen sense of scale and line, the soundness of his planning and the intellectually dignified charm of his designs. There was also mention of his retiring nature

and individualism which precluded him from taking a prominent part in New Zealand Institute of Architects affairs.\textsuperscript{61} Wood, who was admitted an Associate in 1914 and a Fellow in 1926, did, however, regularly attend Canterbury Branch meetings from 1921 onwards, was local Chairman in 1924 and 1935 and became National President in 1937-38. In 1932 he prepared a plan on the Institute's behalf in response to a request from the City Council for a new layout of Cathedral Square with respect, in particular, to the location of tram shelters.\textsuperscript{62}

As mentioned in Chapter One, Wood had a professed dislike for competitions. As well as being time-consuming, his attitude was that if a client wanted him, they could come direct to him. On at least two occasions the local branch of the N.Z.I.A wished to nominate Wood's designs for the N.Z.I.A. gold medal but he was unwilling to submit his work.\textsuperscript{63} Photographs of five of his buildings were, however, exhibited in the R.I.B.A. Exhibition of Dominion and Colonial Architecture held in London in 1926,\textsuperscript{64} and his Woodend Church was one of five New Zealand designs selected for the Centenary Exhibition of the Royal Institute of British Architects held in London in 1934. Also he did agree to act as an assessor in the competitions for the Auckland War Memorial, the Auckland Civic Centre, the Wellington Public Library, the National Art Gallery and Museum in Wellington and the Ashburton War Memorial.

Wood, as we have seen, did not publish any articles on architecture, give public lectures or even express many opinions on architecture to his colleagues. His buildings, however, tell their own story and form the subject of the following chapters.

\textsuperscript{61} Home and Building, May 1948, p. 13.
\textsuperscript{63} Canterbury Branch of N.Z.I.A. minutes, 1932, 1933.
\textsuperscript{64} The five buildings were the Hare Memorial Library at Christ's College, the Christ's College Memorial Dining Hall, the Christchurch Public Trust Office, the Weston House (Christchurch) and the Anderson House (Invercargill). A copy of the Catalogue, An Exhibition of Dominion and Colonial Architecture in the Galleries of the Royal Institute of British Architects, October 19 to November 17, 1926, is held by the Fine Arts Department, University of Canterbury.
CHAPTER THREE : DOMESTIC DESIGNS

Wood's domestic architecture made a major contribution to the success of his career. He first established his reputation in this area and it is for his houses that he is most widely known. Domestic work became the staple of his practice and he managed to establish a network of influential patrons who provided him with ongoing commissions for houses as well as opening up opportunities in other spheres of architecture, particularly educational buildings and churches. He worked for a select group of clients who, with few exceptions, were members of Canterbury's social elite - an elite who attributed aristocratic qualities to themselves based on a somewhat romanticised ideal of upper-class life in an English provincial town.1 They were wealthy North Canterbury and Banks Peninsula landowners, rich merchants and successful city professionals.

The typical Wood client from the landowning gentry who was Canterbury-born tended to have been educated at Canterbury’s most prestigious Anglican boys' grammar school, Christ's College, was more often than not a member of the Christchurch Club and the Canterbury Jockey Club, and was frequently involved with local government, holding positions on local councils or boards. Among them were C.H. Ensor, F.H. Courage, H.A. Knight, W.O. Rutherford, A.A. Macfarlane and J.C. Hay (although Hay was of Scottish descent and educated at St Andrew's College), all prominent Canterbury sheep breeders who were descendants of pioneering Canterbury runholders.

Knight, for whom Wood designed a homestead in 1912, is typical of this group; he had gone on to Lincoln Agricultural College after Christ's, and as well as engaging in sheep farming and wheat growing, he bred and raced horses with great success. He was Chairman of the Canterbury Jockey Club and held positions on the Canterbury Road Board, the Board of Directors of the New

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Zealand Refrigerating Company and was Chairman of the Lincoln College Board at the time when Wood received a commission to design the Lincoln Memorial Hall (1922).² Wood also did domestic work for at least four members of the Macfarlane family who had substantial holdings of land in North Canterbury and may well have had some influence on his appointment as architect for All Saints' Church, Waiau (1920).³ Alexander Macfarlane, whose homestead at Rotherham was designed by Wood in 1935, was heavily involved in local authority work, being chairman of the Amuri County Council for thirty-three years, a member of the North Canterbury Nasella Fussock Board, the Lyttelton Harbour Board and Director of the Christchurch Press Company.

A high proportion of his city clients attended Christ's College as well, several had family connections with the landed gentry, they were frequently involved in some way with the administration of the Anglican Church and were prominent members of their various professions. They belonged to a suburban elite whose social and economic life was dominated by rural values and their houses were erected in the Park Terrace area near Christ's College and the exclusive suburbs of Fendalton and Merivale located to the northwest of the city, or on the lower slopes of Cashmere Hills and at Sumner.

They included accountants (S.W. Jameson, J.D. Fairhurst, L.M. Hargreaves) university professors (W.P. Evans, G.G. Calvert), solicitors (W.J. Cresswell, R.B. Ward, J.H. Williams, O.T.J. Alpers, K. Neave, G.T. Weston, M.H. Godby), doctors (J.F. Duncan, A.C. Sandston) and leading merchants (J. Ballantyne, H.R. Bussell) and businessmen (C.H. Hewlett, T.F. Gibson, C. Ogilvie). Gibson, for whom Wood designed a house in Fendalton in 1916, was the governing director of A.H. Turnbull and Co., meat and dairy exporters, shipping agents and grain merchants. Educated at Christ's

³ A major bequest towards the cost of the Waiau Church came from a member of the Macfarlane family, Mrs M.F. Macfarlane.
College, he became a Fellow of the College in 1919 and was later President of the Old Boys' Association. He served on the Ashburton Borough Council and was a member of the Christchurch Club, the Canterbury Jockey Club and the Christchurch Golf Club. 4 G.T. Weston, whose Park Terrace residence was designed by Wood in 1923, came from a distinguished legal family and became a partner in the legal firm of Weston, Ward and Lascelles. He was President of the Christ's College Old Boys' Association in 1924-25 when Wood's Dining Hall was under construction and a member of the Board of Governors of Canterbury College (1907-27). He played cricket for Canterbury, and was a Lieutenant in the New Zealand Expeditionary Force in France during the First World War, being mentioned in despatches. 5

Among this exclusive clientele were relatives and family friends of Wood's. The above-mentioned Joseph Fairhurst, for example, was married to Wood's sister, Amy, and Stanley Jameson was Wood's cousin. 6 Jameson, whose Fendalton house was designed by Wood in 1914, was a prominent Christchurch citizen, being a director or board member of several commercial companies and associations (including the Y.M.C.A.), a member of the Anglican Synod, Chairman of the Building Fund for St Barnabas' Church, Fendalton (for which Wood received the commission) as well as acting as organiser for many charitable appeals in Christchurch. 7 Both Cecil and Iris Wood were good friends of the Hargreaves for whom Wood designed a Georgian house in Heaton Street in 1925 and he undertook two domestic commissions for his friend Frank Sinclair, a bicycle salesman, who later became a land agent and property manager.

6. Jameson was the son of Wood's father's sister, Mary Hasswell Jameson, née Wood.
As mentioned in Chapter Two, Wood’s wife, Iris, took great pleasure in mixing in the same social circles as the prosperous urban elite, never losing an opportunity to make it known that she was 'Mrs Cecil Wood'. She was acquainted with a surprising number of Wood’s clients, especially those from the 1920s when she was a member of the Queen’s Club. She was a good friend of Mrs Godby, a fellow Club member, and Wood designed a substantial Georgian style addition to the Godbys' Fendalton house in 1928. Michael Godby was a prominent Christchurch solicitor. The house Wood designed for Oscar Alpers in Fendalton Road in 1911 was an early commission which came to him as a result of Iris Wood’s friendship with the client’s mother. Alpers was a city barrister who later became a Supreme Court Judge.

It was influential connections such as these which brought Wood valuable contacts and assisted in extending his professional contacts among the upper echelons of Canterbury society. His own father, a timber merchant, had, of course, taken up the more gentlemanly pursuit of sheep farming in later life and may have established contacts which helped Wood gain some of his earlier commissions for rural homesteads.

Given the desire of the Canterbury elite to recreate their version of an English provincial town, it is not surprising that they sought to express their status by erecting houses which had strong English overtones. For the majority of his earlier domestic commissions, particularly the more substantial houses, Wood was therefore required to produce designs which largely embodied the characteristics of the genteel English house. His experience to date had, of course, been almost entirely in the English Arts and Crafts idiom and while American influences appear in some of his designs, much of his inspiration came from English precedents. He therefore managed to produce designs in the Arts and Crafts manner which accommodated most successfully the aspirations of these clients.

8. Personal communications from Mrs J. Allan (17 October 1992) and Mrs Hiatt (31 October 1992).
His Arts and Crafts commissions ranged from cottages and bungalows through medium-sized city dwellings to large rural homesteads. He worked in this idiom until the early 1920s when he adopted the Georgian manner which particularly suited the tastes of his city-based clients who, by this time, comprised the majority of his clients. After the Second World War, he designed a small group of houses which combined themes drawn from both his Arts and Crafts and Georgian designs.

**Arts and Crafts Designs**

i  **Cottages and Bungalows**

In producing his Arts and Crafts designs, Wood experimented with various ideas of his own and developed imaginative ways of treating his materials. Although he had a more limited range of materials available to him, he seems to have wanted to create the same kind of variety achieved by the English architects. He was influenced to some extent by the chaste, white-washed, roughcast forms of Voysey's houses such as The Orchard, Chorley Wood, Hertfordshire (1900), but he admired particularly the work of Arts and Crafts designers like Webb and Lutyens who tended to employ several materials on one design - Webb used two kinds of brick, stone roughcast, tile-hanging and weatherboarding at Standen, East Grinstead, Surrey (1892-4) and Lutyens used Bargate stone, brick and red tile-hanging at Fullbrook House, Elstead, Surrey (1897). In doing so they created a rich effect in terms of texture and colour and Wood sought to achieve comparable effects in his own designs.

He rarely employed stone on his houses which were predominantly brick or timber, although a few were roughcast, but the varied use he made of his limited palette is apparent even on the modest timber cottages he designed at the seaside suburb of Sumner during his early years in independent practice. The first of these was designed in 1911 for himself, being located in a newly created
subdivision on Richmond Hill (fig. 11). Constructed of kauri timber with a shingle roof and stone chimneys, the building is deceptively simple in appearance. It is rectangular in plan and set on a raised brick basement which accommodates the hill slope. Through his imaginative treatment of the small range of materials Wood has provided variety and interest and put his own distinctive mark on the design. This is particularly apparent in his handling of the basement where the north and south walls and battered corner buttresses are brick, while along the west elevation the triple brick construction is terminated at sill level with a red scoria coping, the upper section of the basement wall being set back behind the coping and finished in vertical board and batten. The upper level of the house, which projects over the basement, is clad in horizontal weatherboards, while the gables are filled with wooden shingles at the apex and board and batten below with curved ends to the boards, the latter creating a decorative scalloped effect.

Not surprisingly, this house contains some features which are reminiscent of Seager's hillside cottages located nearby on The Spur, Clifton Hill (fig. 3b). Wood's professional partnership with Seager, together with the experience of living in one of his cottages, had given him an intimate knowledge of these small buildings and the philosophy behind them. In erecting the eight wooden cottages on The Spur, which eventually became part of a large single garden, Seager had put into practice his ideas of a garden suburb (inspired by English models) as well as developing the concept of a bungalow which he had pioneered in his 1900 design for the small timber Macmillan Brown cottage on Cashmere Hills. Here he combined ideas derived from the colonial log cabin, Voysey's designs for cottages published in the British Architect in the early 1890s and the influential book Bungalows and Country Residences by the English architect R.A. Briggs,9 of which Seager owned the 1897 edition.10

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While Wood was concerned with designing a single dwelling on Richmond Hill, as opposed to the development of a whole subdivision on The Spur, he adopted a similar approach to Seager and achieved a comparable simplicity in his own design. He was no doubt familiar also with Voysey's designs for simple, single-storey, hipped roofed cottages with horizontal bands of casement windows, and the American 'craftsman bungalows' published from 1901-1916 by the American Arts and Crafts advocate, Gustave Stickley (1858-1942) in his widely read periodical The Craftsman which was readily available in New Zealand. Shared features with Seager's cottages include the battered basement walls and squat chimneys which derive from Voysey, the low-pitched gabled roof with overhanging eaves, casement windows, and coved ceilings and timber panelling on the interior. The adjoining living and dining rooms are oriented towards the view and the large, multi-paned windows on the external walls of the dining room slide right down into the wall space, effectively turning the room into an open sunporch. The ability to open the house right up is continued throughout with all the casement sashes hinging completely back. This feature was in line with the ideals of Stickley who advocated the use of casement windows which can be 'thrown open readily to flood the interior with sunlight and air' and the desirability of maintaining a close relationship between the house and nature.

The advantages of a mild climate, sea air and magnificent views outweighed the inconvenient access to the cottage (via a fifty metre zig zag track from the road) and Cecil and Iris Wood lived on Richmond Hill for seven years, commuting to the city by tram in the earlier years. During that time Wood designed several more houses in this distinctive style, all sited on hillsides with

11. For an example of Voysey's modest cottage designs, see British Architect, March 1890, Vol. 33, p. 224.
13. In recent times, a new street running off Richmond Hill Road has been named Cecil Wood Way, a reminder that Wood was among the first residents on the hill.
sea views and ranging in size from small holiday cottages to larger permanent homes. While he did not share Seager's strong commitment to developing an architectural idiom which was particularly appropriate to the New Zealand environment, a concern with location, climate and lifestyle is evident in these designs.

Four houses of the smaller variety were erected between 1914 and 1916 in an idyllic natural setting on the lower slopes of Scarborough Hill (figs 12a and 12b). The clients were Kassie Turner, a nursing sister, William Evans, a physics professor, Frank Sinclair, a salesman, and Arthur Flower, science master at Christ’s College. Those which were intended as holiday cottages (Flower and Sinclair) had informal plans with some rooms opening into others and several rooms opening directly onto the outside which served to integrate the houses with their immediate surroundings. The timber-panelled living rooms feature bay windows with panoramic sea views and simple, but finely crafted, shallow inglenooks containing the generous-sized brick fireplaces which became a characteristic feature of Wood's houses. There is no evidence to suggest that he himself sought to create a garden suburb on Scarborough, but this is effectively what did occur. By 1917 there were at least eight cottages nestling into the hillside and several of the owners, including Archibald Paterson14 and Harry Ell, were members of the Christchurch Beautifying Society and instrumental in planting many trees and shrubs in the vicinity.15

While these modest seaside cottages share many features with Wood’s larger houses, they were less overtly English in appearance. The same can be said of a small number of his early domestic designs which indicate his familiarity with the vocabulary of the Californian bungalow.

14. Wood designed a stone house for Paterson in 1916, located lower down the slope by the sea, which had a similar layout to the timber cottages.
The one-and-a-half storey house he designed for Oscar Alpers located on the banks of the Avon River overlooking Mona Vale in Fendalton (fig. 13a), was one of the first in Christchurch to employ the low-pitched, overhanging roof, wide gables, projecting upper floor, heavy timber brackets and supports and open sleeping porch which were common to Southern Californian bungalows of the first decade of the twentieth century. The other early Christchurch example which employs this style, 'Los Angeles', is located close by at 110 Fendalton Road (fig. 13b). It was designed in 1909, but was not actually constructed until 1913. The client was James McDonald, the Chief Officer on the S.S. Maori which traded between California and New Zealand, and it is likely that he obtained drawings in Los Angeles for a Californian bungalow which formed the basis for the 1909 plans which are signed by the Christchurch architect Jack Guthrie.16 This house contains all the features typical of authentic Californian bungalows, including the cedar shingled roof which is interrupted by a long, shallow ventilation dormer, overhanging eaves with exposed rafters, rows of casement windows, dark-stained timber, riverstone chimneys and fence and a massive riverstone verandah post. The interior is panelled and has the open-plan living area of its Californian prototypes.

It is possible that Wood saw Guthrie's 1909 plans for 'Los Angeles', but he would have been familiar with Californian bungalows published in The Craftsman and the plan books mass produced by American mail order companies (Sears Roebuck and Co. and Aladdin), and investment firms (the Los Angeles Investment Company) which reached Australasia in the early years of the twentieth century. The New Zealand periodical Progress also began a series in

16. P. Wilson, 'Los Angeles'. N.Z. Historic Places Trust Record Form. According to the Certificate of Title, the section was not purchased until December 1912. The house was completed by September 1913 because three photographs of the house were included in N.Z. Building Progress, September 1913, p. 653, (among 'A Page of Designs from J.S. Guthrie A.N.Z.I.A.'). Guthrie's authorship is further confirmed by the opinion of Professor David Gebhard who visited the house in 1991 and suggested that it was the work of a local architect interpreting Californian models.
1910 entitled 'From our Californian Correspondent' which illustrated plans and elevations of Californian bungalows.

The greatest American practitioners of this bungalow form were Charles (1868-1957) and Henry Greene (1870-1954), whose work was regularly published in The Craftsman. Greene and Greene had sought to develop an architectural language appropriate to Californian life. In doing so, they were influenced by articles published in the early issues (1901-1904) of The Craftsman on Ruskin and Morris and the arts of the Orient, and they also collected Japanese and Chinese books and prints about oriental buildings, gardens and furniture. By 1907, Stickley was publishing illustrations of the Greene's work in support of his own Craftsman ideals. Their most significant designs - the 'ultimate bungalows' - were produced between 1907 and 1909 in Pasadena and are regarded as outstanding examples of Arts and Crafts architecture.

The Gamble house (1907-08) (fig. 14a), for example, has Japanese-inspired, low-pitched roofs with broad overhanging eaves which protect the sleeping and sitting porches, terraces and shingled walls from the strong Californian sun. The heavy timberwork necessary to support the cantilevers is expressed on the interior as well which is unified into one harmonious composition through the Greenes' design of furniture and fittings and their meticulous attention to detail and craftsmanship. In this large residence, the Greenes demonstrated that their bungalow philosophy - provision of shade and shelter in a hot climate, free cross-circulation of air and an open relationship between house and landscape - applied just as well to large residences as it did to smaller inexpensive bungalows.

While Wood's design for the Alpers house does not contain any direct borrowings from Greene and Greene's domestic work and is far more modest, it

18. Makinson, p. 150.
employs external detailing which identifies it with their bungalow style, seen particularly in the two-storeyed portion where heavy timber brackets and trelliswork support the first floor projection and the roof overhang to the open sleeping porch above. The indigenous wooden shingles which generally clad Greene and Greene's Californian bungalows have been replaced with more readily available weatherboard and vertical board and batten on the walls and corrugated iron on the roof. The walls were, however, stained a brown colour, dark green stain was used on the shingles in the gables to the end walls and the roof was painted brown, reflecting the notion that a bungalow should blend with its natural surroundings.

Wood's interior is more conventional than those of Greene and Greene, being finished with a mixture of timber panelling and wallpaper. It does not have a truly open plan but provision has been made for spaces to be extended for the purposes of entertaining. The fairly large entry hall, for example, has double, glazed doors opening into the drawing room which in turn is separated from the dining room by a large pair of sliding doors which were common in Californian bungalows. Although Wood did not have the opportunity to design the actual furniture, he has adhered to the Arts and Crafts principle of design unity by incorporating several well-crafted built-in fittings into the interior.

The Alpers residence is the most overtly American of Wood's Arts and Crafts houses. Significantly, unlike the majority of Wood's clients who were of English origin, Oscar Alpers was Danish and possibly more amenable to a design which was different from the usual English-derived styles which were the norm for larger houses in Christchurch in 1911. While it did not embrace the Californian bungalow in the same way as 'Los Angeles', it is an interesting early example of a style of housing which proliferated in New Zealand prior to the

19. While there is some resemblance to European timber vernacular architecture in the Alpers house, there is no evidence to suggest that Alpers was wanting to emulate Danish architecture. From Alpers' correspondence with his fiancé (held by the client's son, Anthony Alpers), which makes reference to the house during the design and construction period, it would appear that he gave Wood a free hand in the design.
1940s, in a variety of forms ranging from substantial architect-designed dwellings to low-cost versions by speculative builders using stock plans from catalogues. Wood continued to incorporate bungalow features into his subsequent domestic work, particularly the heavy timber detailing on verandah supports.

Another American-influenced design from Wood’s early period which is different again in appearance from the Alpers house, is C.H. Ensor’s homestead erected on his sheep station at White Rock in 1910 (figs 15a and 15b). While the interior detailing owes much to English sources and can be compared with Wood’s subsequent homesteads, the suggestion of the Californian bungalow style can be seen in its low, spreading form, horizontality and the use of locally quarried limestone. The symmetrically placed chimneys and lower walls of the single-storey dwelling are constructed of limestone and the verandah, which extends across the front elevation, is supported by substantial wooden posts resting on limestone piers.20 Local stone was frequently employed in this manner on Californian bungalows and Charles Alma Byers, writing in The Craftsman in August 1909, comments on the desirable ruggedness that stone gives to the appearance of a house, blending in and establishing a link between the building and its natural environment.21

While the main reason for the use of limestone in the Ensor homestead was to make it more fire-resistant than the previous wooden homestead which had burned down, it does give the house a distinctive and solid appearance. The rest of the walls are vertical board and batten broken by horizontal bands of casement windows. The low-pitched roof, which was originally covered with terracotta Marseilles tiles (now concrete tiles), sweeps right over the verandah, broken only by a shallow, shingled half gable at each end of the long ridge and a

20. The contract drawing shows the central gable breaking through the line of the verandah on the north elevation, but this detail must have been changed during construction.
centrally placed half-timbered gable with roughcast infill above the verandah. Wood had already used this dominating roof form on his weatherboard Manager's House at the Hawkswood Estate at Parnassus (1909) (fig. 14b) which has a similar ground-hugging quality, and it bears a strong resemblance to the roof on Seager's Sey cottage on Clifton Hill (1905). 22 It is also reminiscent of the encompassing roofs found on the homesteads of nineteenth-century Australian sheep stations which also appeared in New Zealand, a notable North Canterbury example being that of the Stonyhurst Station homestead at Cheviot (1894) which may also have provided a precedent with its limestone walls. 23

The layout of White Rock is somewhat unconventional in terms of family living, but it met the needs of the client who did a great deal of entertaining. 24 There is no entrance hall and no family living room and as was to be the case in Wood's larger rural homesteads, there was little doubt as to the importance of the billiard room. The front door opens off the verandah into a tiny lobby with separate doors opening into a formal dining room and into the male domain of the billiard room. This surprisingly large room, which runs from the front through to the rear wall of the house, has two further external entrances, allowing guests the freedom to come and go without disturbing the rest of the household. It has also been given a more elaborate treatment than the other rooms, having the appearance of an English Arts and Crafts interior, with stained wooden panelling on the walls, exposed timber framed roof and parquet flooring under the billiard table. It is lit by a row of casement windows with leaded toplights on each end wall and two further leaded windows light a long inglenook which contains built-in seats and a broad, brick fireplace flanked by shelving. There is a further window seat in the bay that protrudes onto the front verandah.

22. A plan and elevations of this dwelling are held by Canterbury Public Library.
With this design, Wood produced an individualistic and free adaptation of Californian bungalow and English Arts and Crafts ideas which does not look at all out of place in its setting between the foothills with a backdrop of trees and a vista across a flat expanse of lawn to the fields beyond. Through its use of local stone, it was in fact the closest Wood came in his domestic designs to creating the organic expression in a building which was the particular preoccupation of Arts and Crafts theorists like Lethaby and Edward Prior. The influence of its spreading forms and limestone construction is apparent in the similar, but much larger homestead which was designed in 1917 by the Christchurch architectural firm of Collins and Harman for F.J. Savill on the St Helen's Station at Hanmer Springs.25 The walls of St Helen's are constructed of Hurunui limestone, it has leaded casement windows and a large front verandah with timber posts supporting a central gable which is also reminiscent of that at White Rock with its half-timbering and roughcast infill.

ii Homesteads and Large Houses

White Rock was followed by several commissions for larger rural homesteads which came to Wood prior to World War I. For these he produced a series of varied, astylar Arts and Crafts designs which were more closely related to the English tradition and met the clients' expectations of a design which satisfied their somewhat nostalgic desire for something resembling an English country house. These included Seadown at Amberley (1910), Racecourse Hill near Darfield (1912), Montrose near Culverden (1913), Glenralloch at Pigeon Bay (1914) and Rowandale at Okain's Bay (1915), all of which were substantial in size by New Zealand standards and reflected the social status of their owners. They tended to be more or less rectangular in plan with an adjoining service wing at the rear and employed compositional arrangements

and a variety of motifs and detailing which were typical of the Arts and Crafts vocabulary, but which Wood handled in a personal and imaginative manner.

At Seadown (fig. 17) and Glenralloch he faced the external walls with the cream-painted pebbledash stucco favoured by Voysey, but with timber shingles in the gables. Montrose is of timber construction while Racecourse Hill and Rowandale employ brick in combination with other materials which was closer to the manner of Webb and Lutyens.

Wood designed Harry Knight's homestead at Racecourse Hill (fig. 18) to accommodate a lifestyle which involved entertaining on a lavish scale with large house parties where guests stayed overnight being held regularly. The exterior incorporates some Californian bungalow influences but it still has an overwhelmingly English feel, to which his choice of materials makes a major contribution. Although the range of materials available to him was more restricted than Webb's at Standen, he combined these effectively to create a varied, yet harmonious appearance. The ground floor of the two-storeyed building is double red brick enlivened with courses of clinker brick, the upper floor walls are finished with white roughcast and brown-painted timber shingles and the roof is covered with Welsh slates.

As was the case with a number of his designs, the main, north-facing elevation at first glance seems to be symmetrical, having two end gables flanking a horizontal central portion, an arrangement used, for example, by Voysey at Norney, Surrey (1897). Wood's shingle-hung, gabled wings are separated by a broad pergola and open, upper floor balcony supported on brick pillars. Above this a centrally-placed, flat-roofed dormer with a band of leadlight windows, projects from the roof. He has, however, subverted the initial impression of symmetry by placing the entry off-centre and giving the gabled ends differing treatments.

The east gable has a verandah on the ground floor and a balcony above. This double verandah/balcony motif, which was not often found on English Arts
and Crafts houses, being unsuited to the cooler English climate, was also employed by Seager and the Christchurch architectural firm, the England Brothers. It became a typical feature of Wood’s domestic vocabulary, to which he added his own distinctive chunky timber trelliswork and supports. He gave the west gable a more picturesque treatment with a ground floor bay window capped with a flared, shingled canopy set under a triple upper floor window flanked by wooden louvred shutters.

The sleeping balcony and the pergola were almost certainly derived from the Japanese-influenced Californian bungalow style, but the remainder of the detailing was inspired by English sources.26 This includes Voysey-derived aspects such as the heavy-textured roughcast, the predominant horizontality of the composition, and the wide overhanging eaves on three elevations with windows tucked up immediately underneath. The substantial brick chimney with its diaper patterning, which projects from the side wall of the west wing, has a pair of square stacks angled at forty-five degrees, a device employed by Lutyens on his Surrey vernacular revival houses such as Orchards, Godalming (1898).

Typical, too, of his Arts and Crafts designs was Wood’s use of both casement and double-hung sash windows at Racecourse Hill. The sash windows on the east wall have the Webb-derived curved heads27 which were favoured by the London County Council architects, seen, for example, on the Millbank Estate (1899-1902). These and other classically-inspired elements such as the window shutters and the wooden dentils embellishing the bargeboards of the gables and the front door, suggest that Wood was attempting to create a design which was neither Gothic nor Classical and therefore of no particular period.

26. The sleeping balcony was, however, a popular feature at Letchworth, Hertfordshire, which was developed as a Garden City in the first decade of the twentieth century by the English architects Barry Parker and Raymond Unwin. P. Davey, Arts and Crafts Architecture. London, 1995, p. 188.

It was not uncommon for Arts and Crafts architects to mix stylistic features, seen, for example, on Webb's houses dating from the late 1860s on (such as New Place, Welwyn, Hertfordshire, 1880, where he places a sash window in a Tudor gable)\textsuperscript{28} and Lutyens often combined Classical and Gothic detailing (seen in his use of Doric columns in the entry porch at Tigbourne Court, near Witley, Surrey, 1899) as too did Stokes, seen particularly at Minterne House, Cerne Abbas, Dorset (1903), which has a manorial Gothic exterior and a Baroque Revival interior.\textsuperscript{29} It was something Wood continued to do on all his domestic work, even to some extent on his later Georgian style houses where he incorporated motifs which he had used on his Arts and Crafts designs. He continued to use wooden dentils as a means of embellishment on practically all his houses. Presumably this was a device which he had encountered on English Arts and Crafts work - Webb, for example, had used them on the bargeboards of the entry porch at Joldwynds, near Dorking, Surrey (1873).\textsuperscript{30}

As at White Rock, the layout and detailing of the interior at Racecourse Hill paid great attention to entertaining requirements and Wood made use of the large sliding doors which he first used on the Alpers house, to extend or close off the main rooms. The unimposing front door opens off the verandah into a spacious entrance hall with dining room to the left and a step down into the large billiard room to the right. The dining room is fairly dark with timber panelling on the walls, a large brick fireplace and a plastered ceiling with heavy, exposed timber beams. The billiard room, also panelled, is lit by a large bay window and features a concave plastered ceiling with exposed timber 'ribs'. Again, there are two further means of entry to this important entertaining room for the men which avoid the main hallway - via a porch and cloakroom at the rear or


\textsuperscript{29} I am grateful to Rory Spence for supplying this information on Minterne House. Correspondence, 10 January 1996.

through a tall, wide, glazed casement door leading from the verandah into a raised sitting area at the end of the billiard room. This was the only sitting area on the lower floor so when there was 'mixed company', presumably the women were obliged to watch the men play billiards while they conversed.

Located opposite the front door are three round plaster arches resting on plain pilasters (fig. 17b), a favourite motif of Wood's which may have been derived from Voysey. Certainly they closely resemble the three arched openings in the hall at New Place, Haslemere, designed by Voysey in 1897.31 The middle arch leads up the main stairway which is lit by a large, leaded oriel window, to a spacious landing and hallway with access to six bedrooms containing fire places and built-in wardrobes and dressers, all exhibiting a high standard of craftsmanship. The main bedroom at the north-east end has an adjoining dressing room and opens onto the upper balconies and the large bedroom at the north-west end has an adjoining sitting room, providing a quiet place to which guests could retire. In keeping with the clients' lifestyle, the servants' quarters were kept separate from the main portion of the house, being located above the service wing at the rear and accessed by a separate stairway. Wood reinforced this hierarchical distinction by lining the walls and doors of these rooms with plain tongue and grooved boarding as opposed to the timber panelling elsewhere. In planning the service wing, Wood followed the English tradition of allocating every activity a special room. The lower floor of this spacious area is therefore occupied by a separate kitchen, scullery, two pantries, maids' sitting room, store, workroom, dairy, larder and washhouse.

This house demonstrates Wood's considerable ability at combining a variety of motifs to create an individualistic and functional design which fulfilled Arts and Crafts premises in its use of quality materials, its good workmanship, its simplicity and lack of pretension. In particular, its reference to English

sources satisfied the aspirations of a wealthy landowner in a New Zealand province which, in 1912, still looked very much to England as 'home'. It was Wood's largest and most prestigious domestic commission to date and its success no doubt had an effect on the increasing patronage he received from other affluent Canterbury farming families.

It was followed by a commission from W.O. Rutherford for a homestead to be erected on his Montrose Estate, being part of the extensive land holdings owned by the Rutherford family in North Canterbury (fig. 18a). The front elevation of Montrose is more overtly asymmetrical than Racecourse Hill, but there is still that sense of symmetry about the main portion with its arrangement of two gabled ends separated by an open balcony. Timber was the predominant material used on this house but Wood's concern with achieving effects similar to those produced by the English Arts and Crafts architects is again evident. As with his own cottage on Richmond Hill, he employed different cladding techniques as a means of creating texture and colour.

Emulating the tile-hung exteriors of English country houses such as Schultz's How Green, Kent (1904), he covered the entire upper floor of the house with dark-stained wooden shingles. He used horizontal weatherboarding on the lower floor and a dominant feature of the front elevation is the bold timber grid pattern in the apex of the gables and the chunky timberwork on the balustrade of the balcony. Further variety and concentration on detail is evident in his more delicate treatment of the gabled entrance porch, placed off-centre, with its steeply-pitched, flared, shingled roof which breaks into the balcony balustrade above. Again, there are dentils on the bargeboards but the walls are half timbered with herring-bone brick infill in the Tudor manner.

A similar approach to the use of timber is apparent in the contemporary work of the England Brothers, who were also producing domestic work in the Arts and Crafts manner in Canterbury. Robert England, who had trained in England, had established this practice in 1886 and after his death in 1908 his
brother, Eddie England, continued to operate the firm which was responsible for a significant output of domestic and commercial work in Canterbury. The house designed by E. England for Dr W.F. Browne in Latimer Square (1914), for example, employs horizontal weatherboarding, vertical board and batten, shingles and a criss-cross pattern of half timbering in the gables. The timber panelled interiors of the England Brothers houses, however, tended to be more elaborate than Wood's more restrained approach.

Just as the tiny entrance lobby at White Rock leaves one unprepared for the generous size of the billiard room, the entrance hall at Montrose is unexpectedly large when compared with the modest size of the entry porch. Like the sitting halls popularised by Shaw and Ernest George which look back to those in medieval manor houses, it doubled as a family living room with a large brick fire place as a focal point. It has oak panelled walls and a beamed ceiling and also accommodates the main stair which has a plain timber balustrade with every alternate baluster turned through forty-five degrees, an effective but extremely simple treatment which was characteristic of Wood, and brings to mind Voysey's sentiment that 'simplicity in decoration is one of the most essential qualities without which no true richness is possible...'.

In the dining room at Montrose, Wood introduced a striking Oamaru stone fire surround in the shape of a flattened Tudor arch complete with keystone and carved floral patterns in the spandrels (fig. 18b). This type of fireplace became a hallmark of his domestic work and reappeared throughout the course of his career.

Wood also mixed stylistic elements at Glenralloch, designed in 1914 for J. Campbell Hay at Pigeon Bay (fig. 19a). Here, he extended the use of the louvred shutters first employed on Racecourse Hill, to all the main windows,

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foreshadowing his classically-inspired Georgian designs of the 1920s and 30s. These, together with wooden dentils on the bargeboards, are combined with heavy Voyseyesque pebbledash roughcast, wooden shingles, a slate roof and chunky timber verandah supports to create a bold astylar design. On this occasion he placed the projecting double verandah/balcony motif in the centre of the front elevation between two gabled ends of differing proportions. Wooden dentils also embellish the timber panelling in the entry hall and that above the mantelpiece in the living room. The living room (fig. 19b) has a concave plastered ceiling reminiscent of that in the billiard room at Racecourse Hill.

Wood's largest and most impressive Canterbury homestead, Rowandale at Okain's Bay (fig. 20), was designed in 1915 for another Banks Peninsula farmer, J.R. Thacker, a local identity who took an active part in public life as well as having many commercial interests in the area. The design is closely related to Racecourse Hill but Wood achieved a more homogeneous appearance with a particularly effective blend of materials. The triple brick ground floor with its clinker bands is constructed from locally-made red bricks, the upper floor is hung with dark-stained wooden shingles together with some half-timbering and brick infill, while the roof is covered with smooth terracotta tiles.

Again, Wood's love of the play between asymmetry and symmetry is evident in the way he places a gabled bay at each end separated by a broad verandah and upper balcony, but while the gables have identical detailing, filled this time with vertical half timbering and herring-bone brick infill, he has made the northwest gable a lesser width than that at the east end. The rather bland treatment of the balcony at Racecourse Hill is more happily resolved at Rowandale with a pair of smaller gables set back from the roofline and a shingled balustrade which merges with the overhanging roof to the ground floor, an unconventional but effective device which provides shade for the lower windows. Further interest is created by the bold detailing of the timber balcony supports. The original plan shows a small, flat-roofed dormer on each side of
the paired balcony gables, but only one was constructed, perhaps due to the chimney taking more room than originally envisaged.

A steep bank behind the house precluded the placement of the service wing at right angles to the rear elevation and the laundry, dairy, larder, pantry and coal house with apple loft above, are located in a wing adjacent to the east elevation. They are therefore viewed in conjunction with the garden front, and while Wood has not disguised their function in any way, he has taken into account their prominent placement and created interest with a half-hexagonal bay at the front of the laundry. It was idiosyncratic devices such as this which gave Wood's houses their individualistic quality, setting them apart from those of his peers and making them so appealing to wealthy clients who sought a design which had its own distinctive features.

Certainly his homesteads shared a number of common characteristics, but each design was different and, typical of Arts and Crafts practice, a close inspection of his unpretentious exteriors reveals a wide variety of detailing which is, however, often more restrained than that of his peers. At Rowandale there is the small Gothic window on the north-west elevation lighting the lobby to the billiard room where Wood has paid great attention to the brick detailing marking its cusp-shaped head; and on the south-east elevation he has created variety with an oriel window projecting from a maid's bedroom, which is set under a gable complete with dentil-embellished bargeboards and moulded timber brackets. There is also the carefully detailed brickwork patterning on his chimneys.

On entering Rowandale, one is struck by the resemblance to Racecourse Hill, seen, for example, in the triple arch motif opposite the front door, the step down to the billiard room which again has its own external entries, the recessed brick fireplaces with moulded brackets and panelling above in the bedrooms and the beamed ceilings and timber panelling in oregon, oak and rimu. There are, however, many differences as well in terms of detailing, notably the fibrous plaster ribbed ceiling over the stairwell and landing, and the timber brackets
supporting the horizontal exposed beams on the flat ceiling of the billiard room which has a shallow inglenook where Wood has again incorporated a Tudor-arched fireplace, this time in brick and Oamaru stone with the date when construction commenced, 1916, carved in the centre (fig. 20b).

Rowandale was not finally completed until after the First World War. It was Wood's last substantial rural homestead from this early period of his career and represents the culmination of his Arts and Crafts domestic work for the landed gentry of the province of Canterbury. The economic uncertainties brought about by the war saw a reduction in the number of commissions for substantial rural dwellings and Wood's domestic work after the war came increasingly from city-based clients.

With the notable exception of the Alpers house, his suburban houses from this early period were also influenced by the work of English Arts and Crafts designers and generally used themes which he had already brought together in his rural designs. Ashbrook (fig. 21a), erected in 1916 for T. F. Gibson, was on a comparable scale to his rural dwellings and shares similarities in terms of its layout and interior detailing, reflecting the rural values of a client whose meat and diary exporting business was entirely dependent on the farming industry. Located on a two acre site in Helmore's Lane in the heart of the elite suburb of Fendalton, it is one of Wood's more boldly conceived designs. His concern with materials and texture is again reflected in his treatment of the exterior, the ground floor being clad in vertical board and batten (now roughcast), with Redwood shingles covering the entire upper floor and a Welsh slate roof.

The east elevation is the most dramatic and owes much to English sources with its row of four interlocking gables along the top which are reminiscent of the multiple gables used by Webb at Standen and Joldwynds, Lethaby at Avon Tyrell, Thorney Hill, Hampshire (1891-92) and Lutyens at Homewood, Knebworth, Hertfordshire (1901). The gable walls are jettied out slightly over the first floor walls, with bands of casement windows pushed up immediately
underneath in a similar manner to those at Avon Tyrell. The bracketed, shingled hood which projects from the asymmetrically placed, recessed entrance porch, is balanced by an almost identical bell-cast hood over the bay window to the living room, the latter being embellished with Wood's ever-present timber dentils as too are the bargeboards to the gables. Wood also designed the elegant kauri porch seat with its turned legs and moulded skirt. The porch seat was a favourite motif of Seager's and one which Wood too used frequently.

The north elevation features the by now familiar ground floor verandah with hipped-roofed balcony above. Here, Wood created the balcony effect by leaving the top half of one wall open and placing a plain, shallow balustrade along the base of the opening, a simple but effective device which he used on several of his city houses, including the wooden houses for R. Pinckney at 38 Garden Road (1914), J. Morrison at 20 Cashel Street (1915) and H. Bussell at 1 Macmillan Avenue (1919).

Another city house designed by Wood for a client with rural connections is the Fleming house which occupies a prime corner site on the corner of Park Terrace and Carlton Mill Road overlooking the Avon River and Hagley Park (fig. 22a). It was commissioned in 1920 by Arthur Fleming, a Port Levy sheep farmer who was about to retire to the city with his wife and daughter. Recognised as one of Wood's finest Arts and Crafts designs, it is a testimony to his mastery of form and skill in combining compatible materials to achieve a harmonious effect.

The influence of Lutyens' Surrey vernacular houses is reflected in his use of dark stained shingles on the eaveless double gables of the north elevation, the strips of casement windows, the way in which one side of the roof sweeps down from the gable on the west elevation, taking in a dormer on its north side and terminating in an overhang supported by a wooden bracket, and the round arched opening to the entrance porch with recessed brick members and a keystone,
features seen on Lutyens' designs for Sullingstead (1896), Deanery Garden (1900) and Fisher's Hill (1901).  

Having recently lived on Banks Peninsula, the client had no doubt seen Rowandale and may have instructed Wood to use similar materials for his own house which employs the same harmonious mixture of red brick with regular bands of clinker brick, vertical half-timbered panels with herring-bone patterned brick infill, terracotta roof tiles and the dark-stained wooden shingles which were ever present on Wood's houses. On this occasion, the use of these materials also met the Arts and Crafts ideal of compatibility with existing buildings in the locality, for the house on the adjoining property, Beech House (fig. 22b), designed by Seager for A. McKellar in 1912, has a similar blend of materials.

While Beech House features double-storeyed bays with herring-bone brick panels in between the windows similar to those on the Fleming House, its overall form is markedly different and in fact closer to what Wood himself was doing in 1912 at Racecourse Hill, the emphasis being on horizontality, seen particularly in the Voysey-inspired hipped roof with heavy overhanging bracketed eaves, flat-roofed, shallow dormers and wide porch and balcony area. Unlike Racecourse Hill and Rowandale, the exterior of the Fleming House is marked by its asymmetry and has a distinct vertical emphasis, especially when compared with Beech House. This is particularly apparent on the north elevation with its steeply pitched roofs, the pair of adjoining two-storeyed gabled bays with narrow, round-headed recesses running right up the brick walls on either side of the windows, and in the placement of the tall brick chimneys which are visible on either side of the double gables. The chimneys, though, are not as tall as those

34. For illustrations of Lutyens' houses featuring these characteristic motifs, see See L. Weaver, Houses and Gardens by E.L. Lutyens (1913), reprinted by the Antique Collectors' Club Ltd, Suffolk, England, 1981. Photographs of Deanery Gardens were included in the 1906-07 International Exhibition held in Christchurch.

employed by Lutyens - in an earthquake-prone country like New Zealand these would have been impractical.

The original drawing shows the front entrance porch with its gabled balcony above, facing north, but its position was altered during the course of construction and now faces west, resulting in a more lively elevation to Park Terrace, the main point of entry. The entrance porch is characteristically small in scale, particularly in comparison with the weight of the balcony above. A further change, which probably took place at the same time, was the addition of a bay window to the bedroom above the ground floor sitting room bay, thereby creating a continuous two-storeyed bay which matched that on the east elevation. The sitting room opened onto an open-fronted verandah with balcony above but these were both glazed, as was the balcony over the entrance porch, when the house was converted to a retirement home after the death of Miss G. Fleming in 1967.\(^{36}\)

The brickwork is of outstanding quality and as with all Wood's brick houses it is embellished with simple mouldings, mostly in clinker brick. There is a diaper pattern on the chimney stacks, a double row of cut clinker bricks runs up the wall of the west elevation, there is a nailhead band\(^{37}\) under the entrance balcony and raised clinker quoins on the corners of the walls.

The asymmetrical outline of the house is reflected in the plan which is slightly less formal in its positioning of rooms when compared with the rural homesteads. Here, the main downstairs rooms are all orientated around the main hallway, with the drawing room facing west onto Park Terrace, the sitting room facing north and the dining room facing east onto Dublin Street. The

\(^{36}\) The Fleming House was purchased in 1967 by the Methodist Church who had already acquired Beech House in the 1950s and established the Wesley Hospital and Home for the Ageing. The two houses are now joined by a more recently designed brick block, which fortunately has not greatly impaired the appearance of the two houses. J. Wilson, 'City's Classic Houses Saved', The Star, 13 June 1987, p. 6.

stairway is on the south wall and the kitchen and service rooms extend into the single-storey projection at the south east end. Upstairs, there is a similar layout with the three main bedrooms being aligned directly over the drawing, sitting and dining rooms and the maid’s bedroom over the kitchen. The drawing room has a concave plastered ceiling similar to that in the living room at Glenralloch (Pigeon Bay) which the client would have seen. It also features one of Wood’s Tudor-arched Oamaru stone fireplaces with carvings of leaves and grapes in the spandrels.

With the Fleming House, Wood created an assured design with strong visual appeal and the sense of harmony and conformity to surroundings which were important to Arts and Crafts designers. It is a reflection of the attention he gave to line and proportion and of his natural ability in combining materials to produce a homogeneous whole - in this case the orangey-brown roof blends with the dull red brickwork to create a protective look of warmth and comfort.

With only one or two exceptions, the Fleming House was virtually Wood’s last substantial domestic work in the Arts and Crafts style, although he continued to use certain motifs from this earlier period of his oeuvre in subsequent designs. While there were other Christchurch architects working in a similar idiom (notably Seager, Clarkson and Ballantyne, Collins and Harman, the Guthrie Brothers, George Hart and the England Brothers38), Wood’s designs, which were predominantly a reflection of his familiarity with recent English domestic architecture, had their own distinctive character and reflected the ideals of his elite clientele. They were restrained and unpretentious, the craftsmanship was outstanding, he achieved a richness of effect with his materials comparable to that of English Arts and Crafts architects despite having a more limited

38 Examples of Arts and Crafts work by those architects not previously mentioned include the picturesque Voysey-inspired pebbledash stucco house in Holmwood Road, Fendalton, designed by Collins and Harman in 1923 (see Living with the Past: Historical Buildings of the Waimairi District, Christchurch, 1983, p. 56); the brick and roughcast Ilam Homestead designed by J.S. Guthrie in 1911 (see Living with the Past, p. 52); and the timber Barnett house with shingled gables in Stratford Street, Fendalton, designed by Hart in 1912 (illustrated in Progress, September 1913, p. 659).
palette, there was often the play between symmetry and asymmetry on façades, and such mannerisms as his mixing of motifs from the classical and Gothic vocabularies, his use of chunky timber detailing and the clever juxtaposition of modest-sized entries with larger internal spaces. These high quality domestic designs represented a significant artistic achievement and played a major role in placing Wood at the forefront of domestic architecture in New Zealand.

Georgian Houses

In 1922 Wood designed his first house in the Neo-Georgian manner. By this time a high proportion of his clients were city-based professionals who resided in the wealthier suburbs of the city and it is likely that Wood regarded this style, which was characterised by regularity and formality and typically had a more compact shape, as being particularly suited to the closer-knit urban environment and the patterns of living of these members of Canterbury's social elite. Given the tendency towards symmetry, restraint and balance in the majority of his Arts and Crafts designs, it is not surprising that he was attracted to the Georgian idiom. He would have encountered it twenty years previously when he first visited England, where the new reverence for the work of Sir Christopher Wren and the English Renaissance had led to the revival of classical styles for public, commercial and domestic work.

Both of Wood's English employers, Schultz and Stokes, were among the Art Workers' Guild architects, led by Newton and Macartney, who moved towards a free Neo-Georgian style from the late 1890s. Stokes's Shooter's Hill House (1898) and Yew Tree Lodge, Streatham Park (1898-9), and Schultz's Pickenham Hall, Norfolk (1902), are detailed in the Georgian manner, although, typical of the majority of Arts and Crafts architects of their generation, they retained an eclectic approach and treated it as a style that was

interchangeable with other traditional styles. The London County Council architects also took up the Neo-Georgian manner seen, for example, at the Old Oak Estate, Hammersmith (1912), and continued to use it right up until the 1950s.

Lutyens, whose work Wood obviously admired, was a leading figure in this revival. He had already used Georgian details on the interiors of several of his early Arts and Crafts houses, notably at Tigbourne Court, near Witley, Surrey (1899), and Little Thakeham, near Pulborough, Sussex (1903), and his main line of development from the early 1900s was Neo-Georgian. By 1906 he had designed Heathcote, near Ilkley, Yorkshire, in the Renaissance idiom, followed by Great Maytham, Kent (1909) and The Salutation, Sandwich, Kent (1911), moving on to grander and more monumental classical works including the Viceroy’s House, New Delhi, India (1912-1931), all of which were well documented, along with numerous more strictly Georgian designs by other English architects, in English architectural journals such as The Architectural Review.

The Wellington architect, William Gray Young (1895-1962), who had not studied overseas, designed a brick Neo-Georgian house in Wellington in 1914\textsuperscript{41}, but the typically conservative Wood waited until 1922 before introducing the style to Christchurch. He may in fact have been inspired to move in this direction when he spent time in England after the war and had a chance to see more Georgian Revival work at first-hand. His library contained a copy of S.C. Ramsey’s Small Houses of the Late Georgian Period 1750-1820 (1919) and it is likely that he acquired this newly published volume while he was in England. It was much used by architects and clients as a source of ideas and a pattern book of details for new house designs\textsuperscript{42} and Wood also acquired the two

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subsequent volumes published by Ramsey in 1923 and 1924,\(^{43}\) in response to a
demand for more examples of a traditional style which remained popular in
England throughout the 1920s and 30s.

The client for Wood's 1922 design was a Christchurch solicitor, Kenelm
Neave, who required a house to suit the lifestyle of a respectable gentleman
bachelor. Wood produced an accomplished free Georgian composition which
was both dignified and elegant and in no way suggests that he was feeling his
way with a new style. Located on a flat, raised site on the corner of Helmore's
Lane and Desmond Street, Fendalton, the two-storeyed house is constructed of
red brick (triple brick ground floor and double brick upper floor) with a Welsh
slate roof (fig. 23a). The composition comprised of a north-facing wing
accommodating the main living quarters with an adjoining verandah at the west
end and the service wing projecting from the rear. Characteristic Georgian
details include the hipped roofs, wide eaves cornice embellished with wooden
modillions, multipaned, double-hung sash windows and flat-roofed dormers.

The living and dining rooms, which were aligned along the north façade,
faced onto a formal rose garden with boxed hedges. This garden was designed
by Wood's past pupil and colleague, Heathcote Helmore, who returned to New
Zealand in 1923 from a period of overseas study which included time spent in
Lutyens' office when he was working on the Viceroy’s House and the Neo-
Georgian Queen’s Dolls House. This experience played a major part in
converting Helmore to classicism and the majority of his subsequent domestic
work was Georgian in character.\(^{44}\)

Helmore was no doubt extremely interested in Wood’s design for several
reasons. The Neave house was the first home to be erected on one of the
sections created by the subdivision of a substantial portion of the fifteen acres of

\(^{43}\) The reprinted edition of Ramsey’s *Small Georgian Houses* incorporates all three of the earlier
volumes.

\(^{44}\) R. Esau, 'Helmore and Cotterill : The Formative years'. M.A.. Thesis, University of
land surrounding Helmore’s family home at Millbrook. Helmore was working in England when his family made the decision to subdivide and, interestingly enough, suggested in correspondence to the family, that the Georgian style of house would be a most suitable type for erection on the vacant sections, writing to his mother in the following terms:

I have fallen in love with the dear old and dignified brick Queen Anne and Georgian houses in this country and am sure that [this] style is just the thing for N.Z. but fear that people will have to be educated up to it first. Therefore a good example to show them would be such a help. 45

It is not known whether the advice of this young architect was passed on to Kenelm Neave, who moved in the same social and professional circles as Helmore’s father (also a solicitor), or to Wood - it would not have been at all unusual for Helmore to have kept in touch with his former teacher while overseas, although no such correspondence has come to light. There is, then, the possibility that Helmore may have played some part in the choice of style for this particular house.

A friend and legal colleague of the client, George Weston, lived in the house with Neave for a year or so before commissioning Wood to design his own house in the same style. Located on another corner site, at 62 Park Terrace, with views of the Avon River and Hagley Park, the Weston house (fig. 23b) employs a similar vocabulary and materials to the Neave house. Wood had actually intended that the brickwork be plastered over, but the owner would not agree to this. 46

It is more formal in appearance and plan than the Neave house and features a well-proportioned, symmetrical garden front which is directly related to the finest Edwardian Neo-Georgian designs. Like Stokes’s Yew Tree Lodge façade (fig. 7b), the multi-paned sash windows are symmetrically placed and there is a dentilcourse immediately below the modillioned eaves cornice to the

46. Personal communication from the owner’s son, Michael Weston, 20 March 1991. The original plans show the exterior in plastered brickwork.
dormered, hipped roof. The centre of the composition is marked by a shallow, single-storeyed portico resting on paired, circular columns. Instead of placing a window above the portico, as would perhaps have been expected, Wood has simply centred an understated circular brick motif on the upper wall.

The front half of the south wall is built right on the boundary to Peterborough Street and in order to preserve privacy, there are no windows in this portion of the elevation. Wood has, however, enlivened what would otherwise have been a bland expanse of brick wall with two window-size recesses complete with head and sill at ground floor level. The use of this motif indicates his sound knowledge of Georgian architecture and the eighteenth-century practice of blocking up windows in order to reduce the window tax (levied on houses with more than six windows) which was in force from 1697 until 1851. The effect of the tax on new houses resulted in the building of detached houses with no windows at the sides, looking like slices taken from a terrace, or because the window was considered to be such an important element in a façade, it was often simulated in paint or depressions were made in the walls so that the harmony of the design was preserved. It is, of course, this latter practice which Wood was emulating.

The plan is closer to the typically rational Georgian layout than the Neave house, with the central entrance porch opening onto a hallway with a formal living room to the right and dining to the left. A further hall leads to the main stairs on the right and to the service area at the rear. The main bedrooms, which are aligned over the living and dining rooms, face west overlooking the formally laid out front garden surrounded by a brick wall, with views of Hagley Park beyond. As with Wood’s rural homesteads, the maids’ quarters are accessed by a separate stairway in the service wing. A notable difference in these urban houses from the rural dwellings is the absence of the billiard room - a reflection of the city-based lifestyle of the clients who could partake of such

male-dominated activities at their exclusive gentlemen’s clubs - George Weston was a member of the Christchurch Club and the Canterbury Club, both within walking distance of Park Terrace.

Like his friend Kenelm Neave, Weston had commissioned a house for a bachelor with two maids, but when the foundations were in, Weston became engaged to be married. His future wife was happy with Wood’s plan but wanted a place where she could sit during the day. Wood therefore designed a sunroom over the garage which was set back from the north wall of the dining room. He was called in again a year or so after the house was completed to add a nursery, so he converted the garage for this purpose, adding a closed-in wooden verandah on the east end to provide internal access and a new garage was erected at the rear with entry from Peterborough Street.48

Wood treated the interior with the same restraint and dignity as the exterior, avoiding the ornate detailing that was present on many English Georgian interiors. The walls of the hallways and the living room are panelled with painted fibrous plaster mouldings in the manner popularised by Wren, that is, with tall panels above a dado rail and squat panels between the dado rail and the skirting.49 The focal point of the formal living room is the fireplace with its moulded timber architrave and green serpentine marble surround, a material which was commonly used on Georgian fireplaces in the late eighteenth century, even in the smallest of houses.50 The windows originally had grey velvet pelmets, also a Georgian feature, and the oak floor was stained and covered with Persian rugs which could be pulled up for dancing. The stair, which is lit by a tall, multi-paned window, has elegant, turned white-painted balusters and a dark-stained handrail. The panelled Georgian doors are stained downstairs and

49. For a detailed diagram of this form of panelling, See J. Woodforde, Georgian Houses for All, p. 51.
painted upstairs and the built-in wardrobes have plaster mouldings similar to those in the stairway.

The Weston house, then, with its sense of order and proportion, simplicity and elegance, has all the attributes of the best Edwardian Neo-Georgian historicist designs. Wood’s design suited the lifestyle and embodied the values of a prominent city professional who was a successful and respected member of Canterbury society. It was to be followed by further Georgian houses of masonry construction but in the meantime, Wood had designed a simple wooden house at 52 Holmwood Road, Fendaleton (fig. 24a), which was distinctly related to American Neo-Georgian rather than English models.

He had not at this stage been to the United States, but as already pointed out, he kept himself up-to-date with developments there and would have been well aware of the revival of American colonial architecture which had begun in America in the 1870s, lasting well into the first half of the twentieth century. Most prominent in this revival was the architectural firm of McKim, Mead and White, whose domestic work included the wooden Colonial Georgian residence for Alfred Pope in Farmington, Connecticut (1898), which was based on Washington’s Mount Vernon, with its classically inspired columns supporting the southern style verandah that sweeps across the symmetrical façade.51 Wood would no doubt have seen the 1915 monograph on McKim, Mead and White (he owned the 1925 student’s edition) and in any case, would have been familiar with this and the numerous other Colonial Revival buildings which appeared in contemporary architectural journals. An example is the Georgian-inspired country houses of Charles Platt which were featured in The Architectural Review (Boston) in March 190452, and those of McKim’s protegee, John Russell Pope

(1874-1937) illustrated in the same journal in June 1911\textsuperscript{53} such as the R.J. Collier house, New Jersey (1910). Wood later acquired the monograph on Pope which was published in 1937.\textsuperscript{54} In 1920 The Architectural Record produced a series of articles written by John Taylor Boyd entitled 'Some Principles of Small House Design', which was illustrated with further examples of twentieth century Colonial Georgian Revival houses, such as the Ketcham Residence, Ballport, Long Island, designed by Delano and Aldrich.\textsuperscript{55}

Wood may also have come across the work of Dwight Baum at this stage; certainly he acquired the 1927 monograph on Baum, whose prolific domestic output was inspired by a variety of American colonial models ranging from the modest Dutch/Flemish farmhouses of New York and New Jersey to formal Georgian mansions found in the English colonies.\textsuperscript{56} Baum's William A. Zink House, Summit, New Jersey, is similar in style to the Ketcham residence, being basically a rectangular block with a side-gabled shingle roof, weatherboard walls and symmetrical façade punctuated by a central entrance and double-hung sash windows with shutters. This type of house had become ubiquitous in New England during the nineteenth century, its simple shape being suited to the classical taste of the era and it could be adorned or not without changing the fundamental character.\textsuperscript{57} A typical eighteenth-century example is the Wetherald House, Old Deerfield, Massachusetts (1752), where the shutters are of the louvred variety (fig. 24b).\textsuperscript{58}

The Wetherald house is illustrated in one of the several monographs Wood owned, dating from 1915-1926, from The White Pine Series, a bi-monthly

\begin{itemize}
\item \textsuperscript{53} H.D. Croly, 'The Recent Works of John Russell Pope', The Architectural Review (Boston), 29 June 1911, pp. 441-511.
\item \textsuperscript{54} Monograph of the Work of John Russell Pope (Three volumes). New York, 1937.
\item \textsuperscript{56} The Work of Dwight James Baum: A Monograph. New York, 1927.
\item \textsuperscript{58} R. W. Haddon, Old Deerfield, Massachusetts. The White Pine Series of Architectural Monographs. Volume VI, No. 5, 1920, p. 9.
\end{itemize}
publication which was devoted to eighteenth-century domestic architecture in New England. Edited by Russell Whitehead, formerly editor of The Architectural Record, each monograph is well-illustrated with photographs of authentic examples of wooden Georgian-style houses accompanied by an essay written by a local architect with an enthusiasm for Colonial architecture.

There already existed at least two wooden houses in Christchurch which were based on American Georgian prototypes, both constructed for American clients when Wood was overseas during the First World War. Long Cottage (fig. 25a), located on Papanui Road, was designed in 1917 by Jack Guthrie, the architect for 'Los Angeles'. The client, Washington Carney, was married to Wood's cousin and according to family tradition, the commission would have gone to Wood, had he been available.59 Constructed of weatherboards with a slate roof, Long Cottage is also of the simple, oblong-shaped variety but the pedimented entry motif with a round-arched window above, is set off-centre. The upper windows are flanked by louvered shutters and it has a refined Georgian interior.60

The other predecessor to Wood's Holmwood Road design, is 'Orana', located almost opposite Long Cottage at 146 Papanui Road (fig. 25b). It was built around 1918 for Calvin Lord, the Manager of Booth and Co, pelt buyers, and is believed to have been designed in the United States.61 A more sophisticated version of the American Colonial Georgian style, it is of weatherboard construction with a hipped slate roof. The east elevation, which is made up of a series of slightly projecting bays, culminates in a circular portico to the main entrance with a Palladian dormer window in the roof above. The

59. Personal communication from Pat Laurence, 30 April 1991.
60. The impact of this house has been destroyed in recent years with the development of a town-house complex on the site.
61. According to the Wises Post Office Directories, Lord was definitely in residence by 1920 and still lived at his previous residence in 1917. N.Z. Historic Places Trust records note that the house was designed in the United States.
interior is a little more elaborate and heavier in its detailing than that at Long Cottage.

It was the more informal timber form of Colonial Georgian which Wood adopted for the house in Holmwood Road, designed in 1922 for Miss Pheobe Helmore. Wood’s version was simple and carefully proportioned. A number of alterations have been made to this house in recent years but the centrally placed, recessed entrance porch on the north-facing front elevation appears to have been flanked by triple sash windows with wooden shutters and a blind box above. Five double-hung sash windows with glazing bars in the top sash and window boxes underneath, are symmetrically arranged across the upper level which bells out at the bottom and overhangs the ground floor, contributing to the strong horizontal emphasis which was common to the style. A flat-roofed sunporch abutted the west end of the north front, an arrangement which reappeared on a number of Wood’s designs and was subsequently adopted by other Christchurch architects working in this style.

The internal detailing is much plainer than that at Long Cottage and Orana and the layout is straightforward and more-or-less standard for this type of Colonial Georgian house, with the central entrance hall being flanked by a living room to the right and dining room and kitchen on the left. Behind this now-altered area, protruded a scullery, laundry and rear porch. Upstairs, the middle of the three rooms aligned across the front, appears to have been a sitting room and here Wood has introduced a motif from his Arts and Crafts vocabulary - a small pair of leaded casement windows opening onto the landing, similar to those on the Fleming House and the house at 70 Richmond Hill Road (1915).

The client for this house, which is located in the same subdivision as the Neave house, was an aunt of Heathcote Helmore who, in partnership with Cotterill, was also designing houses in the Georgian manner by 1924.62 Both he and Cotterill had the opportunity to see many eighteenth-century timber domestic

62. Helmore was still overseas in 1922 when the commission came to Wood.
buildings when they visited the United States in 1920, as well as contemporary work based on colonial precedents. Their Pinckney house in Holly Road (1924), for example, employs a similar vocabulary to Wood's 1922 house.

The wooden Colonial Georgian house was less expensive to build than masonry homes and this, together with its more informal appearance, gave it wide appeal. The style was adopted by a number of other New Zealand architects including R.S.D. Harman, Jack Hollis and W.H. Trengrove in Christchurch, and Gray Young in Wellington. Wood was to design several houses for successful city professionals in this manner over the next decade, all of which were noted for their fine proportions and simple but elegant interior detailing. Included among these are the Hargreaves House, 74 Heaton Street (1925), the Green House, 12 Beverley Street (1928), additions to the Godby House, 5 Jackson's Road (1928), the Duncan House, 42 Rossall Street (1930), the Gambrill House, Gisborne (1930), and the Calvert House, 52 Bealey Avenue (1930) (figs 26a and 26b).

In the meantime, however, Wood received two major domestic commissions which provided him with the opportunity to produce two further substantial Georgian designs of masonry construction. The first came in 1924 from Robert Anderson, a prominent Southland businessman and leading Invercargill citizen, who owned Victoria Park located seven kilometres north of Invercargill, just sufficiently out of town to allow him some respite from his business concerns. The Andersons entertained regularly and often hosted prominent international guests. They had already begun setting out the twenty-four hectares of garden and lawns which provided an ideal setting to complement the precision and dignified formality of Wood's design.

This house (fig. 27a) was built of reinforced concrete rendered with white cement. Welsh slates cover the slightly flared, hipped roofs to the main block and the service wing which is aligned at right angles to the south (rear) wall. It has a particularly impressive formal garden façade which is marked by a central,
curved, two-storeyed bay window surmounted by a solid balustrade embellished with a decorative urn at each end. Above this, is a group of three attic dormers, the middle one having a segmental pediment. The bowed bay, which derives ultimately from eighteenth-century French prototypes such as Rousseau’s Hotel de Salm, Paris (1784), was a feature often found on Regency villas in England and Federal style dwellings in the United States. It became a popular motif on opulent American country houses from the 1880s when clients and architects were attracted to French Classicism through the influence of the Beaux-Arts, and was adopted by both American and English architects working in the less elaborate Neo-Georgian manner. It appears on a number of McKim, Mead and White’s domestic designs, such as the J.F. Andrew House, Boston (1883-86), on Pope’s Frick House, Maryland (1914) and Baum’s Hoffman house, New York (1920s) and in Britain, Ernest Newton’s Redcourt, Surrey (1895), and Steep Hill, Jersey (1902-04), have a two-storeyed curved bay on the front elevations. Steep Hill also employs the white stucco finish.

French casement doors, another characteristic Georgian element which was particularly prominent on American country houses, open from the three rooms aligned across the garden front onto a paved terrace which follows the line of the façade. The windows are all multi-paned and those flanking the central bay and on the end walls of the main wing, have louvred shutters. As on the Weston house, Wood has incorporated two blind windows into the south elevation.

In typical Wood fashion, the main entrance is underplayed, being located on the west side of the house. It leads to a spacious interior which is chaste and refined and employs high quality materials (including Australian maple and figured rimu) and workmanship. A well-lit, long, spacious hallway runs along the south wall of the main block. It has black and white rublino tiles on the floor, echoing the squares of black and white marble or stone found in the hallways of late Georgian houses in England. Off this hallway and facing onto
the garden are the library, dining and drawing rooms, the latter taking in the bow window. The ceilings have exposed beams and the plastered walls have some wooden panelling, but were kept fairly plain as they were essentially a background for the owner’s art collection.

At the east end of the hall a wide stair with elegant, turned balusters rises to the first floor which is occupied by three large bedrooms and the billiard room (a rare occurrence in Wood’s Georgian work) which takes in the upper part of the bow window. Two further stairways lead to the maids’ quarters and to three attic rooms. Wood has added variety by giving the carefully detailed fireplaces a different treatment in each room and here his lack of concern for historical consistency, already noted in his Arts and Crafts work, is again evident in his classical work - while the drawing room features a Georgian surround incorporating Westland serpentine marble (fig. 27b), on the Oamaru stone surrounds in the library and the billiard room, he has used the ogee arch and Tudor arch respectively.

It is fitting that the house now functions as an art gallery, having been donated to the Invercargill City Council in 1951 by the Anderson family. It has since been renamed Anderson Park. Photographs of this house and the Weston house were included in the New Zealand section of the Exhibition of Dominion and Colonial Architecture held at the Royal Institute of British Architects in London in 1926. Contemporary reports in the English newspapers, The Morning Post and The Times, were fairly critical of some of the exhibited material, claiming that it was lacking in inspiration and imitative of England, and Lord Burnham, who formally opened the exhibition, made the comment that 'in Australia and New Zealand, a great deal remained to be done'.

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did, however, note the 'concrete house' and 'brick cottage' by Cecil Wood and the only New Zealand domestic work to be mentioned in a review in the *Journal of the R.I.B.A.* was 'a charming concrete house at Invercargill'.

Wood's other largescale Georgian residence is Bishopscourt in Park Terrace, Christchurch (fig. 28a), which was commissioned by the Anglican Diocese in 1925 to replace the previous Mountfort-designed Bishop's residence (1857) which had burned down. This was an important domestic commission for Wood, the Bishop being a powerful figure in a province where the Church of England was the dominant religious force. His brief was to design a building which would be adequate for the ordinary family needs of a married Bishop, together with the usual demands on hospitality, and at the same time a worthy expression of the essential dignity of his official position in the community, yet it should be a relatively modest building without and within, beautiful without, and comfortable, commodious and compact within.

On seeing Wood's draft plans, the committee responsible for the building felt he had achieved the 'happy medium' and produced a 'handsome and dignified building without ostentation'.

While the two-acre site was far less extensive than Victoria Park, the grounds were laid out in an informal garden with spacious lawns and mature trees which again provided a superb setting for Wood's large Georgian-styled residence. Constructed of triple brick rendered with white Atlas cement, it has a blue and grey Welsh slate hipped roof. Here Wood skilfully blended American Colonial and English Georgian elements on the façade. Once again, it is symmetrical, but it is more informal than that at Victoria Park, with a projecting columned, concrete verandah at each end complete with triglyphs and metopes and surmounted by a wooden balustrade with turned balusters.

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65. *The Times*, 19 October 1926. The only other New Zealand domestic work to receive mention in this review was a house in Lower Hutt, Wellington, designed by Stanley Fearn.
This verandah or portico motif appeared on McKim, Mead and White’s classically-inspired houses of the 1880s, notably the H.A.C. Taylor house, Newport Rhode Island, 1882. Also American-derived are the curved heads to the shutters flanking the round-headed sash and French windows on the ground floor, the latter opening onto a terrace paved with Halswell stone. These window-heads are embellished with a rope moulding and scrolled classical-style keystone. The rope or cable-mould was of Romanesque origin and more commonly associated with Spanish-derived styles. It was, however, used by contemporary American architects working in the Georgian style, including Dwight Baum, and Wood used it as a decorative motif on several subsequent occasions, as did Helmore and Cotterill. The two pairs of centrally aligned French doors on the upper level open onto small balconettes with wrought-iron balustrades and scrolled supporting brackets. The original drawings show four flat-headed dormers in the roof, but two more were added during construction, presumably to enhance the balance of the façade.

The main entry is on the south side through a glazed porte cochère located in the L-shaped courtyard created by the single-storey service wing (now two-storeyed) which extends from the southeast end of the house. On the wall above this, Wood placed a parapet embellished with the Bishop’s Coat of Arms and two decorative urns. Other classical details include the Palladian window lighting the stairwell and below this, a small port-hole window to the cloak’s area.

Wood’s layout for Bishops court was simple and functional and despite the large size of the house (twenty-eight rooms in all), it was easily managed by two maids. As at Victoria Park, the living rooms are all aligned to take in views

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71. Mrs M. Warren (daughter-in-law of Bishop Warren who occupied Bishops court from 1951-1966), who lived in the house for five months, commented that the layout of Bishops court was such that it could be run by one person with a little help. Personal communication from Mrs Warren, 6 April 1991.
of the garden, and have French doors opening to the exterior. There is a large
drawing room at the northwest end, dining room at the northeast end and
morning room and study in between. Wood's preference for employing a
variety of materials is evident in his use of maple panelling in the study and oak
in the morning room, while the other more formal entertaining rooms have
Georgian style plaster panelling on the walls. The first floor accommodates
seven bedrooms (two with dressing rooms), including two maids' rooms and the
attic floor contains six more bedrooms which were occupied by clergy attending
ordination retreats, Synod or other meetings.

It was usual practice for an Anglican Bishop to have his own chapel and
Wood placed this a short distance from the east side of the house to which it is
connected by a timber pergola which extends from the dining room. He
designed a simple Georgian-style chapel (fig. 28b) which is reminiscent of the
humble, country churches built in England during the reign of George III, such
as Chiselhampton, Oxfordshire (1763), with its pitched roof, plastered walls and
broad, round-headed windows. Although small and unpretentious, it has the
distinction of being the only Georgian style chapel in New Zealand. Typical to
the style, the superbly crafted interior, with its wagon roof and panelled walls of
black pine, is more elaborate than the chaste exterior, being enriched with
decorative carvings and mouldings.

Today the effect of the integration of the Bishopscourt buildings with
their park-like setting has been reduced through the development of a retirement
complex of cottage units and apartments on the site, but the house and chapel
remain intact with few modifications. It is still possible to obtain an
uninterrupted view of the much admired garden façade of this impressive
residence and the realignment of the driveway from Park Terrace further north
has actually resulted in an enhanced view of the shuttered windows, balcony
verandah and single, pedimented dormer of the west elevation.
Shortly after the completion of Bishopscourt (in July 1927), Wood travelled to the United States and although his itinerary remains unclear, it is probable that he took the opportunity to study authentic examples of Colonial Georgian domestic work at first-hand. After his return from this trip, he designed the finest of his wooden American-influenced Colonial Georgian houses, the Green house in the newly-created Beverley Street in Merivale (fig. 29a). The client, Mrs Julia Green, was the widow of a wealthy city merchant.

Clad in ten-inch cedar weatherboard, with cedar shingles on the side-gabled roof, it consists of a central block which is rectangular in plan, with two separately-roofed, dormered side wings and a service wing at the rear. It sits low on the ground and has a strong horizontal feel with its jettied upper floor, the low side wings and sash windows which are wider than usual. The lower windows on the north-facing front elevation protrude slightly to form shallow bays. They are topped with the scalloped blind boxes found on many of Wood's Georgian houses. Even in his Georgian designs, Wood continued his tendency towards making a façade not quite symmetrical and placing entries off centre, which is the case here. On this occasion, the entrance, like that on Helmore and Cotterill's Pinckney House, consists of a projecting, shingled pediment supported on wooden pillars with lattice work in between, but as was typical of Wood, his lattice is given a much bolder treatment than that employed by Helmore and Cotterill. Adjacent to the entry there is a shallow, open porch recessed under the overhang which is supported at the end by a painted brick pier.

Wood has even included the large ornamental drops or pendills under the overhang which were found on the otherwise unadorned exteriors of authentic seventeenth-century New England houses which had a framed overhang, where it served as a decorative termination to the lower ends of the front second-storey posts. He was, however, aware of this type of embellishment before he travelled to the United States, having shown two pendills on his drawing of the Hargreave House (1925), which, however, were not executed. One of his
White Pine monographs does, in fact, show two close-up details of the pendills on the Whitman House, Farmington, Connecticut (1660).^{72}

He has paid great attention too, to the detailing of the particularly fine interior which is marked by symmetry and the use of the arch motif, a theme which is continued throughout. On the west wall of the drawing room (fig. 29b), for example, the Oamaru stone fireplace (again Tudor-arched) is flanked by arches with keystones, that to the right containing a multi-paned window, while the one on the left contains a mirror (due to the fact that it backs onto the adjacent garage wall). The arch and keystone motif was frequently employed on Georgian work in England and America. It was a characteristic feature of Lutyens' work and Baum used it on several of the Colonial Georgian houses featured in his 1927 monograph, including his own house, Sunnybank, Riverdale-on-Hudson, New York City.^{73} The walls of this large room are divided into panels which are still stippled, in the original sage green colour, with the crown of the plastered mouldings being picked out in ivory-white. According to a contemporary description of the house featured in The Press in 1935^{74}, the floor was originally covered with mole coloured Wilton carpet.

Wood may again have been influenced by American Colonial work in choosing to colour the walls of this house. The walls of the dining room, which is located to the left of the front entrance, are subdivided with vertical strips of beaded timber with apricot stippling in between. The stairs, which begin under a plain, plastered arch have sage-green turned balusters which finish in a half-circle on the landing, echoing the arch theme which is continued over shelving units and the entrances to passageways.

With this house Wood attained a harmonious balance of formality and comfort and the fact that it remains largely unchanged today is testimony to its

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functional plan and enduring aesthetic appeal. As the writer of the 1935 Press article aptly observes, the house has that 'sense of proportion and the simple dignity that distinguish the best of Georgian architecture'. He also adds that 'to see the house at its best, one should really be able to view it in a setting of tall graceful trees and sweeping lawns, from a distance of about 100 yards', but 'that it can make such an impression in a setting too confined to do it justice, is a tribute to its architectural worth'.

While English and American Georgian Revival architects looked back to precedents in their own country's architectural history, there is no evidence to suggest that Wood's Georgian designs make reference to New Zealand's own relatively recent colonial buildings. The early mission houses at Waimate (1830) and Tauranga (1847) and John Verge's Treaty House at Waitangi (1833), for example, all contain Georgian features. Closer to hand, on Banks Peninsula, was the French-styled Langlois-Etevenaux house at Akaroa (1840s) which Helmore and Cotterill drew on for their Doctor's Consulting Rooms at Palmerston North (1932). As with his Arts and Crafts work, Wood's main concern lay with the formal content of the style rather than its ideological aspects and unlike Seager, he showed little interest in the notion of a specifically New Zealand style. His attitude, however, was no different from that of many of his New Zealand contemporaries who frequently turned to overseas models for their domestic work. For example, much of the domestic work of the Napier-based architect, Louis Hay (1881-1948), was strongly influenced by the Californian bungalow style and the prairie houses of Frank Lloyd Wright.

During the depression years of the early 1930s and right up to the 1940s, when he was involved with Wellington Cathedral and Christchurch Post Office, Wood's domestic output declined to less than two houses a year. While the majority of his houses from this period exhibit features common to the Georgian

75. The Press, 13 June 1935, p. 5.
style (notably, the Sandston house on Mt Pleasant, 1937), some of his designs dating from the mid 1930s were not particularly successful, perhaps reflecting less confidence in an environment where the social and economic values which underpinned his earlier work had been somewhat undermined. Certainly, both the picturesque compositions and homogeneity of his Arts and Crafts work and the balance and formality of his Georgian work are lacking in the designs he prepared for the Murdoch town house in Salisbury Street (1933) and for two North Canterbury homesteads, Ngawiro near Rotherham (1935) and Foxdown near Scargill (1937).

Wood's staff in fact felt that he did not go to much trouble with Mrs Murdoch's house (fig. 30a) because she was not of sufficient social standing in the community, an opinion which was more than likely correct given Wood's social values and the elite status of the majority of his clientele. A.A. Macfarlane's Ngawiro homestead (fig. 30b) has a composition which is awkward and unresolved and A.D. Fox's Foxdown is bland and unappealing, not helped by the client's insistence upon clear glass window panes despite Wood's preference for multi-paned windows.

By this time, of course, houses utilising the language of European modernism were beginning to appear in New Zealand. Even traditionalists like R.S.D. Harman and Helmore and Cotterill had been requested by progressive clients to design modernist houses in Christchurch - the Dearsley House at 66 Glandovey Road (1935)\textsuperscript{77} and the K. Ballantyne House, Coldstream Lodge (1933).\textsuperscript{78} By the 1940s, younger architects like Pascoe had become committed to the new style, particularly when they saw its possibilities as a means of developing a specifically New Zealand architecture using timber instead of concrete.\textsuperscript{79} Pascoe's small timber houses featured the horizontality typical of


\textsuperscript{78.} R. Esau, 'Helmore and Cotterill: The Formative Years'.

modernism, simple detailing and large areas of glass. The Harris House, Dunedin (1939), for example, has a flat roof and is built to the sun with double doors opening onto a terrace to utilise outdoor living. The plan is open, informal and economical with no hallway.80

Despite his positive reference to Le Corbusier's famous statement that houses should be regarded as machines for living in during his presidential address to the N.Z.I.A. in 1939,81 there is little evidence in Wood's domestic work of a willingness to move away from his more traditional approach. There is a hint of the modernist vocabulary at Ngawiro which is of concrete construction and has a solid concrete stair balustrade on the interior and on his Matson house in MacMillan Avenue, Cashmere (1937), where he employed horizontal glazing bars on the windows, but this would appear to be as far as he was prepared to go in his domestic work, although he did produce a fairly informal plan for his own post-war house.

Post-War Cottages

Wood designed only four post-war houses, all of which were affected by wartime building restrictions governing size. These included a house for himself and Iris Wood, a small house in Fendalton for his sister Amy Fairhurst, another in Bristol Street for Mrs F. Cowlishaw, the widow of a city solicitor, and the Woodend vicarage.

He began preparing plans for his own house on the corner of Rhodes Street and Helmore's Lane, in 1944 (fig. 31). Erected in 1945, it is only modest in size and yet it epitomises Wood's whole approach to design and brings together the main themes of his earlier domestic work in an innovative and creative manner. The design reflects his understanding of materials and textures, an intuitive feel for form and scale, balance and proportion, a unified

81. See Chapter Two, p.54.
composition, effective planning, lack of pretension and restraint in the use of decorative detail and embellishment, a commitment to good craftsmanship and a feeling of comfort and dignity.

In siting the house on the 37 perch section, Wood took care to preserve the existing trees and photographs of the house taken shortly after its completion show it set in an established informal garden. Constructed of white-washed brick with dark-stained timber shingles on the roof, the house is L-shaped, consisting of two gabled wings with the main rooms aligned around a north-facing brick terrace. The roof does not project beyond the walls, although over the living rooms it extends at a lower pitch to form a shallow verandah at the inner edge of the terrace. The timber verandah supports feature a bold, moulded pattern which is close to the Spanish-influenced, decorative concrete castings Wood used on Wellington Cathedral, seen, for example, on the balconette motif on the Cathedral tower. Wood repeated this pattern on the front gate and it is echoed on the Southland Beech dining suite which he specially designed for the house. He turned to the classical vocabulary for the two multi-paned sash windows with wooden shutters and the familiar dentils which run along the top of the external walls.

Visitors entered the property from the front gate on Rhodes Street which leads down a straight brick path aligned with the distinctive north gable. The gable is embellished by cut bricks which form a diaper pattern, a device he had used on his Arts and Crafts designs to create texture, and symmetrically placed vent holes which make a double cross. Even here, Wood has played slightly with the symmetry by placing a lantern to the right of the centrally aligned sash window below the gable. The visitor continues across paving slabs set into the lawn and onto the terrace which is surrounded by a low, pierced brick wall and sheltered from the prevailing easterly wind by the northwest wing containing the bedrooms. A glazed casement door opens from the terrace into the hall.
The plan is simple and compact and the hall (fig. 32a) economises on space by serving as a dining area as well as providing for circulation between the kitchen, the living room and the three bedrooms. Wood paved the floor of this area with smooth slabs of riverstone which was functional given its high foot traffic, and created an effective link with the terrace which virtually became an extension of the interior when the timber-framed plate glass doors along the north wall were folded back on their hinges. A dog-tooth Art Deco pattern, which Wood had again experimented with on his Wellington Cathedral design, runs along the bottom of the pelmet over the glazed doors and is repeated in the shallow plaster frieze along the top of the opposite wall. He has also created interest with his imaginative treatment of the pitched ceiling which is lined with beaded tongue and grooved boarding and has plain, white-painted exposed timber beams placed horizontally across the ceiling space at regular intervals, an extremely simple but effective device.

A door at the west end of the hall leads into the living room (fig. 32b) which also has plate glass doors opening onto the terrace, and a bay window on the west wall. The walls, like those in the dining hall, were originally covered with fairly rough textured plaster. Wood has made a feature of the south wall of this room where he created a kind of shallow inglenook. It is lined with blonded 'broad beaded boards' in Southland Beech and the centrepiece is a Mt Somers stone fireplace with a meander pattern, also used on Wellington Cathedral, on each side of the opening. Moulded arched recesses containing shelving are placed on either side of the fireplace.

With this remarkable small house, Wood achieved a design which creatively embodies all the hallmarks of his best domestic work. While it does not embrace Le Corbusier's ideal of a 'machine for living in' where a house design was stripped to the essential functions, it represented Wood's ideal of a small and functional house and was, in fact, an innovative design for its time. Unfortunately, Wood did not have the opportunity to use the house as the
retirement home he had intended, but he was able to enjoy his creation for eighteen months before his death in November 1947. Iris Wood continued to live in the house for another thirteen years.

While Wood's house was being constructed, Heathcote Helmore was also building his own house in Helmore's Lane (fig. 33a). Helmore's house was an attractive, two-storeyed Colonial Georgian residence set in large grounds and designed for entertaining and housing his collection of antiques and Chinese lacquer. He got round the wartime restrictions on the size of new dwellings by incorporating into the design the billiard room and service areas of an existing house which he had shifted onto the site. There was therefore quite a contrast between the two houses - one large and traditional; the other small, unpretentious and innovative.82

As already mentioned, Wood was only to design three houses after his own. One was a small, gabled, timber house with Georgian detailing for his widowed sister at 27 Clifford Avenue (1946). Another was the Cowlishaw house at 70 Bristol Street which is a simpler and less expensive version of his own house. Of timber construction with a tile roof, it shares the L-shaped plan, sash windows, gabled ends, and the indoor/outdoor living with plate glass doors again opening onto a shallow verandah with the same distinctive moulded patterning to its timber supports and a low-walled brick terrace. The plan is also fairly informal and compact, again with a dining hall which has a ceiling reminiscent of Wood's own - this time it has coved sides and a flat boarded central portion with the spaced horizontal exposed beams. The third house is the Woodend Vicarage, for which Wood had produced several alternative sketches in 1947. The contract drawings were completed by R.C. Munro and the house as erected is also reminiscent of Wood's own, with white-washed brick

82. Both Wood's and Helmore's houses were illustrated in the Second Yearbook of the Arts in New Zealand. Wellington, 1946, alongside modernist houses by Vernon Brown, T.J. Haiselden, C. Firth, R.H. Toy, G.F. Wilson, Charles Fearnley and Paul Pascoe.
walls, double hung, multi-paned sash windows, and the distinctive plain gable ends with no bargeboards and vent holes.

The influence of Wood's own house is particularly evident in Robert and Margaret Munro's domestic designs, notably the Maples House, Wai-iti Terrace, Christchurch, which is often ascribed to Wood because of its similarity to his own.83 The gable end on Wood's house, with its steeply-pitched roof and lack of eaves, was a form adopted by other New Zealand architects over subsequent years, including Miles Warren, who commenced working in Wood's office when the Helmore's Lane plans were being prepared. Warren's distinctive white-painted concrete-block houses of the late 1950s and early 1960s tended to be divided into blocks, with steeply-pitched roofs, no eaves and gable ends. According to Warren, they were inspired by Wood's houses and the simple modest houses of Denmark84 which had 'steep pitched dominant roofs and gables, no eaves or verge and a careful set of openings in masonry walls.'85 There is little evidence to suggest that Wood himself looked to Scandinavian precedents in developing his own house design, although he was certainly influenced by the public architecture of Stockholm when designing Wellington Cathedral.

Wood's Helmore's Lane house represented a fitting culmination to a domestic _ouevre_ which gained him recognition as a leading New Zealand practitioner in this field as well as having an important influence on those who trained in his office. The fact that his houses are still held in high regard today, attests to the enduring quality of Wood's domestic designs.

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CHAPTER FOUR : EDUCATIONAL BUILDINGS

Wood was able to consolidate the reputation he had first established with his high quality domestic work when he was entrusted with the design of several buildings for some of Canterbury's most prestigious Anglican educational institutions. As with his houses, he adopted a fairly conservative approach for these designs, looking largely to English precedents for inspiration, but also continuing the Gothic tradition which had already been established in Canterbury for such buildings. His best known school buildings are those erected in the Christ's College grounds in Rolleston Avenue, Christchurch, commencing with the Hare Memorial Library in 1915. His association with the College, however, dates back to 1908 when he began working on a scheme for re-building and extending College House, the upper or Collegiate Department of Christ's College.¹

Initially intended as a University, this Department had functioned as a Theological College since its foundation in 1851 and, with the establishment of Canterbury (University) College in 1873, it had developed a further role as a hall of residence for university students.² College House had been accommodated in a simple, two-storeyed, gabled wooden building on the corner of Cashel Street and Rolleston Avenue since 1885³ and while a more grandiose scheme along the lines of a full residential college was envisaged by the Christ's College Board, limited funds meant that only the most pressing needs could be met. Wood's role, therefore, became that of upgrading the existing facilities and adding a wing to accommodate extra students.

From the outset, the College founders had intended that the Collegiate Department be modelled on the English colleges at Oxford and Cambridge. So

¹ Wood was still in partnership with Seager and Munnings when he took on this commission and it is unclear whether it came directly to him or to the partnership.
² S. Parr, Canterbury Pilgrimage : The First Hundred Years of the Church of England in Canterbury, New Zealand, Christchurch, 1951, p. 117. See also Cyclopaedia of New Zealand : Canterbury, 1903, pp. 169-170.
³ Prior to 1885 College House operated from a wooden building in the Christ's College grounds.
for its first permanent building, Wood was required to produce an inexpensive design based on English precedents.\textsuperscript{4} The result was a two-storeyed, rectangular brick building with a slate roof and Oamaru stone dressings in a simple form of Tudor Gothic, which was constructed in 1911 (fig. 34a). This was the manner adopted by Henry Hare for the Presbyterian training college, Westminster College, at Cambridge (1899-1902). It is likely that Wood saw this newly constructed brick building when he was in England, but he certainly would have seen the photograph of it included in the architectural section of the British exhibit in the 1906-07 New Zealand International Exhibition.\textsuperscript{5}

With later expansion in mind, he sited the new wing (now demolished) at right angles to the timber building, towards the Cashel Street end of the site, so that the main portion faced on to Rolleston Avenue. The accommodation comprised six studies on the ground floor and seven single bedrooms and bathroom facilities upstairs. Like Hare’s building, it had tall, rectangular chimneys, a castellated parapet with stone coping and stringcourse, paired gable ends and transomed ground floor windows. Wood emphasised the horizontal lines of his façade by employing the stone bands (under the parapet and at the base of the ground floor windows) which were common to Stokes’s larger buildings, for example, All Saints Convent, London Colney (1899-1903), which also featured in the 1906-07 exhibition. It was a competent yet unspectacular design which admirably met the practical requirements of the client.

Wood was consulted on several occasions over subsequent years with regard to proposed additions to College House, but there was little progress in the development of the permanent buildings until 1928 when he was requested to


draw up a scheme for a fully equipped residential college which would be built as opportunity afforded.⁶

Additional land had been acquired, taking the site right through from Cashel Street to Hereford Street, and Wood's scheme was very much along the lines of the English colleges, with the buildings being laid out around a quadrangle. There were to be three accommodation blocks on the east side, a library block to the west and a small Gothic chapel at the south end with a cloister leading to the adjoining principal's house, with Wood's existing brick wing located to the rear.⁷ A perspective drawing of the proposal featured in The Church News, October 1928 (fig. 34b), shows the buildings to be varied in appearance but in keeping with Wood's 1908-11 Tudor Gothic wing, featuring castellated parapets, double gables and horizontal stone bands.

One of the blocks went ahead almost immediately (fig. 35a), a three-storeyed brick wing at the south-east end of the proposed quadrangle - 'already called by anticipation and in loving recollection of the Old Land, Tom Quad'.⁸ It was laid out on similar lines to the 1911 building, with studies on the ground floor and further studies and bedrooms on the two upper floors, following the model of English colleges 'even to the double doors whereby the student within may 'sport his oak' as inviolable intimation that he does not wish to be disturbed'.⁹

The treatment of the exterior is more severe than the earlier building, though, being reminiscent of the kitchen block of Wood's Christ's College memorial dining hall (completed in 1925) and not unlike the stripped classical idiom which Wood was adopting in his contemporary commercial buildings (such as Hamiltons' Building, 1928). Brick piers run up the first and second floors to the projecting cornice at the base of the castellated parapet, creating a

⁶ Christ’s College Board minutes, 2 August 1928.
⁷ Wood’s block plan showing the proposed layout of the buildings is illustrated in M.E. Knight, 'A History of College House', Appendix.
⁸ 'Opening and Dedication of College House New Wing', The Church News, April 1930, p. 8.
⁹ The Church News, April 1930, p. 8.
series of bays along the façade. Between the piers are Oamaru stone infills containing the double-hung sash windows which were a feature of Wood’s contemporary domestic work in the Georgian manner. There is a flat-roofed canopy over the entrance supported on moulded consoles embellished with carved scrolls. Known as the Watts-Russell Wing, commemorating the founder of the Divinity Professorship, this building was the only one in Wood’s 1928 scheme to be erected and eventually (in 1964) a new complex was built at 100 Waimairi Road.\footnote{Wood had been consulted in 1945 regarding sketch plans for a chapel, library and lecture room for College House as a war memorial, but in 1949, when the possibility arose of Canterbury University College being moved to the Ilam site, it was decided that no further permanent buildings would be erected on the current College House site. Wood’s 1928 building now functions as a hostel run by the Y.M.C.A.}

One year after the completion of his first College House wing, Wood received a commission from the Anglican Diocese to design a new building to accommodate 250 children, for St Michael’s School in Durham Street, Christchurch (1912-13). As with College House, he again turned to English models and designed a Gothic building for this church day-school which was one of the three Anglican primary schools founded by the pioneers of the Canterbury settlement. Gothic was already well established in Canterbury as the most appropriate style for school buildings, having been adopted, for example, by James Fitzgerald for his school room (Big School) at Christ’s College (1863) and it was also employed on the secular schools which proliferated in the 1870s, such as S.C. Farr’s West Christchurch School (1873) and his Normal School (1876) and B.W. Mountfort’s East Christchurch School (1875).

It is not surprising that the style in vogue in England in the 1850s should be adopted for the early buildings erected in a province which was envisaged by its planners as a 'new England' based on their idealised vision of English provincial life. Mountfort, in particular, had played an important role in establishing the Gothic character of many of the city’s more prominent nineteenth-century buildings, having been among the earliest immigrants to
arrive in Canterbury. Wood, too, obviously regarded Gothic as being a desirable style for educational architecture, particularly that for an Anglican church school which was established with the aim that 'the teaching of God be the root in all things'. As Gothic was the most widely favoured mode for the Anglican church, having been vigorously promoted in the nineteenth century by the Ecclesiological Society as the only Christian style of architecture, it was a natural choice for schools which also sought to express the Christian ethic.

Built of squared random rubble blue stone from the local Halswell quarry with a Welsh slate roof, Wood's new school building (fig. 35b) was sited adjacent to W.F. Crisp's wooden Gothic Church of St Michael and All Angels (1851) and linked up with the existing Gothic styled wooden school building (1877) which was shifted to the southern end of the site to serve as the school hall.

It was fairly austere in appearance, with horizontal bands of Oamaru stone, gables with stone copings and the tiers of mullioned windows which were so characteristic of Stokes' Gothic work, seen, for example, on St Joseph's Boys' School, Southampton (1887), Downside School near Bath (1907), The Grammar School, Lincoln (1903), and the presbytery of St Clare's Church, Sefton Park, Liverpool (1888-1890). Wood would have been familiar with the above-mentioned schools from the two volumes he owned of the Academy Architecture publication on Schools.

The St Joseph's School (fig. 36a) has a ventilator centred over the main roof ridge and Wood has also used this device, with different detailing, in a similar position at St Michael's. It is a traditional motif which was to reappear on a number of his subsequent school and ecclesiastical buildings, including St Margaret's College, for which the foundation stone was laid in October 1913.

Wood had already had some involvement with a proposal for a Diocesan Girls' High School when he was in partnership with Seager and Munnings. In 1907, at the request of Bishop Julius, the firm had prepared sketch plans for such a school to be located on the corner of Cranmer Square and Chester Street (fig. 36b). The proposed building, in brick and stone, was substantial in size and in the classical style, with an elaborate, columned portico marking the main entrance. Seager's hand is most in evidence on the drawings and it is not entirely clear why he turned to the classical language for an Anglican girls' school. He had, however, recently adopted the same style for the Christchurch Technical Institute (designed, in partnership with Wood, in 1906), and although the Classical language was more acceptable on a building which was not associated with the Established Church, it is likely that the success of the Technical College design encouraged him to continue the classical theme for the school design. English precedents which may have been known to Seager and Wood include E.W. Mountford's (1855-1908) 'Renaissance' style Battersea Polytechnic (1891), and the College of Technology, Liverpool (1901), and John Shaw's (1803-70) Wren-inspired Wellington College, Berkshire (1856-59), the latter having the same combination of materials (red brick with stone quoins) as that proposed by Seager.

Lack of funds precluded the execution of this ambitious scheme, however, and while the building designed by Wood in 1913 continued the Classical theme to some extent, it was far more modest and less imposing, being of timber construction with a corrugated iron hipped roof and wide overhanging eaves (fig. 37). It was operated as a day school by the Sisters of the Church.

13. The Christchurch Technical College is illustrated in J. Wilson, Lost Christchurch, Lincoln, New Zealand, 1984, p. 56. See also Progress, 1 June 107, p. 304; and Progress, 1 August 1907, pp. 370-374.

Kilburn, England, in conjunction with existing College buildings housed in two converted residences located nearby.15

Operating within the confines of a restricted budget, Wood gave the exterior a simple treatment with minimal embellishment. He did, however, create some interest on the front portion with a combination of red painted vertical boards with triangular section battens on the lower walls and cream painted weatherboards above, the same blend of timber cladding employed on his contemporary seaside cottages. There was, however, a precedent for the triangular section battens on Mountfort's East Christchurch School. Plain, framed timber panels emphasise the corners and flank the canopied entrances on each elevation. Classical symmetry marks the arrangement of the Cranmer Square façade which features a curved timber canopy with moulded timber supports over the entrance, being a very much pared down version of the segmental pediment over the portico shown on the front elevation of the unexecuted 1907 design. The curved canopy was a motif which was also employed by English Arts and Crafts architects including Wood's previous employer, Schultz (at Scalers Hill, Cobham, Kent, 1899-1901, and Inholmes, Hartley Witney, 189916).

The regularly placed groups of grid-like windows are reminiscent of those at St Michael's. The fanlights had green glass and on the interior the tongue and groove dados were stained and varnished green to match. A wide staircase, lit by leadlight windows, ascends to the first floor where there were five classrooms plus a cooking room which was considered to be completely up-to-date. Insufficient funds necessitated a delay in the construction of the drill hall,

15. The Sisters of the Church, Kilburn, England, had taken over Mrs Bowen's school for girls at 28 Armagh Street in 1909 and renamed it St Margaret's College. The new building was necessary to accommodate increasing numbers and an expanding curriculum. See Catalogue [E2] for further details.
a kitchen and two music rooms on the south side, but these were completed in 1923.

Wood was responsible for a further addition at the west end in 1926 and in 1931 he was involved in converting the three north-facing rooms on the ground floor to 'open air' classrooms with folding panel doors which were glazed in the top portion. This alteration was a response to the latest educational thought which advocated opening up classrooms to the 'healthy' outdoor air, a concept which had become particularly popular in Christchurch during the 1920s. Robyn Gosset, a past pupil of the school, recalls that these doors remained open all year round, including the cold winter months - for teachers and pupils alike, 'it was a case of freezing in the morning and itchy chilblains in the afternoon'.

While St Margaret's was more informal in appearance and less expressive of the religious aspect of its curriculum than St Michael's, it presented an image which was entirely satisfactory to the Kilburn Sisters who sought to provide pupils with a good secular education in association with religious teaching. This was borne out in the comments of a recent old girl writing in the College magazine a few months after Wood's building was opened in June 1914.

We liked the look of the new school before we got into it. It has the right sort of feeling about it - a good straight, square figure of a school that will soon be turning out its hundreds of good, straight women too.

Although these early educational buildings are of comparatively minor significance within Wood's work as a whole, they did serve to establish his credentials in this area of design and led to some major commissions. The first of these came to Wood in 1915, for the Hare Memorial Library at Christ's

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17. The 'open air' concept and its background is discussed more fully later in this chapter in connection with the open air classrooms at Christ's College which were designed in 1929, prior to the St Margaret's modifications.
19. 'St Margaret's College: Silver Jubilee Celebrated'. The Church News, March 1935, p. 3.
20. St Margaret's College Magazine, November 1914.
College, Canterbury’s oldest and most prestigious private boys’ school. Funds had been raised by the Old Boys’ Association for the new building which was to be a memorial to Canon F.A. Hare, who died in 1912 after serving the school for thirty-five years as Chaplain and for two periods as Headmaster.

Founded in 1850 as part of the Canterbury Association’s plan for an English Anglican settlement, the Grammar School had been established on its ten acre site on the edge of Hagley Park since 1857, being laid out in true English collegiate tradition around a quadrangle, a form first established at William of Wykeham’s New College, Oxford, in 1379, and which became a model for subsequent college buildings at Oxford and Cambridge.

The site selected for the library was on the west side of the quadrangle (replacing a block of corrugated iron classrooms) between two stone buildings, Fitzgerald’s Big School (1863) and C.J. Mountfort and J.J. Collins’ School House (1908) which it abuts. The other building aligned along the west side, to the south of Big School, was Condell’s House, a timber Gothic-styled building designed by Thomas Cane in 1878. The south side was occupied by two further masonry buildings, R.W. Speechly’s Chapel (1867) and B.W. Mountfort’s New Classrooms (1886), while the long, timber Headmaster’s House (later known as Old Flower’s House) designed by Speechly in 1868, took up the entire north range (fig. 38a). The southeast side of the quadrangle, with a frontage to Rolleston Avenue, was taken up with A.C. Barker’s Synod Hall, Library and Office, constructed of timber and corrugated iron in 1873. It was adjoined by B.W. Mountfort’s timber Chaplain’s house (1877). Over the next twenty years, Wood was destined to replace several of these buildings.

Wood’s design for the library continues the traditional Gothic theme and English character of the existing buildings. The modest sized building is, however, more innovative and picturesque than either Big School or School

21. The Christ’s College Old Boys’ Association minutes, January 1915, record that the names of two architects were put before the committee, Wood and J.J. Collins. The matter was decided by ballot, in favour of Wood.
House, being a free interpretation of Tudor Gothic which demonstrates Wood's creativity and sense of form. He undoubtedly regarded English collegiate architecture such as that at Oxford and Cambridge as a touchstone of the mode of design required for this building and it is highly likely that his copy of Aymer Vallance's book on the Oxford Colleges was close to hand when he was working on the drawings. Wood's bound volumes of cuttings from *The Architectural Review* also contain the series of illustrated articles by M.H.H. Macartney on the Cambridge Colleges published in 1909 and 1910. Another point of reference may well have been Edward Warren's paper on Collegiate Architecture published in *The Journal of the Royal Institute of British Architects* in 1912 which gave an informative and well-illustrated account of the development of the Colleges at both Oxford and Cambridge.

The initial perspective drawings (fig. 38b) show the façade of the two-storeyed building to be dominated by a large oriel window, a feature commonly found on the English colleges and illustrated by Vallance, one example being the oriel at the east end of the south wing of the library at St John's College, Oxford (1596). Centred beneath Wood's oriel is a contrastingly low-height Tudor-arched entry which became a characteristic feature of his Gothic vocabulary. Wood may well have been aware of a similar arrangement of an overscaled oriel projecting over a small-scale Tudor-arched entry on the sixteenth-century Master's Lodge at Christ's College, Cambridge. A spirelet and weathervane rise from a slender turret on the southeast corner of the façade. This is balanced by a tall chimney on the north side. The building is skilfully linked to the adjoining School House by means of an arched opening beneath the first floor.

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25. Vallance, p. 79.
landing. This latter motif may have been suggested by the bridge passage between the hall and the sacristy at Merton College, Oxford, also illustrated by Vallance.26

As with his masonry domestic buildings, Wood selected a harmonious combination of materials which also blend well with the existing stone College buildings. The roof is slate and the walls of Canterbury stone; squared, uncoursed Glentunnel rubble enlivened with horizontal bands and corner dressings of red volcanic stone from Sumner. Cream Mt Somers limestone was used for the mullions, transoms and tracery on the oriel window which has metal casements and leaded fanlights.

In re-evaluating the visual impact of his carefully composed design, Wood added to his 'developed plans' (which became the contract drawings) a gable which projects from the roof slope above the oriel window (fig. 39a). He had intended that it be filled with Totora shingles, but this was changed during construction to small slates. This motif gave the building an almost domestic quality and a character which helped make the design very much his own. He also added some traditional Gothic gargoyles, two springing from the parapet above the oriel window and one from the north wall. These, together with the window tracery and Hare family coat of arms, were carved by Frederick Gurnsey (1868-1953), a talented carver in wood and stone who had trained and worked in England prior to his arrival in Christchurch in 1905, where he took up a teaching position at the School of Art.27 This was the first occasion on which Wood worked with Gurnsey and they were to collaborate on many subsequent projects.

The Old Boys had intended that the building would house a library on the ground floor with masters' and prefects' rooms upstairs,28 but Wood's plan reversed this arrangement. He would have read in Vallance's book about the

28. Christ's College Board Minutes, 10 October 1913.
common practice of locating College libraries on the first floor, a practice which
developed from the placing of libraries above arcades to allow for ventilation of
the books. Vallance cites several examples of Oxford Colleges with first floor
libraries, including Balliol and St John’s. 29 Wood’s library, which runs from
east to west, opens off the landing at the top of a timber panelled stairway
leading off the main entranceway.

Upon entering the library, one is struck by the excellent proportions and
particularly effective treatment of the rectangular space (fig. 39b). It is
surmounted by an open timber roof, the trusses of which rest on stone corbels
with bases carved by Gurney in the form of plump angel faces. The walls are
lined with timber panelling and there is Tudor half-timbering on the upper
portion of the end walls. The room is lit by paired casement windows with
stone surrounds on the side walls and the splendid oriel window at the east end
which offers views out over the quadrangle. On the north wall there is an
imposing Mt Somers stone Tudor-arched fireplace with a carved Latin inscription
dedicated to Canon Hare. 30 The finely-crafted double bookcases were arranged
along the rear wall and at right angles along the side walls between the
windows. 31 The overall effect evokes a sense of Englishness and the scholarly
tradition associated with the Colleges at Oxford and Cambridge which were so
respected and admired by the College founders.

As was to become common practice in his work, in creating the library
design, Wood had familiarised himself with appropriate sources and then made
his own imaginative interpretation. This was, of course, the approach taken by
the English Arts and Crafts architects, seen, for example, on Hare’s Westminster
College and Stokes’s collegiate work such as the North Quadrangle, Emmanuel
College, Cambridge (1910-14). Wood’s American contemporaries working on

30. The fireplace was not completed until August 1920, being simply a ‘bare facing’ for four years
until sufficient funds were raised. The inscription was composed by Professor Haslam, a close
friend of Canon Hare. Christ’s College Old Boys’ Association minutes, 28 July 1920.
31. The library, having long outgrown the College’s needs, is now in use as a history classroom.
collegiate architecture also frequently turned for inspiration to the buildings of Oxford and Cambridge, and they too produced designs which reinterpreted the old in a individual manner, seen, for example, in the Collegiate Gothic work of F.M. Day, B.W. Morris Jr, Parrish and Schroeder and Cram, Goodhue and Ferguson at Princeton University, New Jersey.\textsuperscript{32}

Sir Miles Warren recalls that when he took the architectural historian, Nikolaus Pevsner (1902-1983) to visit Christ's College, Pevsner's comment on the Hare Library was 'perfect Norman Shaw'.\textsuperscript{33} It was most likely the exaggerated proportions and picturesque massing of Wood's relatively small building which reminded Pevsner of Shaw. Certainly it was an extremely successful design and showed Wood in a new light, his \textit{ouevre} up until that time having been dominated by domestic commissions. His creative and free interpretation of the traditional Gothic idiom represented a major achievement in his career to date and led immediately to two requests for designs for proposed new churches at Kaituna and Rotherham,\textsuperscript{34} to be followed by a significant body of Arts and Crafts churches. The success of the Hare Library also gave Wood the opportunity to play a major role in the architectural expansion of the College. In particular, it was an important addition to the quadrangle into which he was to have considerable input as it was further developed over subsequent years.

Prior to the commencement of construction of the library, Wood had already been asked by the Christ's College Board to prepare plans for two classrooms to adjoin the west end of the library, the contract for construction being let at the same time as that for the library. He designed a two-storeyed block for this purpose (fig. 40a), constructed of red brick with a base of grey Glentunnel stone and horizontal bands of Mt Somers stone, which harmonised with the library and the existing stone buildings.

\textsuperscript{32} For photographs and a discussion of these buildings see M. Schuyler, 'Architecture of American Colleges : III Princeton', \textit{The Architectural Record}, February 1910, pp. 129-160.

\textsuperscript{33} Personal communication from Sir Miles Warren, 11 July 1991.

\textsuperscript{34} Neither of these designs was executed.
He was subsequently involved in several schemes for extending and upgrading College facilities, some of which came to fruition, others remaining merely proposals. In late 1916 and early 1917 he was working on a ground plan for future building requirements for the College and sketch plans for the rebuilding of the west portion of Flower's House, the wooden boarding house located on the north side of the quadrangle. When he enlisted in the Army in January 1917, Seager took over the role of College Architect, on Wood's recommendation.

One project which went ahead during Wood's absence overseas was a new boarding house, Bowen House, erected outside the school grounds on a recently purchased site nearby on Rolleston Avenue. Later renamed Flower's House, this two-storeyed brick building has been attributed to Wood but both documentary and visual evidence indicates that it is almost certainly the work of Seager.35

Seager's role with the College ended when Wood returned from war service and began preparing plans for two further classrooms and new science laboratories, for which he adopted the Collegiate Gothic manner used on his earlier classrooms, with some minor variations in detailing (fig. 40b). The classrooms extended the 1915-16 classroom block further towards the west and the science laboratories adjoined this block, being aligned from north to south in anticipation of a forthcoming southwards extension which would form the west side of a proposed new quadrangle to be created behind the main grassed quadrangle.

A far more prestigious project, however, which also awaited Wood on his return from overseas was that of the College Dining Hall which was commissioned by the Old Boys' Association to commemorate past pupils and staff who had served in the Great War. Wood had received word of this project while he was serving in France and had taken the opportunity to familiarise

35. For more details on Flower's House, see Catalogue E8.
himself first-hand with collegiate architecture in England before he returned to New Zealand. Unfortunately no records have been located as to the actual buildings he visited, but he no doubt gave priority to the colleges of Oxford and Cambridge.

He would also have had a knowledge of collegiate architecture in America gained from such published sources as periodicals. The Architectural Record, for example, produced a major feature on the work of Cope and Stewardson in 1904, containing examples of their Tudor Gothic buildings at Bryn Mawr College, Princeton University, the University of Pennsylvania and Washington University. In 1909 and 1910 the same journal ran its series of well-illustrated articles on American colleges, and much of the January 1911 issue was taken up with a comprehensive survey of the work of Cram, Goodhue and Ferguson. The latter included several photographs of their college designs including Taft School, Connecticut (1909), and a whole section on their much publicised Collegiate Gothic buildings at the United States Military Academy at West Point (1904-1908).

As mentioned above, the collegiate work of these American architects tended to be adapted from English models, a point noted by Cram in his article on Cope and Stewardson, when comparing 'the poetry and sheer, unmitigated romance' of their work at Princeton, Bryn Mawr and Pennsylvania with Harvard ('a rogues' gallery of discredited architectural superstitions') and Yale 'where new wine is put into old bottles and old wine into new bottles.... looking around, one thinks back to Oxford and Cambridge and Winchester'.

The dining halls of many of the English colleges were based on the great halls of medieval manor houses. They had a high table on a raised platform at

36. The Old Boys' Association minutes, 21 May 1919, record that Wood was able to give them the benefit of a good deal of information which he had obtained in England.
one end which was often lit by an oriel-bay window seen, for example, at Christ Church, Oriel and Magdalen Colleges at Oxford, and at Christ's and Trinity Colleges, Cambridge. The other end of these halls tended to be occupied by a musicians' gallery. This was the model followed by Wood for his Tudor Gothic design for a hall to accommodate 350 people for dining and around 800 for assemblies, for which he had drawn up sketch plans by September 1919 (fig. 41). It was to be located on the north side of the quadrangle on the site of Old Flower's House, which Wood had recommended as being the most appropriate position for a dining hall.

His proposal was for a free-standing, rectangular stone and slate building with leaded, mullioned, square-headed windows, the oriel-bay window on both external side walls, a crenellated parapet, low buttresses and a gabled west end featuring a large, mullioned window. A single-storey 'administrative' wing containing kitchens, sitting room and sleeping quarters for domestic staff, ran at right angles to the northeast end of the building. As on his contemporary classrooms and laboratories, Wood placed a lantern-louvre in the centre of the long roof-ridge, a feature common to English collegiate halls, although no longer used for its original purpose - to allow smoke to escape from a brazier on a central hearth, this being the customary form of heating the halls designed along medieval lines, such as the hall at Wadham College, Oxford, 1609.

By March 1921, the Old Boys had raised sufficient funds to allow preparations for construction to commence and therefore requested the Board to

40. Vallance adopted the term oriel-bay for this type of window, for which he offers the following explanation: 'Again as to the use of the words 'bay' and 'oriel'. All are agreed to apply the latter term (and I prefer, for the sake of clearness, to confine it) to windows which overhang. Some authorities apply it indiscriminately to overhanging windows and to those of which the projection is from the ground upward; whilst other authorities, again, are equally positive in refusing to call the latter kind of window anything else but a bay. As neither term, however, seems to me distinctive enough to avoid confusion, I have compromised by joining the two together with a hyphen, and calling a window that projects all the way from the ground an 'oriel-bay'. I know that the adoption of a compound word will not please all critics, but at any rate it leaves my meaning free from ambiguity.' Vallance, Preface, p (i).

41. Vallance, p. x. A rare instance of this form of heating still being in place is seen in the great hall at Penshurst, Kent, 1341, illustrated in D. Watkin, English Architecture. London, 1979, p. 79.
clear the selected site. It was at this late stage that the new headmaster, E.C. Crosse, raised the matter of an alternative site, one which had been previously considered and rejected, being that of the old library, office and chaplain's residence on the east side of the quadrangle along the Rolleston Avenue frontage. B.W. Mountfort had, in fact, drawn up a perspective sketch as early as 1893 depicting a dining hall, offices, porter's lodge and gate tower for the College, to be located on this very site (fig. 42). 42 Crosse pointed out that 'one thing which struck him on first coming to Christ's College was that there was no building showing the outside world where the College was situated'. 43 He provided a persuasive argument which gained the unanimous agreement of all parties concerned and it was decided to adopt the alternative location despite a considerable increase in the estimated cost of the building.

For Wood, the change of site necessitated revision of the drawings and provided him with the opportunity to re-evaluate his design. In doing so he transformed his original conception into what has become recognised as one of his finest designs. As well as being in tune with the existing masonry buildings in the quadrangle, it was important that it should present a visual impact befitting its location on the street frontage and its close proximity to other prominent Gothic Revival buildings in the city; Mountfort's Canterbury Museum (1870-1877), W.B. Armson's Christchurch Boys' High School (1881) and the Canterbury College complex, including Mountfort's University Hall (1882); were all located close by. The Collegiate Gothic style he had selected was therefore appropriate and his revised design represented a fine successor to these and other nineteenth-century Gothic Revival buildings in Christchurch (including Mountfort's Provincial Council Chambers, 1865).

The Collegiate Gothic style was also desirable for its association with the Great Hall at Christ Church, Oxford (1525), which was a fitting model given

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42. Wood actually owned a photograph of Mountfort's 1893 perspective sketch.
43. Record of a special meeting held on 8 June 1921 to consider the question of site. The New Zealand Churchman, August 1921, p. 7.
that the city of Christchurch was named after Christ Church by its founder, John Robert Godley. Godley was a graduate of that College, as were several other members of the management committee of the Canterbury Association, a connection which Wood took into account when revising his design.

He retained the rectangular form, layout and much of the detailing of his 1919 scheme but added several improvements which had a significant effect on the overall design (fig. 42). Of high priority was the provision of a satisfactory means of linking the southwest end of the hall to Mountfort's 1886 classroom block. Wood achieved this most successfully by placing a square tower in the angle and adding a bay to the older building, thereby creating a harmonious transition between Mountfort's boldly detailed High Victorian Gothic and the more delicate detailing of Wood's twentieth-century Gothic. The tower incorporated part of the 'administrative wing' which now became a three-storeyed block adjoining the south end of the hall on its east side.

A possible source for this linking tower (and one illustrated in Vallance's book) is the muniment tower at New College, Oxford (1379), containing the stairs to the dining hall, which performs a similar function by connecting the hall with the block which runs at right angles to it.44 Another possible source which may also derive from the same medieval example was Goodhue's Tudor Gothic Taft School, a private school in Watertown, Connecticut (1908-1913).45 Wood, however, made this feature very much his own by placing a picturesque, curved oriel window on the northwest corner of the tower overlooking the quadrangle, an unusual treatment which gives the tower an interesting and more lively appearance.

The other major change Wood made to the exterior, and one not necessarily related to the change of site, was the extension of the stone buttresses between the windows on the east and west elevations beyond their original

positioning on the lower walls. On the street façade, they terminate three-quarters of the way up the wall, while on the west elevation, facing onto the quadrangle, they are crowned by Oamaru stone pinnacles which extend up through the crenellated parapet and are embellished with carved crockets, a feature of the Perpendicular Gothic style and, in this case, it is likely that they were inspired by those on the Great Hall at Christ Church, Oxford, to which the pinnacles were added during the nineteenth century. The pinnacled buttresses greatly enlivened and enriched the west elevation of the Hall. They divided the façade into nine bays and provided a vertical element to complement the verticality of the tower and balance the horizontal lines of the façade.

The increase in height of the buttresses and resultant extra support to the walls may well relate to the fact that Wood altered the means of support for the open timber roof from the tie beams shown on his 1919 plan, to hammer beams, a technique used by medieval builders and seen, for example, on the halls at Christ Church and Jesus College, Oxford, Trinity College, Cambridge, and that most famous of all examples, Westminster Hall, London (1394).

A further change relating to the re-siting of the building was the omission of the large window from the end wall. It was intended at some time in the future to complete the Rolleston Avenue frontage, as Mountfort's drawing envisaged, with the erection of an office block and gateway immediately adjacent to the hall. With this in mind, the end wall was to be left blank and faced with red bricks. A sketch of a proposed gateway and offices signed by Wood was published in the Christ's College School List in 1935. It also includes the Rolleston Avenue frontage of the dining hall and it is interesting to note that Wood has depicted pinnacles and crockets rising from the buttresses identical to

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46. The pinnacled buttress was an important structural element on medieval halls and chapels, the pinnacle being, as pointed out by Vallance 'the integral culmination of the buttress, affording the latter a requisite downward counterpoise to the outward thrust of....heavy timber-framed roofs'. After the first decade of the seventeenth century, buttressed construction was rarely used at Oxford and Cambridge, and the relationship between pinnacles and buttresses disappeared, with pinnacles and often buttresses too, being introduced for aesthetic rather than structural purposes. Vallance, p. 71.
those on the west façade. As these do not appear on any extant drawings of the hall prior to its completion, and Wood states on the contract drawings that they are not to be included on the east façade, it is unclear if he had omitted them for economic reasons, or simply decided later, when preparing a proposal for the gateway block, that they should be added. Certainly they have never been added to the building which confirms that the pinnacles on the west side are a decorative rather than a structural feature.

The foundation stone for the new Dining Hall was laid by the Governor General on 30 November 1922 and construction was completed early in 1925 (fig. 44a). It employed a similar blend of materials to the library which stood on the opposite side of the quadrangle; squared Hoon Hay random rubble on the external walls with window facings and stringcourses of Redcliffs stone and cream Oamaru limestone for the copings to the castellated parapets, the shoulders of the buttresses, the slender pinnacles and crockets, the facings around the low-height Tudor-arched entrances and the Perpendicular Gothic window tracery.

The crockets have carved decorations and the Oamaru stone stringcourses at the base of the parapets are embellished at regular intervals with a variety of native flora, grapes and heads (some grotesque), while gargoyles in the form of grotesque animal heads, project from two corners of the tower. Wood also adopted the English collegiate practice, and one followed by Arts and Crafts architects, of treating the cast iron rainwater heads in a decorative manner, in this case with a floral embellishment, cable trim and the year when construction commenced (1923).

The more utilitarian nature of the administrative block is reflected in the façade of the three-storeyed portion which faces onto Rolleston Avenue. Stone piers divide it vertically into five bays, each containing a pair of square-headed, mullioned windows. This part of the block is only one room deep, allowing the kitchen, which has no external walls, to be lit by a pitched lantern roof.
Wood gave the interior of the hall a treatment which recalls the medieval spirit common to the English halls. It is here, however, that the link with the Great Hall at Christ Church, Oxford, is most apparent (figs. 44b and 45a). As at Christ Church (the interior of which was illustrated by Vallance\textsuperscript{47}), the lower walls of Wood’s hall are panelled with timber and the upper walls are lined with pale coloured stone, in Wood’s case, dressed Oamaru stone. Wood used Queensland Maple for his paneling to which he added vertical sections featuring the linenfold patterning which was typical of the Tudor period. Running along the top of the paneling was a white painted frieze intended to be inscribed with the names of Old Boys who had served in the War. Wood was disappointed that this was never completed,\textsuperscript{48} the black wording on the white ground being an integral part of his interior design and of the purpose of the building as a memorial.\textsuperscript{49}

Pointed Oamaru stone arches frame the openings to the oriel-bay windows (fig. 45b), with their flat, beamed ceilings, which light the raised dais at the north end where the headmaster and prefects sat for dining. The gallery, at the south end, has a timber balustrade with linenfold paneling to half its height. In the medieval houses and in collegiate halls constructed prior to the seventeenth century, the gallery rested on a panelled screen which created a passageway between the Hall and the adjoining buttery and kitchens. Wood has, however, created a more open feeling by substituting regularly spaced timber posts for the solid screen. A further medieval device is the squint holes which he incorporated into the upper part of the end walls.

Along the south wall under the gallery are doorways leading to the tower and administrative wing. Two sliding doors provide access to the well-equipped

\begin{flushright}
\textsuperscript{47} Vallance, plate xxxv. \\
\textsuperscript{48} Personal communication from Iris Wood to Lyn Maingay. \\
\textsuperscript{49} The Board and Old Boys’ Association minutes record some differences between the Governing Body and the Old Boys over classification of the names to be included in the frieze and the matter was continually deferred. Eventually, in 1940, a vellum book was produced containing these names and the frieze was later panelled over.
\end{flushright}
kitchen and service rooms and an Oamaru stone arch frames the doorway into the masters' dining room which occupied the ground floor of the tower.\textsuperscript{50}

As at Christ Church, the crowning feature of Wood's interior is a magnificent timber hammerbeam roof with its centrally placed lantern louvre.\textsuperscript{51} The Oregon hammer beams, which project horizontally from the walls at each bay, are supported on 30 cm 'curved ribs' which rest on Oamaru stone corbels carved with angels bearing the crests of the original Fellows and Wardens of the College and the arms of Christ Church, Oxford, and Christ's College, Cambridge.\textsuperscript{52} The ends of the hammer beams are decorated with carved winged figures, perhaps influenced by those at Westminster Hall, London, where the earliest large-scale hammerbeam roof was inserted in 1394-1401 when the Hall was rebuilt, and had recently received publicity as it underwent major repairs.\textsuperscript{53} The hollow chamfered timberwork in the spandrels of the curved ribs and above the hammer beams contributes to the decorative appearance of this ingenious medieval roof form, as do the moulded timber dentils embellishing the collar beams. All of the carving was meticulously carried out by Gurnsey.

Gurnsey also carved the oak desk designed by Wood in 1944 to hold the vellum Memorial Volume recording service by Old Boys in the Great War.\textsuperscript{54} The rest of furniture, completed in time for the opening of the Hall in April 1925, was designed by Wood as well and consisted of heavy oak tables, forms and chairs, those on the dais being presented to the School by Wood. On the side walls were hung painted portraits of the School Wardens (Bishop Harper and Archbishop Julius) which had been presented to the College. It was intended that further portraits should be added over the years as they had been at Christ

\textsuperscript{50} See Catalogue [E11] for further details relating to the administrative block.
\textsuperscript{51} The sixteenth-century louvre at Christ Church is no longer extant.
\textsuperscript{53} The memorial volume was presented to the College by R.S.D. Harman in 1940. It was beautifully illustrated in the form of an illuminated manuscript by the prominent Canterbury artist, W.A. Sutton.
Church, Oxford, and Christ's College, Cambridge. A further reminder of the Great War was the group of flags placed on the north wall symbolising the unity of the allies.

Wood's interior provided the genial yet dignified and formal setting for dining and relaxation which was typical of the English colleges. As with the Hare Library, in designing the Hall, he had absorbed the influences of the ancient examples and produced his own highly successful interpretation. In an article recording his impressions of the city's architecture in 1925, Seager described it as being

based on the old work, but not copying it, so that it gives a distinctly modern note, like the Princeton University which, although based on Tudor standards is strictly modern.55

Local media accounts of the opening also accorded the building high praise, a writer in The Press describing it in the following terms:

a magnificent structure....unique among school edifices in the Dominion.... it gives to the city an architectural feature of which it should be proud.56

A few years later, it was pronounced by the Governor-General, Lord Bledisloe, to be 'the most beautiful scholastic memorial that I have seen anywhere since the end of the war'.57

Wood had succeeded in designing an edifice which fully expresses the spirit and tradition of the College and reflects the high-minded ideals of its English founders. It represented a remarkable achievement and one which could stand alongside the best Collegiate Gothic work of his English and American contemporaries. Considered by many to be his greatest work, this highly regarded building was an extremely important addition to Wood's oeuvre and played a major role in broadening his reputation outside the domestic sphere.

56. The Press, 23 April 1925, p. 4.
57 The Press, 13 August 1932, p. 6.
Despite pressure from his colleagues, Wood's innate modesty prevented him from submitting it for consideration for the N.Z.I.A. Gold Medal in 1932.\textsuperscript{58}

When viewed in the context of educational architecture from the same period in New Zealand as a whole, the Gothic style of Wood's Dining Hall was in tune with designs being produced in other parts of the country, where various forms of Gothic tended to predominate. For example, Edmund Anscombe's University of Otago buildings, including his contemporary design for Marama Hall (1919-1923), are in the traditional Gothic idiom, as is William Gray Young's Knox College, Dunedin (1906-9), and J.M. Forrester's neo-Tudor Hall of Memories at Waitaki Boys' High School (1922-7), while R.A. Lippincott and E. Bilson adopted an inventive form of Gothic for their controversial competition-winning design for Auckland University College Arts Building (1920).

Also dating from the same period and differing markedly from Wood's Perpendicular Gothic, is R. Atkinson Abbott's Auckland Grammar School (1916). The latter, with its white roughcast walls, curved gables, low-pitched tiled roof, overhanging eaves, cupolas and rounded arched windows and arcades, introduced to New Zealand the Spanish-derived Californian Mission style. Revived by Californian architects in the early years of the twentieth century, the style, which had been widely publicised internationally, was chosen on this occasion for its associations with progressive educational philosophy.\textsuperscript{59} Unlike the above-mentioned Gothic buildings, though, the Auckland Grammar School was not part of an existing complex where buildings in the Gothic tradition already existed.

Wood's Dining Hall represented a major advance in progress towards a more substantial definition of the Christ's College quadrangle and he continued

\textsuperscript{58.} Minutes of Canterbury Branch, N.Z.I.A., 26 August and 15 September 1932. The 1932 award was won by his colleague, William Gray Young, with the Wellesley Club, Wellington, a refined essay in Renaissance Classicism.

to have considerable involvement in further proposals for its development during the 1920s. The most pressing needs were for further classrooms and boarding accommodation and a decision was made in 1929 to erect a boarding house on the north side of the quadrangle and a new classroom block on the southern boundary of the school grounds behind Condell’s House.\textsuperscript{60}

For the classroom block, Wood continued the use of red brick and slate employed on the science laboratories. The design, however, was somewhat different from his earlier more traditional classrooms, reflecting the increasing interest at that time among New Zealand educationalists in the concept of 'open air' classrooms. The first experiments with open air schools took place in Charlottenburg, Germany in 1904. The reported remarkable improvement in the physical health and mental alertness of the children encouraged other nations to follow, including England, Canada, the United States, Italy and the Netherlands.\textsuperscript{61} Supporters of the concept placed great emphasis on the importance of light, fresh air and sunshine and believed that by opening up at least one side of a classroom to the outdoors, the children could be 'kept in close touch with nature' and benefit from 'the sun's health-giving rays'.\textsuperscript{62}

In New Zealand, a few isolated examples appeared prior to 1920 (including Archerfield School in Dunedin and the fresh-air school at Sumner), but the idea did not really gain momentum until the early 1920s, being led by the Open Air Schools League in Canterbury which had an influential membership including Sir James Parr (Minister of Education), Sir Robert Heaton Rhodes, James Shelley (Professor of Education at Canterbury College) and several prominent medical practitioners. They ensured that their cause was given

\textsuperscript{60.} The building known as the Carpenter's Shop, originally the gymnasium (1876), was demolished to make room for the new classrooms. \textit{The Christ's College Register}, August 1929, p. 106.

\textsuperscript{61.} The first open air school in England was started by the London County Council in 1907 and by 1919 forty new open air schools were being contemplated by the Board of Education. The first American example appeared in Providence, Rhode Island, in 1908 and by 1925 there were over 800 such schools in the United States. \textit{Open Air Schools: A Popular Exposition}, Reprinted from \textit{The Press} by the Open Air Schools League, Christchurch, 1926.

\textsuperscript{62.} 'Open Air Schools: Lecture by Professor Shelley', \textit{The Press}, 25 October 1929, p. 22.
widespread publicity in the press and several Christchurch primary schools erected open air classrooms during the 1920s, the most publicised being those constructed at Fendalton Primary School in 1924.

The headmaster of Christ's College (E.C. Crosse) had actually suggested open air classrooms to the School Board as early as 1918, but at that stage the notion was still too radical for the conservative Board members. By 1929, however, the idea had gained their support and they were happy to proceed with a design which took into account the precepts of open air planning.

Tenders were called in June 1929 for Wood's three-storeyed block which consisted of a lower floor, constructed of concrete, to house the carpentry shop and gunpark, with three classrooms on each of the floors above (fig. 46). Typical of Wood's individualist approach was his projection of a single-storey apsidal bay from the southwest end of the building. With its slender, round-headed, multi-paned windows, it offers an interesting contrast to the more utilitarian nature of the remainder of the building.

In order to allow the north-facing classrooms to gain full advantage of the sunlight throughout the year, Wood placed part of the lower floor 1.2 metres below ground level. Like his earlier classrooms, the windows in the brick south wall are set at a height which precludes an outside view, but this is, of course, the cold weather side of the building. The north wall, however, adopted the 'open air' precept and could be opened right up by means of glazed folding doors which provided access to a balcony on both levels.

The large amount of glazing made the interior of the rooms both light and airy. There was an initial problem with glare from the plastered walls and floor of the lower balcony but this was obviated by having the internal walls 'papered

63. Christ's College Board Minutes, 15 March 1918.
64. In 1950, after Wood's death, the block was extended eastwards by Robert Munro, with the addition of four further classrooms which were identical to Wood's 1929 design. More recently, in 1987, the balconies were closed in to create extra classroom space and ironically, this has taken away the 'open air' aspect of the building which was the main feature of Wood's design and considered to be its greatest asset - an indication of the changed attitudes to classroom design in more recent years.
and tinted and the floor of the balcony coloured'. While the plans were being prepared for this project, Paul Pascoe was working in Wood's office. It is unclear whether he had any input into the design, but he had been a pupil of the fresh-air primary school at Sumner. Certainly the experience of working on this project proved valuable to him in later years and his Luton High School competition design (1936) included open air classrooms with which the judges were most impressed.

As the open air classrooms were nearing completion, the foundation stone was laid for the new boarding house, on 16 January 1930. In November 1929 Wood had prepared a block plan of the quadrangle showing the position of the L-shaped boarding house on the north side on the site of Old Flower's House (fig. 47). The block plan, which received the approval of the School Board, is of particular interest in that it shows other changes envisaged by Wood for the future expansion and upgrading of the quadrangle. Sited alongside the boarding house about to be erected, there is a second future boarding house which is a mirror image of the new boarding house, creating a courtyard at the rear overlooking the Avon River. Between the second boarding house and the Rolleston Avenue frontage, a new chapel was to be erected, continuing the line of the proposed offices and gateway adjoining the Memorial Hall. Beyond the chapel, in the northeast corner of the grounds, is a new headmaster's house. A further boarding house was to be located on the site of the existing chapel.

The new boarding house, named Jacobs' House after the School's first headmaster, Dean Henry Jacobs, is the only aspect of the scheme which came to fruition, although a second boarding house (of a different design, in brick) was eventually erected adjacent to Jacobs' House (1956), an assembly hall (1967) occupies the proposed chapel site, a music (previously administration) block

65. Christ's College Board Minutes, 10 April 1930.
(1965 and 1988) is located on the site for the headmaster’s house and an administration block (1988) now adjoins the Memorial Dining Hall.

In designing Jacobs' House, Wood employed two distinctly different architectural styles, Tudor Gothic in stone for the boarders' accommodation which faces onto the quadrangle, and brick Neo-Georgian for the housemaster's residence (at the top of the 'L') which overlooks the river (figs 48a and 48b). The latter idiom was, of course, that adopted by Wood from the early 1920s for his domestic designs. Wood may have decided on the different materials as a means of creating the suggestion of different ages for the two portions of the building, as happened on the collegiate buildings at Oxford and Cambridge.

The south elevation and gabled end walls of the three-storeyed wing overlooking the quadrangle harmonise with the existing Gothic buildings. This time, Wood has randomly interspersed the squared grey stone walls with a variety of coloured rock including red Port Hills tuff. The mullions, transoms and facings on the pairs of double-hung sash windows on the ground and first floors of the façade are of Oamaru stone, as is the stringcourse with its carved faces above the first floor windows. Redcliffs stone has been used on the crenellated parapet at the base of the slate roof which is interspersed with a row of dormer windows with weatherboard gables. In keeping with the Hare Library and Dining Hall, the main entrance is modest in scale, featuring a Tudor arch with carved flora in the spandrels. Above this, there is an arrangement of stepped mouldings and concrete panels inset with river stones in a similar chequerboard pattern to those on the tower of Wood’s St Barnabas’ Church, Fendalton (1925). In the centre is the House motto and crest, the latter featuring the Tudor rose, taken from the arms of Christ Church, Oxford, a further reminder of the link with the largest of Oxford’s colleges.

67. St Barnabas' Church, Fendalton, is discussed in Chapter Five.
68. Henry Jacobs went to Queen’s College, Oxford, and he later became the first headmaster of Lancing College, Sussex.
The stone is continued along the west elevation to the main entrance of the housemaster's residence where the brick cladding begins. On the stone portion, the sills of the upper floor windows step down as they proceed along the wall, an unusual arrangement which is largely related to the internal layout. The transition from Gothic to Georgian is handled in a skilful manner; a ground floor bay window diverts the eye across the juxtaposition of stone and brick to the housemaster's entrance which reflects both styles, having a Tudor arch over the opening and a Georgian style window immediately above with a keystone on the window head (fig. 49a).

The north façade of the housemaster's residence is set in idyllic surroundings overlooking a quiet stretch of the Avon River. Seen through the trees from Hagley Park, of all Wood's domestic designs, this is one of his most successful compositions. It exhibits a greater sense of verticality than the red brick Weston House, its three storeys being articulated by rows of symmetrically arranged multi-paned windows, the detailing of which is progressively reduced as they proceed up the façade. Those at ground floor level are flanked with louvred shutters and extend almost to the floor, allowing an uninterrupted view of the garden which slopes down to the river beyond. In the centre there is a pair of glazed casement doors which open onto a flagstone terrace. The contract drawings show a Palladian dormer window in the centre of the hipped slate roof, but this appears to have been changed during construction to two small dormers with shingled, hipped roofs.

In keeping with the north elevation of the housemaster's residence, red bricks have been employed on the north side of the boarders' accommodation, where the first and second floors are amply lit by rows of wide, multi-paned windows (fig. 49b). These slide down into the walls to create 'open air' dormitories in line with the latest 'fresh air' theories. A similar intent lay behind the sunny balconies on the adjoining east wall of the west wing and the

69. The Weston house is discussed in Chapter Three.
actual 'L' shape of the building which was selected to ensure the maximum amount of light, sunshine and cross ventilation.

The restraint and dignity of the exterior of both parts of Jacobs' House is continued on the interior. The boarding accommodation, intended to house at least fifty boys, was spacious and well-planned. The ground floor contains a sizable changing facility at the southeast end, a large, timber-panelled common room faces onto the quadrangle and at the southwest end there is a library which features a pink Anama stone fire surround bearing a Latin inscription in memory of the Rev. G.S. Bryan-Brown, a school chaplain who was killed in the Great War. Instead of the usual floral embellishments, the carved decoration on the fireplace includes rows of zig zags or chevrons, a motif which dates back to the Romanesque period but which had been recently revived by Art Deco designers and which was to reappear in some of Wood's subsequent ornamentation. Along both sides of the west wing, there is a row of study cubicles, the latter being dubbed Winchester Study after the study cubicles (called 'toys') at the well-known old English College.

The two upper floors contain well-lit dormitories with beamed ceilings and plastered walls. The sunny, glazed balconies on the north side provided extra sleeping accommodation and were regarded as one of the particular assets of the building.70

The housemaster's residence has the elegant and restrained Georgian interior that was typical of Wood's domestic work from this period. The north-facing living room, with its deep windows and French doors, has particularly pleasing proportions. A focal point of the west wall is one of Wood's striking Oamaru stone fireplaces with a Tudor-arched opening.

Jacobs' House represents another imposing contribution to the collegiate character of the Christ's College quadrangle and the housemaster's portion, unseen from the quadrangle, is beautifully related to its tranquil setting. The

70. The Christ's College Register, April 1931.
idea of combining stone Tudor Gothic with brick Georgian was somewhat unusual, but presumably it was Wood's personal means of expressing a purely domestic quality for the housemaster's residence while retaining the more scholarly collegiate character for the boys' accommodation. He had, of course, on several occasions, placed Tudor fireplaces in his Georgian residences and it was not altogether unusual for the English Arts and Crafts architects to mix Georgian and Gothic devices. Stokes's North Court at Emmanuel College, Cambridge (1910-14), for example, mixes motifs of Tudor Gothic and Georgian derivation. In treating Jacobs' House in this manner, Wood again made the design very much his own.

By the time Jacobs' House was completed, the effects of the 1930s economic depression were being felt by the School, with a drop in the number of boarders. As a result, financial considerations prevented the erection of a boarding house of similar design proposed for the adjacent site. A physical reminder of the aborted proposal is the beginning of an archway at the east end of Jacobs' House which would have connected the two buildings.

Wood designed three new fives courts and a squash court for the College in 1938, but due to pressure of work, he resigned his position as College Architect in 1944. He did, however, agree to act as architect for the gateway block if the Old Boys' Association decided to proceed with their intention of erecting this as a World War II memorial. An imposing entranceway along the lines of those at Oxford and Cambridge had always been envisaged as a component of the College's permanent buildings and as early as 1885 B.W.

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72. In 1956 a boarding house was erected next to Jacobs' House, to Heathcote Helmore's design. Cost prohibited the use of stone and the two storeyed brick house with double-hung sash windows, was designed with a flat roof so that a third storey could be added as funds became available. The envisaged addition has not taken place, however, and the bland, block-like structure, set back from the line of Jacobs' House, does not conform with the collegiate nature of the earlier permanent buildings.
Mountfort had been instructed by the School's Governing Body to draw up plans for an entrance to the College grounds, to be constructed in stone.

The appearance of Mountfort's 1885 gateway proposal is unknown. He did, however, incorporate a gate tower into his 1893 drawing showing a 'Proposed Elevation to Antigua Street' (later renamed Rolleston Avenue), referred to above (fig. 42). Mountfort's three-storeyed, buttressed, stone tower is flanked by a turret on one side and a bay window on the other. It is capped with a pyramidal roof and the parapet is pierced with trefoils corresponding to those on the pavilion-roofed tower of his neighbouring Canterbury Museum.

Despite being resurrected in 1905 when a fund-raising appeal for new College buildings was launched, Mountfort's scheme, which included a porter's lodge, hall and library, did not go ahead. The library was eventually constructed in another location and part of the street frontage was occupied by Wood's Dining Hall with its north wall left blank in anticipation of the still-awaited new gateway and office block. In his speech at the opening ceremony for the Dining Hall, Archbishop Julius had commented that once a gateway tower was in place, 'with room for a flag high up, then you will have a school like the schools of Old England'.

Ten years after completion of the Dining Hall, the School List (1935) had published Wood's perspective drawing entitled 'Suggested Completion of Rolleston Avenue Frontage' (fig. 50a). It shows the roofline of the Dining Hall continued over a two-storeyed office block with prominent chimney stacks, which abuts the gateway tower. Unlike Mountfort's slender and irregular tower block, Wood's tower, in keeping with the Gothic of his Dining Hall, is squat and symmetrical. It was to be constructed in brick with stone bands recalling those on Stokes's All Saints' Convent tower. Flanked on each side by a turret topped with a cupola, it features the Gothic arched entrance way, groupings of windows, stringcourses and crenellated parapet found on many of the English

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74. 'Christ's College Memorial Hall Opened'. The Press, 24 April 1925, p. 3.
college gateways, including Christ's College, Cambridge. It was, however, not
derived from any particular source and some extant rough pencil sketches
indicate that Wood considered various alternatives in the detailing of the tower
façade as his design evolved.

Wood was asked to submit a new sketch in 1944 when the Old Boys' Association confirmed that the World War II memorial would be the gateway block.\textsuperscript{75} His updated drawing (1945) (fig. 50b) shows that he made several refinements to the details of the 1935 design. These included the addition of two gabled dormer windows to the stone office block which now had a single chimney in the centre of the roof ridge. He rearranged the windows on the tower, moved the battlements on the parapet closer together and introduced diaper patterning on the central portion of the brickwork. This, together with the Perpendicular tracery in the windows and in the spandrels of the archway, the College coat-of-arms centred above the arch and the alternating bands of brick and limestone, contributed to the striking, yet dignified appearance of the tower. It would certainly have enlivened the street frontage of the College and created a landmark which could be viewed from within the College grounds and from some distance down Gloucester Street. The elevation to the quadrangle featured a magnificent oriel window continuing through the three floors of the tower above the entrance arch.

The foundation stone for the Gateway Block was laid three years after
Wood's death in October 1950 during the College's Centenary Celebrations and
the Memorial would no doubt have gone ahead were it not for delays in
obtaining a building permit, associated with a shortage of building materials in
the wake of the war.\textsuperscript{76} By 1952, when the permit was finally granted, the estimated cost had increased three-fold which led to reconsideration of the

\textsuperscript{75} Minutes of Annual Meeting of Christ's College Old Boys' Association, 13 October 1944.
\textsuperscript{76} Robert Munro took over the Gateway project after Wood's death, but not without some opposition from the Old Boys' Association who believed that the project should be run by an Old Boy. A compromise was reached, with Helmore and Cotterill (both Old Boys) being appointed Consultant Architects 'at a fee not exceeding 200 guineas'. Christ's College Board Minutes, 10 June 1948.
appropriateness of the whole project. Some members of the Old Boys' Association doubted the wisdom of closing in the school with the Gateway Block, others believed the money should be used to meet more pressing building needs and a growing body of opinion supported an alternative memorial, the enlargement of the School Chapel. Eventually, after much acrimonious debate on both sides (the Gateway faction versus the Chapel faction), the funds were transferred to the Chapel project which went ahead in 1955 to a design created by two architects who had worked in Wood's office, Richard Harman and Paul Pascoe.77

It is unfortunate that Wood's striking design, which admirably complemented that of the Memorial Dining Hall, and would have represented such an impressive culmination to his work at Christ's College, did not reach fruition. The scheme was not, however, entirely abandoned. In 1968 Pascoe designed the modernistic 'Gothic' precast concrete canopies which flank the wrought iron College entrance gates and in 1988 Miles Warren, who had first joined Wood's office when he was working on the gateway block, designed the College offices, known as the Administration Building, adjoining the Dining Hall.78 The major donor for the latter project had insisted that the building should be constructed of similar materials and in the same style as Wood's Dining Hall, now sixty years' old. Warren, who held Wood in high esteem, therefore took up the challenging and controversial task of designing a 'worthy' neighbour to Wood's masterpiece',79 the result being a successful design which harmonises with the Dining Hall and echoes the theme of the Hare Memorial Library which it faces on the opposite side of the quadrangle.

77. Paul Pascoe was the architect for the Chapel widening, but he incorporated the ideas of Harman into his design.
79. Lochhead, p. 34.
Wood's Christ College buildings, particularly the Hare Memorial Library and the Memorial Dining Hall, represent some of the major achievements of his career. He played a crucial role in the development of the main quadrangle and the high quality of his architecture contributed much to the dignity and beauty of the School as it grew into the collegiate institution first envisaged by its founders. These much admired buildings are a significant feature of an area of Christchurch which came closest to realising the goal of the Canterbury pioneers to create a model English settlement. As at Godley's Christ Church, Oxford, the intention of the founders of the city of Christchurch had been to create a similar alliance of college and cathedral. Although they did not end up on the same site, with the Cathedral (designed by G.S. Scott in 1862) being located in the square at the city's centre, Cathedral and College are situated in fairly close proximity, as are the Provincial Government Buildings, the Gothic style of the latter being inspired by that of Barry and Pugin's Parliament Buildings, London (1837-67). And in the immediate vicinity of the College, are the aforementioned Gothic Canterbury University College buildings, the old Boys' High School and the Museum, all individualist designs inspired by English models.

Just as Warren had designed an historicist extension to Wood's Memorial Dining Hall at Christ's College, Wood too was confronted with a similar challenge in 1922 when he received a commission for a Memorial Hall to adjoin the west wing of the original building of the Canterbury Agricultural College at Lincoln. And just as Warren had been the pupil of Wood, on this occasion Wood had been a pupil of Strouts who had designed the earliest wing at Lincoln in 1878 (fig. 16).

Strouts had employed an eclectic architectural vocabulary for his design based on Elizabethan and Jacobean architecture - a period when Dutch and Flemish design features were in vogue in England, particularly curved and stepped gables, decorative strapwork and cresting. He included this detailing on
his distinctive building as well as English mullioned windows, pointed gables, octagonal chimneys, a variety of finials and a centrally aligned French Renaissance bell tower and entrance porch.80

In 1881 Strouts extended the L-shaped building with the addition of the west wing and the east wing, designed by J.S. Guthrie, was added in 1918, a job which may well have come to Wood, had he not been overseas on war service.81

Wood's building was to be a memorial to those associated with the College who had served in the recent World War and like his contemporary Christ's College Dining Hall, it was funded largely by past students and friends of the College.82 Like Guthrie, Wood used similar materials and followed the architectural style set by Strouts, although his 1922 version (fig. 51) is characteristically more restrained and less ornate in its detailing than Strouts' nineteenth-century structures.

Constructed of brick and slate with cream limestone window dressings, balustrades and stringcourses, the rectangular building is positioned across the north end of Strouts' west wing with its main façade facing north like that of the original building. This façade is symmetrical, featuring a large, square, three-tiered, mullioned bay window surmounted by a balustrade and flanked by two smaller windows, each with a curved Dutch gable above. The curved gables are repeated on the end walls and were originally topped with finials, since removed to lessen earthquake risks.

A meeting room with a flat roof surrounded by an Oamaru stone balustrade with turned balusters, projects from the west end of the building. The main entrance, at the east end, is far less elaborate than the ornate porch on Strouts' façade, although both share a limestone semi-circular arch motif.

80. Today, only the façades of the 1878 building remain. In 1986 a new library, designed by John Trengrove, was built behind the restored original façades.

81. For a layout of the wings of Ivey Hall and descriptive details of Strouts' and Guthrie's designs, see R.A. Burns. Ivey Hall, Lincoln College: A Pictorial Comment. Lincoln, Christchurch, 1977.

82. The major donor for the building was the Chairman of the Lincoln College Board, H.A. Knight, for whom Wood had designed Racecourse Hill in 1912.
flanking columns and balustrade. Wood replaced Strouts' decorative panelled columns with bold, unadorned, engaged Tuscan columns and while open strapwork similar to that on Strouts' balustrade is indicated on the contract drawing, turned balusters (matching those above the bay window at the west end) appear on the completed building. The drawing, incidentally, is not in Wood's hand, a task he may have delegated to one of his staff due to his heavy involvement with Christ's College and commercial work at this time. This is not to say that he did not accord all due attention to the design which blends most satisfactorily with the earlier buildings in the same historic style.

The interior, with its open timber roof, exhibits a similar restraint to the exterior, with little in the way of ornamentation. There is timber panelling on the walls of the raised stage (since removed) at the west end and the remaining walls are lined with white painted plaster broken by a simple moulding which runs round the walls at door height and frames the greenstone tablets on the south wall inscribed with the names of 222 Lincoln students who served in the Great War. In 1949 tablets of Swedish granite were unveiled as a memorial to those who served in the Second World War and gradually over the years further memorial plates and commemorative paintings have been added to the walls.

Unlike the earlier parts of the Ivey Hall complex, which have outlived their original purpose and have been extensively renovated on the interior, Wood's soundly constructed building retains its original function as a Hall of Memories. While it is a separate building in its own right, it is part of an important historical complex which remains the focus of the enlarged Lincoln campus and is a testimony to Wood's ability to produce an accomplished design in an unfamiliar style which admirably complements that of his earliest preceptor.

Twenty years after the completion of the Memorial Hall at Lincoln, Wood prepared a design for another Hall of Memories, at St Andrew's College, a Presbyterian boys' school located to the north of the city centre on Papanui
Road (fig. 52). An extant water-coloured perspective of the exterior of the proposed hall, dated 1945, shows a hipped-roof rectangular building with a flat-roofed portion set back from the main façade at the west end, the lower level of which forms an entrance loggia. An octagonal lantern louvre is set in the centre of the main roof ridge.

Unlike the Halls at Christ's College and Lincoln, this design, which was not executed, does not follow a specific historical English style. It does, however, share a number of similarities with Wood's design for Wellington Cathedral of St Paul which he was working on at the same time. Like the Cathedral, the walls were to be of concrete construction with a stone-faced foundation band and the main roof of twenty-four gauge ribbed copper. The window heads above the loggia match those on the Cathedral design (which were influenced by Swedish precedents), as does the concrete moulding running along the edge of the flat roof. The tall, slender windows arranged on the façade at regular intervals have the horizontal glazing bars associated with the modernist vocabulary. Also modernist is Wood's treatment of the loggia which has a glazed wall to the foyer, again with horizontal glazing bars.

As was to be the case with Wood's Christ's College Memorial Gateway design, the St Andrew's College Old Boys' Association eventually decided in favour of a chapel for their war memorial and this was designed by Margaret and Robert Munro who became the College Architects after Wood's death. Wood's proposed Hall of Memories is of interest, however, in that it provides an indication of his approach to this type of building when there was no obligation

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83. Prior to this, in 1942, Wood had produced a layout (which did not proceed) for the future development of the College which included four boarding houses, an assembly hall, gymnasium, administration block, classrooms and a chapel. This is illustrated in G. Ogilvie, High Flies the Cross: The Seventy-Fifth Jubilee History of St Andrew's College, 1917-1992, Christchurch, 1992, p. 108.

84. As had happened at Christ's College, the Munros encountered dissension to their appointment as architects from some Old Boys who felt that a St Andrew's Old Boy should be appointed. Ogilvie, p. 111.
to follow an existing stylistic precedent and of the conservative way in which he responded to the modern movement in the mid 1940s.

Another educational building, which Wood designed in 1928, was Digby's Commercial School, located in the city at 69 Worcester Street, two blocks west of Cathedral Square (fig. 53). Run by three members of the Digby family, this fee-paying School offered 'sound and practical tuition' by way of day, evening and correspondence lessons in shorthand, typewriting, bookkeeping, commercial practice and business correspondence. 85

Helmore and Cotterill had recently adopted the Neo-Georgian manner in brick for the Cook and Ross office building on the corner of Armagh and Colombo Streets overlooking Victoria Square, Christchurch (1926-27), 86 and Wood used the same style for Digby's School. The two-storeyed building, which is rectangular in plan, employs a similar vocabulary and has the domestic quality of his contemporary Georgian house designs. Constructed of brick with a hipped, slate roof, it has double-hung sash windows with white-painted timber surrounds and a plain cement apron immediately below the sills. The street elevation has been enlivened with a decoratively scalloped cement band just above ground level, large cement corner quoins, a cornice at the base of the roof and two squat piers surmounted by an ornamental urn which project from the roof at each end. The name of the school was fixed in plain white lettering across the middle of the façade. The layout was spacious and practical and the classrooms, with their plain, painted, plastered walls and ceilings, were well lit.

Currently occupied by an English language school and office and retail accommodation, the external appearance of the building remains unchanged. Today, it contrasts with and is dwarfed by surrounding taller commercial buildings, but is still much admired and makes an interesting contribution to the

86. This building was later occupied by the National Bank of New Zealand. For details of the building, see R. Esau, 'Helmore and Cotterill - The Formative Years'. M.A. Thesis, University of Canterbury, 1988, pp. 49-50.
recently developed Worcester Boulevard, a prominent route leading from Christchurch Cathedral in the city centre to the museum and botanical gardens. Its brick Georgian style may have inspired W.H. Trengrove to adopt this mode for his new block for the Cathedral Grammar School designed in 1929.

Mention should be made of one further particularly successful small building which had an education-related purpose, the Tai Tapu Public Library, which Wood designed in 1931 (fig. 54). Serving the Tai Tapu rural community, the library was designed in the Arts and Crafts style of Wood's earlier work and built of the same rough-textured, warm-hued local stone and Rosemary tiles (since replaced with Marseilles) as the Tai Tapu Church, for which construction was nearing completion on adjoining land. The owner of the large Otahuna estate, Sir Robert Heaton Rhodes, had funded the church and he donated the land for the library.

Housing the library, a committee room and store/kitchen, the modest building is rectangular in plan and domestic in scale with low walls, a steeply-pitched roof, leaded, steel-framed casement windows and a gabled entry porch at the centre of the symmetrical façade. The gable is filled with vertical, adzed timber battens and the herring-bone brick panels which were a familiar feature on Wood's early Arts and Crafts homesteads. The finishing touch to this picturesque porch is provided by an Oamaru stone panel centred over the doorway. As well as bearing the name and date (1932) of the building, it is embellished with carvings of the daffodils which played a vital role in providing funding for its construction. Centred on the roof ridge is a familiar Wood feature, the ogee-roofed ventilator. It is surmounted by a weathervane in the form of a pennant bearing the initials 'TL'.

87. For a discussion of the Tai Tapu Church, see Chapter Five.
88. The construction of the library was made possible by the sale of daffodil bulbs grown at Otahuna, a project instigated by the estate's head gardener, Alfred Lowe, an English-trained expert in the hybridisation of narcissi. A commemorative plaque and photograph of Lowe is mounted on the wall inside the library.
A wide, glazed door opens from the porch directly into the library which is light-filled and has a warm, inviting atmosphere created by the timber flooring, the stained tongue and groove beaded rimu boarding on the walls, the painted, coved ceiling and the red Otahuna stone fireplace on the east wall. The fair-faced concrete walls of the adjoining committee room, lobby and kitchen are unlined and anticipate Wood’s treatment of the interiors of the two concrete churches at Woodend and Cust which he designed shortly after the library.89

In selecting the Arts and Crafts manner for a secular building erected in the early 1930s, Wood demonstrated that the style was still very much alive and valid for a building constructed of local stone which, like the neighbouring church, responds so naturally to its rural environment.

Wood’s educational buildings, particularly those at Christ’s College, were an important aspect of his oeuvre. They are a testimony to his versatility and remarkable ability to produce creative designs which reinterpret historical sources in an individualistic way. Like many of his American and English contemporaries, his approach to the architecture of education was typically traditionalist and he drew much of his inspiration from the English colleges of Oxford and Cambridge. In doing so, he perpetuated the Gothic tradition of a province which was founded by a body of high-minded Englishmen among whom were members of the Ecclesiological Society and graduates of Christ Church, Oxford. His mastery in handling the Gothic style, particularly evident in the Christ’s College Dining Hall, placed him among the leaders in his profession in New Zealand and gained him commissions for the design of several smaller churches, another area in which he was to excel.

89. The Woodend and Cust churches are discussed in Chapter Five.
CHAPTER FIVE: ECCLESIASTICAL ARCHITECTURE - URBAN AND COUNTRY CHURCHES

By 1916, when he received his earliest church commissions, Wood was well-established in his profession, having gained a reputation as a leading domestic architect and, more recently, as a successful designer of educational buildings. The circumstances of the First World War (with regard to funding and Wood's departure overseas on war service in 1917) precluded the execution of the sketch plans he prepared in 1916 for proposed Anglican churches at Kaituna, Culverden and Merivale, but during the 1920s and 30s a significant group of small churches was erected to his design, most of which were for country parishes. Though several of the churches were built during the depression, Wood had the good fortune, on more than one occasion, to be engaged by wealthy clients. In other cases, where funds were limited, he was obliged to use concrete walls which were left bare. This led to designs which retained traditional elements but, at the same time, showed some concern for the expression of concrete as a modern building material. While English Arts and Crafts elements are common to all the churches, particularly the interest in materials and craftsmanship, the designs reveal that Wood was less concerned about adhering strictly to Arts and Crafts principles than the purely aesthetic qualities of these buildings. Related to this is a theme which runs through several of his designs whereby he combines the primitive with the highly refined.

Wood's first executed ecclesiastical design was All Saints' Anglican Church located on the outskirts of the small North Canterbury rural township of Waiau (figs 55 and 56). Erected in 1925, it is a simple stone building in the English Gothic tradition with low walls, a steeply-pitched slate roof, gables of

1. Wood's office diary, 1916, records that he was working on sketch plans for proposed churches at Kaituna, Banks Peninsula, and Culverden, North Canterbury. The Merivale Vestry Minutes (held Christchurch Diocesan Office) record that Wood prepared sketch plans for a proposed new church at Merivale, Christchurch, in 1916 for which he requested payment prior to his departure overseas on war service in June 1917.
dark-stained totara weatherboards and square-headed leadlight windows. The
nave is rectangular in plan, a separately roofed chancel projects from the east
end, there is a vestry on the north side and a squat Norman tower rises above the
porch on the south side.

The walls are faced with boulders and stones of various sizes and shapes
extracted from two nearby riverbeds, the Mason and the Waiau. The colours
(grey, black, brown, rust, purple, white and gold) and textures of the boulders
blend with the fields and hills close by, contributing to the suggestion of an
organic form emerging from the landscape - very much an Arts and Crafts notion
and one which brings to mind Ruskin's thoughts on colour:

The true colours of architecture are those of natural stone and I would fain see
these taken advantage of to the full. Every variety of hue, from pale yellow to
purple, passing through orange, red and brown, is entirely at our command;
nearly every kind of green and grey is also available.²

Wood's treatment of the riverstone walls suggests that he may well have
sought an effect comparable to that of English flint, a course-textured, somewhat
intractable stone found in abundance in the chalky subsoils of East Anglia and
the South-East of England. This readily-available material was used extensively
in these regions for local building, including church construction, during the
Norman and Saxon periods and continuing throughout the Middle Ages, a typical
example being the Church of St Margaret, Hales, Norfolk, 1150. The small,
irregular-shaped flints were used whole or fractured, laid randomly, roughly
coursed, or used in conjunction with limestone to form decorative 'flushwork'
patterns such as chequerboard patterning. Often they were combined with stone
or brick dressings. They were set in substantial quantities of mortar on the
external face of rubble walls.³

Flint was also used by some English Arts and Crafts architects, most
notably Edward Prior (1852-1928), who had a particular passion for organic

'Flint', pp. 193-209.
materials and a love of texture. His Perpendicular Gothic Henry Martyn Memorial Hall at Cambridge (1884-86) combines cobble-like flint surfaces\(^4\) with ashlar stone dressings and he achieved extraordinary surface effects on his butterfly plan houses, The Barn, Exmouth (1896), and Home Place, Holt, Norfolk (1903-5), with a mixture of flint and other locally found materials.

At Home Place, the flints and pebbles face walls built with what was then regarded as an advanced use of mass concrete.\(^5\) At Waiau, Wood's uncut and randomly laid boulders are also set in concrete and instead of the rubble core found in ancient English church buildings, the inner core of the 30 centimetre walls is also concrete. Concrete was a material which had been used in combination with local stone by a number of Arts and Crafts architects in England. Two early examples are the plastered concrete walls combined with stone buttresses and dressings on C. Harrison Townsend's St Martin's Church, Blackheath, Surrey (1892-95) (fig. 57), and the concrete vaulting in William Lethaby's (1857-1931) highly original All Saints' Church, Brockhampton (1901-02) (fig. 58). In collaboration with other Arts and Crafts architects, Lethaby also produced an extremely innovative unexecuted competition design in 1903 for Liverpool Cathedral which experimented with an inventive undulating concrete vaulted roof. These designs used mass rather than reinforced concrete but Prior actually exploited the technological possibilities of reinforced concrete to create the huge transverse arches in the nave at St Andrew's Church, Roker\(^7\) (1904-07) (fig. 59).

Both Lethaby and Prior left the concrete exposed in their churches, while at Waiau, the use of concrete for the concealed portion of the walls was less than true to the Arts and Crafts emphasis on undisguised use of materials. This does not appear to have posed any moral dilemma for Wood who used concrete in a similar context on his subsequent stone churches. It was a cheaper alternative to

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5. For a description of the construction of Home Place (originally called Kelling Place), see *The Architectural Review*, Vol. 19, 1906, pp. 70-82.
stone, it had practical advantages over rubble in an earthquake-prone country and still allowed him to achieve that rugged, organic appearance which was allied with English Arts and Crafts precepts. The organic quality that Wood created, though, did not extend to that sense of the building having grown of itself, achieved by architects like Philip Webb and Lethaby and seen particularly in Lethaby's church at Brockhampton with its symbolic forms and shapes, thatched roof (reflecting the local vernacular), rough-textured masonry, timber and concrete construction.\textsuperscript{6}

The square tower at Waiau replaced a small bellcote shown on a preliminary drawing prepared in 1920. It was a motif frequently found on traditional English parish churches and one favoured by the American architect, Bertram Goodhue, on his more modest English-influenced, Gothic Revival churches such as St John's Church, West Hartford, Connecticut, 1907-09 (fig. 60a), and St Mark's Church, Mt Kisco, New York, 1909-20 (fig. 60b). Wood had already included a square entrance tower in his 1919 proposal for a new church at Fendalton and had, of course, incorporated a square tower into his design for the Christ's College Memorial Dining Hall, with great success. It was to reappear, in various forms, on all but one of his subsequent churches. At Waiau, the tower has the effect of anchoring the building to its flat site and, along with the riverstone buttresses positioned along the side walls of the nave and splaying out from the corners of the end walls, it contributes to a sense of strength and solidity.

The dimly-lit interior is simple and intimate. It has boulder-faced walls, a Mt Somers stone chancel arch and leaded opaque and stained glass windows with splayed reveals and undisguised concrete sills. The dominating feature of the nave is the massive, open timber roof, its unadorned forms being considerably larger than necessary for this small building. The roof is of king-

\textsuperscript{6} Lethaby set out his ideas on architectural symbolism in his immensely influential book \textit{Architecture, Mysticism and Myth}, published in 1891, where he included discussion of the ways in which the cosmos was symbolised in buildings.
post construction with the addition of oblique struts running between the tie beams and principal rafters which are supported by timber braces springing directly from the low stone walls. The heavy tie beams are exceptionally low and the impression is one of the roof pressing down on the interior.

The impact is therefore different from that more commonly created by open timber church roofs, for which numerous precedents existed throughout New Zealand, where an appearance of height was sought in keeping with Gothic principles. Benjamin Mountfort, for example, employed timbers of lighter weight than Wood and achieved a feeling of spaciousness and upward movement with his scissor truss roofs at Holy Trinity, Avonside (1874), and the Church of the Good Shepherd, Phillipstown (1883).

The effect created by Wood at Waiau was more akin to the feeling of an enclosed, primitive space found on the interiors of that outstanding group of individualistic Free Style churches designed by leading Arts and Crafts practitioners in England in the early 1900s. As well as the churches by Lethaby and Prior, an example which would have been known to Wood is Randall Wells' (1877-1942) small Church of St Edward the Confessor, Kempley, Gloucestershire (1903)\(^7\), where the interior space is also dominated by an open timber roof constructed, in this case, of huge oak scissor trusses which spring from very low walls (fig. 61a). Massive timber-beamed roofs and low stone walls were also a feature of the ancient English tithe barns which were admired by Arts and Crafts designers - just as they looked to the vernacular tradition for their houses, they did the same sort of thing for their churches, turning for inspiration to these magnificent structures which belonged to the wealthy abbeys of the middle ages. A splendid example is the Barton Farm Tithe Barn, Wiltshire (fourteenth century), which was one of those featured in the popular

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\(^7\) It is highly probable that Wood visited this and other Arts and Crafts churches. It was, however, well illustrated in \textit{The Architectural Review}, Vol. 16, 1904, pp. 184-185, and also appears in C. Nicholson and C. Spooner's book \textit{Recent English Ecclesiastical Architecture}, London, 1912, pp. 127-129, of which Wood owned a copy.
English periodical, *Country Life Illustrated*, in 1900 (fig. 61b). It has long, buttressed walls of local Bath stone, stone tiles cover the steeply-pitched roof and a massive oak arch-braced roof spans its dark, cave-like interior space. Another well-known example is the barn at Great Coxwell, Berkshire (fourteenth century), which inspired William Morris to describe it as 'unapproachable in its dignity, as beautiful as a cathedral, yet with no ostentation of the builder's art.'

Wood may well have seen these medieval monuments and certainly would have been aware of them from the periodicals and his association with Arts and Crafts practitioners in England. While he did not position tie beams quite as low as those at Waiau again, the effect was clearly pleasing to him as he continued to combine low walls and relatively simple, massive timber roofs in his subsequent small churches. He owned a copy of R. and J.A. Brandon's *An Analysis of Gothic Architecture* which contains a chapter on medieval roofs and he would also have been familiar with Howard and Crossley's *English Church Woodwork* which is well illustrated with photographs and diagrams of medieval timber roof structures. He may well have used these books as a point of reference for the variety of roof forms which he explored in his church designs, although no direct borrowings are evident among the massive timber roofs which became a major element of his ecclesiastical vocabulary.

For the chancel at Waiau, which has a lower roof height than the nave, Wood chose a less dominating roof structure. It consists of rafters and collar ties and the absence of substantial horizontal members allows the visual focus to

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be directed towards the altar and the east window. Wood selected oak for the simple, but well-crafted furniture which was carved by Gurnsey.

This unpretentious stone building was an impressive first effort at a country church and it was important for Wood's development as a church architect. Its distinctive boulder walls gave it that primitive quality sought by the English Arts and Crafts designers. Although often tempered with refined detailing, this was a theme which was to reappear in his subsequent designs, being suited to the rural Canterbury environment where it evoked something of the pioneering spirit of the farming families who settled in the district in the 1850s. The success of the Waiau church led to further church commissions for Wood, the most immediate being the first portion of a further rural design in riverstone for St Thomas' Anglican Church at Woodbury in South Canterbury (fig. 62a).

Wood's initial brief for Woodbury, in 1925, was to produce drawings for a chancel, sanctuary and vestry to be added to the east end of the nave of an existing wooden Gothic church. The old church was to be retained until the necessary funds were raised to allow completion of the entire building in stone.

At least two earlier proposals had been prepared for the church's reconstruction prior to the First World War, a picturesque stone design by the English architect, A. Troyte Griffith (c.1867-1942), and another by the Timaru architect, J.S. Turnbull. Turnbull's design provided for a tower over the chancel area and Wood successfully adopted this same arrangement. The similarity stopped here, however, in that Turnbull's tower is topped by a steeply-pitched pavilion roof surmounted by ornamental cresting, while Wood again

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12. The wooden Gothic church was designed by the Christchurch architect, William Marley (1816-1896) and erected in 1878.
13. Local station owner, Charles Tripp, was the main instigator behind the wooden Gothic church and the Tripp family played a major role in facilitating the construction of its replacement.
14. The tower was given by the Tripp family in memory of their parents, Charles (d. 1897) and Ellen Tripp.
chose a massive Norman tower which almost looks as if it is sinking into the church (fig. 62b).

The shape and central placement of the squat tower bring to mind the square crossing tower on Lethaby’s Brockhampton church where the windows in the upper walls project light diagonally downwards into the interior in a similar manner. The detailing is, however, very much Wood’s own. It has a stepped parapet with a riverstone stringcourse at its base and deeply recessed, paired, squat lancets with riverstone mullions and surrounds. The lower wall of the north side of the tower is pierced by a single stained glass lancet which came from the east end of the earlier building and the tower corners on this side are supported by plain, staged, angle buttresses capped with sloping heads, all in riverstone. A hipped-roofed vestry abuts the south wall and the gabled sanctuary projects from the east end, lit by a three-light window with Oamaru stone surround, mullions and tracery. But where Lethaby and Prior use extremely simple ahistoricist tracery on their churches, Wood, always the traditionalist, turns to a late fourteenth-century pattern.

Through the generosity of the Tripp family of Orari Gorge Station, the nave and entry porch were completed in stone twelve years later in 1937, being a slightly modified version of a preliminary sketch dated April 1936. This later part harmonises with the earlier portion while introducing window detailing which places it as a 1930s rather than a 1920s conception. For the pairs of windows which light the north and south walls of the nave and the group of three slender windows at the west end (fig. 62c), Wood has adopted slightly more modern forms which look ahead to those shown on some of the numerous drawings he prepared for Wellington Cathedral of St Paul (begun in 1937) as he attempted to evolve a design which moved away from historical precedents and was expressive of its concrete building material and the twentieth century. The

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15. The Tripp family donated the necessary funds to complete the church as a memorial to their brother (Charles Howard Tripp) and sister (Eleanor Howard Tripp), children of Charles (sen.) and Ellen Tripp.
window heads are similar in shape to the clerestory windows in Ivar Tengbom’s (1978-1968) Hogalid Church in Stockholm (1916-23) which had appeared in The Architectural Review in 1931 and Pencil Points in 1935 and was to particularly impress Wood when he visited it in 1938.16

As well as reflecting his acceptance of changes in architectural taste, by introducing the new window head, Wood presumably intended that the nave be acknowledged as dating from a slightly later period. He had already undertaken work at St Peter’s Church, Upper Riccarton, in 1926, which reveals a similar approach. This thinking was in line with the views of the English Society for the Protection of Ancient Buildings who advocated that new work on older buildings should harmonise with the old work and yet still look modern. Wood had been in contact with members of this influential Society during his first period in England.

Prior to the commencement of construction in 1937, it was decided to include three further lancet memorial windows from the earlier timber structure. Wood’s response was to insert one on the south wall and two on the north wall of the nave, each with its own small, pointed gable which breaks into the roofline and, on the south side, complements the steeply-pitched, stone filled gable of the porch. The result in the nave is a slightly curious mix of the ‘straightened out’ more modern window heads and the pointed arches of the recycled windows which in turn conform with those in the tower, vestry and sanctuary.

The overall harmony between both portions of the building depends largely on the use of the local stone, this time in the paler browns, greys and yellow ochres found in the South Canterbury region. As at Waiau, the roof is covered with purple-grey Welsh slates, but has a bellcast, a common feature of domestic and ecclesiastical English Arts and Crafts architecture, being

particularly typical of Charles Townsend's (1851-1928) manner and seen, for example, on his Church of St Mary the Virgin, Great Warley, Essex (1902-1904).  

While the Waiau church has rubble lined walls throughout, at Woodbury the interior walls of the east portion (1925) are rubble but the nave walls are lined with cream-coloured cement which blends with the Oamaru stone chancel and sanctuary arches. Wood has carried the stone through into the later portion, though, by using it for the mullions and surrounds to the windows and on the walls and floor of the entry porch, thereby creating the unified whole which was typical of all his interiors (fig. 63).

The cement-rendered walls are reminiscent of the roughly plastered interiors of many of the English flint churches. A precedent closer to home, however, which may have influenced Wood is St David’s Church at Cave, also in South Canterbury, designed by Herbert Hall in 1930 and awarded the New Zealand Institute of Architects' gold medal in 1934. Here, Hall successfully combined in his interior a stone chancel and porches of local boulders with a plastered nave. Hall’s interior (fig. 64), with its rough-thrown plaster, irregular stone corbels, roughly adzed heavy, wooden pews and the huge unhewn boulder which forms the base of the font, all symbolic of the hard existence in the extremely harsh high country environment experienced by the pioneers of the district to which the church is dedicated, is more rudimentary and primitive than Wood’s.

The interior at Woodbury, which also contains a number of memorials to local pioneering families, may be primitive in terms of its use of basic materials, but it is far more refined than that of Hall's church at Cave. The heavy Oregon pine (also known as Douglas Fir) timbers of the tie beam roof in the nave rest on shaped Oamaru stone corbels, the sills to the deeply splayed windows are smooth

concrete slabs, and the oak furniture, which is more elaborate than that at Waiau, is finely crafted and decorated with delicately carved ornament executed by Gurnsey. It incorporates cable mouldings, native plants and birds (on the reredos) and linen-fold panels (on the reading desk). So, unlike Hall, Wood was not prepared to go the full distance with his primitivism; he always consciously sought a sophisticated visual effect, part and parcel of which was a certain restraint and refinement, particularly on his interiors.

The setting at Woodbury when the church was completed in 1938, was more picturesque than the exposed Waiau site, due largely to the presence of established oak trees, lofty Oregon pines and a fence of English holly, all of which were planted by the English pioneers when the original wooden church was first established. The overall effect is one which has prompted writers to describe the church as having 'an old-world quality'\(^{18}\) or the appearance of 'the parish church of some English village'.\(^{19}\) Wood's sturdy, timber entrance gates, with their moulded panels, set in a short riverstone wall, contribute to this sense of Englishness.

English associations had also been very much in the minds of the parishioners of the wealthy Christchurch suburb of Fendalton when, in September 1919, they first approached Wood to draw up plans for a 'suitable village church' intended as a World War I memorial.\(^{20}\) Erected in 1925-26, St Barnabas' Church is set in spacious grounds on Fendalton Road which are landscaped with lawns and deciduous trees (fig. 65). While this much-admired suburban church is designed along simple lines in a free Gothic manner, it is more formal and dignified in appearance than Wood's smaller, more intimate country churches. It is basically cruciform in plan and of long, low proportions, its length being accentuated by the continuous roof ridge over the nave and

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chancel. The main entrance is through the base of a splendid square tower located at the northwest end, with bold, angled corner buttresses rising to two-thirds of its height. The tower is topped by a copper-sheathed 'mast' (Wood’s term) surmounted by an iron cross.

The external walls and buttresses are faced with dark-grey random rubble from Garland’s quarry at Opawa which is less rugged in texture and more austere in colouring than the varied tonings of the North and South Canterbury riverstones. Wood has, however, introduced a range of other materials on the exterior, the textures and colours of which form a typically subtle blend. The windows, which are brought right out to the face of the thick (53 cm) walls, have Oamaru stone surrounds, hood moulds, mullions and tracery. Red stone has been used for the stringcourses, relieving arches and copings. Grey slates cover the steeply-pitched roof, the large expanse of which is relieved by a band of lighter-toned diamonds and three tiny pointed ventilators on the north side. The roof ridge is of terracotta and the 'verges' (again Wood’s term) of the gable-headed stone buttresses are covered with Rosemary tiles.

Wood has even incorporated some small, rounded river stones which he has combined with Oamaru stone to form a chequerboard pattern at the top of the tower. Chequerwork was often found in English flintwork and used by some English Arts and Crafts architects, seen, for example, on the chimney parapets on Lutyens’ Marshcourt, at Stockbridge in Hampshire (1901) and in the arched window heads on Prior’s Henry Martyn Memorial Hall at Cambridge. It also appears on the parapet of the square tower at Goodhue’s Taft School, Watertown, Connecticut (1908-13). Another Goodhue design, St Mark’s Church, Mt Kisco, New York (1909-20) (fig. 60b), would appear to be the

21. Wood had intended that stone from the Halswell quarry be used but owing to its prohibitive cost, he substituted the Garland’s stone which he considered to be 'equally as good and [in fact] having a warmer tint than the Halswell stone'. St Barnabas’ Vestry Minutes, 3 May 1925.
22. The chequerwork band replaces a battlemented parapet shown on Wood’s original perspective sketch of the proposed church, dated 1919.
source for the fairly small recessed Mt Somers stone tabernacle centred above the entranceway and containing a statue of St Barnabas. 23

On the interior (fig. 66) Wood has created a continuous, almost cavernous space (there is no structural demarcation between the nave and the chancel) which, although more refined in its detail, again brings to mind English tithe barns. It has a similar aisleless form to the Barton Farm Tithe Barn and shares its arch-braced open timber roof. Wood's roof, with its massive rafters and purlins and heavy wallpieces which rest on Oamaru stone corbels, plays a dominant role in producing a feeling of enclosure and protection. This feeling is assisted by the deeply splayed reveals of the windows which provide muted lighting through their richly-coloured stained glass.

Combined with this primitivism is the refined detailing and high standard of craftsmanship which became a hallmark of Wood's churches. The thick, mass concrete walls are lined with smooth blocks of chaste, cream-coloured Oamaru stone. As with his contemporary Christ's College Dining Hall, he embellished the collar beams of the roof with moulded timber dentils and the area between the collar beams and the roof ridge is filled with timber tracery. The sanctuary is noted for the beauty of its finely detailed oak reredos which was designed by Wood and carved by Gurnsey. The central panel contains a striking bas relief depicting The Last Supper based on Leonardo da Vinci's masterpiece (1495) in the refectory of S. Maria delle Grazie, Milan. Wood also designed the remainder of the oak furniture which was added to the church as funds became available. His devotion to the completion of a unified interior was such that he himself donated £100 to launch the fund-raising for new pews, being the difference between the quoted costs for oak and rimu. 24 This choice of the exotic over the indigenous reflects Wood's lack of commitment to local

23. Both the Taft School and St Mark's Church were illustrated in The Architectural Record, January 1911, pp. 59-60; and in Whitaker's Monograph on Goodhue (1925) which was owned by Wood. C.H. Whitaker (Ed), Bertram Grosvenor Goodhue - Architect and Master of Many Arts. New York, 1925.

materials. Here he preferred to follow the English predilection for oak as the most desirable timber for church fittings because of its strength and durability.

The Fendalton parishioners, a surprising number of whom were domestic clients of Wood's, were well pleased with their church. Its harmonious blend of materials and combination of simplicity and refinement met their desire for a design which had strong English overtones and it was praised in eloquent terms by the local media as 'a noble edifice' which 'further enriches the heritage left by the Anglican founders of the province'. It was Wood's largest parish church design and its success gained him further recognition as a church architect.

While St Barnabas', Fendalton, was under construction, Wood was engaged by St Peter's parish, Upper Riccarton, to undertake the challenging task of completing the western portion of a church begun fifty years' earlier as a replacement for an 1857 wooden building. The spacious churchyard which, unusually in the New Zealand context, also functioned as a burial ground, was, by the 1920s, filled with mature, deciduous trees, and is sited in an angle formed by the divergence of two busy main roads, Yaldhurst Road and the Main South Road.

Benjamin Mountfort had been employed in 1875 to design a stone chancel 'to form part of a new church to seat 600 people'. The chancel was constructed the following year, being attached to the existing timber building. The style is Early English Gothic and the exterior, with its squared rubble walls, bears a close resemblance to the chancel of Mountfort's 1873 design for Holy Trinity, Avonside (constructed in 1876). The internal walls are lined with cream plaster.

Mountfort died in 1898 before the building had proceeded any further and his son, C.J. Mountfort, was employed on the next portion. This comprised the

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26. 'A Noble Edifice - Church of St Barnabas - Consecration by the Bishop'. The Press, 22 November 1926, p. 11.
27. St Peter's Vestry Minutes, July and November 1875.
addition of north and south transepts and two bays of a nave, erected in 1900. It would appear that financial constraints dictated a less ambitious scheme than that originally envisaged. C.J. Mountfort continued the Early English style favoured by his father on the exterior where he employed darker-toned, rougher-textured and narrower blocks of grey Halswell stone. He lined the interior with the more modestly-priced red brick laid in English bond and enlivened with bold bands of creamy-white Mt Somers stone bordered by rows of angled bricks.

Two decades later, the Vestry accepted the offer of W.G. Jamieson, a prominent Christchurch builder who had connections with the Fendalton parish, to provide sketch plans for rebuilding the west end. Jamieson's proposal (1924) provided for the addition of two further bays to the nave, two vestries (choir and clergy) at the west end and, abutting the end bay of the nave, an entrance porch under a heavily-buttressed tower surmounted by a substantial spire (fig. 67a). Jamieson declined the opportunity 'to act as architect'²⁸ and in August 1926 Wood was appointed and instructed to prepare sketch plans along the lines of Jamieson's scheme. The drawings show that while the final layout was that originally put forward by Jamieson, the design evolved into one which can only be attributed to Wood. On his first sketch plan, dated September 1926 (fig. 67b), Wood altered Jamieson's internal layout, placing the choir vestry in the southwest corner of the nave and the clergy vestry under the tower. He then added a flat-roofed entry porch with a castellated parapet at the northwest end adjacent to the tower. By shifting the clergy vestry into the tower, Wood was presumably trying to avoid its unusual and not particularly practical placement at the west end.

The most notable difference between Jamieson's and Wood's designs, however, is in the treatment of the tower. Not surprisingly, Wood chose a crenellated Norman tower. It is buttressed and divided horizontally by Oamaru stone stringcourses, the upper one of which is embellished with carved

²⁸. St Peter's Vestry minutes, 2 August 1926.
gargoyles. In accordance with instructions, he surmounted the tower with a substantial spire which rises from a central octagonal canopy set within the parapet.

On his next revised plan (October 1926), Wood reduced the spire right down to a narrow spirelet, which was closer to the mast he had used at Fendalton than a true spire (fig. 68a). He has, however, added further interest to the tower by the introduction of an octagonal, castellated stair turret abutting its southwest corner and projecting above the tower. Such turrets were typical of the county of Kent in England, a medieval example being that at the Church of St Martin, Herne, Kent.29 A further addition is a gabled timber entrance arch to the porch. The latter, with its feathered bargeboards and shingled roof, makes reference to the porch on the (then) existing portion of the old wooden building.

A year later (November 1927), when the time was drawing near for construction to proceed, another plan was prepared which adjusted one or two minor details on the exterior, dispensed with the spire on the tower and added a mast to the turret.30 This was followed by the contract drawings (dated February 1928) which, at the request of the Vestry, reverted to Jamieson's original layout (with the vestries at the west end and entrance in the tower), removing the need for the picturesque, separately roofed porch (fig. 68b). Wood also made a fairly major alteration to the roof structure at the west end which gives the design a somewhat truncated appearance, resulting in less satisfactory proportions overall. On the earlier drawings, the nave roof extended right out to the edge of the vestries, the internal walls of which were single-storeyed in height to allow for the inclusion of a large window at the west

30. The mast was constructed but has since been removed.
31. One impracticality associated with locating the clergy vestry at the west end is that, until recently, when weddings were held in the church, the couple had to proceed down the aisle to sign the Register, but the wedding march was not permitted to be played until the signing was completed. With the more liberal attitude to such matters which has developed in recent years, the register is now signed near the east end.
end of the nave. The change involved the provision of a separate flat roof over the vestries which extend from the west end in a manner similar to the meeting room adjoining the Lincoln Memorial Hall.\(^\text{32}\) It is unfortunate that Wood's earlier design, with its more pleasing proportions, was not executed. In fact, it is difficult to imagine that Wood was happy with the slightly awkward appearance of the final version (fig. 69a) and it can only be assumed that he was forced to use this version as a means of reducing costs.

While Wood's addition harmonises with the earlier portion of the church, it is clearly conceived at a later date. He continued the shingles on the roof (later replaced with slates) and again used squared stone brought to course on the exterior, but the blocks are larger in size than those used by C.J. Mountfort and the join on both sides of the nave is easy to detect. The detailing of the nave is largely in keeping with that begun by C.J. Mountfort, with the continuation of staged buttresses and trefoil-headed, paired lancets on the north and south walls, and the brick-lined interior with its stone bands and scissor-truss roof. Wood has, however, set the pair of timber doors opening from the nave to the porch within an Oamaru stone Tudor arch with carved spandrels (fig. 69b). At the west end of the nave, he has incorporated elaborate Perpendicular tracery in Oamaru stone into the large, leaded four-light Gothic window which contrasts with the simple Early English two-light window shown on Jamieson's plan.

Unlike Jamieson, then, Wood did not feel compelled to follow the Early English manner for his 1928 addition at St Peter's, selecting instead the free Gothic style of his contemporary ecclesiastical work of which the square tower and Perpendicular tracery were familiar features. Wood obviously preferred late Gothic to Early English and by using this style he contributed to the clear historical development of the church. As already mentioned, he was also to adopt his contemporary manner at Woodbury in 1937, again emphasising the

\(^{32}\) For details of Lincoln College Memorial Hall, see Chapter Four.
building growing over time, an Arts and Crafts notion that underpinned the work of architects like Webb and Lethaby.

In the meantime, Wood had prepared sketch plans for the Cashmere Hills Presbyterian Church (1927-29), a modest-sized stone building with low, buttressed walls and gabled porch and vestry (fig. 70a). The steeply-pitched slate roof covering the nave was surmounted by a flèche (not built) at the west end and broken by two hipped-roof dormer windows on either side. The entry porch, with its heavy, shaped bargeboards and flared eaves, adds a touch of intimacy to an already picturesque effect. At the east end there is a small apse with tapering walls and a flared, hipped roof.

When Wood travelled overseas in August 1927, he handed over the Cashmere project to Richard Harman, having taken him into partnership the previous year. Harman produced all the working drawings and details as well as designing the furniture. He also appears to have been responsible for creating an interesting effect on the exterior at the east end by pushing the pointed-arched head of the sanctuary window up through the roofline.33

The well-lit interior (fig. 71), with its Oregon pine roof of king-post construction, is chaste and more restrained than that of Wood’s Anglican churches and there is no evidence here of Harman’s tendency to focus too much on minute decorative detailing. The fact that it is a Presbyterian church, where less emphasis is placed on the eucharist, is reflected in the small apse which, although it is raised up two steps and emphasised architecturally with its tapered side walls, Oamaru stone arch and stained glass window (added in the late 1930s), contains no further decorative embellishments.

Wood’s fondness for the natural qualities of materials is again in evidence at Cashmere as is the good workmanship which was fundamental to the Arts and Crafts movement. The outer walls are of Port Hills basalt randomly

33. C.B. Wells, a colleague of Harman’s, who has had close associations with the Cashmere Church, believes that Harman made this change to the original concept. Personal communication from C.B. Wells, 6 March 1994.
interspersed with a variety of coloured rock, including warm red tuff from Tai Tapu. Further Canterbury stones have been used on the interior; Timaru basalt for the porch floor, Oamaru stone for the walls, corbels and sanctuary arch and pink Anama limestone for the nave door surround. The lower half of the walls is finished with a cement-rendered dado.

Set on a sloping corner site on Dyers Pass Road, this small church made a picturesque contribution to the residential area of the Cashmere Hills. Wood's initial floor plan showed an area at the west end for a future extension and in 1961 the west end was extended to accommodate a further eighty people (fig. 70b). At the same time a square tower was added adjacent to the entry porch, the architect being R.J. Seward. The original proportions have therefore been somewhat elongated and the tower has turned the design into something grander and more imposing than Wood's picturesque and homely creation.

Wood's next ecclesiastical commission, St Paul's Anglican Church, Tai Tapu, is the most highly regarded of all his ecclesiastical work. Designed in 1930, St Paul's was presented to the parishioners of the small rural township of Tai Tapu by the wealthy local landowner and politician, Sir Robert Heaton Rhodes, as a memorial to his late wife, Lady Jessie Cooper Rhodes. The architect for the earlier church on the site (1876) was Frederick Strouts, with whom Wood had served his articles thirty-five years earlier. Strouts had designed the country mansion, Otahuna (1895), for Heaton Rhodes while Wood was his pupil and Wood had subsequently been engaged on work at the large Otahuna estate, a connection which surely played a part in securing the commission for this church.34

Unhampered by financial constraints, Wood conceived a design which combines a rich mixture of colours, textures and patterns (fig. 72). There is no doubt that the church exemplifies the Arts and Crafts notion of good building.

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34. Work by Wood at Otahuna includes a worker's cottage (1914), repairs at the homestead (1921) and a new woolshed (1926). Wood had also prepared proposals in 1924 for a new local library at Heaton Rhodes' request.
but his primary preoccupation was with creating a pleasing artistic effect. While he used some natural materials obtained locally, the building cannot truly be seen as an expression of a particular place. He incorporated materials which make reference to Lady Rhodes' Australian homeland and also introduced others.

On the exterior (fig. 73a), the low, buttressed walls are faced with rubble gathered from the nearby Port Hills. The stone has been cut into squares and narrow rectangles and skilfully laid to suggest random courses. Its tonings of yellow ochre and pink blend with quoins and facings of rust-coloured scoria quarried at Otahuna. Hawkesbury stone from Sydney has been used for the mullions and tracery on the windows at the east and west ends. The steeply-pitched, enveloping roofs are covered with small, thin, terracotta Rosemary tiles, also imported from New South Wales. Originally a bold scoria coping projected above the roofline on the gabled ends of the nave and chancel but this was subsequently removed and the tiles extended out to the verge of the gable.35

The slender spirelet topping the buttressed, square tower with its stepped, crenellated parapet, is clad in copper. This is surmounted by a spectacular wrought-iron weather vane bearing a sailing ship.

The autumnal tones of the exterior are echoed on the interior where the walls are lined with contrastingly smooth, light-pink Anama limestone, creating an atmosphere of warmth and intimacy (fig. 74). This impression is intensified by the red scoria chancel arch and window surrounds. The smooth Halswell flagstones which cover the floors of the entry porch and chancel area add to the unpretentious effect. Both Lethaby and Prior used flagstones in their churches at Brockhampton and Roker.

There is the ever-present heavy timber roof surmounting the nave. It is of king-post construction with tracery panels at the apex and as at Waiota, Wood has added extra braces (curved this time) on either side of the king-post.

35. Problems with water leakage necessitated the change and according to Margaret Munro, Wood was happier with the appearance of the roof in this form. Personal communication from Margaret Munro, 16 April 1991.
The chancel is covered with a roof of close coupled rafters, a medieval form which was frequently employed by the High Victorian Gothic architect, William Butterfield (1814-1900). The organ chamber, which was an afterthought, is housed in the tower and the sound is emitted through a traceried timber grille set in the roof. Wood selected New Zealand tawa for the pews and Canadian oak for the other furniture.

As well as combining an effective mixture of materials, Wood drew on a range of historical sources for his stylistic elements. This is most evident in the window tracery. The square-headed nave windows are alternately embellished with ogee and cusp shapes in red scoria. The east window is inset with reticulated tracery from the Decorated period while the west window is filled with Perpendicular tracery, both carried out in the harder Hawkesbury stone.

Wood's preoccupation with visual appeal is particularly apparent in his treatment of the window on the gabled wall of the vestry which projects from the north-east corner of the nave (fig. 73b). He has made the window a focal point of the north elevation but the detailing is overwrought. A variety of decorative patterns are incorporated into its scoria facings, Hawkesbury stone mouldings and tracery and the leaded panes, but the emphasis placed on this window overburdens what should be an area of secondary importance in the design, a rare example of Wood misjudging the appropriateness of a visual effect.

Wood was also concerned with every detail of the interior furnishings and the carved embellishments which become increasingly elaborate as one progresses east to the sanctuary. The pews have moulded panels and shaped ends, the pulpit features linenfold panels, floral friezes and intricately worked Gothic tracery, as well as a decorative wrought iron balustrade. The altar front is meticulously worked with a myriad of fine detailing and a frieze which incorporates the native Australian bird, the kookaburra. A cable moulding

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frames the reredos which is delicately carved with the bunches of grapes and leaves of the vine symbolic of the celebration of the eucharist. A further reminder of Lady Rhodes' Australian homeland appears in the limestone spandrels on both sides of the Tudor-arched doorway into the nave which are decorated with naturalistic carvings of native Australian birds and animals including the kookaburra, the kangaroo and the emu.

In turning to nature for these carved embellishments, Wood has again embraced a notion which was very much part of Arts and Crafts theory. His tendency to detail almost every element was, however, less in tune with Arts and Crafts philosophy, as it restricted the artistic freedom of the craftsman, such freedom being recognised by architects like Lethaby and Prior, and Ruskin before them, as essential to the achievements of medieval craftsmen. Despite this, Wood developed a close and most effective working alliance with his carver. He and Gurnsey both greatly respected one another's talent and while Wood tended to fully set out any Gothic tracery, other ornamentation would be discussed in detail with the carver but recorded less meticulously on paper, thereby allowing him to put something of his own artistic initiative into the embellishment. The Tai Tapu church was the first job of Wood's on which Jake Vivian (b. 1911) worked, having joined Gurnsey as an apprentice in 1926, after training under Francis Shurrock at the Canterbury College School of Art. Vivian recalls Wood's insistence on a high standard of workmanship and the fact that he never asked Gurnsey to redo anything.

At Tai Tapu, Wood succeeded in combining a range of materials and stylistic detailing from different Gothic periods in such a manner that they all cohere. The design exemplifies his tendency towards primitivism in terms of materials and yet it is a sophisticated and carefully controlled primitivism where

37. It should be pointed out that such contradictions existed even at the forefront of the Arts and Crafts movement. Philip Webb, for example, preferred to design every element of his houses himself, right down to the smallest decorative detail.
38. Personal communication from J.C. Vivian, 8 January 1993.
refined aesthetic qualities tend to take precedence over all else. When Harold Mandeno, the President of the New Zealand Institute of Architects, saw the nearly completed building in 1931, he pronounced it to be 'undoubtedly a gem that will be visited by those who appreciate what is beautiful in architecture in New Zealand'.  

In August 1933, The Canterbury Branch of the N.Z.I.A. asked Wood to allow the Tai Tapu Church to be nominated for the N.Z.I.A. Gold Medal. Wood's response is not recorded in the minutes, but it is highly probable that he turned down this opportunity, just as he had done for the Christ's College Memorial Dining Hall in 1932. Located in a peaceful, shaded spot on the banks of a stream, the church stands only a short distance away from Wood's Tai Tapu Public Library (1931-32), a modest building also of Arts and Crafts design and constructed of similar materials.

Wood was fortunate to have the two Tai Tapu commissions at a time when architectural work was scarce due to the depression. The fact that he had little other work on at that time may well have contributed to the overworking of the Tai Tapu church design. By the time the church and library were completed, the amount of work in the office was particularly lean. Church building was, however, one thing which still went ahead in the 1930s, with church committees taking advantage of a Government subsidy of ten per cent on capital cost payable to those who provided much needed employment for the building industry. Wood's office was kept in work in 1932 with the preparation of contract drawings for the new Anglican Church of St Barnabas at Woodend, followed in 1935 by St David's Presbyterian Church at Cust.

Economic limitations precluded the use of stone on these two country churches where the walls were constructed of reinforced concrete. In New

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41. Minutes of the Canterbury Branch of the N.Z.I.A., 18 August 1933. In 1933 the N.Z.I.A. gold medal was awarded to G.L. Tole and H.L. Massey for St Michael's Catholic Church, Remuera, an accomplished Italian Romanesque design of brick construction.
42. The Tai Tapu Library is discussed in Chapter Four.
Zealand in the early 1930s, as in Britain, unfaced concrete still tended to be regarded by many as an austere and characterless material which was used as a cheaper substitute for stone. It had, however, been used fairly extensively for ecclesiastical work dating back to the nineteenth century. Early examples in Canterbury include St Mary's Church, Southbrook (1879), and Mountfort's churches at Ashburton (1876-78), Fernside (1876) and Rangiora (1875-82) which all used mass concrete. F.W. Petre's St Dominic's Priory in Dunedin was claimed as the largest mass concrete building in the Southern Hemisphere when it was built in 1877.

The Wellington architect, Frederick de Jersey Clere (1856-1952), began using reinforced concrete for ecclesiastical work as early as 1911, with his Spanish Mission design for St Mary's Church, Karori (fig. 75a). Here the reinforced concrete walls are roughcast on the exterior and smooth plastered on the interior. His substantial extension in 1914 to B.W. Mountfort's timber St Matthew's Church, Hastings, however, represents the first use in New Zealand of undisguised reinforced concrete construction for a church, with the concrete walls and barrel-vaulted roof left exposed on the interior. Clere designed several subsequent smaller churches with reinforced concrete walls, all in the Gothic tradition, as well as the large Roman Catholic Church of St Mary of the Angels, Wellington (1919). The latter, with its reinforced concrete frame and ornate concrete detailing which imitated stone carving, was carried out in fourteenth-century Gothic, with some French elements, being an adaptation of his unexecuted 1917 design for an Anglican Cathedral in Wellington.

St Mary of the Angels was among the earliest churches to use a reinforced concrete frame. The earliest known ecclesiastical example is Anatole de Baudot's Church of St Jean-de-Montmartre in Paris (1894-1904) where reinforced concrete beams and arches were also substituted for stone. This more traditional design was followed by Auguste Perret's famous church of Notre Dame at Le Raincy near Paris (1922-23). Although not completely free of
traditional Gothic influences, the church at Le Raincy was regarded as a daring attempt at the architectural expression of reinforced concrete as a modern building material. The simple reinforced concrete frame, the lightweight pierced concrete curtain walling and the continuous concrete roof vault supported on slender columns, became a prototype for several later European churches.

As already noted, in England, the Arts and Crafts architects had been aware of the possibilities of reinforced concrete at the beginning of the twentieth century. Lethaby had commented in his 1912 book, Architecture: An Introduction to the History and Theory of the Art of Building, that 'if we could sweep away our fear that it [reinforced concrete] is an inartistic material and boldly build a railway station, a museum or a cathedral... we might be interested in building again almost at once.'\(^44\) There had, however, been little advance on the early experimentation by those architects. Stokes designed a reinforced concrete cathedral in 1914, but this was located outside England at Georgetown, Demerara (Guyana),\(^45\) but St Andrew's Church, Felixstowe, Suffolk, designed in 1929 by Hilda Mason (assisted by Raymond Erith) is recognised as the first church in England to be constructed with a reinforced concrete frame.\(^46\)

Wood himself was well aware of the structural potential of reinforced concrete, having designed several commercial buildings in the 1920s with reinforced concrete frames, such as the Public Trust buildings at Christchurch (1922) and Dunedin (1926). Its merits as a strong and fireproof building material had also recently been accentuated by the disastrous 1931 Napier earthquake which saw the destruction of many masonry buildings (including Mountfort's brick Napier Cathedral) and led to the introduction of a stricter building code in New Zealand.

Wood would also have known of Clere's reinforced concrete churches which were published in *Church News* and *N.Z. Building Progress*, but it was a local precedent which convinced members of the Woodend Vestry that concrete could be used 'in a way to give a dignified and artistic appearance'. This was the small country church of St Mark at Marshland on the northern outskirts of Christchurch (fig. 75b), designed in 1926 by J.S. and M.J. Guthrie, and closely imitated in 1931 at Holy Trinity, Arowhenua, South Canterbury. A distinctive feature of the Guthries' design, is the splayed end walls and the plain, sloping, Voyseyesque buttresses which rise to the full height of the walls, the latter being plastered and painted on the exterior and interior.

Like the Guthries, Wood's designs for Woodend and Cust retain the traditional Gothic overtones of his stone churches, but Wood has gone a little further than the Guthries in attempting to express the nature of concrete as a modern building material. Both churches share a number of identical features but the Woodend design (fig. 76) is the more successful of the two. It was, in fact, selected by the Royal Institute of British Architects as one of only five photographs of New Zealand buildings to be exhibited in their Centenary Exhibition, 'International Architecture 1924-1934' held in London in 1934. The lines of Wood's reinforced concrete forms are crisp and clean, and the simple, splayed, low-height buttresses on the end walls of the nave and tower, which look back to Waiapu, are suited to the concrete material. The modest-sized church is located on the flat, grassy site of an earlier wooden church (1860) in the midst of the early graveyard and contemporary photographs show that in positioning the building, Wood made effective use of a short avenue of tall Yew trees (only one of which remains today) which was terminated by the familiar

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47. Woodend Vestry Minutes, 21 April 1932.
48. See *International Architecture 1924-1934* : Catalogue to the Centenary Exhibition of the Royal Institute of British Architects, November 1934, p. 148. Held R.I.B.A. Library, London. The four other New Zealand selections were two houses in Karori and the Phoenix Assurance Company, Wellington, designed by Gray Young, Morton and Young, and the Commercial Bank of Australia, Napier, designed by Stanley Fearn.
square tower over the entry porch. The tower adjoins the north wall of the nave which forms a continuous space with the chancel.

Both thicknesses of the concrete cavity walls are reinforced with horizontal and vertical steel rods and the exterior is rendered with the white coloured cement preparation, 'Snowcrete'. Like Lethaby and Prior, Wood has combined natural, although not local, materials with this modern material. Double-coursed Californian cedar shingles cover the steeply-pitched roof and the gable ends are filled with cedar boarding. As a means of expressing the concrete, Wood adopted an approach to the detailing which is characterised by simplification and restraint and tinged with the modernist vocabulary which he had recently been exploring in his commercial work.

Traditional carved embellishments have been largely abandoned and are limited to Gurnsey's statue of St Barnabas set in an Oamaru stone tabernacle over the entrance. The main doors occupy an unadorned, splayed opening and the precast concrete windows have also been given a simplified treatment. Here, Wood responded to the implications of modernism and the concrete material by adopting abstract geometrical patterns that hint at Gothic tracery. Filled with leaded, clear glass panes, the side windows are paired and mullioned with flattened heads set within a plain, pointed-arched surround, producing a zig zag motif across the two windows and a lozenge opening at the centre of the apex. This theme is expanded on the east and west windows where lozenges, triangles and zig zags are created by the simple concrete diagonals. They also bring to mind the ahistoricist detailing on Lethaby's church at Brockhampton and Prior's church at Roker. The west window has a surround of evenly spaced, indented horizontal bands, the latter also being associated with the modernist vocabulary and easily achieved in concrete. The remainder of the external embellishment is confined largely to a functional detail, the simple concrete hoodmoulds over the tower windows, which again take on the zig zag form, an Art Deco motif which
was very popular in the 1930s. Wood had recently applied Art Deco detailing to his initial (1931) designs for the Christchurch State Fire building.\footnote{The Christchurch State Fire building is discussed in Chapter Seven.}

Wood's treatment of the interior (fig. 77) was both creative and unusual and indicates that here his thinking was very much along Arts and Crafts lines. While Lethaby lime-washed his concrete vault at Brockhampton, Wood applied a transparent, dull, golden glaze to the walls at Woodend. In both cases the lines of the sawn timber formwork used during construction were left clearly visible. Wood used a white cement wash on the window surrounds providing a contrast to the dark-toned walls and the leaded, clear glass windows admitted sufficient light to prevent the interior from being too gloomy.

Townsend had covered parts of his concrete walls at Blackheath with frescoes and Prior had intended that the plain concrete faces of his purlins and roof ridge at Roker should be decorated in bright colours to give an impression of lightness to the nave.\footnote{The Parish Church of St Andrew, Roker : A Guide to the History, Architecture and Furnishings, Roker, Sunderland, undated, p. 6.} Wood was working under the constraints of a very limited budget, but with similar intent, the finishing touch to the concrete walls at Woodend was a narrow, stencilled frieze in blue, green and red, running around the top of the walls and windows. Unfortunately, the effect so carefully created by Wood was obliterated in the 1960s when the walls were painted white, leaving only the 'cast blocks',\footnote{Although in a more traditionalist vein, Wood's cast blocks can be compared with the textile blocks which Frank Lloyd Wright developed in the 1920s, used first on the Millard House at Pasadena (1921-23).} incorporating simplified quatrefoils, remaining around the main entrance to the nave. An account of the dedication ceremony, however, describes the frieze design as being based on a Maori motif.\footnote{'Dedication of New St Barnabas', Woodend: Another Beautiful Little Church. The Church News, July 1933, p. 12.}

Wood's selection of a Maori pattern corresponds with the recent popularity of Maori decorative forms which were adopted in the early 1930s by some New Zealand architects working in the Art Deco style, seen particularly in
the buildings constructed in Napier at that time, such as Mitchell, Mitchell and Partners' National Bank of New Zealand, 1932. Wood owned a copy of J.H. Menzies' book Maori Patterns, Painted and Carved (1910) which he may well have used as a source for his frieze design. He had also, almost simultaneously, incorporated Maori decorative motifs into his final design for the Christchurch State Fire building (1933).

Wood was less adventurous with his treatment of the roof at Woodend. Rather than exploiting the possibilities of a concrete roof form, he turned once again to a variation of a traditional open timber roof. Characteristically, though, he has paid great attention to the structure and detailing of the roof and on this occasion, has created an unusual form which is entirely individualistic, being similar in appearance to scissor truss construction but with the braces supporting a collar tie with a shaped central post which stops short of the roof apex.

This distinctive roof form was re-used by Wood for his other small concrete church located in the North Canterbury township of Cust (fig. 78a). In fact, his initial sketch plans for the Cust church (dated January 1935) are remarkably similar to the Woodend design. Several refinements, however, occurred before construction commenced in September 1935, the most notable change being to the tower which took on an entirely different appearance with a lowered wall height, deletion of its splayed buttresses and the addition of a fairly squat, shingled broach spire surmounted by a wrought iron weather vane. While the tower plays an important part in the visual impact of the building, it lacks the strong vertical accent and imposing proportions of that at Woodend. The window heads were also altered, to ziggurat shapes, another popular Art Deco form, but the zig zag hood moulds reappear on the tower.

The interior at Cust is still intact, allowing one to gain an impression of the extraordinary effect of the glazed concrete walls and their subtle painted decoration (figs. 78b and 79). This includes a simple frieze along the top of the
walls consisting of a wavy white line interspersed with gold dots. This is repeated on the surround to the main entry door on a bright blue ground. The blue is picked up in the band of tiny lozenges on the white-painted windows surround and on the concrete corbels which are embellished with white-painted lozenges and a zig zag pattern. The plain, narrow moulding around the vestry door is painted gold. Rather than compromising the effect of the directly expressed concrete walls, the finely judged applied colour accents actually heighten the impact of the main wall surfaces.

At Woodend and Cust, Wood has successfully combined traditional Gothic forms with some modern detailing and natural materials with modern materials. This was, of course, the sort of thing that English Arts and Crafts architects like Lethaby and Prior had done. Wood's imaginative treatment of the interiors, too, was surely inspired by Arts and Crafts practice in England. His external detailing indicates a willingness to explore the possibilities of modernism and experiment with concrete as a modern material, but only in a superficial way. He was shortly to embark upon his major ecclesiastical work, the design for Wellington Cathedral, also to be of reinforced concrete construction. This involved him in further exploration of this most adaptable of materials, but not to the extent of truly expressing its plastic qualities through the creation of new forms.

Wood turned once again to the Gothic tradition and natural materials for St Andrew's Anglican Church at Maheno, twenty kilometres south of Oamaru. Built in 1938, this small rural church is sited on a hilltop with panoramic views of the North Otago countryside. Sketch plans were prepared in 1935, but by the time construction was ready to commence, Wood was fully occupied with Wellington Cathedral and travelled overseas that year. For a second time he asked Richard Harman, now established in practice in his own right, to take over
the Maheno project.53 The specification cites Wood and Harman as 'associated architects' with Harman 'to be solely in charge during the course of erection'.54

The building is approached from the south side which is dominated by a massive, over-scaled, Norman tower of broad proportions with huge, staged, angle buttresses (fig. 80a). The tower abuts the vestry over which the continuous roof sweeps down from the nave in the manner of a lean-to. This combination of the tower and adjoining lean-to vestry on the side elevation, may well have been inspired by an illustration drawn by Goodhue (fig. 81) for a book on church building written by his partner, Ralph Adams Cram,55 and featured in Whitaker's monograph on Goodhue which Wood owned.56 Cram claims that this and several other illustrations for small country churches were inspired by, but not copied, from English originals. In this case, the inspiration may have come from the parish church of St Mary, Fetcham, Surrey, the original portion of which dates back to the eleventh century. It has a similar arrangement of a massive, square, crenellated, buttressed tower with a twelfth century top and adjoining lean-to roof, although the latter is actually over the south aisle which was rebuilt in 1872.57 Fetcham Church could well have been known to Wood too, but the Maheno arrangement is closer to Goodhue's drawing.

As at Tai Tapu, there was no shortage of funds due, in this case, to the generosity of a local station owner, Colonel J. Cowie Nichols and his brother Cyril Nichols, both of Kuriheka. This is reflected in the range of high quality materials employed in the design, the extremely high standard of workmanship and the elaborate carved embellishments. The exterior faces of the concrete

53. Wood was also to hand over to Harman a job he had started for the Nelson Diocese in the 1940s, for plans for a 'stock country church'.
54. Specification for New Church (St Andrew's), Maheno, p. 1. Held St Andrew's Church, Maheno.
56. C.H. Whitaker (Ed), Bertram Grosvenor Goodhue : Architect and Master of Many Arts, plate cxiv.
cavity walls are of sandstone in a variety of hues with rust-brown predominating, much of it gathered from the Kuriheka Station. The roof is covered with a mixture of brown and rust coloured glazed tiles from Sydney, the main door surround is of red volcanic tuff from Redcliffs, the steps are of Timaru blue basalt and the remainder of the external dressings are of local Oamaru stone. The mixture of colours, textures and patterns is not as radical as those employed, for example, by Prior at Home Place, but it is almost overwhelming for such a small building - it accommodates fifty people. Wood has, however, again managed to combine these elements in such a way that they all cohere and the finished effect is one of a building which identifies itself with its natural setting.

Despite this, nothing was left to chance. The architects specified that the stone should not be squared and that its "natural face...especially if there is a growth of lichen, is to be preserved as far as possible’. The specification sets out precisely the manner in which the stone should be laid, 'working to a horizontal course at about every 18 inches', and requiring the 'front joints to be raked out to allow for pointing which will be kept back from the face of the stonework', the latter creating a shadow effect akin to that of reliefwork with each stone being almost jewell-like in appearance. In order to ensure that the desired effect was achieved, the builder was instructed to erect the first portion of rubble walling when the architect was present. So, on the one hand, a primitive quality was sought in terms of leaving the stone in its natural state, but the finished appearance of the walls was achieved through a high degree of control by the architects, so it is very much a self-conscious, aestheticised primitivism. On such a small building, with reinforced concrete walls, it is doubtful whether the buttresses along the north side are necessary from a structural point of view.

58. Specification, p. 15.
60. Specification, p. 16.
61. Specification, p. 16.
Wood's tendency to focus on the formal aspect of a design is also evident in the high degree of attention which has been concentrated on the window tracery, although it is unclear whether Wood or Harman were responsible for the detailing. Wood had been almost obsessive at Tai Tapu, but Harman also had a reputation for being overly fussy with detail and was perhaps responsible for the elaborate tracery patterns filling the large east and west windows and the side windows in the chancel. The east window has reticulated tracery, while the upper portion of the west window (fig. 80b) has a contorted curvilinear pattern which is mannered and over-worked within the context of a building of this scale where the main emphasis is on natural, primitive qualities. The side windows of the chancel suffer from the same problem. Further carved embellishments on the exterior include the terminal blocks on the Oamaru stone hood moulds, the row of faces on the stringcourse at the base of the tower parapet and the shield above the deeply recessed entry. This work was executed by Gurnsey and Vivian. Vivian recalls that he and Gurnsey erected a tent next to the church and spent a week there working on the exterior. Most of the interior carving was done in Gurnsey's workshop at Christchurch and transported to the site.

Despite its small size, the interior has a less intimate atmosphere than Wood's other rural churches (fig. 82a). On entering the church, one is struck by its lightness and refinement. Both the nave and chancel are flooded with light which pours in through the north-facing windows and the primitive quality created by the rubble walls on the exterior is only continued on the interior in terms of the unadorned, massive open timber roof covering the nave. It is similar, but not identical, to the nave roofs at Waiau and Tai Tapu, being of king-post construction with extra vertical struts between the Oregon pine tie beams and principal rafters. The tie beams are tenoned into the rafters and, on this occasion, pinned and strapped with a wrought iron strap bent around the principal. A plain scissor truss roof covers the chancel.

There is a parquet floor and the walls are finished with smooth blocks of cream Oamaru stone specially selected for their 'brown streaks and markings' and 'laid so that these markings will be horizontal'. The chancel arch and the door and window surrounds are also of Oamaru stone, while the wall skirtings and the sills of the deeply splayed windows are of Timaru blue basalt.

As well as the richly-coloured stained glass memorial window at the east end, the chancel has some particularly ornate carving on the Oamaru stone mouldings over the piscina, the sedilia, the reredos (symbols of the four Evangelists) and the altar front where the pelican feeding its young symbolises Christ’s sacrifice on the Cross and the Eucharistic sacrament. It is tempting to attribute the design of the meticulously worked floral patterns on the window heads of the side windows to Harman, an embellishment which is perhaps a little overdone when these windows were already endowed with elaborate tracery patterns (fig. 82b). Naturalistic carvings of New Zealand native birds embellish the finely crafted oak furniture.

The Maheno church again reflects that theme typical of Wood’s stone churches whereby the primitive grandeur of the Arts and Crafts is combined with self-conscious, highly refined decoration. Often described as an architectural gem, it was the last of a group of superbly crafted smaller churches of individualistic design which had become a hallmark of Wood’s practice. While he drew much of his inspiration from the ecclesiastical work of English Arts and Crafts architects, he was not entirely committed to the philosophy of that movement, preferring to focus on formal aspects. To this end, he was particularly skilled at effectively combining a range of stylistic details and materials of varying colours and textures to produce a visually pleasing result. Nor was he concerned with the symbolism, seen, for example, in the work of Lethaby and Prior.

His stone churches had become gradually more aestheticised, this being particularly evident at Tai Tapu and Maheno where he was able to work with unlimited funds. For his two concrete churches, dating from the same period, Wood also turned for inspiration to Arts and Crafts examples. The interiors are particularly inventive and his conservative approach to the treatment of reinforced concrete as a modern material reflects an attitude which was, at that time, the prevailing one among the majority of New Zealand and English architects.

Looking at Wood's churches as a whole, it is tempting to conclude that they conform to the traditional notion of gradual stylistic evolution from wholly traditional forms, such as the stone church at Waiau, to the modern, seen in the concrete forms at Woodend and Cust. However, this is contradicted by the traditionalism of Maheno, suggesting that he modified his approach to the specific requirements of each commission. This is borne out by a comment he later made after visiting Grace Cathedral in San Fransisco (during an overseas research trip in 1938 in connection with his design for Wellington Cathedral), which was constructed of reinforced concrete but carried out in the Early English Gothic style, which Wood felt 'gave the appearance of a sham' as it lacked 'the softness or warm sympathy of stone which is essential to a Gothic structure'.

At Maheno, Wood was required to build in stone and therefore produced a traditional design; at Woodend and Cust, where reinforced concrete was the chosen material, he recognised the need for more modern forms, albeit conservative, as a means of expressing concrete as a modern material. This was to be his approach when embarking on a design in reinforced concrete for Wellington Cathedral, which was to prove the greatest challenge of Wood's career, testing his creative abilities and knowledge to the fullest.

64. *Church and People*, 1 August 1942, p. 5.
CHAPTER SIX: WELLINGTON CATHEDRAL OF ST PAUL

In October 1937, at the age of fifty-nine years, Wood received the commission which was universally recognised as the ultimate challenge to any architect - that of designing a major cathedral, in this case, an Anglican cathedral for New Zealand's capital city, Wellington. The idea of erecting a permanent cathedral to serve the Wellington Diocese was first initiated in 1858 and revived on a number of subsequent occasions, but these schemes came to nothing and Frederick Thatcher's wooden Cathedral Church of St Paul (erected in 1866 with later extensions) had continued to serve as a cathedral and parish church. The intention in 1937 was to undertake the project in conjunction with the celebration of the centenaries of the Province of Wellington and of New Zealand in 1940.

A substantial amount of documentation relating to this project survives and while there are gaps in the information and some of the material is undated, it is possible to gain a picture of the progression of the entire scheme from Wood's selection as architect, his preparation of a preliminary design, his overseas research trip and the subsequent evolution of his design, to its continuation long after his death. Wood's own notes and correspondence also allow a degree of insight into his personal views on architecture, some indication of his approach to the design and a hint of the anguish and disappointment he suffered as the project was continually delayed and subjected to criticism from members of his profession and the public.

While Wood had not had the opportunity to design a large-scale church building prior to 1937, his reputation and the high quality of his ecclesiastical work convinced the Selection Committee that he was capable of producing such a design. In 1917, when it had been proposed to erect a cathedral as a World War I memorial, Frank Peck, a British-trained architect who had recently settled in New Zealand, had been asked to prepare preliminary plans on the understanding that he would be appointed architect subject to his design being approved by such
'experts in ecclesiastical architecture' as Sir Aston Webb or Gilbert Scott.1 In 1921 another set of plans had been prepared, again involving a British designer, W.F. Rogers-Rowland.2 It would appear that the 1937 Selection Committee had sufficient confidence in the abilities of New Zealand architects not to seek an overseas designer, one consideration being that local architects well understood the necessity for an earthquake-proof design.

Other architects considered for selection included William Gummer and Reginald Ford, Horace Massey, Hugh Grierson, Frederick de J. Clere and William Gray Young. Gummer and Ford (Auckland) had executed a large body of work but had no ecclesiastical experience; Massey (Auckland), with George Tole, had won the N.Z.I.A. Gold Medal for the Roman Catholic Church at Remuera (1932) but he was regarded as being too young and inexperienced to design a cathedral; Hugh Grierson (Auckland), in partnership with Aimer and Draffin, had won the competition for the Auckland War Memorial and Museum (opened 1929) but had given up full-time practice; Gray Young's (Wellington) ecclesiastical work consisted of St Paul's Presbyterian church, Wanganui, and the Wanganui Collegiate chapel.3 As well as being the current Wellington Diocesan Architect, Clere (1856-1952) had done a substantial amount of church work, including a number of reinforced concrete churches, a notable example being the French Gothic Roman Catholic Church of St Mary of the Angels, Wellington (1919-22) and, in an effort to attract the commission, he had even drawn up a plan for a cathedral to seat 1500 people. Despite still being in active practice, it seems that his age (81) played some part in his not being invited to undertake the work. Certainly he was bitterly disappointed at being overlooked.4

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2. _The New Zealand Churchman_, August 1921, p. 82.
3. Gray Young became a member of the Wellington Cathedral Building Committee.
4. Correspondence from Clere to the Bishop of Wellington, July and August 1937. Wellington Cathedral of St Paul Archives, Alexander Turnbull Library, ACC. 88-290, Box 11, Folder 17.
Unlike Clere, Wood did not actively seek the commission. In a letter to the Bishop dated 11 September 1937, he pointed out that 'there are other architects in New Zealand, keen men, who warrant consideration, and the fact that I am very busy already [with the Christchurch Post Office] makes me genuinely contented with whatever decision you may come to'.\(^5\) A delegation of three members of the Selection Committee spent a day with him on 3 September 1937 when he showed them a number of his buildings including the Christ’s College Library and Dining Hall and the churches at Tai Tapu, Woodend and Fendalton. In reporting back separately to the Committee, each member commented that they had only seen church buildings with low walls and roofs which they regarded as design defects, but despite this, felt that Wood’s churches reflected the sacred spirit and atmosphere so important to such work.

One member commented:

I feel sure that he is a man of such artistic sensibility and of such reverent spirit that he would refuse to go on with the work if he found himself unable to produce a plan of a building that would inspire all those who saw it.....\(^6\)

Another wrote:

The sincerity of his ecclesiastical work shows that he is capable of the right conception and that he is a man of imagination and vision, imbued with a spirit of reverence.....\(^7\)

In order to assist the Committee in its deliberations, Wood offered to provide, free of charge, a rough sketch of a proposed Cathedral for the newly acquired site in a superb location on raised ground on the corner of Molesworth and Hill Streets overlooking the grounds of Parliament Buildings. This offer was gratefully accepted\(^8\) and shortly thereafter Wood was officially appointed

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8. This sketch proposal is not clearly identifiable among surviving drawings of the Cathedral but may well be an undated sketch which is close to the ‘preliminary sketches’ prepared by Wood.
Cathedral Architect, a decision which was wholeheartedly endorsed by at least one of his contemporaries, C. Reginald Ford, who wrote in a letter to the Bishop:

... it is my earnest conviction that in Mr Wood you have the most competent and the best man in every way available for the work.... the opportunity given to him bears ample testimony to his professional skill and good taste. But one other thing you will have in Mr Wood besides these so necessary professional qualifications is a man who will look beyond 'the job' and its remuneration to the great responsibility and the great opportunity for service which the appointment brings.9

It was agreed that Wood would prepare preliminary plans and sketches for a new cathedral to seat 1,300 people and then travel overseas to look at the latest methods of concrete construction and modern church design. The prohibitive cost of stone and more particularly, the lessons learned from the disastrous Napier earthquake of 1931, in which Mountfort's brick Cathedral of St John the Evangelist had been reduced to a pile of rubble, made reinforced concrete an appropriate choice of building material for an earthquake-proof structure, a choice with which Wood obviously concurred. When interviewed while he was working on the preliminary plans, he indicated that for earthquake safety alone, it must be built in strongly reinforced concrete, but 'apart from this very important factor, the stonework of the Gothic cathedrals of England with their garden setting of a peaceful countryside, would look entirely out of place in this rather raw young country of ours which lacks the patina of old England yet offers a wonderful site for the right design - a design in a new country for 'a young people'. There was, nonetheless, little chance of his producing anything too radical, borne out by his subsequent comment that the plan would be 'orthodox and cruciform' with the 'great height of the walls being Gothic in proportion'. There, however, he claimed, the similarity with Gothic ended.10

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In light of these comments and the nature of Wood's previous ecclesiastical work and his very recent commercial work in reinforced concrete, particularly the restrained modernism of his Christchurch Post Office (1936), it is not surprising that this initial design represented a mixture of traditional Gothic in terms of its plan, form and scale, and conservative modernism in terms of its reinforced concrete construction, geometrical forms, smooth surfaces and minimal use of ornament. The fairly narrow site necessitated a geographical north-south orientation to the building, with the chancel facing north rather than the liturgically correct east.

Wood's preliminary sketch (fig. 83a) and an updated version (fig. 83b) with minor modifications prepared prior to his departure overseas show that the proposed building was indeed cruciform, with a square tower rising above the centre of the crossing. It features a lofty, rectangular nave flanked by tall, separately-roofed side aisles and porches, while an ambulatory runs around the eastern portion which accommodates the choir, presbytery and sanctuary and beyond this projects a Lady Chapel. A war memorial chapel was to be housed in the north transept. Grouped at the west end is a children's chapel and baptistry flanking the narthex which opens onto a walled terrace accessed from the street via a broad flight of steps. A Synod Hall was also to be erected on the gently sloping site, connected by a cloister to the north ambulatory. These components are expressed on the exterior as simple, symmetrically massed, rectangular forms covered by low-pitched, hipped roofs. Tall, slender windows pierce the flat wall surfaces, and the tower is topped with a shallow, octagonal cap surmounted by a concrete cross.

11. The Christchurch Post Office and Wood's conservative attitude towards European modernism is discussed in Chapter Seven.
12. Liturgical rather than compass orientations will henceforth be used when referring to various parts of the design.
13. While the term presbytery is more commonly associated with the eastern-most (liturgical) part of the chancel beyond the choir and sanctuary, the Wellington Cathedral plans and descriptive details refer to the space between the choir and the sanctuary as the presbytery, being the area where the Bishop's throne is located.
Wood had indicated from the outset that colour would play an important part in the design, with the possibility of mural decorations on the interior.\textsuperscript{14} He intended, however, that the concrete walls be left bare both externally and internally, with the exterior concrete being tinted a pinkish shade. Decorative embellishments have been kept to a minimum on the exterior, that which is most noticeable being a band of incised patterning of modern design - possibly a zig zag motif - at the top of the walls. This contrasts with the medieval-inspired gargoyles which project from the walls of the side aisles. Also decorative are the precast concrete balustrades at the base of the ventilator windows which appear on the tower, being one of the revisions he made to the preliminary drawing.

Two perspective drawings of the proposed interior of the main body of the Cathedral (figs 84 and 85) show the nave to be divided into seven bays, separated from the side aisles by an arcade of plain, round arches set on smooth, concrete piers. Diagonal shafts of light pour down through the square clerestory windows and through the tall, round-headed windows on the outer walls. Further archways define the crossing, the choir, the presbytery and the sanctuary where a substantial fabric dorsal hangs on the high wall behind the altar. At the west end of the nave, a further archway frames a raised gallery. The nave is surmounted by a flat, coffered ceiling, although an alternative sketch depicts massive longitudinal and horizontal concrete beams over the nave.

In order to see Wood's design within a New Zealand context, it can be compared with Charles Towle's 1938 competition-winning design for Auckland Cathedral (fig. 86). The latter was a conservative Gothic design, with a traditional medieval layout, in reinforced concrete faced with brick. While Wood's design was regarded by the younger generation of modernist architects

\textsuperscript{14} C.W. Wood's comments on the Cathedral design. \textit{The Church Chronicle}, 1 May 1938, p. 57.
as conservative, alongside a more traditional design like Towle's it was actually quite progressive.

It has been suggested that Paul Pascoe had a major input into this early design, although this is somewhat problematical as, unlike aspects of Wood's commercial buildings from this period, where specific motifs are obviously those of Pascoe, there is no overt evidence of his influence on the Cathedral design. Pascoe's albums do, however, include photographs of the original Cathedral plans including axonometric drawings which are definitely in his own hand. Margaret Munro, who was also working in the office at this time and who has proved to be a reliable source of information, believes that Wood, being extremely busy with his Post Office project when the preliminary design was being prepared, allowed Pascoe to do much of the work. According to her account, Pascoe, who shut himself away in an office to do this work, consulted a lot of books and journals and Wood was unaware of the extent to which Pascoe had borrowed from other designs, particularly Edward Maufe's recent design (1932) for Guildford Cathedral on which construction commenced in 1936.

Mauve's building (fig. 87) was to be of brick construction but there were certainly some similarities in the Wellington design in terms of layout, fenestration and massing of the blocklike, hipped-roofed forms. Pascoe, who had recently returned from a period of three years' work in England, would no doubt have been more familiar with Maufe's competition-winning design than Wood, but Wood is likely to have seen a perspective published in The Architect.

15. The issue of the modernists' reaction to Wood's design is discussed more fully later in this chapter.
16. Like Wellington Cathedral, the subsequent history of the Auckland Cathedral design is one of protracted delays, adverse criticism and alternative designs. The chancel and crossing went ahead in 1959 and the Professor of Design at Auckland University, Dr R.H. Toy, prepared a new design in the 1960s with swept up, windowless side walls and a soaring broach spire. This remained unexecuted and in very recent times Toy has prepared another design for completion which has had to take into account Mountfort's timber pro cathedral (1885) which was moved onto the Cathedral site in 1982.
18. Personal communication from Margaret Munro, 16 April 1991.
and Building News and a photograph of a model of the proposed cathedral published in The Architects' Journal in 1934. Pevsner, when describing the completed Guildford Cathedral (1961), suggests that 'it was conservative when it was designed - even by English standards' and that 'the outside looks as though it will never be more than a well-mannered postscript to the Gothic Revival.' Similar criticism was to be directed towards Wood's design in the mid 1940s.

A few months later, Wood visited Maufe in England, having been provided with an introductory letter from Pascoe and, according to Munro, when Maufe saw Wood's plans, he accused him of copying his own plan for Guildford, an accusation which shattered Wood. This is borne out in a letter written from London by Wood to Bishop Holland (Bishop of Wellington) in which he asks if the printing of a brochure to be used to launch the Cathedral appeal could be delayed until after his return to New Zealand because he wished to replan the Cathedral. One reason he gave was to incorporate the suggestions of an acoustics expert he had consulted in London (Hope Bagenal) and, he wrote: 'Another thing I want to avoid is that the plan (only) of Wellington is very 'Guildfordy' and Mr Maufe is a touchy conceited man. Therefore the plan of Wellington as now drawn will be modified for improvements of my own and also to make some attempt to meet Mr Bagenal's requirements'.

At this stage, the extent of Pascoe's involvement in the design must remain uncertain. It seems unlikely that Wood would not have retained control over such an important commission. One could also argue, however, that direct borrowings were rare in his work prior to this date. But then again, cathedral design in a modern material was a new experience for Wood and as the design evolved further, it did incorporate obvious influences from prominent Swedish

buildings which Wood encountered when he visited Stockholm. Wood does not appear to have fallen out with Pascoe over this. When Pascoe set up practice on his own account in October 1938, Wood's name was the second (the first was that of Pascoe's mother) to appear in the visitors' book in his new office, Pascoe continued to admire Wood and always referred to him with affection and he remained friendly with Iris Wood until her death.22

Wood was overseas for approximately four months between April and August 1938. His full itinerary has not survived, but it is known (from his correspondence) that he spent several weeks in England, three weeks on the Continent, visiting Denmark, Sweden, Germany and Italy, and about two weeks in the United States. His time in England was particularly busy. Pascoe had suggested that he visit some contemporary buildings including Tecton's Highpoint flats (1935), Maxwell Fry's Kensal House housing scheme at Ladbroke Grove (1937), and Easton and Robertson's Royal Horticultural Society Hall, Westminster (1928), with its elliptical reinforced concrete arches on the interior. He also saw numerous churches and cathedrals, called on some associates of Bishop Holland, and met with architects and other professionals whose expertise he sought in connection with the Wellington design.

For example, he had a long interview with the stained glass artist, Hugh Easton, with Easton's possible employment on memorial windows in mind and found their views to be in close accord. He also spent time with 'experts' from the Cement and Concrete Association and 'found our knowledge gained in New Zealand not very far behind what they know here'.23 Consultation with Hope Bagenal (mentioned above), a world authority on acoustics, resulted in Wood paying him a fee to prepare a report on the preliminary plans. Bagenal recommended that the nave be widened and reduced in length to create an auditorium-nave screened from the choir and sanctuary, thus creating two

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separate entities. This would have required drastic architectural alterations to Wood’s design and therefore left him with much to consider.

Wood recorded his impressions and opinions on buildings he encountered in three lengthy letters written to Bishop Holland and some postcards sent during this period, all extremely valuable as they provide a rare insight into his personal views including those on work by other architects. While he was full of praise for the several medieval cathedrals he visited in England (including Salisbury and Chester) and Sir Giles Scott’s Liverpool Cathedral (1904) which he found to be ‘in a category much of its own, being a twentieth-century product and carried out delightfully with a free Gothic feeling particularly in its detail’, he wrote, with reference to England:

I regret to offer the opinion that from our point of view, there is nothing to take away with one - they build in stone and in brick and this fact alone is sufficient to justify my giving English ecclesiastical architecture a miss…. I have had a good look round in England and am not impressed….25

In light of this comment, one would have expected France to be included in Wood’s tour. It seems surprising that he did not seek out that most famous of modern concrete churches, Perret’s Notre Dame du Raincy (1922-24) where reinforced concrete is rationally exploited to provide a structural skeleton with the slimmest of columns supporting the shallow concrete vault over the nave and smaller vaults over the bays to the aisles and separate, from this, the external walls in the form of precast concrete panels pierced with a repetitive lace-like pattern and filled with stained glass.26 While this influential concrete and glass box with its centrally-placed tower at the west end has an almost traditional appearance by today’s standards, it was regarded by contemporaries as a particularly radical design and, in view of Wood’s fairly conservative taste, it must be assumed that he found Perret’s work too advanced to accept as a valid

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24. Bagenal’s report has not been located but Wood mentions it in his correspondence to the Bishop of 3 June and 15 June 1938.
25. Letter from Wood to the Bishop of Wellington, 3 June 1938. Cathedral Archives, ATL, ACC. 88-290, Box 11, Folder 17.
precedent. Certainly the European buildings which he did seek out were of a more traditional nature.

The only 'modern' church he found in Denmark was the almost completed Grundtvig Church in Copenhagen, designed by P.V.J. Klint (1853-1930) in 1914, a striking National Romantic design built entirely of yellow bricks and dominated by a sharply-defined stepped gable motif on the west front being expressive of a great pipe organ. Wood acknowledged it to be a 'very clever conception' but one which did not appeal to him. He thought it was 'aggressive externally and internally though the strong vertical lines and vaulting were distinctly impressive; it had an insipid effect and colour was badly wanted'.

One German church which Wood especially wanted to see was Hans Herkomer's renowned Frauenfriedenskirche at Frankfurt which had been highly praised by Professor C.H. Reilly in The Architectural Review for its 'perfect composition' and impressive interior - 'a great and elaborate building'. Wood's comments were less complimentary. He found the church to be:

....good externally, but a dreadful disappointment internally: I could not believe that so eminent an architect as Mr Hans Herkomer could permit such poor work internally, finished off with a diabolical colour scheme.

While he found Rome to be 'wonderfully fascinating', he 'brought little away' although he does record that when sitting amongst the ruins of the Forum at Rome, it came to him that 'he must try to work out the nave from another aspect'. The highlight of Wood's trip was a week spent in Stockholm where he encountered some impressive work by 'several brilliant architects practising there'.

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27. Wood's quotation marks.
30. Letter from Wood to the Bishop of Wellington, 15 June 1938.
Why they produce such clever work compared with the British is difficult to understand - but it is in a class almost by itself - so fine in its conception, its detail, its colour and its surprises. Their glass, fabrics and metal work are the finest I have seen.\textsuperscript{32}

Wood seemed unconcerned that the twentieth-century Swedish buildings were executed in brick, not concrete, and was particularly inspired by the work of two leading Swedish architects, Ragnar Östberg (1866-1945) and Ivar Tengbom (1878-1968), which was to have a strong influence on his subsequent development of the Wellington Cathedral design. Östberg's internationally acclaimed Stockholm City Hall (1911-1923) (fig. 88), an outstanding example of romantic eclecticism which expresses the Swedish architectural heritage and borrows motifs from both classical and medieval architecture, left Wood 'standing open mouthed with amazement'.\textsuperscript{33} After seeing the creamy coloured brick interior of Tengbom's Hogalid Church (1916-1923) (fig. 89), another striking and dramatic design in the Swedish National Romantic idiom, Wood felt that it could well be designed for concrete work and wrote:

I am now not afraid of tackling the interior of Wellington Cathedral, as I believe much of the problem has been solved. The Hogalid interior is so impressive in its simplicity, colour in a subdued form playing a very large part... and its beautiful light fittings.... All this proved a wonderfully impressive setting and I could not tire of resting my eyes on the whole conception..... After my experience in Stockholm, especially in the Hogalid Church, the German work was revolting.\textsuperscript{34}

The Swedish trip was undertaken with Wood's friend, John Hutton, a New Zealand artist who now resided in London. Wood had recognised Hutton's talent early in his career and engaged him on mural work for the United Service Hotel Cocktail Lounge and the Tivoli picture theatre prior to Hutton's move to England in 1936. He mentions that Hutton\textsuperscript{35} 'fired him with enthusiasm in picking out bits of tempera work and memorial glass that would fit the bill so
well at Wellington. Hutton was later to make a name for himself with glass engraving, a famous example being the angels on the west screen at Coventry Cathedral (1956), and long after Wood's death, was commissioned to execute similar engravings for the narthex of Wellington Cathedral.

Wood's enthusiasm for the Swedish work is understandable in the light of his predilection, especially in his ecclesiastical work, towards a reliance on materials to produce artistic effects, finely crafted ornamentation, an eclectic use of historical detailing, yet always a unified whole. The Swedish National Romantic movement, which had arisen in the 1890s as a revolt against the academic tradition and a reaction to industrialisation of an ancient agrarian society, had many parallels with the English Arts and Crafts movement. Artists and poets developed a nostalgic, romantic approach to the natural rural scene and Swedish traditions. Architects, originally inspired by Ruskin and Morris, adopted the ideals of craftsmanship, use of traditional building materials and construction techniques and the intimate relationship of a building to its site. They turned to the Swedish vernacular tradition as a source for their designs and to Swedish history and prehistoric Nordic mythology for their ornamentation. The appearance of their larger buildings often owed much to Scandinavian castles of the sixteenth and seventeenth centuries. Known for his strong independence, Östberg tended to take an individualistic approach and introduced to the City Hall some novel ornamentation and elements taken from a variety of sources other than those of Swedish tradition. Yet, despite its imaginative combination of historical allusions, there is an overall harmony and unity to the design. One writer speaks of the 'aesthetic romanticism that characterises all his [Östberg's] work' and surely there is an element of the same in Wood's own church work.

36. Letter to the Bishop, 15 June 1938.
Tengbom, too, was known for the bold freedom of treatment he gave to traditional styles.

Wood himself was to adopt a more eclectic approach to his Cathedral design, which made some overt references to the Swedish work as it evolved. In the meantime, he visited the United States on the last leg of his journey. Prior to his departure for New York, he added a closing paragraph in his letter to the Bishop which gives some insight into his personal experience of the trip:

This mission My Lord, has proved the hardest work I have ever undertaken - London is huge, places are far apart, appointments difficult to keep, the incessant noise and swell of the overwhelming traffic, the fact that one is alone, and that one cannot let up for a moment, that often I am doing secretarial work until midnight, the amount of night travelling (to take full advantage of daylight) and then the bad luck of being laid low on the Continent and losing 50% of one’s strength has left an impression that almost amounts to a nightmare. Sweden stands out as the bright spot and it is Sweden that has put such hope into me....

Information on Wood’s visit to the United States is sparse. He does not appear to have sought out the buildings of architects like Louis Sullivan and Frank Lloyd Wright whose work he must have been well aware of from books and periodicals. Despite Wright’s Arts and Crafts allegiances, Wood, like many of his generation, presumably regarded Wright as being too radical. He did find one concrete cathedral the size of Wellington - Grace Cathedral in San Fransisco. However, 'it looked like cast iron, for it was carried out in Early English Gothic'.

While in New York he no doubt looked at church and cathedral work by Cram and Goodhue, for example, St Thomas' Cathedral and the Cathedral of St John the Divine. In Washington D.C., he visited Washington National Cathedral which remained uncompleted but had grown since his previous visit in 1927. The chief architects involved in the Washington design, which dates from 1906 but underwent subsequent changes, were the English architect, George Bodley, and Henry Vaughan and Philip Frohman (from 1921). Although it has concrete floors and steel reinforcing in

its Indiana limestone walls, it was designed in the fourteenth-century English Gothic style and built precisely according to medieval construction principles, with flying buttresses performing the same function as those on the ancient buildings. As construction progressed, this building was much acclaimed but also subjected to criticism from those who believed that Gothic was inappropriate for a twentieth-century building and sought its abandonment in favour of a contemporary style.\textsuperscript{41}

It was these very concerns which Wood had to grapple with when preparing his Wellington proposal and he was soon to encounter similar criticism. Shortly after his return to New Zealand, Wood reported to the Bishop that he had no qualms about the interior of the Cathedral but new ground was being broken regarding the external treatment which would undergo a process of continual re-designing over the next year or so.\textsuperscript{42} As the design evolved, Wood produced a large number of perspective sketches. Of those which survive, several are undated or state only the year, and an assortment of early and current versions were used for publicity material, so there is an element of uncertainty in precisely determining the chronological progress of the design. It is, however, possible to gain a fairly accurate impression of its evolution as Wood set about making his revisions.

He had not sought out the work of modernist architects while overseas and the influence of the more traditional Swedish work led him to take the design in a direction away from the conservative modernism, which was increasingly being adopted by New Zealand architects for public buildings, to something which was more eclectic and ornate with a variety of detailing which has been variously labelled Middle Eastern, Spanish Mission, Art Deco, Romantic Expressionist and Arts and Crafts. While he produced some drawings which incorporated Maori art on the interior, and despite his comment that a Gothic

\textsuperscript{41} B. Forgey, 'Miracle on Mt St Alban: At Washington National Cathedral, a Promise is Fulfilled'. Reprinted from The Washington Post Magazine, September 1990.

\textsuperscript{42} The Church News, January 1939, p. 10.
structure would have been unsuitable for a 'port like Wellington, the gateway to a new country, far removed from the old influences', he does not appear to have been concerned with creating something which had a specific New Zealand character. He did give some consideration to the nature of the material he was using, but his principal concern appears to have been that of finding solutions to a series of formal problems.

A revised drawing (fig. 90), prepared within two months of his return from overseas, shows the most drastic changes to be the repositioning of the tower to the south side, the elimination of the transepts and a reduction in length (to five bays) and considerable increase in the width of the nave. Wood explained that his experiences abroad prompted this amendment to the plan which was brought about by the modern tendency to place the congregation in a more intimate relationship with the choir and sanctuary. The widening of the nave, together with the removal of the large supporting columns that were previously necessary to carry a central tower, had the effect of permitting every member of the congregation to obtain an uninterrupted view of the altar and also went some way towards meeting Bagenal's suggestions with regard to acoustics.

In repositioning the tower, Wood may have been inspired by the positioning of the Grand Tower on Stockholm City Hall. He also increased the tower height to forty-eight metres and gave it a more elaborate treatment. This is most evident in the upper portion which is now stepped with the patterned, precast concrete ventilators becoming broader and more deeply recessed. The Swedish influence is most apparent on its south wall which is embellished with an ornamental balconette strongly reminiscent of that on Östberg's building, sharing its spirelet and canopy motif. The hoodmoulds which now cap the tower windows are also suggestive of those on the north wall of the City Hall.

43. Wood's personal notes on Wellington Cathedral of St Paul, January 1940.
44. 'Design for the Cathedral Amended'. The Church Chronicle, 1 December 1938, p. 162.
At the base of the tower there are two pairs of bronze entrance doors set beneath ogee-shaped recessed arches topped with finials, which suggest the influence of a doorway motif in the blue hall of Östberg's building and Tengbom's treatment of his entry doors to the Hogalid Church (fig. 89b).

While concrete has been retained as the principal structural material, Wood experimented with stone cladding on the outer wall of the narthex, the base of the tower and the low walls to the terrace. A sculptured figural relief has been added above the west entranceway, while the terracotta Cordova tiles which now cover the roofs also strike a new note. These, together with the smooth walls, the round-arches in the side porches and the elaborate top to the tower, add a distinct Spanish Colonial Revival flavour to the design.

Some of the detailing on the Stockholm City Hall actually makes reference to late seventeenth-century Baroque imagery which was prevalent on Spanish architecture during that period, but the Spanish style had, of course, recently become popular in New Zealand. It was used for a handful of buildings in the North and South Islands during and prior to the 1920s, such as H. Francis Willis' Repertory Theatre, Christchurch (1929), and R. Atkinson Abbott's Auckland Grammar School (1913). More particularly, it was adopted, sometimes in conjunction with Art Deco styling, in the business centres of Napier and Hastings when rebuilding took place after the 1931 earthquake, notable examples being the Criterion Hotel, Napier (1931), by E.A. Williams (1875-1962) and Edmund Anscombe's Westerman's Premises, Hastings (1932).

The inspiration to build in the Spanish idiom at Napier came from the recent architecture of the Californian city of Santa Barbara, which had been largely rebuilt in the Spanish Mission style after a severe earthquake in 1928. The Mission style had undergone a revival in California dating from the 1880s. This was followed by the most successful and more elaborate Spanish Colonial Revival which burgeoned after the 1915 Panama-California Exposition at San Diego, for which Goodhue was the chief architect. Although recognised as a
leading Gothic Revivalist, Goodhue had a keen interest in Mexican architecture, having spent time there in 1892 and 1899 when, with Sylvester Baxter, he measured buildings and collected data for a ten-volume book on Spanish Colonial architecture in Mexico\textsuperscript{45} and he adopted the Spanish style for several of his secular buildings, notable examples being the company town of Tyrone, New Mexico (1914-18) and the Montecito Country Club, Santa Barbara (1916-17).

While it is unclear which parts of the United States Wood visited, he no doubt encountered examples of architecture in the Spanish idiom on both of his trips there. Among his papers, for example, is a pamphlet on the Angelus Temple, Los Angeles, a large, domed concrete building with Spanish detailing, designed in 1922 to seat 5,300. There is also a postcard of the Spanish Colonial Honolulu City Hall (designed by C.W. Dickey, H. Wood and G. Miller in 1928) which, as Wood would certainly have noted, incorporates Östberg’s balcony motif on its tower. Furthermore, Wood owned a copy of Sexton’s book Spanish Influence on American Architecture and Decoration\textsuperscript{46} published in 1927, which contained numerous illustrations of Spanish-inspired American buildings (mainly domestic) and decorative detailing.

More Spanish and Swedish-inspired elements were added to Wood’s Cathedral design and then sometimes discarded only to reappear again, as he continued to experiment with different visual effects. There are several versions, for example, of the windows to the tower and the chapels flanking the narthex and the roofs over the side porches alternate between hipped and gabled. In a further 1938 perspective (fig. 91), the upper portion of the tower has been modified with a cupola set behind the parapet, the west window takes on a shaped head and tracery has been added, the outer wall of the narthex now steps up at the centre forming part of an ornamental motif at the base of the west window and the main entrance becomes a deeply-recessed, triple, circular arch,

\textsuperscript{45} S. Baxter, \textit{Spanish Colonial Architecture in Mexico}. Boston, 1901. Goodhue prepared the plan drawings for this publication.
'losing its rather low, square-headed feeling'. A further ornamental element is the concrete urns which have been added to the small parapets flanking the west wall of the nave, the urn being a decorative form found on the Stockholm City Hall, as well as being part of the Spanish vocabulary.

The nave has been reduced to four bays in this (1938) version of the ever-evolving design which was published in an appeal brochure released in May 1939, along with a brief commentary by Wood and a later (1939) floor plan (fig. 92) which shows the nave to have reverted to the five bays shown on subsequent drawings. The plan shows that the layout remains close to that shown on Wood's preliminary plans but the Lady Chapel has been repositioned. The Plans Committee had decided that the wooden Pro-Cathedral should be dismantled and parts of importance incorporated into the Lady Chapel. It remains at the east end but due to an increase in its size and the restrictive nature of the site, it now lies at right angles to a cloister projecting straight out from the east wall.

A sketch of the interior (dated 1938) also appeared in the 1939 appeal brochure (fig. 93). It depicts delicately worked light fittings which recall those that Wood so admired in the Hogalid church. On a later drawing (fig. 94), Wood makes overt reference to Tengbom's clerestory by coving the walls and grouping the windows in pairs with a similar outline to the Hogalid ones. His borrowing does not extend to the exterior, though, where he expresses the paired openings as a single precast concrete grille. Hogalid may also have provided the inspiration for the hexagonal pulpit with an elaborate canopy above and the ribbed concrete vault which was to surmount the sanctuary.

By mid 1939, Wood had managed to combine into the upper part of the tower a cupola, shaped windows, balconettes and urns (fig. 95a). A decorative

48. The brochure includes a mixture of illustrations, some of which are contemporary and others which Wood had discarded.
stringcourse brings a horizontal element to the west wall of the nave and the tall west window retains its shaped head but is now set within a more deeply recessed round-headed opening than that on the preliminary plan, allowing more emphasis to be placed on the mass of the wall, a feature often found in Spanish designs.

By 1939, then, the tower had been repositioned and the design had evolved into a much more elaborate version of Wood’s original concept. The concrete material was expressed in the smooth wall surfaces, but the Cordova tiled roofs and much of the ornamentation gave it a Spanish Colonial Revival flavour which was interpreted in a highly personal and imaginative manner by Wood.

It had been envisaged that the foundation stone could be laid in November 1940 towards the close of the celebrations commemorating the Centenary of New Zealand’s annexation by Britain, but then came the interruption of World War II and the beginning of protracted delays to the project. Wood at first reacted philosophically to this situation, regarding it as an opportunity to spend more time perfecting his design. In a progress report to the Bishop dated December 1939, he talks of slightly narrowing and lengthening the whole building, helping the arrangement of seating and the proportions - 'planning of all kinds has been going on, necessitating my starting all over again and scrapping all previous drawings, but I cannot look on this as a waste of time.... I am gradually becoming more at peace with the whole and with the continual effort to do one’s best'.

In January 1940 Wood set down some brief explanatory notes on his Cathedral design. In doing so, he acknowledged the possibility that erection may well be delayed until after his death and that any notes or impressions he could leave behind could prove a valuable help to some other member of his profession who may have to carry on. He expressed some disappointment with the interior

of the narthex, which was rather more elaborate than intended due to the dictates of the Masonic Lodge which had offered to donate the funds for this portion of the building.

I had pictured a very simple narthex internally with wide open doors to the outside. But at each end of the narthex is a central panel depicting or recording purposes, etc, etc. This rather interferes with the planning of the stairs to the gallery over and cramps the space left for the three external doors. Had the narthex been a more simple affair, the effect on entering the nave from the west doors would have been more striking. However, one must not quarrel with a body of people who wish to make the fund a present of eight or nine thousand pounds.50

From the start, there was talk of providing a 'Maori portion' in the Cathedral and an interior view (undated) shows that at some stage early on Wood explored the possibility of a Maori scheme of decoration for the narthex (fig. 95b). The oblong space, which is surmounted by a pitched roof with patterned timber rafters, is suggestive of a Maori meeting house, although the placing of some motifs does not conform to authentic examples of meeting houses, with which Wood would have had some familiarity. There was a Maori meeting house standing in the Canterbury Museum at this time and he would have known of Augustus Hamilton's popular book on Maori Art.51 He no doubt consulted his own copy of J.H. Menzies book, Maori Patterns Painted and Carved, for the designs, particularly those forming the wide frieze positioned, uncharacteristically, on the upper part of the walls. The piers are adorned with tukutuku patterns, again an atypical placing of such ornamentation. On the end wall, a mural depicting an early New Zealand scene is framed with further Maori carvings, including some figurative motifs. It is difficult to determine the actual detailing of these figures but they are most likely to depict the manaia form, a non-specific figure which was perhaps acceptable to the Anglican hierarchy who tended to be uneasy about ancestor reverence.52

50. Wood's personal notes on Wellington Cathedral of St Paul, January 1940.
52. I am grateful to Jonathan Mané-Wheoki for his suggestions regarding Wood's Maori decorative scheme.
Maori artistic motifs had become fashionable in the 1930s, being particularly suitable for combination with the Art Deco styling which was associated with modernity and popularised in New Zealand by the younger architects (including J.A. Louis Hay and Crichton, McKay and Haughton) involved in the rebuilding of Napier after the 1931 earthquake. Wood had, of course, already incorporated Maori motifs into the ornamentation on his Woodend Church (1932) and the Christchurch State Fire building (1933). His Maori narthex scheme, however, was abandoned and a revised narthex interior, dated 1939 (fig. 96), depicts a marble floor and dado, stone walls and a flat, coffered ceiling. The end wall contains Masonic plaques and above the three pairs of oak entry doors is a copper grille framed by projecting Swedish-influenced, shell-like mouldings. Presumably the latter is the scheme to which Wood refers in his notes. In his next entry, dated seven years later (December 1946), Wood records that 'as the Masonic effort has been rather undersubscribed, the narthex can be nothing else but simple.'

The fact that Wood envisaged a more simple narthex in 1940 may relate to a desire to move towards something less grand and take on board again, to a limited degree, some of the modernist tendencies which had by now become prevalent in public architecture in New Zealand. Certainly he pared away and simplified much of the decorative detailing on the exterior, placing a greater emphasis on the massing of the walls, as he continued to refine the overall design between 1940 and 1946. There is no doubt that these changes were motivated to some extent by necessary reductions in cost, but they may also be related to a desire by Wood to bring the nature of the material and the aesthetics into harmony, borne out by his comments in a 1942 issue of Church and People.

53. Wood's personal notes on Wellington Cathedral of St Paul, December 1946.
Taking concrete as our main building material, care must be exercised with all shapes, forms and ornaments throughout, for they all have to comply with the character of the material. In speaking of concrete, I am of the opinion that we must divorce our thoughts from that cold grey material which we have so often seen in the past. If we can carry out some of the more modern methods of finish both in colour and texture, then there is reason to have every confidence in the final result.\(^{54}\)

The same issue of *Church and People* published a new perspective sketch of the exterior which shows several new developments (fig. 97). In an effort to reduce costs, Wood had lowered the nave walls, leaving the gallery at its original height, thereby creating a separately-roofed tower abutting the west end of the nave. Below this, the front wall of the narthex has been raised at the ends forming a pair of splayed piers. These are capped with a moulded coping which continues at the same height along the side walls of the narthex. A short square tower, topped with a mast, has been added over the northwest porch and, instead of being parallel to the nave, the war memorial chapel, now required to commemorate two wars, is set at right angles to the north aisle so that the altar can be seen from the aisle as one passes the gates of the chapel.

A notable and somewhat traditional addition to the exterior is the concrete buttresses which appear on the exposed portion of the clerestory walls and the lower walls of the side aisles. The main tower has also taken on a different appearance, linking it even more closely with the Stockholm City Hall tower. Its sheer walls, which taper towards the top, have been further increased in height (58 metres) and the balconettes and elaborate windows of the upper portion have been abandoned for a simpler treatment. Reminiscent of Stockholm are the pinnacles set on each corner of the now unbroken parapet. The cupola now has slender, square-headed ventilators and is surmounted by a flared cap rising to a Stockholm-inspired ball and cross motif. On another drawing, Wood shows the cross sitting on a crescent form similar to that crowning the Moon Tower on Östberg's City Hall.\(^{55}\)

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54. *Church and People*, 1 August 1942, p. 5.
55. Undated perspective, held Prints and Drawings Section, ATL, C121.
There is a change, too, in the treatment of the roofs, those over side aisles and the portion of the nave which protrudes beyond the gallery now being flat and set below the parapeted walls. The fairly steep hipped roof surmounting the west tower also has a flat portion at its base which projects out over the walls. Terracotta tiles remain only on the hipped roof of the south porch. Elsewhere the tiles have been replaced with ribbed copper and, on the flat roofs, neuchatal roofing.

Much of the decorative detailing applied to the exposed concrete walls of the exterior is Art Deco in nature and suited to the concrete material, although this is still combined with some traditional Gothic devices. The most prominent Art Deco motif is the zig zag patterning found along the upper walls of the nave and the upper and lower walls of the side aisles, the chapels and the narthex. A sunk diaper pattern covers the concrete face of the tower cupola while the parapet below is embellished with a wave-like moulding combined with raised 'hemispheres'. Below these is a row of 'bullet-hole' openings, a motif which is repeated on the side porches, the north tower and the side walls of the west tower. The latter also has Gothic crenellations on its upper walls. The gargoyles shown on the preliminary drawings remain, being positioned above the downpipes between the windows on the outer walls of the side aisles. The main entry has also been given a traditional treatment, with nailhead bands on the stone arches and carved angels embellish the two inner piers.

The Cathedral Committee were particularly pleased with this sketch which was described by the Bishop as 'something more satisfactory and pleasing than had ever been contemplated before',\(^\text{56}\) and it was photographed to be hung in every church in the diocese. In 1945, once the War was over, it was updated in conjunction with the relaunching of the Cathedral appeal. A scale model of the proposed Cathedral (fig. 98) was also constructed for public display, an appeal brochure was produced and the September issue of The Cathedral

\(^{56}\) Church and People, 1 August 1942, p. 5.
Chronicle, which was devoted entirely to promotion of the project, was
distributed to Wellington householders. The 1945 version does not differ
markedly from that produced in 1942 - the nave has been increased by one bay to
six, the fenestration on the main tower has been reduced and the south porch is
now gabled with a ribbed copper roof. It was also decided that the children's
chapel adjoining the narthex would become a Maori chapel and the precise
positioning of the Lady Chapel at the east end was left unresolved.

The Chronicle also featured two interior sketches and these, together with
some extant drawings showing details of the sanctuary, provide an indication of
the scheme Wood had developed for the interior. One view, looking towards
the sanctuary (fig. 99), shows that he has made a feature of the fair-faced
concrete ceilings. The ceiling over the nave is formed from recessed panels
pierced with simple shapes such as squares, diamonds and rectangles which form
regular patterns, while that over the crossing has a pierced concrete circular
design and the choir ceiling has sunken square panels. The eye is drawn to the
simple beauty of the vault over the sanctuary with its 'chipped concrete arcading'
(Wood's term) resting on precast concrete corbels (fig. 100). Set behind the
altar, the dorsal hanging was to be of specially woven and embroidered New
Zealand fabric and framed with a finely carved wooden surround surmounted by
a 'pierced wooden valance' (Wood's term) with weathered grey stain (a Hogalid
influence) and delicate, naturalistic carvings of flowers and birds. This
impressive and dignified space is lit by tall triple windows in the side walls.

The lower walls of the choir are lined with oak panelling and above this,
on the north side, a majestic grouping of five archways frames the opening to the
organ chamber at first floor level. On the south side, a projecting balcony with
a solid concrete balustrade was intended to house the organ console. Wood also
employed the balcony motif for the small balconettes with pierced, precast
concrete mouldings on the wall above the arched entries to the north and south
ambulatories.
Another drawing shows a view from the nave to the interior of the proposed War Memorial Chapel (fig. 101). It was to be lined with pinkish stone and screened from the side aisle by a wall of stone and wrought bronze. The roof is pitched and features exposed concrete beams embellished with decorative mouldings. A concrete corbel table extends along the upper portion of the side walls. The pews and the intricately carved reredos behind the stone altar were to be of bleached oak, while the wall above the reredos was to be decorated with a mural which would be visible from the nave and painted by an artist selected through an open competition.

It is, of course, typical of Wood's approach that he should provide further texture and colour by introducing materials other than concrete into his design. As well as the stone and timber, there was to be a brick floor laid in a basketweave pattern in the ambulatories where regularly-spaced circular arches support flat ceilings and octagonal niches are recessed into the walls, designed to hold ancient stones from English churches and cathedrals. The panelled oak entrance doors to the tower porch were to have a brick surround with moulded pilasters surmounted by turned stone urns and a curvilinear head filled with brown sandstone. The columns were to have terrazzo bases, bronze gates filled with an open tracery pattern lead from the presbytery to the ambulatories and rich colouring was to be provided by the stained glass windows envisaged for the ambulatories, choir, chapels and nave. Wood had himself produced a stained glass design for the west window featuring panels depicting naturalistic renderings of two women saints, diocesan coats of arms and Christian symbols including the pelican, the eagle, the serpent and a crown.

While the overall design was a far cry from the traditional stone Gothic cathedral, it had evolved into something that was less restrained than the first version produced by Wood. He had made some concessions, albeit typically conservative, to expressing the nature of the concrete material as he attempted to produce a design which had visual appeal as well as meeting the practical needs
of the Anglican hierarchy. It had a Spanish Revival flavour and some Swedish borrowings combined with an eclectic mix of Art Deco and traditional detailing, the result being an individualistic amalgam which was distinctly personal to Wood.

In the wake of the wide publicity Wood's design received in the mid 1940s came a barrage of adverse criticism from members of the public and the architectural profession. On one hand, there were the traditionalists, mainly lay people and clergy, who sought a design based on medieval Gothic precedents, and on the other, the young modernists who wanted a concrete and glass box.

An example of the type of criticism from the former is a letter to *Church and People* from C.F. Dowssett who wrote:

> The plan appears to be a design for an Italian church or cathedral: a more unappealing or unimpressive design for an Anglican Cathedral it would be hard to find. The design should follow recognised ecclesiastical architecture as seen in England, rather than this design which might be for a cinema or other place of amusement.57

Another group from this camp felt that alternative designs should be sought from Clere and in order to promote their argument, circulated a pamphlet featuring perspective drawings of the proposed Roman Catholic Cathedral of St Joseph in Wellington for which Clere had prepared a preliminary design in the Gothic style. Clere himself had still not given up on the possibility of taking over the commission. In a letter published in *Church and People* in December 1946, he reminds readers of his extensive experience with ecclesiastical work and reinforced concrete and criticises Wood's design on the pretext of expense:

> I consider the cost of the mammoth walls and piers, suitable no doubt for bridge supports, is an extravagance that can only be designated as wicked.58

Most prominent among the other, more vocal critics were The Architectural Group, a group of students from Auckland University, including Anthony Treadwell, Bruce Rotherham, I.B. Reynolds and Bill Wilson. Several

57. C.F. Dowssett, letter to *Church and People*, 1 March 1947.
of them had been involved in World War II, but Bill Wilson was the only one among them who had actually been overseas during the war. He had seen the smooth, machine aesthetic buildings of the International Style and came back full of enthusiasm for them, passing this on to his fellow students. They had, of course, seen modern buildings in architectural magazines and admired the work of Frank Lloyd Wright, Richard Neutra, Walter Gropius and Mies Van der Rohe. However, the architect they most admired was Le Corbusier. The New Zealand architects they admired were Vernon Browne, Gordon Wilson and Ernst Plischke (an expatriate Viennese architect who had worked with Peter Behrens, Josef Frank and Ely Khan), all of whom they believed would have been capable of producing a design for the Cathedral.59

These young, committed modernists were so incensed with Wood's Cathedral design that they decided to produce a magazine where they could record their concerns. They intended that it would be an occasional magazine but there was only one issue ever produced. The August 1946 issue of Planning contained short articles by A.R.D. Fairburn, Plischke, Brown and Charles Fearnley, but the main contribution, from The Architectural Group, was a scathing critique of the published Cathedral design illustrated with cartoons and photographs of portions of buildings in the shape of pieces of a jigsaw (fig. 102). The tenor of their argument was that the building 'is neither of New Zealand nor the twentieth century', 'it is not a true or a good, and therefore not a beautiful building', 'merely an architectural collage, a jigsaw of trappings, a deceitful betrayal of all those truths of both the faith which it should express, and of the architecture through which that faith should be manifest'. They also argued that 'since it is the only considerable building of national interest today, it should be the first brave example to lead our nation's building out of chaos, eclecticism and vulgarity, towards a bold and healthy architecture'.60

59. Personal communication from Tony Treadwell, 18 November 1993.
Ten years later, the *Truth* newspaper was to publish a disparaging statement along very similar lines. Using a header 'Gothic Crossed with Metro-Goldwyn Mayer', the writer claims to have surveyed Wellington architects who responded with opinions on the Cathedral design that ranged from indifference to dislike and disgust. The caption underneath Wood's drawing of the proposed Cathedral reads: 'Anything typical of New Zealand? Only the cabbage tree', and the design is described as a 'glorious mongrel' which represents the 'most modern look he [Wood] knew, the mark of big buildings of the 1930s, the concrete cinemas in Spanish-American style as propagated by Hollywood.'

Fortunately, Wood was no longer alive to read the *Truth* condemnation and according to all accounts, was deeply hurt by the attack from The Architectural Group, but was persuaded by Iris Wood against making a public response. The organiser of the campaign for funds to build the Cathedral, the Rev Michael Underhill, did, however, print a rejoinder in *Church and People*.

The architectural article seems to suggest that we should obey the law of acoustics and erect a short, squat building like a cinema, that the interior should have the ruthless emptiness of an aeroplane hangar and that the exterior should either be a mass of glass and steel or else show the severity of a modern factory. What we did was to pick a first-class New Zealand architect, inform him of our desires and then, as far as possible, protect him from a mass of self-appointed experts who know better. The Plans Committee has been very satisfied with his work and it is encouraging to find how his design is being approved by a wider and wider section of the public.

Reginald Ford also published a response to the critique in *The New Zealand Herald*, offering a point of view which indicates a line of thinking common to the generation of architects to which Wood belonged.

Is the use of traditional forms in a modern building necessarily to be condemned? A beautiful building of today, except one housing some altogether new activity, will almost certainly recall some building of the past, because the architecture of today can no more divorce itself from its past than can the civilisation of which it is a part.... The modernist movement performed a great service to architecture in freeing the architect from a slavery to traditional form but this was superseded by a new form a slavery, a slavery to the 'sanitary' style of architecture in which all decoration was forbidden and the use of any form from the past was taboo. This is now disappearing, except in the case of

the very young and inexperienced.... With the almost unlimited possibilities of arrangement of architectural form-elements open for [an architect's] use [today] there need be no fear of an unoriginal or lifeless result.63

A letter of support also came from Wood's contemporary, the Wellington architect J.W. Chapman-Taylor (1878-1958), who wrote of the design in the following terms:

It is an original concept in architecture, a true work of art, a living expression of our times. The dead hand of traditionalism has been set aside and the materials of our own day adopted and used with skill, taste and understanding.... the designers have put away the attempt to reproduce ancient building forms, always pitifully futile in comparison with the real thing; and they have avoided the meretricious absurdities of 'modernism'.64

Like those of Ford, Chapman-Taylor's sentiments on modernism were probably fairly close to those of Wood. Certainly Wood's earlier published statements make it clear that he was aware that the Gothic style was unsuited to concrete and he did set out to make a modern statement. He had already shown with his commercial work that he was unwilling to fully embrace the tenets of modernism and it is unlikely that he ever intended to produce the full-blown modernistic Cathedral design sought by the young Auckland architects. In fact, had he gone much further in this direction, the design would have been unacceptable to the church. In his personal notes, Wood explains that the plan is almost orthodox so that the accepted practices of the Anglican church may be carried out with smoothness. He also acknowledges that he would have been more at home in Gothic,

but at what a cost as stone would have been the medium and the expenditure between two and three million [pounds]. Putting cost considerations aside one has to remember that Wellington is on a live earthquake seam and untold damage could easily result in a matter of minutes. This factor has not been recognised by many of the old school and criticism has been unkind.... The building has consequently evolved from its plan into its present shape and outline and time will bear witness whether I am right or wrong: gladly would I hand this work over to another, for I often doubt my ability to make the grade.65

One senses from these comments that the Cathedral design tested Wood's abilities to the limit and caused him a great deal of soul searching. Over a ten

64. J.W. Chapman-Taylor, letter to the Editor of Church and People, 1 February 1947.
year period he put all his energies into the project, continually experimenting and striving to achieve the best possible visual effect. As with his previous ecclesiastical work, his approach was eclectic and his primary concerns were aesthetic. Had he not undertaken the trip to Europe and been inspired by the Swedish work, the design may well have been vastly different, possibly remaining closer to Maufe's Guildford Cathedral which, despite its more Gothic appearance, was criticised by traditionalists and convinced modernists alike.\footnote{66} It could be argued that Wood's problem was that the architectural world had changed so radically that in no way could he enter into the thinking of the post-war generation of architects. In one sense, the criticism levelled at his Wellington Cathedral design by the young modernists comprising The Architectural Group was particularly damning because it was so accurate. But, then again, these critics did not have an understanding of Wood's approach, focussing only on his eclecticism and the borrowings and not the overall achievement. Despite the Swedish influences, the design was extraordinarily individualistic with materials and a variety of ornamentation integrated into an intensely personal amalgam.

It was inevitable, too, that those who worked on the project subsequent to Wood's death never fully came to terms with the spirit of his personal approach. In retrospect, many have claimed that Wood was out of his depth, but architects like Robert Munro and E.V. Dawson, who had major involvement with the project after Wood's death, believe it to be a great work by a truly talented and dedicated architect. Dawson, in fact, claims that it would have been the most dramatic and impressive building in New Zealand.\footnote{67}

In spite of the controversy over the design, the Cathedral Plans Committee remained committed to Wood's concept. They did, however, decide

\footnote{66. It is interesting to note that Maufe himself became very interested in Swedish architecture from the 1920s - he wrote about it in the \textit{Architectural Review} in 1931 and included Tengbom's Hogalid Church in his book \textit{Modern Church Architecture}, London, 1948.}
\footnote{67. Personal communication from E.V. Dawson, October 1991.}
at the end of 1946 that the building should be extended by 15 metres to increase its seating capacity. This alteration necessitated a tremendous amount of work including the redrawing of scale plans, sections and elevations and some of the details. Wood estimated that this would take at least one year and the work was nearing completion when he died in November 1947.

After this, the saga of the ill-fated building becomes even more involved and drawn out. In fact, the realisation of the building was so protracted and fell so far short of Wood’s grand conception that it is unjust to attribute what was eventually built to him. It therefore only needs to be summarily dealt with. Robert Munro, who had worked on the design for several years, was appointed to take over the project and complete the working drawings with instructions to comply with Wood’s design. Munro became wholly committed to achieving an end result which complied, to the best of his abilities, with Wood’s concept. He was a spiritualist and frequently claimed to have communed with the deceased Wood on various aspects of the design.68

In August 1956, a contract was let for the construction of the sanctuary, chancel, Lady Chapel (subsequently postponed), crossing and one bay of the nave which included the tower. At this stage, the tower was only to rise to less than half of its full height. The builders, McKenzie, Thomson and Hoskins of Wellington, encountered a number of difficulties in working with the fair-faced concrete which Wood had specified. Many of the mouldings were intricate, having to be cast in plaster and incorporated in the boxing before the concrete was poured. The main walls were cast so that they were tinted on the outside only and the colour ended up being blotchy so the exterior eventually had to be bush hammered, which was not intended by Wood. As a result, some ornament at the top of the walls had to be omitted as it was too delicate to withstand this treatment. It was decided, too, that the interior would have to be painted.

68. None of Wood’s revised drawings have survived, but presumably he was responsible for changing the shape of the three entry doors to the narthex to match the Stockholm-influenced outline of the tower doors when he made his 1947 revisions.
These latter two decisions were made by E.V. (Jim) Dawson from the Wellington architectural firm of King and Dawson, who took over the project after Munro’s death in 1959, having already been involved in day-to-day supervision of construction. Just as Wood had embarked on a fact-finding tour overseas in 1938, Dawsoń did the same in 1962. He consulted with Stephen Dykes-Bower, Surveyor of the Fabric of Westminster Abbey, on the treatment of the interior, chose a dorsal fabric in England, discussed the stained glass windows with the artist, Brian Thomas, visited Guildford Cathedral, Basil Spence’s Coventry Cathedral (completed 1962) and Stockholm City Hall.

In May 1964 the first portion of the building was opened with great ceremony (fig. 103). In terms of decorative detailing, the interior (fig. 104) was very much a pared down version of Wood’s design. In order to imagine the kind of effect that Wood was seeking, one need only envisage an interior decorative scheme along the lines of those featured in the 1945 Chronicle (fig. 99), with the finely-worked wood carvings carried out by Gurnsey, the details executed with the meticulous care associated with Wood’s best churches, a variety of textures and the colour harmonies carefully balanced like those in his water colours or in his earlier interiors as can be seen in miniature at Tai Tapu. Instead, the final result was stark and austere and a far cry from what Wood intended.

The sanctuary, for example, features his vaulted ceiling and the recessed sedilia on the side walls have fluted pilasters surmounted by concrete mouldings incorporating a key pattern, pierced panels and representations of the apostles, Christian symbols and New Zealand flora and fauna. But so much of Wood’s other interior detailing was omitted, including the terrazzo column bases, the elaborate canopied pulpit, the timber-panelled dado in the choir, numerous concrete mouldings, the intricate carvings which were to adorn the wooden surround to the dorsal hanging and the delicate hanging light fittings modelled on those at Hogalid, that the interior inevitably looks bare.
A major fault which quickly became apparent during the dedication celebrations was the very poor acoustics, particularly for the spoken word. Wood had not paid a great deal of attention to Bagenal's recommendations as his design evolved, being more concerned with visual aspects of the interior, but it appears that the application of limpet asbestos played a major part in creating this problem which has never been fully resolved and elicited such headlines as 'Shocking Acoustics in the Cathedral'.

King and Dawson were subsequently given the task of redesigning the Cathedral along more up-to-date lines. Over the next five years they produced a series of schemes, including one which elicited a headline in The Sentinel, 'Pink Elephant to become White Elephant'. This scheme comprised an extension with a precast concrete portal frame spanning the full width of the nave and side aisles, with slender column supports. The side walls, left blank on the exterior above a line of continuous glazing lighting the lower level of the aisles, were to be sprayed with a pale-grey textured finish; the west front was to feature a fully glazed concertina wall and a slender tower of white aluminium was to soar to a height of 205 feet. By 1969, however, the Cathedral Layout Committee had decided that the new liturgical movement was a passing phase and they wanted to stick to the Cecil Wood design as closely as possible! They settled on a final plan which extended the nave, based on Wood's original design, by two bays and added a gallery, narthex and a porte cochère covered with a canopy of barrel vaults. Above this, the west wall took on a very different appearance from that envisaged by Wood, being covered by exposed aggregate precast concrete panels. On the interior, the sanctuary was screened off to become a chapel for weekday services and, in line with current liturgical thinking which called for the congregation to be less remote from the Lord's table, the altar was located at the top of the chancel steps, surrounded by a communion rail.

70. 'Pink Elephant to Become White Elephant'. The Sentinel, c. July 1964. Undated newspaper cutting, Cathedral Archives, ATL, ACC, 88-290, Box 11, Folder 1.
This addition, with the omission of the barrel vaults, went ahead and was completed by the contractors, Upton and Shearer, in 1972 (figs 105a and 105b). The extra bays in the nave improved the proportions of the building to a certain extent and the interior, in particular, came a little closer to achieving the spirit and intention of Wood’s initial design. The pulpit is far more austere than that originally designed by Wood, relying for effect on its sheathing of Rose Aurora marble. Ironically, this was designed by Tony Treadwell, an original member of The Architectural Group, who came to work for King and Dawson. Wood’s friend, John Hutton, designed and engraved the five windows for the glass screen between the narthex and nave. They feature groups of angels strongly reminiscent of those he designed for Coventry Cathedral.

As already mentioned, Dawson was among the few who firmly believed that if Wood’s original design had been adhered to, the Cathedral would have been a truly magnificent edifice. In 1979 he wrote to the Dean commenting that he would very much like to see everything in its place according to the original design. He pointed out, with regard to the existing planning, that it was 'intended to create an intimacy more in keeping with parish worship.... one does not at great expense, place a ceiling 60 ft above the floor to create intimacy and a small encampment within such a space will not create it'. He felt that if the altar was reinstated at the east end, the vista from the entrance could be almost as dramatic as originally intended: 'a Cathedral need not be diffident about flaunting its majesty'71.

In 1980 the altar was resited to its intended position, and timber panelling was erected in the choir. Three years' later the tower was increased in height by the addition of a belfry, designed by John Harper from King and Dawson (fig. 106). The tower, however, still has a squat appearance when compared with the soaring height of that envisaged by Wood and the external appearance of the

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truncated western portion remains aesthetically unsatisfactory. Certainly, as constructed, the building leaves much to be desired and its appearance would have caused Wood a great deal of anguish as it did his wife who lived until 1979. It has not achieved its intended status as a prominent landmark which 'will catch every eye entering Wellington by ship, road or rail'. Nor does it have the powerful presence in Parliament Square to take on its envisaged role as 'New Zealand’s Westminster Abbey, offering symbolical value at the centre of our national life'.

In fact, the project which should have been the culmination of Wood’s career, through no fault of his own, has done more to blight his memory than enhance it.

However, the saga does not end here. Despite dwindling attendances at regular Sunday services, the current seating capacity of 350 is inadequate on State occasions and for commemorative services. This, together with the lack of an inspiring visual presence externally, has prompted the Anglican church authorities to embark on an ambitious fund-raising project with the intention of completing the Cathedral more or less as originally planned. It is surely appropriate that Sir Miles Warren, who first joined Wood’s practice as the design neared completion, has been engaged as consulting architect to extend the building and his proposal is very close in appearance to Wood’s conception, with the exception of the tower which is to remain at its current height (fig. 107).

The fact that Warren and Mahoney are reverting to Wood’s original design suggests that from the perspective of the 1990s we are in a much better position to appreciate its inventiveness. As the limitations of the modern movement have become apparent, the advantages of Wood’s approach can be seen and ironically, the style is perhaps more acceptable now than when the first portion was built. Certainly there has been a revival of interest in the 1930s Spanish Revival style buildings of Napier and Hastings, many of which have been revitalised in recent times, and so far the controversy is centred on the issue

of putting the funds to 'better' use rather than the architectural merit of the design.

Like the Auckland Cathedral project, which has also been resurrected in recent times, Wellington Cathedral took a different direction from that envisaged by its original architect. But while Auckland will have a cathedral of three distinctly different architectural elements reflecting the chronology of its development,\textsuperscript{73} Wellington is about to return to the original concept.

In April 1967 Wood's ashes were interred in the wall of the east ambulatory of Wellington Cathedral (fig. 108), a tribute which may become more fitting as Wood's vision for our national Cathedral comes closer to fruition.\textsuperscript{74}

\textsuperscript{73} The three portions comprise Towl's twentieth-century Gothic chancel in brick which was completed in 1963, B.W. Mountfort's nineteenth-century timber Gothic Church of St Mary (1885) which was moved across the road in 1982 (Lady Chapel) and R.H. Toy's nave, in timber, and the tower, currently under construction.

\textsuperscript{74} Iris Wood's ashes were placed alongside Wood's after her death in 1979. It is unclear where Wood's ashes were held during the twenty years prior to 1967. Richard Harman had, however, made the initial suggestion immediately after Wood's death, that his ashes be interred in the Cathedral (Minutes of Wellington Diocese Centenary Committee, 18 December 1947, Cathedral Archives, ATL, ACC 88-290, Box 11). In 1963, when the first portion was nearing completion, Paul Pascoe wrote to the Bishop with the same suggestion which was taken up by the Cathedral Committee (minutes of Cathedral Committee, 19 November 1963, Cathedral Archives, ATL, ACC. 88-290, Box 11, Folder 37.)
CHAPTER SEVEN : COMMERCIAL AND PUBLIC BUILDINGS

From the early 1920s until the end of his career Wood designed several prominent commercial and public buildings, mostly in the Canterbury region. These commissions span a period of change in construction methods and the gradual adoption of the language of modernism by New Zealand architects. Wood's designs were restrained and discriminating rather than progressive and they provide an indication of his response to the modern movement as he gradually moved from the stripped classical style of his early 1920s buildings to the restrained modernism of his designs dating from the mid 1930s. Art Deco ornamentation, sometimes combined with Maori motifs, also begins to feature from the late 1920s.

Wood's first major public building was the Christchurch Public Trust Office (figs 109 and 110). Designed in 1922, it was one of several new offices to be erected by the Public Trust throughout New Zealand during the 1920s. The first State institution of its type in the world, the Public Trust Office was established in 1872 by an Act of Parliament which authorised public and private property to be placed in the charge of an official (the Public Trustee) and subject to a Board consisting of Government officers. Its main function was to administer estates and it quickly became a very successful and sound public enterprise. By the early 1920s it had agencies and district offices in one hundred towns and cities throughout New Zealand. The rapid expansion of its business resulted in a need for commodious, well-equipped and secure office space and as soon as wartime building restrictions had eased, it embarked on a major building programme.1

Located on Oxford Terrace overlooking the Avon River, the main part of Wood's Christchurch building contained four floors plus a basement and a mezzanine area across the front and rear of the ground floor, while the rear

portion was built to a height of two storeys only, with provision for later extension. It was constructed of reinforced concrete, plastered on the exterior. Despite using an up-to-date construction technique, Wood made little attempt to express the nature of concrete as a modern building material, his approach being typically conservative.

The symbolism traditionally associated with the classical language made it an appropriate idiom for a State institution which sought to convey an image of trust and security and Wood adopted a stripped classical style for the street elevation which is restrained and dignified with a modern variation on Tuscan piers proceeding up the façade to a projecting cornice topped by a parapeted attic storey. Recessed between the piers are metal framed windows and cast plaster spandrels. A narrow band of Sydney sandstone runs along the base of the façade, extending around the central entranceway and the archway to the vehicle entrance which abuts its north end. External embellishments comprise modillions and a dentilcourse under the cornice, two festoons, carved leaves flanking the simple capitals on the inner piers, decorative plasterwork running up either side of the piers and metal lantern holders. The word 'Security' fixed in large, concrete letters above the square, keystoned entry and, above this, a vigorously modelled Royal Coat of Arms set on a cornice, add to the impression of strength and authority.

The stripped classical style had become popular among New Zealand architects for office and public buildings erected in the years following the First World War, as they responded to the developing taste for simplicity and lack of ornamentation. It was employed, for example, by the Auckland architect, William Gummer, for his New Zealand Insurance Building, Auckland (1914-18), and the Christchurch office and warehouse building he designed for the Wellington Woollen Manufacturing Company in Lichfield Street in 1919.²

the Wellington architect, William Gray Young, for the Public Trust Offices at Blenheim, Dannevirke and Hamilton, all dating from the early 1920s.\(^3\)

Like his New Zealand contemporaries, Wood would have been aware of English and American precedents in this style. In the United States, after the World's Columbian Exposition of 1893, where classicism predominated, Beaux-Arts-influenced neo-classicism had become the principal mode for public buildings in that country. A leading American exponent of the stripped classical style was Paul Cret whose work Wood was known to admire. The French-born Cret had trained in the classical tradition at the École des Beaux-Arts in Paris before being appointed Professor of Design at the University of Pennsylvania in 1903. Cret was regarded as one of the leading exponents of Beaux-Arts design in the United States and Wood would have known of his much published design for the Pan American Union building in Washington DC (1907-12).\(^4\) Wood also owned a photograph of a later work by Cret, the Folger Shakespeare Library in Washington DC (1924-32) (fig. 111). Cret's classicism became increasingly austere as his work evolved and Wood too was to progressively reduce the classical detailing on his own buildings. Wood did not, however, have the same commitment to classicism as Cret in that he worked simultaneously in two or three styles; nor did he follow the Beaux-Arts precept that planning was the pre-eminent part of the design process. Although he was known to be a good planner, he almost invariably concentrated on creating a pleasing visual effect with his elevations.

In Britain, the Glasgow-born architect, Sir John Burnet (1857-1938) who, like Cret, had trained in the Beaux-Arts atelier of Louis Pascal in Paris, and made two study tours to the United States, had also stripped all decorative

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elements from his classical designs, starting with the Kodak building in London (1911) (fig. 112a). There is still a hint of the classical temple in the composition of Burnet's building which is basically divided, in the manner of Sullivan's Chicago skyscrapers, into base, shaft and capital, but it is stripped of all decoration and the plain, vertical piers with metal spandrels are a direct expression of the steel frame.\(^5\) This immensely influential building became a prototype for a large number of British office buildings in the 1920s and it is most likely that Wood saw it while he was in London in 1919. He was certainly familiar with the building because one of his personal volumes containing miscellaneous journal extracts contains a page taken from a well-illustrated article on the Kodak building published in *The Architectural Review* (fig. 112b).\(^6\) Wood's lantern holders on the Public Trust Office (fig. 110a) are identical to those flanking the main entry to the Kodak Building and he has, in fact, carried the moulded, criss-crossed binding on the lantern-holders through onto his festoons and the decoration flanking the piers. Wood may simply have consulted the same manufacturer's catalogue for lantern fittings as Burnet, but it is likely that he did borrow the idea from Burnet's building as the detail of the lanterns is clearly visible in a close-up photograph of the entry illustrated on the very page which Wood had retained from the above-mentioned article. At this stage, though, Wood was obviously not prepared to go as far as Burnet in paring down his façade. He did, however, maintain an interest in Burnet's work, as it appears that the inspiration for two of his later unrealised designs from the 1940s came from Burnet.

Completed in 1925 by the contractors Peter Graham and Son, Wood's Public Trust building was praised by the local media for its special attention to natural lighting and described by one writer as 'a marked advance on any other

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building in Christchurch. Wood's old teacher and partner, Hurst Seager, recording his impressions of the city's architecture on his return from a period overseas in 1925, stated that he was 'most pleased with the new Public Trust building, for it strikes a new note in Christchurch. It is a most artistic type and yet it is based on the modern idea of service'.

While few other major post-war commercial buildings had been erected in Christchurch, there were at least two others which employed the stripped classical idiom, Gummer's Wellington Woollen Manufacturing Company building, being of reinforced concrete construction with Nelson marble cladding, and the Luttrell Brothers' Pyne Gould Guinness building in Manchester Street (1920-22). The remainder of the city's commercial area was largely taken up with nineteenth and early-twentieth-century buildings which generally followed a range of English Victorian and Edwardian stylistic precedents. Those dating from the nineteenth century included William Clayton's (1823-1877) Italianate style Chief Post Office, Cathedral Square (1877), and William Armson's (1834-1883) Venetian Gothic buildings, such as the N.Z. Loan and Mercantile Company building, Hereford Street (1881), and his Classical banks, for example, the Union Bank, Hereford Street (1882). Dating from the early twentieth century were Collins and Harman's Gothic Christchurch Press building, Cathedral Square (1909), and Joseph Maddison's (1850-1923) 'Renaissance palazzos' including his impressive Government Buildings, Cathedral Square (1909). Striking a somewhat different note, were the Luttrell Brothers'

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Lyttelton Times building, Cathedral Square (1902) and the N.Z. Express Company building, Manchester Street (1906), which reflected the influence of the Chicago skyscraper style.¹³

The Luttrells had, however, moved to a much plainer style following the First World War and their Pyne Gould Guinness building, like Burnet's Kodak building, has an austere, largely unadorned, monumental façade, as does Gummer's building. It is likely that Seager regarded these buildings as being too austere, preferring the more conservative and dignified façade of Wood's building which retained some classical ornamentation and, at the same time, had an interior which was 'well designed for its purpose' and did not have the drawback of 'so many of the magnificent monumental buildings' which have 'disappointing interiors with long, dark passages which have always to be artificially lit'.¹⁴ Much of the ground floor of Wood's building was occupied by an open office and public space consisting of a large, double-height chamber overlooked by the mezzanine areas with wrought iron balustrades along their open landings, an arrangement which Wood was to repeat on all of his office buildings. This area, with its plaster panelled walls and beamed ceiling, was light and airy, being painted white and lit by the large windows on all sides. Queensland maple was used for the doors and skirtings while the public counter, walls of the reception area, stairwells and the landings were lined with red marble (fig. 110b). There were smaller offices at the front of the building on the ground floor and mezzanine, including those to be occupied by the District Public Trustee and his Deputy, and the upper floors accommodated offices for legal staff, interviewing rooms and further large, open areas for the administration and accountancy staff. A great deal of emphasis was placed on the provision of fire and burglar-resistant strong rooms for the storage of estate

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effects and records and a special vault in the basement housed steel safe-deposit lockers, available to members of the public for the first time in Christchurch, at a small annual rental.¹⁵

The Public Trust Office, a successful, albeit conservative essay in the stripped classical idiom, represented an auspicious beginning to Wood's large-scale commercial work. It was selected for the Royal Institute of British Architects' Exhibition of Dominion and Colonial Architecture held in London in 1926 and the Royal Victorian Institute of Architects' International Architectural Exhibition held in Melbourne in 1927, being described by the the N.Z. Architectural and Building Review as one of the most attractive illustrations in the catalogue.¹⁶ Much of its ornamentation appears again, with identical detailing, on Wood's new building for the Christchurch branch of the Commercial Bank of Australia (fig. 113), also designed in 1922.¹⁷ Like the Public Trust Office, the Commercial Bank (now demolished) was constructed of reinforced concrete, and consisted of four storeys plus a basement and mezzanine, but while the façade of the Public Trust had five bays, the Commercial Bank was only two bays in width, occupying a narrower site in the heart of the city's commercial area on the north side of Hereford Street. The latter also had a more marked tripartite division with a rusticated sandstone base, adorned with a pair of plaster garlands, taking in the ground floor and the mezzanine. In setting the height of the base, Wood may well have taken into account the adjoining National Mutual Building which had a rusticated sandstone base of a similar height.

¹⁷. It is not entirely clear as to which of these 1922 buildings was designed first, some of the drawings for both being dated May 1922. Tenders were, however, called for the Public Trust Office in May 1922 and the construction contract was signed in June 1922, while tenders for the Commercial Bank were called in July 1922.
Because the Bank was sandwiched between two existing buildings, there was less natural light available. Wood therefore provided a 'light area' on the east and west sides from the first floor level, letting light in to the offices on the upper floor through 'borrowed lights' and in to the double height banking chamber on the lower level through large skylights.

Wood's next commercial building, Fletchers' Buildings, is a much plainer version of his early stripped classical work (fig. 114). Designed in 1923, the four-storeyed building, which contained retail and commercial accommodation, was located in a busy retail area of the city, on the west side of Colombo Street near Victoria Square. The ground floor is taken up with shop frontage and above this the façade is articulated by slender piers with windows and plain spandrels in between. As with Wood's Christchurch Public Trust Office, a cornice projects forward above the second floor, with a full attic storey above. Ornamentation is confined to classical modillions and dentils under the cornice and a plain disc at each end of the parapet where the words 'Fletchers Buildings' were fixed in large, concrete lettering. The plainness of this building can largely be explained by the fact that it was commissioned as an investment property with a very restricted budget. Wood was, however, to become more sparing with his ornamentation on his subsequent commercial buildings.

Wood retained the definite tripartite division of base, middle portion and attic storey for the Dunedin Public Trust Office (figs 115 and 116), a commission which came to him in 1925, his work in Christchurch having 'given such complete satisfaction'. Situated in Moray Place facing Lawson's historic First Church (1872), this building is one storey higher and a little more austere in appearance than the Christchurch building. The plans were prepared in 1926 and, on this occasion, Wood gave the base, no longer rusticated, a distinct Georgian flavour, not uncommon in American buildings of this nature.

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18. Letter from the District Public Trustee, Wellington, to the District Public Trustee, Dunedin, 14 September 1925. Held District Public Trust Office, Dunedin.
example, it is likely that he saw in The Architectural Forum of October 1924, illustrations of Dennison and Hirons' recently completed Phoenix National Bank, Hartford, Connecticut (fig. 117a), which has a Georgian base with strip piers, cornice and parapet above.\textsuperscript{19} He was, of course, currently working on his own Georgian designs for the Theosophical Society (fig. 138)\textsuperscript{20} and Bishopscourt and has articulated the symmetrical Sydney sandstone base of the façade with rectangular windows topped by plain, moulded heads, rusticated corner pilasters and a central round-arched entranceway complete with cable-mould and projecting keystone. Recessed within the double-height archway are metal-framed, glazed doors and a semi-circular fanlight with bronze glazing bars which takes in the mezzanine area and is particularly striking when viewed from the interior. As with the Christchurch Public Trust Office, a large carved Royal Coat of Arms was set above the main entrance\textsuperscript{21} and an archway with stepped voussoirs at the side of the building leads to a motor garage with a revolving turntable.

The middle portion, too, retains the same arrangement of five bays of piers with recessed window strips between. But here, the effect is more severe as the piers are squared and Wood has eliminated all decorative detailing except for the moulded plaster spandrels which incorporate a traditional key pattern and a central disc which, again, may have been inspired by those on Burnet's Kodak Building. He has also been sparing with other external ornamentation which includes further key patterns on the cornice at the top of the base, above the side arch and along the top of the parapet interspersed with leaf and flower motifs, and more elaborate scroll patterns on the main cornice with a dentilcourse.

\textsuperscript{20} For details of the Theosophical Society building, see Catalogue P15.
\textsuperscript{21} This version of the Royal Arms is more accurate than that on the Christchurch Public Trust Office in that the lion and the unicorn supporting the coat of arms are in the correct 'rampant' position. For details of the official Royal Amorial Bearings, see H.M. Massinbgerd (Ed), Burke's Guide to the British Monarchy. London, 1976, p. 139.
below. The walls, rendered with a combination of yellow sand and white Atlas cement to match the stone, were grooved to resemble masonry blocks, a practice which was widespread at the time.

The structure of the Dunedin building is more advanced than the Christchurch office in that it has a partial steel frame taking in the area of the double height ground floor chamber (fig. 116), thereby avoiding the interruption of columns in the open office area and creating a greater sense of spaciousness. Wood also experimented with the use of mushroom-capped columns in the basement, which support the concrete floor slab to the main chamber, eliminating the need for beams. It is unclear whether Wood instigated these structural developments, or whether he left such matters to the engineer, R.A. Campbell, who worked on the majority of Wood’s commercial work.

Mushroom caps had been developed from 1910 by R. Maillart in Switzerland and, simultaneously, in America, by C. Turner in Minneapolis. They had been referred to in an article on concrete construction published in Progress in November 1911 and in overseas publications which were available in New Zealand, for example The American Architect.

The interior arrangements are much the same as the Christchurch Office, but the upper floors were leased to tenants. The vestibule, accommodating the lifts and stair, is lined with Caleula marble, as are parts of the reception area in the main chamber. Ceilings are of painted fibrous plaster and this time, the columns supporting the open mezzanine have ionic capitals.

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22. This ornamentation has since been removed from the building.
23. R.A.C. Campbell held the first Chair of Civil Engineering at the University of Canterbury, from 1923 until 1928, when he resigned his Professorship to devote his time solely to private practice and consultancy work.
While exhibiting more restraint in terms of its detailing than the Christchurch Public Trust Office, the Dunedin building was still a conservative essay in stripped classicism. Like his New Zealand counterparts, Wood was not ready to respond to the experiments of European architects like Gropius and Le Corbusier who sought to develop a new machine age architecture which was not dependent on traditional historical forms. In 1927, while visiting the United States, he must have encountered the austere, beautifully proportioned stripped classicism of Paul Cret's work, perhaps the Hartford County Building, Connecticut (1926) (fig. 117b), and wrote to his wife that 'Cret was as modern as he was prepared to go at the time'.

27 He was leaving himself open to the opportunity of going further in the future, but perhaps also suggesting that anything more extreme than Cret's modern classicism would be unacceptable to the taste of the majority of the New Zealand public at this time, particularly in Christchurch which was known for its conservatism.

On his return from the United States, Wood designed three commercial buildings where the flattened concrete piers were incised with the shallow flutings which were typical of Cret's work. Classical ornamentation of a precise, historicist kind was replaced on these buildings by an abstracted formal language which nevertheless retained the underlying principles of classicism. The first to be erected was Hamiltons' Building (1928), a three-storeyed office building located at 82 Hereford Street (now demolished) (fig. 118). It was designed for the sharebrokers, E.H.S. and G. Hamilton, a commission which came to Wood through his cousin who was married to E.H.S. Hamilton. 28 The piers which extended up the well-proportioned façade above the rusticated base, were devoid of any ornamentation and merely supported a plain, unassertive cornice, the prominent cornice and attic storey of the earlier buildings having

27. L.St J. Maingay, 'Cecil Walter Wood, Architect of the Free Tradition. B. Arch. Thesis, University of Auckland, 1964, p. 49. This comment was in correspondence shown to Maingay by Iris Wood. The present whereabouts of this correspondence is unknown.
28. The Hamiltons occupied the ground floor and let out the rest of the space. Wood moved his own practice there in 1929 shortly after completion of the building.
now disappeared. Wood introduced restrained modern ornamentation on the parapet in the form of rectangular openings filled with three rows of 'half-round drain pipes' which are similar in appearance to Cordova tiles, and groupings of plain, stepped concrete mouldings under the cornice. The only traditional classical ornamentation that remained was the rosettes above the top of the piers.

Much of the detailing on Hamiltons' Building was repeated on the new premises for the Trustees of the Eliza White Estate, located on the east side of Manchester Street near the corner of Tuam Street, adjoining Heywoods' Building (fig. 119). Archival material on this four-storeyed concrete building (now demolished) is limited, but the plans show that it incorporated a show room, workshops and sample rooms.

The third of these 1928 buildings was the Timaru State Fire and Accident Insurance Office (fig. 120). It occupies a corner site fronting Church and Sophia Streets in Timaru and its construction was overseen by the Timaru architects, Walter Panton and Son. They had already designed the two-storeyed Timaru Public Trust Office (1922) located on the opposite corner, also in a stripped classical manner, and the two buildings complement one another well. The external detailing on the State Fire building is virtually identical to that on Hamiltons' Building, with the omission of the rusticated base. Wood has, however, added an element of decorative symbolism to the State Fire design by way of a stylised flame motif inset into the plaster window spandrels on the two-street elevations (fig. 121a). Of particular interest is the ornamentation capping the fluted, concrete pilasters flanking the entry to this building (fig. 121b). It incorporates a stylised sunburst pattern and what appears to be a Maori decorative motif, the pitau, or fern frond. It is difficult to precisely determine whether the motif does represent the fern frond because it is, in fact, barely distinguishable from the stylised volutes which, along with the sunburst pattern and other Native American-derived motifs, were becoming increasingly popular in the United States as part of the eclectic Art Deco vocabulary which had
proliferated following the Exposition des Arts Décoratifs et Industriels Modernes held in Paris in 1925.29 The stepped mouldings, already used on Hamiltons' Building, and the shallow flutings were also common to Art Deco ornamentation which often tended to be employed in the United States on modern classical buildings instead of traditional ornamentation. It is likely that the inspiration for this detailing came from American sources and Wood gave his ornamentation a distinct New Zealand flavour by turning instead to the artistic language of his own country's indigenous people. The lack of precise identification of the fern frond may, however, relate to Wood himself experiencing some hesitancy in distinguishing between Native American and Maori motifs at this stage.

It may well have been around this time that Wood acquired a copy of J.H. Menzies' book, Maori Patterns Painted and Carved30 and, as mentioned in previous chapters, he was surely familiar with Augustus Hamilton's well-known 1901 book on Maori art.31 He was certainly also aware of the stylised Maori patterns decorating capitals, friezes and door mouldings on the interior of the Auckland War Memorial Museum (1922-1929), designed by Grierson, Aimer and Draffin, for which he had been an assessor of the competition entries. But while the museum's use of Maori motifs was related to the Maori holdings in its collection, in the case of the State Fire Building, their use was likely to be simply that of a Government Department seeking to express a specifically New Zealand image for which it was perhaps natural to turn to Maori art, particularly at a time when a sense of nationalism was beginning to emerge in New Zealand.

Wood was to combine Art Deco styling and Maori Art more assertively on his subsequent design for the Christchurch State Fire and Accident Insurance

Office where he went a little further in paring down the classical elements of the façade (fig. 122). Smooth concrete strip piers now rise above a concrete base faced with polished trachyte and vitric tuff on this large building which is located on Worcester Street to the east of Cathedral Square, flanked by Maddison's Renaissance style Government Buildings (1909-11) and Mountfort's Gothic Trinity Congregational Church (1874). The front portion of the building has six storeys plus a basement, mezzanine and a lifthouse at the top of the blank wall on the east side. Extending behind this three-bay portion is a five storey, eight-bay block with a light well on the east side and lantern lights in the roof. At the top of the base, where he would have previously placed a cornice, Wood turned this time to the modernist vocabulary and used a projecting balcony with a solid concrete balustrade and chrome handrails.

The initial design, produced in 1931 (fig. 123), had an entrance for the State Fire Office on a corner bay at the north-west end and a separate entrance towards the east end of the Worcester Street frontage for the Lands and Survey Department and Land and Deeds Registry which were to be housed on the upper floors. Paul Pascoe's hand is evident in several of the 1931 drawings, including axonometric sketches of details and elevations of the façade. The front elevation, in particular, appears to be entirely in Pascoe's hand and shows ornamental detailing taken from the Art Deco vocabulary; flutings, wavy lines, chevron and zig zag motifs, brasswork embodying the ziggurat form, sheet zinc lettering and stone grilles pierced with geometric shapes. On the interior, the marble piers rising through the double height office chamber were capped with plastered reliefs depicting motifs drawn from Maori art. Two versions of these 'ornamental caps' appear on the drawings. One version incorporated stylised fern fronds while the other comprised flowing, interlocking, linear patterns with notches filling the spaces as they did on authentic Maori wood carving.

As well as having major input into the Art Deco detailing of this initial design, it is probable that Pascoe was responsible for the design of the distinctive
streamlined oval spiral staircase which runs from the basement to the top floor (fig. 124). It has a balustrade of iron rails and reflects the influence of contemporary European architectural trends which were inspired by the machine ethic and of particular interest to the young Pascoe. Certainly the entire working drawings for the stair are in Pascoe's hand and Pascoe included the stair in his personal album of architectural drawings.

Tenders were called for this building in 1932 but, on reassessing its building priorities, the Government postponed construction.32 After some lobbying by Christchurch builders, Cabinet finally gave the go-ahead for construction to proceed in 1933 at which time Wood revised his 1931 scheme. In doing so, he abandoned the angled corner bay and placed one central entranceway on the Worcester Street frontage (figs 122 and 126a). In consultation with his clients, he replaced the official Royal Arms and motto shown above the main entrance on the 1931 design with a heraldic arrangement of his own which combined details from the State Insurance official seal (a shield bearing the Union Jack and a map of New Zealand) with the lion and unicorn borrowed from the Royal Arms and the motto 'Insured Share Profits'.33

Wood also added some further Maori patterning to the interior, in the form of narrow, fibrous plaster friezes on cornices and around doorways, and he introduced Maori ornament to the exterior in place of some of the Art Deco motifs. For example, the exterior now featured flowing linear patterns combined with notches on the bronze window spandrels (fig. 125a), the bronze

32. After tenders had been called for the Christchurch building, there was opposition to the proposal from Dunedin builders, many of whom were out of work at this time of economic depression. They made successful representations to the government that the erection of the new Post Office in Dunedin should take precedence over the Christchurch building.

33. When a close-up view of Wood's heraldic device appeared in The Christchurch Times on 25 June 1935, it elicited an immediate response from one correspondent who regarded it as an 'instance of extremely bad taste... it is gross impertinence to alter the Royal Arms which rightly belong on a Government building, and to substitute for the King's shield and motto a meaningless device and a departmental slogan. As it is, the lion, the unicorn and the Sovereign's helmet are incorporated in an heraldic joke'. The Christchurch Times, 26 June 1935, p. 3. Wood replied explaining that the carving was not intended to be a 'coat of arms', being 'simply a replica of the [State Insurance] seal and used as a decorative feature of the building'. The Christchurch Times, 28 June 1935, p. 3.
panel set over the front entry and the ground and top floor window heads, while the soffits under the balconies on the north and west elevations featured a stylised form of the koru motif (fig. 125b). At the base of the stepped parapet which now crowned the building, closely spaced horizontal bands of concrete, a feature of the Moderne style, culminated at the centre of the façade, under a central flagpole, in a wave motif from which there projected a striking representation of a carved tau-ihu, or figure-head, found on the prow of a Maori war canoe (fig. 126b). It was similar in appearance to the bird-man figures found on war canoes from the east and west coast of the North Island, with its high forehead, out-thrust tongue, long body and swept-back arms shaped like wings with the three-fingered hand commonly found in early Maori figure carving. The figure was decorated with carved surface patterns which included spirals, koru forms and dog-tooth notches, with a support of the open spiral coils common to such ornamentation. With earthquake safety in mind, it was framed in steel encased in concrete and tied back to the main structure.

According to Margaret Munro, who was working in Wood's office at this time, the local manager of the State Fire, Harold Rogers, was very interested in Maori art and it was he who had instigated its use on this building. By 1933, however, Maori motifs had appeared on the exterior of at least one other Christchurch public building, the Majestic Theatre designed by Alan Manson (1930), where the similarity between Maori and Art Deco motifs was exploited for the ornamentation on the pier caps which combines stylised fern fronds, palmettes, scallops, flutings, wave motifs and zig zags. Ornamentation borrowed from Maori art had also been adopted, in conjunction with Art Deco styling and Native American, particularly Mayan, motifs on new buildings being erected in Napier in the wake of the disastrous 1931 earthquake. Crichton,

35. 'No Danger of Prow Falling'. *The Sun*, 13 November 1934.
36. Personal communication from Margaret Munro, 16 April 1991.
MacKay and Haughton’s Bank of New Zealand (1932), for example, features the kowhaiwhai pattern combined with the Art Deco zig zag on the lintel over the main entrance, linear patterns taken from Maori carving top the pilasters on the exterior and interior and further kowhaiwhai patterns and the mask of a taiaha are found on the panels surrounding the skylights on the interior. Ernest Williams’ Ad Plus Building (1932) features plastered kowhaiwhai and other Maori patterns on the capitals of pilasters, at the edge of parapets and between window heads. The strong similarity between Wood’s patterns on his friezes and pier caps (fig. 127a) and those in Menzies’ book on Maori patterns suggest that he drew on it as a resource. The Canterbury Museum held at least three authentic examples of the style of figurehead used by Wood which were also illustrated in Augustus Hamilton’s book on Maori art.

There is no evidence to suggest that Wood had a strong personal interest in Maori art. As we have already seen, he incorporated Maori patterns into a frieze on the interior of his contemporary design for the Woodend Church (1932) and was later to provide proposals for a Maori narthex and a Maori chapel for Wellington Cathedral of St Paul. The latter were, however, instigated by the Cathedral Building Committee and he did not employ Maori motifs elsewhere on the Cathedral design. Nor did he show any further interest in using Maori art on his subsequent commercial work, a fact which suggests that he merely used this form of ornament at a time when it was fashionable and therefore appropriate to do so.

A great deal of attention was paid to making this building earthquake and fire-proof. The initial design was completed some months after the Napier earthquake where many brick buildings were destroyed, lives lost by ornamental masonry falling from buildings and further damage caused by fire, including the

loss of all the Lands and Survey Department's records. Wood's consulting engineer on the project was again R.A. Campbell, who was a member of the Earthquake Commission appointed by the Government shortly after the earthquake and Campbell collaborated with Wood in making special provision for the safety of the building. In light of the Napier experience, there was particular concern for the safe storage of the records of the Lands Departments which were to be shifted from the old wooden Provincial Government building. The 1931 design had a structural steel frame except for the north elevation which was of reinforced concrete. However, in anticipation of a new Building Code with stricter provisions against earthquake damage, the 1933 design, for which Wood produced a complete set of new plans, had a structural steel frame throughout, encased in concrete. Mushroom capped-columns were again used in the basement which housed the strongrooms for storage of Canterbury's land records.

Completed in 1935, the building stands on a reinforced concrete floating foundation, the walls are concrete, although some (including parts of the south and east walls) are rendered with brick on top of the concrete, and the windows have steel frames, those facing onto neighbouring buildings being fitted with wired plate glass. As little timber as possible was used on the interior construction with the entrance doors to all floors being steel framed, as well as being protected from fire by sliding steel shutters which drop down when the building is unoccupied. There is reinforced wired plate glass in the steel partitions between offices (preventing a fire from escaping to the rest of the floor), the lift shafts are steel lined, and any offices holding records have steel equipment.

During the depression years, the Government led the way in encouraging the use of local industry and New Zealand materials for building projects.

39. The new Building Code was eventually introduced in 1935.
There is no doubt that economic considerations underpinned such an initiative, but it was also related to the sense of national identity which was developing in New Zealand at this time, strengthened by the uncertainties brought about by the depression and given impetus by artists and writers. Despite the overall simplicity and clean lines of the State Insurance building, Wood followed Government policy and managed to combine a wide range of mainly New Zealand materials in his design. The polished granite running along the base and around the entry is from Bluff, the tuff stone facing the lower portion of the façade is from Putaruru in the Waikato, while cement from Golden Bay was used for all the concrete work. The double, bronze-sheathed entry doors open onto a small vestibule lined with green serpentine marble from Taramakau, while red marble from Hanmer lines the walls of the adjoining 'tenants' lobby', the landings and the long counter which curves around two sides of the public space, being surmounted with glass screens and chromium-plated grilles. The pilasters in the double-height office chamber with its mezzanine floor on three sides, are lined with the green marble which contrasted with the red and black Maori designs on the caps. New Zealand native timbers, kauri and rimu, were used for wall panelling and fittings in the Manager's room located on the north-west corner of the ground floor.

Other notable features on the interior include the Art Deco light fittings on the landings and the streamlined chromium-plated door pulls. Pascoe had revised his 1931 design for the spiral stair, replacing the balustrade of iron rails with a solid concrete balustrade with a kauri handrail resting on chromium-plated steel supports (fig. 127b), a detail which he perhaps changed after seeing photographs of the circular staircase with its plastered concrete balustrade in the


41. As was the case for the 1931 design, the detail drawings for the stair in the 1933 design were entirely in Pascoe's hand.
entry hall of Le Corbusier's much-publicised Villa Savoye, Poissy, France, completed in 1931.

When the building was opened in August 1935 (by Sir Robert Heaton Rhodes), The Press devoted a whole supplement to describing its attributes and the various trades which had been involved in its construction. It was pronounced to be

undoubtedly the finest [building] of its type in the city. A white mass of concrete rising above the nearby buildings, it is an example of grace and solidity in construction which any city in New Zealand, and many in other parts of the world, would be proud to own. Its beauty is in its simplicity - a beauty which is always worthy of admiration.42

Certainly, the stripped classical exterior of this building was markedly starker than Wood's Public Trust Office designed ten years' earlier and the Art Deco and Maori ornamentation on the exterior, being relatively flat, did not detract from this impression. Wood had worked gradually towards this minimalist classicism and was to move further in a modernist direction.

In the meantime, however, he received a commission to upgrade a Christchurch cinema located in the north-west corner of Cathedral Square. Previously known as Everybody's Theatre, this building was originally designed in 1915 in the classical style by the Wellington architect, William Gray Young. It was remodelled along Moderne lines by Wood's office in 1933 and re-opened in March 1934, being an early example of the more intimate 'drawing room' type theatres which were to appear in Christchurch in the 1930s in line with the American trend towards smaller cinemas during the depression years. In following this trend, it was perhaps natural to adopt the stylistic vocabulary which had become exceedingly popular overseas for such buildings, particularly in the United States and Britain. It was the plainer, more subdued Moderne style which was employed for the Tivoli, in contrast to the decorative excesses of Art Deco, seen, for example, on pre-depression Hollywood theatres such

as Grauman's Theatres by Meyer and Holler (1922 and 1927) which combined exotic Egyptian and Chinese ornamentation.

*The Press* report of the opening records that Wood explained to those present that 'all excrescences had been removed as well as all ornament not in accord with the modern Continental styles which have been adopted both in the architectural design and the interior decoration of the theatre'. The dramatically altered façade (fig. 128), with its clean lines and strong horizontal emphasis, was suggestive of a cinema screen, the focal point being a large billboard bordered at the top and bottom with bold, wavy lines and topped with a fluted moulding. The flat canopy which was suspended over the pavement, featured the closely-spaced horizontal bands which were typical of the Moderne style. The impact of the exterior was heightened at night when 'a flaming Neon sign blazoned forth the name Tivoli' spelt out in bold Moderne style lettering along the parapet.

Like the State Fire Building, it is unclear just how much input Pascoe had into this project. As Robyn Ussher suggests, it is likely that Pascoe was responsible for the design of the façade, for which he had produced a perspective drawing dramatically rendered in black and white with a poster-like quality, prior to his departure for England in February 1934, one month before the Tivoli opened. A contemporary account of the building in *The Sun* newspaper, does, however, mention more than once that Wood designed most of the interior furnishings himself, and personally supervised the decoration 'with the strictest attention and consideration of each detail in its relation to the general scheme'.

The writer even goes on to say

And it is very modern reasoning which suggests that in a building of such proportions, greater success will be realised if the whole scheme is carried through to entirety by one expert; and that the architect who plans the building

himself shall also consider the colour, treatment and furnishing in relation to the whole.\footnote{47}

The decorative theme of the redesigned interior featured the sleek lines, horizontals and curved surfaces associated with Streamline Moderne styling which was based on the smooth lines of the machine aesthetic and very much in vogue in the United States during the 1930s, seen, for example, in the movie theatre designs of S. Charles Lee.\footnote{48} In order to achieve the desired comfortable and restful setting, Wood reduced the amount of seating in the auditorium and created new, spacious lounges complete with built-in padded settees and armchairs with the functional tubular steel frames which had been developed in Germany by the Bauhaus designers, Marcel Breuer and Mart Stam, in the mid 1920s. The foyer featured chromium trims, a mirrored wall, and a colour scheme of light turquoise on the walls, Venetian red on the pillars and browns and blues in the geometrically patterned carpet, all lit with soft, diffused light from cylindrical glass and chromium-plated fittings specially designed by Wood.

The walls of the upper lounge were covered by a mural featuring a modern impression of the signs of the zodiac painted in muted tones by John Hutton using a novel technique with a spray gun and paper cut-outs.\footnote{49} Hutton's career had barely begun at this stage but Wood had enough confidence in his talent to offer him this work. Wood was obviously more than satisfied with the outcome as he employed Hutton to paint a large mural on the walls of the cocktail lounge at the United Service Hotel (fig. 130) which he extended and refurbished in a slightly more frivolous vein a few months after the completion

\footnote{47} The Sun, 22 March 1934, p. 15.

of the Tivoli. As mentioned in Chapter Six, Hutton was a friend of Wood's. He had started out in professional life as a solicitor, then switched to painting followed by mural decoration, moving to England in 1936 in order to further explore mural techniques. He was later to become a glass etcher of international repute; in writing of Hutton's glass engravings for Coventry Cathedral, its architect, Basil Spence, described Hutton as 'an artist of great quality, a true draughtsman.... moreover, he was a delight to work with, practical and trustworthy'.

While the Tivoli was considered by the local media to be 'an outstanding example of the very latest in modern architecture', its Moderne styling was conservative when compared with European modernism. According to a contemporary American writer, Moderne was suitable for cinema design because it 'offers the decorator a fresh and fertile field for the play of the imagination'. Like Art Deco, Moderne was modern in that it was drawn from contemporary visions of machines and speed, but it was essentially a decorative style, having little connection with the moral intent and ideals of the radical modernists who sought an austere and abstract architecture devoid of any ornamentation. Along with Art Deco, it tended to serve as a middle ground between conservative and radical design, which no doubt made it acceptable to Wood and many of his New Zealand contemporaries who were not yet prepared to respond to European modernism.

Wood's attitude to modernism was closest to that of the traditionalists. A leading proponent of the traditionalist position was the English architect and writer, Sir Reginald Blomfield (1856-1942), who was a prominent figure in the 'traditionalist versus modernist' debate which occurred in the 1920s and 1930s.

50. For Wood's interior scheme of decoration for the United Service cocktail lounge, see Catalogue P37. In 1929 Wood had added a not particularly attractive fifth storey to the United Services Hotel, Cat. P26.
52. 'The City's New Luxury Theatre'. The Sun, 22 March 1934, p. 13.
While Blomfield did not object to machines or modern technology, he believed that architecture should take into account 'the wisdom of the past' and 'progress by continuity'. In 1934 Blomfield published one of his best-known books, *Modernismus*, where he vehemently attacked the modern movement, expressing sentiments which were prevalent among those who were not committed modernists. Wood owned a copy of this book and it is likely that his own views were not far removed from those of Blomfield. His commercial buildings did, however, advance much further in the direction of modernism than those of Blomfield, who continued to employ the classical grand manner (seen on his façades on Regent Street, London, 1923) and who generally failed to live up to his argument for gradual evolution. Wood had already included on his State Fire building those concrete balconies which Blomfield criticised as 'receptacles for rain and dirt' which 'shut out the most valuable part of the light from the rooms underneath'.

Wood did, in fact, have some involvement in the design of one of Christchurch's earliest modern movement office buildings. His name appears alongside that of W.H. Trengrove as 'associated architects' on the plans for MacGibbon's Building (dated August 1934), a remodelling job which was clearly influenced by the conservative Dutch modernism of Willem Dudok (1884-1974) whose most successful work was the Hilversum Town Hall (1926-28). While the modest, two-storeyed MacGibbon's Building lacked the sophistication and the carefully juxtaposed horizontal and vertical forms of Dudok's much larger building, it had the same clean lines, brick cladding, horizontal groupings of windows with steel glazing bars and flat roof slab with a small overhang. The design has, however, always been attributed to Trengrove and there is no reason to dispute this. It is, however, unclear whether the job initially came to Wood.

56. 'For and Against Modern Architecture'. *Listener*, 28 November 1934, pp. 886.
or to Trengrove; Wood did prepare the initial block plan for the commission which involved three adjoining buildings.57

Certainly Wood did not pursue Dutch modernism as such in any of his subsequent buildings. In 1936 he remodelled a Sydenham Picture theatre in the Moderne style58 and at the same time was working on a major commission which came to him in 1935, for the design of a new Chief Post Office in Christchurch. This project was to be completed in two stages, the first being a five-storey block with a frontage to Hereford Street and backing on to this, the second seven-storey block, which was to replace W.H. Clayton's Italianate style Chief Post Office fronting Cathedral Square.

A full set of drawings for the first block was completed by February 1937. It was to be of steel-framed construction with brick walls and a heavy floor loading (200 lb per square foot) in order to accommodate mechanical equipment required for the automatic telephone exchange which was eventually to be housed on the upper three floors. As with the State Fire Office, all steelwork was to be encased in concrete to protect it from fire. The main elevation to Hereford Street (fig. 131) shows a distinct progression in a modernist direction from that of the State Fire Office, although the hipped roof behind the parapet was not part of the modernist vocabulary. Wood eliminated practically all ornamentation and pared down the carefully composed façade to a point where it is classical in its proportions only. The tripartite division of base, middle portion and attic is still plainly evident and the composition is symmetrical with a vertical emphasis to the pink-tinted, cement-rendered middle portion where white bolection-shaped concrete reveals and mullions outline and define three storeys of steel-framed windows.

57. The commission involved the remodelling of two adjoining buildings on Hereford Street and a new building which backed onto these, with a frontage to Liverpool Street. Trengrove had, in fact, prepared a proposal for a larger building (taking in both frontages of the two Hereford Street buildings) with a more sophisticated and streamlined façade. Presumably cost considerations necessitated the more modest design which was executed.

58. See Catalogue P43.
The only remaining ornamentation on the smooth surfaces of the exterior is a fluted moulding defining the top of the terrazzo-faced base, a narrow, incised frieze identical to one on the State Fire Building on the bronze panels between the windows and four medallions on the plain parapet to the attic storey. The latter were omitted when the building was constructed. It is probable that Paul Pascoe was responsible for the circular concrete canopy or marquise (Wood’s term) over the main entry to the building, the smaller rectangular canopy over a doorway towards the west end of the façade and the oval spiral stair on the interior which is of a similar type to that in the State Fire Building.

Pascoe returned to Wood’s office early in 1937 after spending three years in England where he became completely converted to the modern movement and, in particular, had worked for the Tecton Group, one of England’s leading design teams with a commitment to European modernism. Pascoe’s album contains drawings of two substantial, unbuilt wings flanking Wood’s Hereford Street block, on a page which he has dated 1937 (fig. 132). There is no mention of these wings among the Post Office files relating to this project so at this stage, the circumstances of their instigation remain unclear. They have a strong horizontal feel compared with the vertical emphasis of Wood’s central block and, as Robyn Ussher points out, Pascoe’s hand is clearly evident in the treatment of the entries. The parcels entry, for example, with its substantial concrete canopy resting on massive circular columns and flanking walls of glass bricks, was almost certainly influenced by Tecton’s architecture (e.g., The Finsbury Health Centre (1935-38) and the apartment blocks, Highpoint One (1933-5) and Highpoint Two (1936-1938) in London). Pascoe’s whole-hearted commitment to modernism clearly placed a strain on his working relationship with the cautious and conservative Wood and by October 1938, he had set up practice on his own.

Shortly after construction of the Hereford Street Block commenced (in August 1937), the Post Office decided that they required an extra shallow, three-storeyed bay at the south-east end adjoining the existing telephone exchange. While this addition resulted in a façade which was no longer strictly symmetrical, Wood managed to maintain the careful sense of balance which already distinguished the street frontage.\textsuperscript{60}

Instead of taking the estimated sixteen months to erect, the building was finally completed in June 1941. At first, progress was hampered by a shortage of steel. Then came the Second World War and more difficulty in obtaining materials and a shortage of labour as workers were diverted to military work. It had been envisaged that the building would accommodate staff from the Cathedral Square building while the second block was under construction. The Savings Bank was to temporarily occupy the ground floor and the mail room was to be set up on the first floor. Wood was, however, informed in June 1940 that construction of the second block was to be postponed. This was followed by a series of further changes to the internal layout and location of services and eventually, the New Zealand Army requisitioned the first floor and part of the fourth floor. Because of the uncertainty over the final internal arrangements, Wood gave the interior a plain treatment. The column and beam construction is clearly visible throughout, the substantial columns in the ground floor public space being circular and lined with a steel dado. Wood paid particular attention to the provision of natural light, 'providing ideal working conditions for the various sections of the staff'.\textsuperscript{61} The toll room on the upper floor, for example, is lit with lantern and clerestorey windows.

Block One of the Post Office was to be Wood's last erected public building. It was less advanced than, say, George Hart's Miller's Building, Christchurch (1935), with its streamlined, curtain-walled façade where the

\textsuperscript{60} Later extensions in 1962 added a further, slightly set back storey to the south-east bay and a two-storeyed bay at the west end of the façade.

\textsuperscript{61} 'Imposing New Postal Block Opened Today'. \textit{Star Sun}, 19 June 1941, p. 7.
modern materials of steel, concrete and glass are clearly expressed. But its restrained modernism with only vestiges of classicism, indicates that Wood was now willing to adopt aspects of the new architectural language, albeit in a conservative manner. In doing so, he was taking a similar path to his New Zealand contemporaries, such as Gummer and Ford and Gray Young, who were also responding to the increasing influences of European modernism. By the time the Post Office was completed, Gummer and Ford had designed the State Fire Insurance Building in Wellington (1937-41) in a modernistic idiom based on Emil Fahrenkamp’s Shell Haus, Berlin (1932), and Gray Young, Morton and Young had produced a design for the Christchurch Railway Station (1939) which reflected the influence of Dudok’s Hilversum Town Hall.

Two perspective drawings of the second Post Office Block proposed for the Cathedral Square location provide an indication of the direction Wood was to take next (figs 133a and 133b). He continued working on this proposal right up until August 1946 when, with no warning, he was instructed to suspend work on the plans due to lack of Government funds. Margaret Munro recalls that this news came as a bitter disappointment to Wood. This would have been one of two major disappointments for him at that time, for August 1946 was the same month in which the Architectural Group published their scathing criticism of his Wellington Cathedral design.

The surviving drawings suggest that the Chief Post Office design may well have been inspired by the commercial work of Burnet and Tait. This is apparent in the general massing of the building with its vertical arrangement of bays taking up the bulk of the two frontages to Cathedral Square, the fully glazed attic and the recessed eaves gallery shaded by a flat, overhanging roof slab, the latter being a feature seen on several of Burnet’s designs, including the widely

62. Letter from Wood to the Director-General, Post and Telegraph Department, Wellington, 13 August 1946. Post Office Archives, held N.Z. Archives, Christchurch.
63. Personal communication from Margaret Munro, 16 April 1991.
published initial sketches for Adelaide House, London Bridge (1921-24). Even the splayed corner is reminiscent of Burnet's earlier Kodak Building. A dominant feature of the north elevation of the earlier perspective (undated) (fig. 133a) is its wide central bay which is boldly articulated with four massive piers rising through the double height ground floor chamber and three further storeys. Above this and still within the middle portion, a single storey row of windows creates the impression of a further attic.

In the second perspective drawing, dated 1944 (fig. 133b), where both street elevations have identical detailing, the recessed central bays have been reduced in width, allowing for more office space, and the massive piers have disappeared giving the overall design a more cohesive, but blander appearance. Certainly, this design employed more modernist devices than the Hereford Street Block, seen particularly in the continuous glazing to the attic storey, the flat roof slab (which could also serve as a helicopter pad) and the suppression of all ornamentation except for a precast concrete tracery grille above a side entry at the east end of the north façade. Had the building gone ahead, it would have introduced a new scale to the Square and been the largest modern building in the city.

It was to be followed by one further unexecuted design for a commercial building in Christchurch, a new office block for the New Zealand Insurance Company to be located at 96 Hereford Street and commissioned in 1945 (fig. 134). As with the second Post Office Block, it is clear from this design, for which one extant perspective sketch exists, that Wood was not prepared to fully embrace the modernist language. The materials are concrete, steel and glass and the vertical system of bays encompassing the majority of the middle portion of the façade (an American-influenced Burnet device) acknowledges its function as an office building. Wood has, however, taken the design no further into the

modern world. A strip of attic windows, on the same plane as the rest of the façade, echoes the division of the vertical bays, the latter being flanked by two oriel windows, and the lower level is articulated with large plate glass windows and a central entry where Wood lapses into the classical language with two massive doric columns set on either side of the entrance recess. Also from the classical vocabulary is the sphere set on a cube sitting on the ledges created on either side of the attic storey through the slight set-back of this level.

Wood’s use of the massive classical columns on the entry is also likely to have been inspired by Burnet who used such a device on his initial sketches for Adelaide House (1923) and on his executed design for the Newcastle Electric Supply Company’s offices (1926). In the 1920s Wood had looked to the stripped classical style which Burnet was producing in 1911. He could perhaps be seen as following a similar line of development to Burnet, at a distance of over a decade, as his public and commercial designs underwent a gradual evolution in response to the influences of the modern movement. Certainly he retained an allegiance to Burnet, turning again, in the 1940s, still several years behind, to Burnet’s buildings of the 1920s.

Had Block II of the Chief Post Office and the New Zealand Insurance building gone ahead, we would have seen Wood’s public and commercial buildings in a different light. The designs were both inventive and impressive and their large scale and central location would have given them a very visible presence as high profile modern buildings in the city.

Instead, we are left with a series of executed buildings which represent a distinctive and successful body of work among Wood’s oeuvre, but which are generally of less significance than his major domestic, educational and ecclesiastical work. Wood’s predominant area was domestic work and no big public commissions, such as railway stations or museums, came his way. In

this sense, he was the opposite of his friend and contemporary, William Gummer\textsuperscript{66} who did some major domestic work (including Tauroa, 1916, and Arden, 1926 at Hawkes' Bay)\textsuperscript{67} but his practice was dominated by commercial and public buildings. Among these are the stripped classical Dilworth Building, Auckland (1925), the American-influenced Neo-classical Auckland Railway Station (1926), and in Wellington, the stripped classical National Art Gallery and Museum, (1930), the Wellington Public Library (1930) and the modernist State Insurance Building (1936-40), all designed when Gummer was in partnership with Reginald Ford. Gray Young too, undertook a significant amount of commercial and public work, including such major commissions as his Neo-classical Wellington Railway Station (1930-37) and his Dudok-inspired Christchurch Railway Station (designed 1939).\textsuperscript{68}

One can only speculate that Wood would not have ventured much further in the direction of modernism had he lived longer and had the opportunity to undertake more commercial commissions. His thinking was on a different level from that of the post-war generation of architects and as Maingay points out, it is doubtful whether he 'ever could have accepted the glass curtain wall'\textsuperscript{69} which appeared in the 1950s, seen, for example, on Gordon Wilson's Bledisloe Building, Auckland (1950) and Plischke's Massey House, Wellington (1951-53). Even Pascoe looked back to his 1930s experience with the Tecton Group in London for his 1950s designs, such as the Christchurch International Airport (1955-60). As Robyn Ussher points out, at this late stage of his career, Pascoe 'could no longer compete against the advanced buildings of the next

\textsuperscript{66} According to Gummer's son, J.B. Gummer, Wood was a good friend of his father's and shared similar views on architecture. Gummer, incidentally, worked in Stokes's office in England for three months in 1908, three years after Wood's time there. B. Petry, 'The Public Architecture of Gummer and Ford', pp. 69 and 81.

\textsuperscript{67} For Gummer's Hawke's Bay houses, see P. Shaw and P. Hallet, \textit{Spanish Mission Hastings: Styles of Five Decades}. Napier, 1991.

\textsuperscript{68} For a discussion of these buildings and others from this period, see P. Shaw, \textit{New Zealand Architecture: From Polynesian Beginnings to 1990}. Auckland, 1991, pp. 111-116.

\textsuperscript{69} L.St J. Maingay, 'Cecil Walter Wood, Architect of the Free Tradition', p. 66.
generation'. And surely the same sentiment would have applied to Wood with regard to any subsequent commercial work. Wood had, however, already built his retirement home in Helmore's Lane and it is likely that he would have retired from active practice by 1950, perhaps retaining the Wellington Cathedral project.

CONCLUSION

Wood was in the process of producing a revised set of drawings for Wellington Cathedral of St Paul immediately prior to his death in 1947. His selection as Cathedral architect ten years' earlier had confirmed his status as New Zealand's leading church architect and he had gained equal recognition for his domestic work and educational buildings at Christchurch College. However, this ill-fated project, which should have been the high point of his career, did little to enhance his reputation in a post-war environment which was increasingly dominated by modernist dogma. This had been made explicit by the Architectural Group's hostile reaction to his 1945 Cathedral design which they believed should not have been allowed to go ahead. Despite the decline in his reputation, Wood's presence remained inescapable in Christchurch. Even younger architects like Miles Warren admired Wood's work, although Warren admits that he was reticent about mentioning to his fellow students at the Auckland School of Architecture in the early 1950s that he had worked in Wood's office.1

While Warren moved in a different direction with his own architecture, his concrete block houses of the 1950s and 60s made some reference to the eaveless gabled end wall on Wood's 1945 design for his own home. Wood's stylistic influence is most apparent in the work of Richard Harman and Margaret and Robert Munro. Harman followed Wood's timber Neo-Georgian manner for his 1930s domestic work, a notable example being the March House at Rangiora (1937) and Wood's influence is particularly evident in his concrete churches dating from the mid 1930s at Harewood, Courtney, Hokitika and Hawea Flat.2 Margaret and Robert Munro designed several houses which were directly inspired by Wood's Helmore's Lane House, including the Maples, Fenwick,

Dickie and Kelman houses. Wood’s influence is also reflected in their church work, seen, for example at St Andrew’s College Chapel (1957), particularly in the doorway which is close to that at St Barnabas’, Fendalton, and the furnishings and fittings (notably the hymn boards and altar) which are similar to those at Tai Tapu. Helmore and Cotterill, too, continued the Neo-Georgian manner which they had adopted for their own domestic work in the early 1920s. John Hendry (1913-1987) is another Christchurch architect who was known to admire Wood’s work and his St Alban’s Anglican Church, Pleasant Point (1957), is constructed of river boulders and features a square, buttressed tower which is close to those on Wood’s stone churches.

Wood’s passion for and total dedication to architecture also had an indelible impact on those who worked for him. He passed on to Miles Warren, in particular, a similar commitment to his discipline and his dedication to good building practice and craftsmanship is reflected in Harman’s work and has had an ongoing influence on the work of Warren and Mahoney. Pascoe records that Wood ‘gave everything to his professional responsibility’ and despite a strong allegiance to the modern movement, both he and Randall Evans retained a great deal of respect for Wood.

Wood’s obituaries also make reference to his high professional standards. Gray Young records the loss of one of New Zealand’s outstanding architects who, ‘during his lifetime, carried so high the lamp of the profession’. They refer as well to ‘the Gothic of his churches and at Christ’s College where he gave a feeling to his work which no other contemporary architect has been able to equal or surpass’, and the high quality of his domestic work, in particular his large homesteads, where he ‘truly and naturally expressed himself’.

too, recalls that Wood was 'by a long way the most important architect in Christchurch during the 30s... he had a wonderful grasp of the spirit of both Neoclassic and Gothic... all his design was in perfect 'taste' and of its period, really good. He was certainly well ahead of most of his contemporaries... '  

The high quality of Wood’s work was recognised by the selection of his designs for the Christ’s College Library and Dining Hall, the Christchurch Public Trust Office, the Weston and Anderson Houses and the Woodend Church for inclusion, among very few other New Zealand buildings, in three international exhibitions. His appointment as an assessor on at least five occasions for architectural competitions for prominent New Zealand buildings is also an indication of the high regard in which Wood was held by the architectural fraternity. In reporting his appointment as professional adviser for the Wellington Public Library competition in 1935, The Press commented that

Mr Wood is probably the most experienced man in New Zealand in this particular branch of architectural work... and has been most successful in bringing about smooth running and understanding between building authorities and the New Zealand Institute of Architects.

Wood’s achievements are even more remarkable when one considers the number of setbacks to his career due to outside circumstances. He had been in independent practice for six years and had built up a prestigious domestic clientele when World War I brought his career to a temporary halt as well as resulting in a decline in largescale domestic commissions. After re-establishing himself in the 1920s, as was the case for many of his colleagues, his practice was affected by the economic depression of the early 1930s. Just when things were coming right again, World War II brought its major disappointments, with the postponement of Wellington Cathedral and the abandonment of the Christchurch

8. Correspondence from Evans, 15 April 1991.
9. St Barnabas’ Woodend, appeared in the Centennial Exhibition of the R.I.B.A. held in London in November 1934; the other buildings appeared in the R.I.B.A. Exhibition of Dominion and Colonial Architecture held in London in October-November 1926 and the International Architectural Exhibition held by the Royal Victorian Institute of Architects in Melbourne, Australia, in June 1927.
Chief Post Office job. Then, on top of this, he had to cope with the impact of European modernism to which he adopted a typically conservative approach which was unacceptable to the new generation of New Zealand architects.

Had World War II not intervened, the attitude towards Wood may well have been different. His Wellington Cathedral design would have been constructed before it became too outdated, his impressive Christchurch Chief Post Office would surely have gone ahead in its high profile location in Cathedral Square and it is likely, too, that the New Zealand Insurance Office building would not have been deferred.

It is due to the high quality of Wood’s pencil and wash perspective drawings that we are able to gain a good indication of what these unrealised buildings might have been had they gone ahead. With their deft pencil technique and fluid water-colour treatment with delicately-balanced colour harmonies providing light and shadow, there is very much the sense of the drawing as a hand-crafted product. The pleasure Wood took in creating his drawings, whether perspectives, contract drawings or working details, may match the enjoyment he got from the two volumes on J.M.W. Turner’s watercolours which he owned. He was also known to be an admirer of the British painter, Sir John Alfred Arnesby Brown (1866-1955). Wood owned a watercolour by Brown and Margaret Munro recalls that Wood’s staff referred to the clouds in his perspectives as Arnesby Brown clouds. Wood’s water-colour technique and drawing ability is given prominence in his obituary. Gray Young states that 'Wood was an artist to his fingertips' and Munro refers to his 'artistry and sure sense of design in form, line, texture and colour'. Pascoe, too, refers to his 'inherent artistry and a sense of proportion and scale' and

12. Personal communication from Margaret Munro, 7 April 1992.
13. W. Gray Young, 'Cecil Wood : An Appreciation'.
Warren writes that 'Wood was the best draughtsman I have ever seen'.\textsuperscript{16} Warren, himself a skilled draughtsman, is one of the few New Zealand architects who has continued the tradition of producing attractive, water-colour perspective drawings.

Had his unrealised commercial buildings been completed, they would have shown Wood in a different light and possibly left him with a more positive posthumous reputation. From the viewpoint of the 1990s, when the limitations of the modern movement as an architectural doctrine and aesthetic have become apparent, the strengths of more traditionalist approaches have once again been recognised. This is reflected, particularly, in the revival of Wood's highly individualistic and inventive concept for Wellington Cathedral. Fifty years after his death, the design which caused Wood so much heartache may yet come closer to achieving its status as a major statement in his career.

If Wood is to be compared with his contemporaries in Britain and the United States, he inevitably emerges as a fairly minor figure. Although individual buildings, such as the Christ's College Dining Hall and the Woodend Church, were widely admired within New Zealand, they were unremarkable by international standards and made little impact when they were exhibited at the Royal Institute of British Architects. Comparison with Lutyens (1869-1944), nine years his senior, reveals the limitations of Wood's achievements, although Lutyens' standard was unmatched by his British contemporaries as well.

Charles Holden's (1875-1960) career provides an alternative model, as does that of Sir Giles Gilbert Scott (1880-1960), the one pushing a sculpturally modelled stripped classicism towards modernity, the other extending the tradition of the Gothic revival into the middle decades of the twentieth century. Holden, in partnership with Adams and Pearson, became a major designer of hospitals, office and transport buildings including his Free Style Edward VII Sanatorium, Midhurst, Sussex (1903-06), his neo-Mannerist British Medical Association

\textsuperscript{16.} M. Warren, 'Style in New Zealand Architecture', p. 5.
building, London (1907-08), London Transport's Headquarters (1927-29) and the series of small London underground stations he designed during the 1920s and 30s with their clean, geometrical forms.¹⁷

Scott made a name for himself very early on in his career with his competition-winning design for Liverpool Anglican Cathedral (1901-03), where he successfully adapted the Gothic mode to modern requirements. Like Wood's Wellington Anglican Cathedral design, Scott's design went through many revisions but it was largely completed by the time of his death in 1960. He operated an extremely successful practice which included further ecclesiastical work, such as the chapel at Charterhouse School, Surrey (1922-27), educational buildings, including as his neo-Georgian Memorial Court, at Clare College, Cambridge (1923-34), and individualistic industrial designs, notably the monumental brick Battersea (1932) and Bankside (1954) Power Stations, London.¹⁸

Architects like Holden and Scott worked in an environment where the opportunities and scope of commissions were far greater than those available to Wood. However, had Wood remained in England, it is unlikely that he would have gained the stature of Scott or Holden. He may well have established a career as a designer of small Arts and Crafts-inspired churches like Randall Wells (1877-1942). Wells was constrained by the period in which he worked as too was Wood. Like Wood, he also produced some impressive designs for large city (London) commercial buildings which were not executed, including Dominion House (1913), his competition design for the new Board of Trade Offices (1915) and the proposed headquarters for the All People's Association (1931), all of which employed modern methods and would have shown him in a

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different light, these buildings being described by Pevsner as 'adventurous' and 'extremely up to date'.

More meaningful comparisons can be made with architects working in an environment which was closer to that of the New Zealand situation, for example, Walter Burley Griffin (1876-1937) and William Hardy Wilson (1881-1955) who worked in Australia. Griffin formulated his ideas in one of the most stimulating environments of the early twentieth century and he had a more adventurous approach to design in a new country than Wood. He trained in Chicago and subsequently worked with Frank Lloyd Wright (between 1901 and 1905) at a time when Wright produced some of his most significant work including the first Prairie Houses, Unity Temple (1905-07) and the Larkin Building (1904-05). Having won the international competition for the design of the new capital city of Canberra, Griffin arrived in Australia in 1913 and remained there until 1935. He was involved in architecture, community planning and landscaping and during that period he sought to develop a distinctly Australian architecture which paid particular attention to location seen, for example, at Castlecrag, on the shores of Middle Harbour, north of Sydney, a suburb developed by Griffin during the 1920s. Here he combined his own concrete block construction system (which he called Knitlock) with local stone in house designs which were related to their hillside sites and contained elements which recall the Prairie Houses.

Wilson, who was born in Australia and worked in England in the early 1900s and travelled in Europe and the United States, had a more conservative approach to architecture. He sought to create a new Australian architecture by looking back to colonial models and much of his work incorporates the Georgian

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vocabulary, seen particularly in his domestic work, for example, Eryldene, Gordon, New South Wales (1912).\footnote{P. Cox, 'William Hardy Wilson 1881-1955'. Chapter 12 in H. Tanner (Ed), Architects of Australia, pp. 96-106.}

Both Wilson and Griffin overtly searched for an Australian architecture whereas Wood remained unconcerned about such issues. In this respect, he perhaps had more in common with his French-born, American contemporary, Paul Cret (1876-1945), who was not searching for an American architecture as such. Cret, however, achieved international recognition for many of his designs including the Pan American Union Building (1907-12) and the Folger Shakespeare Library (1924-1932), while Wood's buildings did not make any significant advances: he was a follower rather than a leader. While these are useful comparisons in placing Wood within this context of the larger picture of an emerging twentieth century architectural language, Wood's achievement remains individual because of the more restricted environment and set of circumstances in which he was working: the situation in New Zealand was less conducive to producing architecture which was internationally progressive and Wood can be seen as playing an intermediary role between the generation of colonial architects and the modernists of the 1950s and 60s.

His architecture is worthy of study in that he was regarded by his New Zealand contemporaries, many of whom had studied and worked overseas, as one of the leading New Zealand architects of his generation. As previously mentioned, he was admired for his professionalism and integrity and his single-minded devotion to architecture set him apart in a profession which often appeared to be concerned with the pragmatic business aspects of designing buildings. His oeuvre, too, is significant for its wide range of building types. Unlike Gummer and Ford, for example, who undertook some major public commissions such as railway stations, war memorial and museums, a smaller
number of houses and no ecclesiastical work, Wood produced a substantial number of houses, churches, schools, commercial buildings and a cathedral.

Now that the scope of his career is clearly established, the facts of his life determined as far as seems possible (excepting the discovery of significant new documentation) and the nature and range of his sources established, further questions still remain. Wood's place within the wider context of New Zealand architecture remains to be fully determined, as does his place within the larger context of architecture within the British Empire in the first half of the twentieth century. Comparisons with Wood's Australian contemporaries, with whom he seems to have had little or no contact, will help to reveal the distinctive character of his career, as well as throwing light on the larger questions of the emergence of independent architectural traditions within former British colonies.
NOTE ON PRIMARY SOURCES

In writing this thesis I have had to deal with a number of difficulties in terms of available sources. After Wood's death, his office records were broken up and dispersed and much material has been lost. A substantial number of drawings have, however, been located in a variety of places. A handful of plans relating to domestic, educational and commercial commissions have remained with their respective buildings (for example, the Thacker House, the Ballantyne House, the Gibson House, Christ's College and the Dunedin Public Trust Office). The location of these plans is recorded in the catalogue. Some drawings are held by architectural offices which were involved in subsequent work on buildings such as Wellington Cathedral of St Paul and the Christchurch and Timaru State Insurance Offices). The Christchurch City Council hold a few drawings for commercial buildings which were submitted with building permit applications and a small number of miscellaneous drawings have been lodged with the Canterbury Museum. Lyn Maingay has made available a substantial number of drawings, mainly of Wood's domestic work and some of his work at Christ's College, which are to be added to the University of Canterbury's Architectural Drawings Collection. Sir Miles Warren also has a collection of drawings, the full extent of which is not properly established, with cataloguing currently being undertaken. The other extensive collection of drawings is that relating to Wood's ecclesiastical work in the Canterbury region held by the Anglican Diocesan Office, Christchurch, and only partially catalogued. The Alexander Turnbull Library, Wellington, also hold a number of drawings, mainly perspectives, relating to Wellington Cathedral of St Paul. Wood left many of these undated and several have subsequently been incorrectly dated by the Library resulting in some difficulty in precisely determining the chronology of the Cathedral design. These drawings have been inventoried but still await full cataloguing.
The Anglican Diocesan Office, Christchurch, also holds documentation, such as church vestry minutes, which has only been partially catalogued. The same applies to the substantial body of papers relating to Wellington Cathedral of St Paul, the majority of which are held at the Alexander Turnbull Library. A 'preliminary listing' of the holdings has been prepared by that library, but much of the material is undated and remains unsorted and held loosely within the numerous boxes of papers relating to the Cathedral. The archives of various institutions like Christ's College and St Margaret's College were also uncatalogued at the time my research was undertaken. Because of the lack of full cataloguing of the aforementioned material, I have been unable to provide precise references to individual items.

Other material which has proved invaluable in identifying the extent of Wood's *oeuvre* were his certificate books recording payment for his services which were made available to me by Lyn Maingay. This resource is, however, not entirely complete, with at least two books missing. Wood's office diaries have also disappeared. Iris Wood did, however, make available to Lyn Maingay in 1964 notes she had copied from the diaries, but these are far from complete and relate to ten unconsecutive years of his career. It is unclear whether these notes were made from years randomly selected by Iris Wood or whether they simply represent what remained of this resource. File copies of Wood's office correspondence are no longer extant, although some correspondence has been located on files held by client institutions such as the Post Office and the Dunedin Public Trust Office.

There is also a paucity of documented biographical information and the limited discussion of Wood's career in contemporary literature has further complicated the task of establishing the facts of his biography and assessing Wood's own attitude, and those of his contemporaries, towards architecture.
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Jake Vivian (carver who worked with Frederick Gurnsey), Christchurch, 8 January 1993.

Tony Treadwell (member of The Architectural Group), Wellington, 18 November 1993.


Peter Kidson (past Director of the Courtauld Institute), London, 4 July 1994.

Correspondence from:
  Rory Spence (architect, author of M.A. thesis on Leonard Stokes), Launceston, Tasmania, 10 January 1996.

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Wilson, J. 'City's Classic Houses Saved'.\cite{theStar} The Star, 13 June 1987, p. 6.

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APPENDIX : WOOD'S ARCHITECTURAL LIBRARY

The material from Wood's office has been dispersed and some is known to have disappeared. The following list is therefore by no means comprehensive, being taken from the small collections of Wood's books held by Sir Miles Warren and Lyn Maingay, while one or two books have even turned up in second-hand bookshops.


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THE ARCHITECTURE OF CECIL WOOD

A thesis
submitted for the Degree
of
Doctor of Philosophy
at the
University of Canterbury
by
Ruth M. Helms

University of Canterbury
1996

Volume Two
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CATALOGUE

This catalogue is arranged in the following sections according to building type. Within each section, buildings are listed chronologically.

I  Domestic Buildings
   A  Documented
   B  Undocumented
   C  Unexecuted

II  Educational Buildings

III  Ecclesiastical Buildings

IV  Commercial and Public Buildings and other
    Miscellaneous Jobs

The following abbreviations are used with regard to location of drawings and documents:

ATL  Alexander Turnbull Library, Wellington
CCC  Christchurch City Council - Heritage Archive files,
     Environmental Policy and Planning Unit
CDO  Christchurch Diocesan Office
LD   Land and Deeds Registry, Christchurch
PACM Pictorial Archives, Canterbury Museum
W&M  Warren and Mahoney Architects, Christchurch
UC ADC University of Canterbury, Architectural Drawings Collection

NOTES

1. Mention is made in the documentation of Wood's office diary. This refers to notes copied from Wood’s dairy (no longer extant) by his wife, Iris Wood, and made available to Lyn Maingay in 1964.

2. Wood’s Certificate Books. These are held by R. Helms and have proved a major source of documentation. They cover the period June 1921 to October 1947, with two gaps (May 1925-November 1926 and June 1940-August 1942).
I DOMESTIC BUILDINGS

A. DOCUMENTED DOMESTIC WORK

D1. Manager’s House, Hawkswood Estate, Parnassus, North Canterbury

Date 1909, completed 1910
Client Trustees of the Hawkswood Estate, represented by J.F. Macfarlane
Contractor Waters Brothers, Hawarden, North Canterbury

Drawings
The contract drawing (dated November 1909) showing a plan, elevations and a cross section, is held by UC ADC. The current owner, Roger Macfarlane, holds a sketch drawing (dated 1915) showing a plan and elevation of an addition designed by Wood.

Documentation
Correspondence between Wood and the Trustees of the Hawkswood Estate, including Certificates for Payment which record the price of the house as £1,123, of which Wood's fee comprised £57. (R. Macfarlane)

This large, single-storey timber house [fig 14b] was designed by Wood towards the end of his first year of independent practice. The Hawkswood Estate originally comprised 40,000 acres, purchased from J.S. Caverhill by the wealthy North Canterbury land owner, John Macfarlane of Coldstream, Loburn. The land was divided among Macfarlane’s children and the ‘manager’s house’ is located on a 4,000 acre block which is still farmed by members of the Macfarlane family.

This house is more modest in appearance than the rural homesteads Wood was to subsequently design. A distinctive feature of the exterior is its low-pitched encompassing roof form. It spreads out over the verandah which wraps around the front portion of the house.

Wood was responsible for one addition in 1915 which extended the living room and office to take in part of the verandah. Subsequent modifications have been of a minor nature.

D2. House, 88 Knowles Street, Merivale, Christchurch

Date 1909
Client J.F. Buxton
Contractor Taylor and Spence

Documentation
Building Permit issued 21 August 1909, value £1,000. (CCC) Wises Post Office Directories.

A single-storey weatherboard house which has been substantially altered, almost beyond recognition. It is now utilised as a private rest home.
D3. House, 23 Barrington Street, Lower Cashmere, Christchurch

Date 1910
Client W.J. Cresswell
Contractor G.A.D. Sutherland

Drawings
Contract drawing No. 1 (dated February 1910) showing ground and first floor plans and a cross section is held by UC ADC.

Documentation
Wises Post Office Directories.

This was Wood’s earliest large-scale domestic commission, the client being a prominent Christchurch solicitor, W.J. Cresswell. The two-storeyed timber house was originally located on a large block of flat land at the base of the Cashmere Hills, with the Heathcote River forming the south boundary. Much of the land was subsequently subdivided and what remains is occupied by the Hohepa Home, including the house which is largely unchanged, although the roof, previously corrugated iron, is now covered with 'Decramastic' tiles.

Wood’s design reflects influences from English Arts and Crafts domestic architecture and Seager’s domestic work. In particular, the decorative, gabled dormer projecting from the centre of the roof, may have been inspired by a similar (but by no means identical) device on the Hay House, Bealey Avenue, a Seager design which Wood worked on in 1907 when he was in partnership with Seager. Many of the features which were to characterise Wood’s Arts and Crafts style houses appear here. These include a mixture of weatherboards, board and batten and timber shingles on the exterior, a symmetrical front elevation, the double verandah and balcony motif on the north elevation, bay windows, timber panelling on the interior, a variety of brick fireplaces, and a laylight over the landing.

D4. House, 62 Garden Road, Fendalton, Christchurch (now Bailey’s Road, Ohoka)

Date 1910
Client Robert Pinckney
Contractor Lee and Hayes

Drawings
The contract drawing (dated 30 April 1910) showing plan, elevations, cross section and details of built-in fittings is held by UC ADC, as is an undated plan for suggested additions to the house.

Documentation
Wises Post Office Directories.

This four-bedroom, single-storey house is of weatherboard construction with a galvanised iron roof. It has the shingled gables, open verandah with timber latticework, leaded casement windows, and brick fireplaces with timber panelling above, typical of Wood’s early Arts and Crafts style houses.

An undated drawing in Wood’s hand shows a plan and elevations of a suggested addition to the house comprising a new upper floor with four further bedrooms, a large night nursery, bathroom, dressing room and open balcony. In recent years, the house was cut into five pieces and moved to Bailey’s Road, Ohoka, where it is undergoing restoration by the current owners.
D5. House, 59 Weston Road, St Albans, Christchurch

Date 1910  
Client C. Wylde Browne  
Contractor Harris and McGillivray

Drawings  
The contract drawing (dated May 1910) showing plan, elevations, cross section and details of fittings, is held by UC ADC.

Documentation  
Building Permit, dated 28 June 1910. (CCC)

The client for this three-bedroom, weatherboard house was Charles Acton Wylde Browne, a bank officer. His son, Acton Browne, later worked for a brief period in Wood’s office while studying architecture in Auckland.

The house exhibits similar features to Wood’s other single-storey city houses dating from this period, including bay windows in the drawing room and dining room. It is understood that the maid occupied the loft above the service area at the rear of the house which is lined with tongue and grooved boarding. The front portion of the house remains largely intact but some alterations have been undertaken at the rear.

D6. Homestead, White Rock, North Canterbury

Date 1910  
Client C.H. Ensor  
Contractor Musgrove

Drawings  
The contract drawing (dated June 1910) showing plan, elevations and cross section, is held by UC ADC.

Documentation  
Tender notice, The Press, 1 September 1910, p. 11.  

White Rock homestead [fig 15] was built on the flat site of the earlier homestead which burnt down in 1909. The client, C.H. Ensor, was a sheep farmer who developed a Corriedale stud and was the first in the country to export Corriedales from New Zealand.

White Rock takes its name from the white limestone outcrops in the area and Wood used this stone in the construction of the house, together with board and batten, and Marseilles tiles (since replaced with concrete tiles) on the roof. Designed with entertainment in mind, the substantial single-storey house was an advance on Hawkswood [Cat. D1], and combines influences from the Californian bungalow style, Australian sheep stations, and English Arts and Crafts domestic design, the latter being particularly evident on the timber-panelled interiors of the billiard room and dining room.
The plan [Plan 1] is L-shaped comprising two wings housing the main living rooms and
the service area. It has a compact layout and is a good example of the way in which
Wood provided a plan to suit the specific requirements of his client. There are a
number of unusual features such as the lack of an entrance hall and the absence of a
family living room. While the main bedroom has two external points of entry, it is
accessed internally via the large billiard room which is the focal point of the design in
line with the client’s entertaining priorities. A pair of sliding doors between the
billiard room and the dining room allows for expansion of the entertaining area when
necessary, a feature which was to reoccur on several of Wood’s homesteads. The
billiard room, dining room and two of the bedrooms have doors opening onto the
north-facing verandah allowing maximum advantage to be taken of the sun’s warmth.

D7. House, 8 Jackson’s Road, Fendalton, Christchurch

<table>
<thead>
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<th>1910</th>
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<tr>
<td>Client</td>
<td>P.J. Calvert</td>
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<td>A. Hampton</td>
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**Drawings**

The contract drawing (dated 31 October 1910) showing plan, elevations, cross-
section and fireplace details is held by UC ADC.

Wood designed this two-bedroom, single-storey suburban house [fig 26b] for Percy
Calvert, a Christchurch draper. It was of timber construction with a tiled roof and
exhibited features common to Wood’s early Arts and Crafts style domestic work. The
front elevation has a central, gabled entrance porch flanked by bay windows which
project from the living room and the dining room located on either side of the entry
hall. In recent years the house has been substantially modified with the addition of a
full upper storey and a pretentious, columned front entry.

D8. Cottage, 74 Richmond Hill Road, Sumner, Christchurch

<table>
<thead>
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<tr>
<td>Clients</td>
<td>Cecil and Iris Wood</td>
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<tr>
<td>Contractor</td>
<td>G.A.D. Sutherland</td>
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**Drawings**

The contract drawing (dated May 1911) showing plan, elevations, section and
details of fittings is held by UC ADC.

**Documentation**

Certificate of Title. (LD)
Survey Plan of Richmond Hill Subdivision. (Sumner Museum)

Nestled into the side of a steep hillside section and oriented towards panoramic views of
hills and sea, this modest cottage [fig 11] was one of the first to be built on the
Richmond Hill subdivision which was opened up in 1910. Wood designed it as a home
for his wife (Iris) and himself, where they lived until 1922 when they moved to the
inner city.

While it has its own distinctive features, the influence of Seager’s seaside cottages is
apparent in the design which has a simple and compact plan. The exterior and internal
layout remain largely unchanged, but damage from two fires has destroyed the timber
panelling in the living and dining rooms and the original brick fireplace in the living
room has a ‘summerhill stone’ replacement. Inset into the ceilings are grid-like plaster
vents which reappear in the majority of Wood’s houses. Over the next few years
Wood was to design several seaside cottages and houses in this distinctive style [see
Car. D27, D28, D38, D39, D96, D97].
D9. House, 55 Fendalton Road, Fendalton, Christchurch

Date 1911
Client O.T.J. Alpers
Contractor Lee and Harper

Documentation
Correspondence from O.T.J. Alpers to his fiancé, dated May 1911, which discusses various aspects of the house (then under construction), including mention of Wood as architect and the builders, Lee and Harper. (Anthony Alpers)

The client for this timber house [fig 13a], Oscar Alpers, was a city barrister who later became a Supreme Court Judge. Prior to studying law, the Danish-born Alpers had been an English teacher at Christchurch Boys’ High School and then a journalist. A lively account of his life is contained in his autobiography, Cheerful Yesterdays, recently updated by his son, Anthony, and published as Confident Yesterdays (1993).

Wood introduced elements to the house which indicated his familiarity with the vocabulary of the wooden Californian bungalow. This is seen in the low-pitched, overhanging roof, wide gables, projecting upper floor, heavy timber brackets and supports, and the open sleeping porch (now glazed). While some of these features, particularly the heavy timber brackets, reoccurred in Wood’s subsequent domestic work, this house is the most overtly American of his Arts and Crafts houses.

It originally comprised a two-storeyed portion at the northwest end accommodating the drawing room and dining room downstairs with the main bedroom and balcony above; and a single-storey portion containing the entry hall, service rooms and a large bed-sitting room which was occupied by the client’s mother. By 1919, however, Wood had extended the upper floor to accommodate four bedrooms for the client’s family.

The house is located in spacious grounds on the banks of the Avon River overlooking Mona Vale. Alpers records in his correspondence and his autobiography that the landscaping was designed and carried out by a former burglar (also of Danish descent) whom Alpers had represented at one time.

D10. House, 79 Chapter Street, Papanui, Christchurch

Date 1911
Client R.B. Ward
Contractor A. Hampton

Drawings
The contract drawing (dated September 1911) showing plan, elevations, cross section and details of fittings, is held by UC ADC.

Documentation

Wood designed this house for Robert Beecher Ward, a partner in the legal firm of Weston, Ward and Lascelles. Ward was a keen sportsman and had a high profile in Canterbury cricket both as a player and administrator. The house was constructed just prior to his marriage to Ellen Brown in 1911.

Located on a flat corner site with a tennis court alongside, it is single-storey and of weatherboard construction with shingled gables and Marseilles tiles on the roof. While
the influence of the American bungalow is less obvious in this design, the heavy timber
brackets supporting overhanging eaves and the chunky trellis-work used on the Alpers
residence also appear on this house. Some minor structural alterations have been made
at the rear of the house in order to create an extra living room.

D11. Seadown Homestead, Amberley, North Canterbury

Date 1911
Client F.H. Courage
Contractor G. Petre and Son

Drawings
The contract drawing (dated January 1911) showing plan and elevations is held by
UC ADC.

Documentation
S.A. Courage, Lights and Shadows of Colonial Life: 26 Years in Canterbury,
Photographs of the exterior of the homestead before it was burnt down. (W. Gray)

The client for this substantial rural homestead [fig 16] was Frank Hubert Courage. His
father had purchased the Seadown sheep station (being part of the original Double
Corner Station) in 1872 and Frank Courage took over the running of Seadown around
1893, building up a highly successful stud Corriedale flock. He was also prominent in
Canterbury racing circles.

Frank Courage had the original homestead demolished in 1911 and the replacement,
designed by Wood, was located on practically the same site. Wood's use of cream
painted pebbledash stucco on the external walls may have been inspired by Voysey,
along with the long slope to the hipped roof which sweeps down over the service area at
the south end of the house. He also made liberal use of timber shingles on the exterior.

In 1989 this house was partially destroyed by fire and subsequently dismantled with the
purpose of salvaging materials for re-use in the new house constructed on the site. The
current owners are descendants of Frank Courage and were committed to retaining some
of the history of the homestead. To this end they employed John Trengrove to design a
modern residence which makes some reference to Wood's original homestead, the walls
in particular being finished with pebbledash stucco.

D12. Homestead, Racecourse Hill, near Darfield, Canterbury

Date 1912
Client H.A. Knight
Contractor A. Hampton

Drawings
Contract drawings Nos 1 and 2 (dated March 1912) are held by UC ADC.

Documentation
D.L. Fyfe, 'Racecourse Hill has Many Links with the Past'. Farm and Station,
newspaper clipping from The Press [c. 1977].
J. Cattell, 'Domestic Architecture in Christchurch and Districts 1850-1938'.
Wood designed this substantial rural homestead [fig 17] for Harry Knight, a prominent Canterbury farmer, who purchased the Racecourse Hill station of 14,200 hectares in 1885. Knight was also a successful breeder of racehorses, the most famous being Limerick whose burial is recorded on an inscribed stone to the right of the entrance gate to the property. It was his generosity which largely made possible the building of the Lincoln College Memorial Hall in 1923 (designed by Wood) and in 1930 the College honoured him in making him its first Bledisloe medallist. His beneficence extended to helping to set up on the land a number of his former workers, in recognition of their service to him.

Wood's design combines English Arts and Crafts influences with some Californian bungalow features. The plan [Plans 2 and 3] is fairly typical of Wood's larger houses. It is basically rectangular in shape with a service wing projecting at the rear. As at White Rock [Cat. D6], the main entrance leads off a north-facing verandah but on this occasion there is a sizable entrance hall which penetrates the main portion of the house with the billiard room and adjoining sitting room to the west and a formal dining room and office to the east. Entertaining is again well catered for with large sliding doors off the hallway allowing the dining room and billiard room to be extended or closed off. Another feature typical of Wood's larger homesteads is the ability for guests to access the billiard room through two external entry points without disturbing the rest of the household. A passage off the main hallway accesses a store, a workroom, the kitchen and other service rooms on the ground floor. There are nine bedrooms on the upper floor, including three maid's rooms with separate access from the service area below. Wood has taken into account the comfort of house guests by providing an adjoining sitting room off one of the guest bedrooms.

The property, which has been substantially reduced in size to 106 hectares, was occupied by descendants of Harry Knight until 1977. The homestead remains largely unaltered today except for modernisation of the kitchen.

D13. Cottage, 10 Cave Terrace, Redcliffs, Christchurch

Date 1912
Client A. K. Henderson
Contractor G.A.D. Sutherland

Drawings
The contract drawing (dated May 1912) showing plan, elevations, cross section and details of fittings is held by UC ADC.

Documentation

Wood designed this two-bedroomed weatherboard cottage located on the slopes of Monck's Spur, for Andrew Kennaway Henderson, whom Ogilvie describes as 'a gifted political cartoonist'.

Despite its modest size, the cottage contains many of the features common to Wood's Arts and Crafts houses. It has been modified and extended over the years, although the living room and dining recess are still intact, featuring the coved beamed ceiling, timber panelled walls, brick fire place and built-in window seat frequently found on Wood's interiors.
D14. Homestead, Cascade, Balmoral, North Canterbury

Date 1912
Client F.D. Helmore
Contractor Joseph Baker

Drawings
The contract drawing (dated June 1912) showing plan, elevations, cross section and details of fittings, is held by UC ADC.

Documentation

Cascade was the name given to one of the farms which was part of the Balmoral Estate subdivision. Comprising 6000 acres, it was purchased by Frederick Desmond Helmore at the auction held on 20 December 1911. Helmore was a sheep farmer from the Wairarapa.

Wood designed a relatively modest, single-storey timber homestead for Helmore containing a living room, two main bedrooms, kitchen, verandah, man's room and service rooms. In 1964 substantial alterations and additions were made to the house designed by John Hendry (plans held PACM). The current owners are recycling discarded portions of the original house into further alterations.

D15. House, 15 Jackson's Road, Fendalton, Christchurch

Date 1912-13
Client Steffano Webb
Contractor Rastrick Bros

Drawings
Two drawings (dated December 1912 and January 1913) are held by UC ADC. The second drawing, being the contract drawing, is a modified version of the first, showing the house to have been reduced in size and the dining room omitted, presumably as a means of reducing the cost.

The two-bedroom, single-storey timber house was designed for Steffano Webb, a well-known Christchurch photographer. A number of the extant photographs of Wood's buildings are signed by Webb so they obviously knew one another at least on a professional basis. Much of the original house, including the street elevation, is still intact although some modifications have been made at the rear.

D16. Additions, Kaiwara Homestead, Culverden, North Canterbury

Date 1913
Client Walter Macfarlane
Contractor J.P. Ridley

Drawings
The contract drawing (dated April 1913) showing plan, elevations and section is held by UC ADC.

Documentation
Cyclopaedia of New Zealand, 1903, p. 590.

Samuel Hurst Seager designed the Kaiwara homestead which was constructed in 1898 for Walter Macfarlane who had taken over the 19,000 acre estate from his father, John Macfarlane, in 1881. Macfarlane was prominent in sheep farming circles in Canterbury and had some involvement in local and national politics.

Wood was responsible for the second addition to this rambling house, the first being three bedrooms and cellars in 1902. Wood's plan shows a simple, two-storeyed block at the rear of the service area containing three bedrooms upstairs and a further bedroom and a sitting room downstairs for staff.

According to Hendry's article and to a verbal account by a descendant of Walter Macfarlane who lived at Kaiwara, Shona McRae (16 February 1991), Wood was responsible also for designing the bay window and the fire surround in the study in the earlier part of the house.

D17. House, Te Ngapari, Eutheton, North Canterbury

<table>
<thead>
<tr>
<th>Date</th>
<th>1913</th>
</tr>
</thead>
<tbody>
<tr>
<td>Client</td>
<td>Walter Macfarlane</td>
</tr>
</tbody>
</table>

Drawings
A drawing (dated April 1913) showing plan, elevations and section of a house and men's whare is held by UC ADC.

This simple wooden cottage was designed by Wood for Walter Macfarlane as a manager's residence for the Te Ngapari block of 2,250 acres which was originally part of the Kaiwara Estate. A hipped, corrugated iron roof covered the main portion of the house which was square in plan with a gabled entry porch opening directly onto the living room. The two-bedroomed men's whare is located to the rear of the house. Over the years, this house has evolved from a modest cottage to a large family home owned by descendants of Walter Macfarlane.

D18. House, 126 North Parade, Richmond, Christchurch

<table>
<thead>
<tr>
<th>Date</th>
<th>1913</th>
</tr>
</thead>
<tbody>
<tr>
<td>Client</td>
<td>A.E. Craddock</td>
</tr>
<tr>
<td>Contractor</td>
<td>A. Hampton</td>
</tr>
</tbody>
</table>

Drawings
The contract drawing (dated July 1913) showing plan, elevations and cross section, is held by UC ADC.

Documentation
Certificate of Title. (LD)
Wises Post Office Directories.

Wood designed this two-storeyed house in the Arts and Crafts style for Alfred Craddock, a well-known city real estate agent. Set on a one acre section with a stream boundary, it is of timber construction with a tiled roof. Vertical board and batten cladding has been used on the ground floor walls and the external walls of the upper floor are hung with wooden shingles. A distinctive feature of the exterior is the hipped-roofed dormer windows which push up through the eaves into the roofline.
order to take advantage of the summer and winter sun, a sizable amount of space was devoted to balconies, porches and sunrooms.

It appears that the client overcommitted himself on this substantial suburban house as a mortgagee’s sale ensued in 1917. In 1949 the property was taken over by the Sisters of St Joseph of the Sacred Heart and it now serves as an administration building for Marion College. An additional storey has been constructed above the service wing at the rear and several more minor structural changes have been undertaken.

D19. Additions to house, Hillside, Okuku, near White Rock, North Canterbury

Date 1913
Client C.H. Ensor

Drawings
A drawing (dated September 1913) showing plan, elevations, cross section and details of fittings, is held by UC ADC.

The client for this work was C.H. Ensor for whom Wood had designed the White Rock homestead in 1910 (Cat. D6). The plan shows an addition to an existing single-storey house comprising living room, bedroom, and an office, all of which opened onto a large verandah. It is unclear whether these additions actually went ahead. Certainly Wood designed an entirely new homestead for the Hillside Station in 1915 to replace an earlier homestead which had burned down.

D20. 'Glenralloch' Homestead, Pigeon Bay, Banks Peninsula

Date 1914
Client J. Campbell Hay
Contractor G.A.D. Sutherland

Drawings
Two contract drawings (dated January 1914) are held by UC ADC. One shows a plan, elevations and cross section of the homestead and the other shows the stables and motor house. The current owners also hold a perspective sketch and a sketch plan (undated), showing a preliminary version of the final design.

Documentation
Tender notice, The Press, 9 January 1914, p. 11.
Specification, dated March 1914. (David and Belinda Hay)

Wood designed this Arts and Crafts style homestead [fig 19] for J. Campbell Hay, the grandson of Ebenezer Hay, one of the pioneers of Pigeon Bay. 'Glenralloch' was the name of Campbell Hay's mother's home in Scotland.

The two-storeyed, six-bedroomed house is sited on a slight rise with extensive views down the bay. Most of the shingle for the heavy pebbledash stucco walls was collected by the owner in a punt from the beaches around Pigeon Bay. Other materials arrived by steamer. Wood has made extensive use of louvred shutters (although some are not shown on the plan) on this house, seen first at Racecourse Hill. The plan shows that as early as 1914 Wood placed an ensuite bathroom directly off the main bedroom. Some minor modifications have subsequently been made to the living room and the service areas have been altered.
D21. Vicarage, Julius Place, Akaroa, Banks Peninsula

Date 1914
Client Church Property Trustees
Contractor H. Newton and L. Haylock

Documentation
Tender notice, The Press, 31 January 1914, p. 18.
'Akaroa Vicarage', The Church News, 1 December 1914, p. 3.

Located on a flat hill site, this single-storey, weatherboard house with a corrugated iron roof, admirably meets the requirements of a vicarage. The focal point of the exterior is the open front verandah with separate doorways leading to the hallway, the living room and a large study with views of the harbour. This arrangement enables parishioners to meet with the vicar in the study without disturbing the rest of the household. In 1985 the house was reroofed and the scrim and old wallpaper were replaced with gibraltar board.

D22. House, 38 Garden Road, Fendalton, Christchurch

Date 1914
Client Robert Pinckney
Contractor John Hammett and Son

Drawings
The contract drawing (dated April 1914) showing plan, elevations, cross sections and joinery details, is held by UC ADC.

Documentation
Certificates of Title. (LD)

The client, Robert Pinckney, for whom Wood had designed the house at 62 Garden Road in 1910 [Cat. D4], employed Wood again to design a new house on the two roods of land he had purchased in a new subdivision opened up in Garden Road in 1914.

This time Wood designed a medium-sized, two-storeyed house for Pinckney. It is of timber construction with a corrugated iron roof and contains many of the features typical of Wood's suburban Arts and Crafts houses including a verandah with chunky timber trelliswork and an open-fronted balcony above on the north elevation. Wood also provided a dark room off the back porch where the client could engage in his photographic hobby. A number of alterations have been made to the house over the years, mainly in the service area along the south side and at the rear.

D23. House, 128 Park Terrace, Christchurch

Date 1914
Client T.H. Lewis
Contractor J.A. Scarff

Drawings
The contract drawing (Dated April 1914) showing plan, elevations and cross section, is held by UC ADC.

Documentation
Wises Post Office Directories.
Wood's Arts and Crafts style design for this substantial city house bears many of the hallmarks of his rural homesteads dating from the same period. The ground floor is clad in weatherboards, the upper floor is hung with timber shingles (except for the south side) and the roof is covered with terracotta tiles.

After the plan was drawn, Wood added a decorative gable to the south elevation similar to that on the Cresswell house [Cat. D3] and, below this, a v-shaped oriel window projects from one of the upstairs bedrooms. On the interior, the timber panelling is walnut and there is a triple arch motif off the main hallway, a favourite device of Wood's, appearing in several of his larger houses.

In 1955 the house was taken over by the Sisters of Mercy and named Rosary House. At this time it became a hostel for women university students. In more recent years, it has been used as a place of retreat. Some of the original character of the house has been diminished by a number of changes which have been made over the years including walling-in the spacious verandah on the north elevation.

D24. Men's Quarters, Coldstream, Hinds

**Date** 1914

**Client** John Studholme

**Drawings**

A drawing (dated April 1914) showing plan, elevations and cross sections, is held by UC ADC.

**Documentation**


Constructed of double brick with a corrugated iron roof and weatherboard gables, this single-storey building was designed by Wood for John Studholme, the owner of the Coldstream station. It has a symmetrical front elevation with two wings flanking a recessed verandah and the double-hung sash windows which Wood had recently employed at Glenralloch [Cat. D20], although these are multi-paned. Generally known as the cookhouse or whare, it contained three bedrooms which were usually occupied by woolclassers (who slept separately from the shearsers), a cook's bedroom, a large kitchen, store, bread oven, recreational room and dining room. There was only one entrance to the recreational room (from the front verandah), enabling it to be used (by shearsers and other farm workers) without disturbance to the occupants of the bedrooms. To the side of the main wing there is a covered area with seven wash-basins along the outer wall and an adjoining bathroom. The men used to spend a large part of their breaks lining up to have a wash before eating, so John Studholme had insisted that several washbasins be installed.

While the exterior of the building is largely intact, some modifications have made to the interior which have allowed the building to be used for community activities. The recreational room has been subdivided and a new kitchen created and the original kitchen area and part of the dining room has been converted to a chapel, while another room at the rear (the old store) doubles as a vestry and a community library. Regular church services were held in the chapel in the 1930s through to the 1950s; now it is used less often. Today, the library is used only occasionally because the Country Library Service no longer operates, but the Studholme family books remain there still available for borrowing. The front portion of the building has been used for several years as a play centre and its facilities are still used by shearsers. Over the years, then, the building (which is still owned by the Studholme family) has been put to valued use by the Coldstream community.
D25.  Cottage, Otahuna, Tai Tapu

Date  1914
Client  R. Heaton Rhodes
Contractor  James William Harris

Drawings
The contract drawing (dated July 1914) showing plan, elevation and section, is held by UC ADC.

Documentation
Tender notice, The Press, 1 June 1914, p. 11.

Wood had been in Strouts' office in 1895 when he designed the Otahuna homestead for Robert Heaton Rhodes and this was the first of several commissions he was to receive from Rhodes, being a modest cottage for the head shepherd on the Otahuna Estate.

Constructed of weatherboard with a terracotta tiled hipped roof, the three-bedroomed cottage is rectangular in plan. It has a symmetrical front elevation with a recessed central verandah flanked on either side by a pair of double hung sash windows. The current owners have made some alterations in the kitchen area which are in keeping with Wood's original design.

D26  Vicarage, Okain's Bay, Banks Peninsula

Date  1914
Client  Church Property Trustees
Contractor  Head and Webb

Drawings
A drawing (dated August 1914), approved by the Standing Committee of the Church Property Trustees, showing plan, elevation, section and joinery details, is held by UC ADC, as is the slightly modified contract drawing.

Documentation
Tender notice, The Press, 8 September 1914, p. 11.
'Okain's Bay Vicarage', The Church News, 1 August 1916, p. 3.

The Church News records that Wood donated £20 of his commission of £49 towards the construction of this unpretentious weatherboard house with a hipped corrugated iron roof. Located on a flat site near the Okain's Bay Anglican Church, it has an open verandah on the north side and the vicar's study is accessed from the entry hall. It is now in private ownership and still retains its original appearance.

D27.  House, 46 Weka Street, Fendalton, Christchurch

Date  1914
Client  Stanley Jameson
Contractor  A. Ockenden

Drawings
The contract drawing (dated September 1914) showing plan, elevation, section and joinery fittings, is held by UC ADC.
Documentation

Wises Post Office Directories

This design was commissioned by Wood's cousin, Stanley Wynne Jameson, an accountant.

The house is set well back from the road on a property which originally took up over one-and-a-quarter acres including a tennis court and an orchard. It is of weatherboard construction with a steeply-pitched slate roof. A feature of the north elevation, which overlooks the garden and a stream, is the long dormer with a split hipped roof taking in two bedroom windows on either side of a balcony. The current owner has made several changes to the house including the addition of a wing on the south east end and modifications to the kitchen and maid’s area.

D28. Cottage, 5 Scarborough Road, Scarborough, Christchurch

Date 1914
Client Frank Sinclair

Drawings
A drawing (dated December 1914) showing plan, elevations, section and fireplace detail, is held by UC ADC.

Documentation

Wood designed this cottage as a holiday retreat for his friend, Frank Sinclair, who lived in a house at 126 North Parade, which has also been attributed to Wood [Cat. D95].

Located in a sheltered spot on the lower slopes of Scarborough Hill with views out over Sumner and the sea, this was the first of five cottages Wood was to design on Scarborough. Emulating the manner of his own Richmond Hill cottage located nearby [Cat. D8] it was a simple building, rectangular in plan and of timber construction with shingled gables, all painted Hartman's red. In order to take advantage of the seaside location, all of the rooms opened directly to the outside, mainly through pairs of glazed casement doors. An outdoor 'sitting space' alongside the kitchen and living room was covered with a flat roof resting on timber supports.

During the First World War, the Sinclair family shifted into this cottage and it became their permanent home. Later owners have added a second storey and modified the outdoor sitting area.

D29. House, 3 Scarborough Road, Scarborough, Christchurch

Date 1914
Client W.P. Evans
Contractor G.A.D. Sutherland

Drawings
The contract drawing (dated December 1914) showing plan, elevations, sections and fittings, is held by UC ADC.

Documentation
Unlike the Sinclair cottage next door, this house was designed as a permanent residence for William Evans who held the distinction of being the first New Zealand-trained scholar to be appointed a Professor (of Physics) at the University of Canterbury.

The walls are covered with vertical board and batten, the latter being triangular in section like those on Wood's Richmond Hill cottage [Cat. D8], and the roof is of slate and hipped. The plan is fairly informal with the living room opening off the verandah and the main bedroom opening directly off the living room which has an adjoining dining recess.

The high quality craftsmanship which was a hallmark of Wood's designs is evident in the timber fittings, particularly the sideboard unit in the dining recess with its inset mirrors and leadlights [fig 12b]. A further focal point in the living room, typical of Wood's seaside houses, is the bay window overlooking the Sumner bay.

The original house is largely intact. A room and stairway was, however, added above the coal house and toilet located in a wing at the south east end of the house in the 1950s and, more recently, the washhouse has been converted to a dining area.

D30. New Entrance and Alterations, Longbeach Homestead, near Ashburton

Date 1915
Client J.C.N. Grigg

Drawings
A drawing (dated February 1915) showing plan, elevations and sections, is held by UC ADC.

Documentation
Cyclopaedia of New Zealand, 1903, Canterbury Volume, pp. 854-855.

The Longbeach Estate, which had been developed by John Grigg senior in the 1860s, was known throughout New Zealand for its success with cropping and sheep and cattle rearing. The client required Wood to shift the main entry from the side of the nineteenth-century, thirty-three-roomed, two-storied brick mansion, to the front elevation which overlooked a vast expanse of lawn.

Wood replaced the existing entry with a bay window with a shingled hood and designed a new entrance lobby and gabled entry porch which is reminiscent of that at Montrose [Cat. D96]. Both share the heavy timber brackets, herring-bone brick infill in the gable and dentils on the bargeboards, leaded side windows, a tiled floor and a wooden seat. The house burned down in November 1937 and was subsequently replaced with a new homestead designed by Helmore and Cotterill.

D31. House, 26 Knowles Street, Merivale, Christchurch

Date 1915
Client Mrs Ida Fryer
Contractor J. Hammett

Documentation
Building Permit Register. Permit dated 27 April 1915, cost £1200. (CCC)
Wood's office diary, 1916.
Certificates of Title. (LD)
Wises Post Office Directories.
'Generous Legacies by the late Miss M.C. Fryer', The Church News, 1 October 1951, p. 14.

This large house, on a quarter acre suburban section, was designed for Mr and Mrs Fryer and their daughter, Margaret Fryer, who remained in the house until her death in 1951 when she left the property to the Church Missionary Society. It was subsequently sold and converted into three flats. The current owner has turned it back into a single dwelling and although some of the structural changes made in the 1950s are still present, the original character of the house is intact.

Of weatherboard construction with some timber shingling and a corrugated iron hipped roof, the house is two-storeyed and features the detailing typical of Wood's Arts and Crafts work. There is a double v-shaped oriel window motif on the east elevation similar to that on the Lewis House in Park Terrace [Cat. D23].

D32. Homestead, 'Rowandale', Okain's Bay, Banks Peninsula

| Date       | 1915, completed 1922 |
| Client     | J.R. Thacker          |
| Contractor | H. Hinkey             |

Drawings
Two contract drawings (dated September 1915) showing plan, elevations and sections, are held by L. Thacker. The PACM hold two drawings by R. Lovell-Smith, dated March 1925, which were 'copied from Mr C.W. Wood’s plan'.

Documentation
- Tender notice, The Press, 7 December 1915, p. 11.
- Wood’s Certificate Book, 1923, cost £6,1523.

This is the largest and most impressive of Wood's English-influenced Arts and Crafts style houses [fig 20], the design having much in common with Racecourse Hill [Cat. D12] in terms of materials and layout.

The client was a well-known Banks Peninsula farmer, John Thacker, whose father (J.E. Thacker) had been a leading Okain’s Bay pioneer, as a ship owner, hotelier, mill proprietor and farmer, having built up his Highlands Estate to 3038 hectares. J.R. Thacker took over management of this estate in 1888 and lived in another house on the property until he had Rowandale built.

There is some uncertainty as to when Rowandale was actually constructed. The building contract was signed February 1916 and the fireplace in the billiard room has '1916' carved on the surround, but Wood's certificate book records the final payment being made in February 1923 which would seem to reflect that construction was delayed during the war years. The house has remained in the possession of the Thacker family and is virtually unaltered.

D33. House, 20 Cashel Street, Christchurch

| Date | 1915 |
| Client | J. Morrison |
| Contractor | Head and Webb |
Drawings
The contract drawing (dated September 1915) showing plan, elevations, section and joinery details, is held by UC ADC.

Located in the city, with two street frontages, this is a good example of Wood's medium-sized, two-storeyed Arts and Crafts style houses. It is of weatherboard construction with a slate roof and features the arrangement of open verandah and balcony above on the north elevation which faces on to Cashel Street.

A later owner added a billiard room on the southwest corner with a further bedroom above. It is currently used by Christchurch Hospital as a patient support centre and while the exterior is still largely intact, some modifications have been made to the interior.

D34. Homestead, Hillside, Okuku, North Canterbury

Date 1915
Client C.H. Ensor
Contractor A. Wright

Drawings
Contract Drawing No. 1 (dated December 1915) showing plan, elevations and sections, is held by UC ADC.

Documentation
Tender notice, The Press, 2 December 1915, p. 11.
G.C. Sweeney, 'An Architectural History of the Early Ashley County'.
Photographs of the house. (S. Joseph)

The client for this timber homestead was C.H. Ensor, for whom Wood had designed the nearby White Rock Homestead in 1910 [Cat. D6]. The house was long and rectangular in plan and single-storey except for two upstairs bedrooms at the southwest end above the kitchen and day nursery, which were occupied by maids. Despite its large size, as at White Rock, the client, who did a lot of entertaining, did not require a living room. The billiard room is, however, particularly large. There were four verandahs along the north elevation. The house burnt down in 1964.

D35. New Wing, St Saviour's Girls' Orphanage, Stapletons Road, Shirley, Christchurch

Date 1915
Client The Council of St Saviour's Guild
Contractor George Frost

Drawings
An undated perspective sketch showing Wood's initial proposal for an administration block and infants' orphanage is held by Churchill Courts Retirement Home.

Documentation
Tender notice, The Press, 14 September 1915, p. 11.
The Church News, 1 July 1915, 2 August 1915, 1 October 1915, 1 August 1916, 1 July 1945, 1 August 1945.
The St Saviour's Orphanage at Shirley was run by St Saviour's Guild under the jurisdiction of the Anglican Diocese. Wood prepared two proposals in 1915 for new buildings to replace the existing two-storeyed, gabled timber building (St Mary's Home). The first comprised a two-storeyed brick administration block with double-height bay windows, flanked on either side by separate, single-storeyed dormitory blocks; the other comprised a single, two-storeyed block to house all the services. The first proposal was subsequently modified so that the existing timber building could be retained for administration purposes, with the new wings on either side. Eventually, only one of the new wings went ahead, connected to the old building by a covered way.

Intended to house sixty children, the single-storey brick building with a slate roof, contained features which were typical of Wood's Arts and Crafts domestic work. A gabled wing housing the dormitories projected from each end of the symmetrical garden façade, with a deep verandah in between. Characteristic Wood features included the dentils on the bargeboards, half-timbering with herring-bone brick infill in the gables, and clinker brick bands and quoins on the walls.

By 1923 a new chapel and administration block had been added to the complex (designer unknown) and in 1946 the remaining portion of the original wooden building was demolished and a further substantial dormitory wing, dining hall, recreation rooms and laundry block were added by Helmore and Cotterill. Wood's original building was extended on the south side at this time and the verandah was glazed at some stage. In 1956 the complex became a rest home (later known as Churchill Courts) and the interior of Wood's block was subdivided into smaller rooms. In 1994 Wood's building was demolished to make way for a new retirement complex.

D36. House, 'Ashbrook', 25 Helmores Lane, Fendalton, Christchurch

Date 1916
Client T.F. Gibson

Drawings
A drawing (dated March 1916) showing plan, elevations, cross-section and joinery fittings, is held by the current owner, R. Anderson.

Documentation
Specification. (R. Anderson)
'Obituary, Thomas Firbank Gibson', Christ's College Register, April 1942, p. 201.

Wood designed this substantial suburban house [fig 20] for Thomas Gibson, who was the governing director of A.H. Turnbull and Co., exporters, shipping agents and grain merchants. Wood had worked with Seager on Gibson's brother's house at 121 Papanui Road in 1907 and there are some similarities on the interior. For example, the entrance off the hallway into the dining room has a sliding door with 'one section hinged so that access may be had into the room in the ordinary way' (Wood, specification); at the top of the stairway on the upstairs landing there is an almost identical timber triple arch motif, and both houses have a similarly-detailed flat-roofed oriel window projecting from an upstairs bathroom.

The property was subdivided in 1961, retaining a grass tennis court. The new owners made a number of changes, the major one being the removal of the upper storey of the service wing and conversion of the lower portion to a garage and store room. The
maid's pantry and lobby was converted to a kitchen. Later, a single-storey brick
sunroom, unsympathetic in character, was added at the northwest end. The main
elevations, the interior living rooms and five family bedrooms are, however, still intact.

D37. House, 109 Walnut Avenue, Ashburton

Date 1916
Client Mrs C.C. Roberts

Documentation
A record in Wood's office dairy, 1916, that he was working on sketch plans for
this house in Ashburton.

This is a single-storey, weatherboard house with a hipped, corrugated iron roof. The
street elevation features two large bay windows, typical of Wood's houses dating from
this period. Several modifications have been made to the house over the years.

D38. House, 44 The Esplanade, Sumner, Christchurch

Date 1916
Client Mrs E.G. Wright

Documentation
Wood's office diary, 1916, records a visit to Mrs Wright (Ashburton) regarding
plans for house, Esplanade, Sumner.
Letter from Mrs Wright (now living at Esplanade, Sumner) to Sumner Borough
Council regarding gas fuel, dated 31 May 1917. (Sumner Museum)
Wises Post Office Directories.

Mrs Wright was the widow of a prominent Ashburton farmer and politician, E.G.
Wright (1831-1902), and a sister of Mrs C.C. Roberts for whom Wood was also
working in 1916 [Cat. D37].

Wood's design was for a large, two-storeyed timber home in his Arts and Crafts
manner. The house has now been converted to two flats and several structural
alterations have destroyed much of its original character.

D39. House, 'The Rocks', No. 1 Whitewash Head Road, Scarborough,
Christchurch

Date 1916
Client A.D. Paterson

Documentation
Wood's office diary, 1916, records that he was working on the Paterson House.
Letter to Paterson from the Sumner Borough Council regarding the roof of the
house, dated 19 September 1916. (Sumner Museum)

Wood designed the original portion of this distinctive stone house which has evolved
over the years into a much larger residence, still owned by Paterson's daughter.
Archibald Paterson was a civil engineer, who owned and surveyed (in 1913) the land on
the lower slopes of Scarborough Hill (originally held by the Mortens). He lived in the
first house to be built on Scarborough, Stonehaven, designed by John Mair in 1912, but
the difficult access persuaded Paterson to build lower down on Whitewash Head Road.

The house sits on a steep site overlooking rocks and the sea. Wood's 1916 portion is
more-or-less rectangular in plan, with a separately roofed open porch set at an angle at
one end. As with his other seaside cottages dating from this period, the plan was arranged with three bedrooms downstairs and living, dining, bathroom and kitchen upstairs, at street level. Wood's interesting combination of materials included dry stone walling on the lower floor and the splayed retaining wall, malthoid tiles on the upper floor and roof and clinker brick window surrounds, piers and chimneys.

The malthoid tiles on the roof were unacceptable to the local Council and were replaced shortly after construction with Polite tiles. Wood was not responsible for the several extensions which were subsequently made to the house. These include the addition of a large bedroom, bathroom and a new street level entrance at the west end in the mid 1920s, an extension to the open porch area and the addition of an attic room with an outside stair in the late 1920s, the addition of a second floor above the first addition in the early 1930s and, from the 1960s onwards, the interior has been 'modernised' by the Christchurch architect Don Cowey, including reroofing with coloursteel and recladding the upper floor with cedar. Despite these changes, Wood's original portion of the house is still clearly discernible and the interiors of his living and dining areas remain in their original state.

**D40. Cottage, 4 Flower's Track, Scarborough, Christchurch**

**Date** 1916  
**Client** A.E. Flower

**Drawings**  
A drawing (dated 1916) showing plan, elevations, cross section and details of fittings, is held by M. Fife.

**Documentation**  
Wood's office diary, 1916.  
Certificates of Title. (LD)  

Arthur Flower was a maths and science master at Christ's College where he lived with his family. His Scarborough section was solid rock and he chopped out a site himself for this holiday cottage for his family which is built into the side of the hill on a track which was later named after him.

The simple cottage [fig 12a] is typical of Wood's cottages dating from this period, being designed to take advantage of the seaside environment. It is of timber construction (board and batten and weatherboard), originally painted Hartman's red, with stone basement walls at the rear and sides. The plan is informal with the living rooms occupying the jettied upper floor and bedrooms below, with several doors opening to the outside on both levels. Some sympathetic alterations have recently been undertaken in the service area.

**D41. Cottage, 3 Flower's Track, Scarborough, Christchurch**

**Date** 1916  
**Client** K. Turner

**Documentation**  
Two entries in Wood's office diary, 1916, referring to Sister Turner's cottage at Scarborough and the acceptance of a tender of £660.  
Subdivision plan showing location of Miss Turner’s section. Held Mrs Austad, The Rocks, Scarborough.
Records of births and deaths. (New Zealand Room, Canterbury Public Library)  
Wises Post Office Directories.

The client for this cottage was Miss Kassie Turner, a nursing sister who ran the Limes Hospital in Cambridge Terrace, Christchurch. She was one of thirteen children of the well-known Christchurch banker and businessman, Charles Wesley Turner, who owned the ten-acre Fassifern property on Papanui Road. There is a table dedicated to her memory in the Nurses’ Memorial Chapel, Riccarton Avenue, Christchurch.

Wood designed this cottage as a private residence for Kassie Turner. It is of timber construction and has been considerably altered in recent years, but appears to have been close in appearance to the Evans cottage located nearby.

D42. Alterations to House, 31 Nasby Street, Merivale, Christchurch

Date 1916
Client Mr Todhunter

Documentation
Wood’s office diary, 1916.

Wood’s office diary records that he was working on alterations for Mr Todhunter, Nasby Street. This large timber house was originally part of Merewake, built for William Sefion Moorhouse in 1862. Wood designed a gabled addition at the rear which included a sitting room with bay window and fireplace, a bedroom and bathroom. Most of this addition has been removed, but the distinctive brick fireplace remains as evidence of Wood’s work.

D43. New Buildings for St Saviour’s Orphanage, 107 Morgan’s Road, Timaru

Date 1916, completed 1918
Client The Council of St Saviour’s Guild
Contractor George Frost

Documentation
Tender notice, The Press, 22 February 1917, p. 11.
The Church News, 2 October 1916, 1 January 1917, 1 February 1917, 1 March 1917, 1 June 1921, 1 August 1925, 1 June 1933.

Located on a ten-acre block of land on the outskirts of Timaru, Wood’s new orphanage buildings were designed to accommodate fifty-five boys. They comprised a substantial, two storeyed block linked by a corridor to a single-storey wing. Of high quality brick construction with hipped slate roofs, Wood’s design was in the Arts and Crafts style of his best domestic work. The two-storeyed block, with its symmetrical façade and projecting end bays, features the hipped-roofed dormers, bay windows, leaded casements, shingled central gable, and half-timbering with herringbone brick infill found on Wood’s larger houses dating from this period. The accommodation included four large dormitories, a chapel, recreation rooms, staff bedrooms, offices and service areas. The single-storey east wing, with large sliding doors opening onto verandas on the north side, contained nursery accommodation for the babies. The Timaru architect, J.S. Turnbull, oversaw construction.

Shortly after the orphanage opened in 1918, it was taken over by the Government for use as an orthopaedic hospital for returned soldiers. It was returned to the Guild in 1920 and operated as a boys’ home until 1950 when it was purchased by the Roman Catholic Church and became St Vianney’s Home for the Aged. A few changes have
been made to the exterior over the years, including the extension of the chapel and the
dormitory area on the ground floor; a large canopy has been placed over the main entry,
detracting from this picturesque aspect of Wood’s design, and a high-rise
accommodation block now adjoins the two-storeyed block. The interior, with its
panelled dados and coved ceilings, has recently undergone further modification in order
to provide separate bedrooms for residents.

D44. Alterations to House 'Clifton', 43 Knowles Street, Merivale, Christchurch

Date 1916, completed 1919
Client C.W. Reid
Contractor W. Henley

Documentation
Wood’s office diary, 1916.
The Building Permits Registrar, Christchurch City Council, records that additions
to the value of £200 were undertaken in August 1919 (after Wood returned from
the War).

The entry in Wood’s office diary in 1916 records that Mrs C. Reid consulted Wood
about a balcony on her house in Knowles Street. As access to this house is
unavailable, the nature of these additions is unclear.

D45. House, 'Chellowdean', 1 Macmillan Avenue, Cashmere, Christchurch

Date 1919, completed 1920 and circa 1922
Client H.R. Bussell

Drawings
A drawing (dated November 1919) showing a plan, elevations and a cross section,
is held by UC ADC. PACM hold an additional drawing, also dated 1919, which
shows some minor modifications including the addition of a hipped-roofed
verandah on the west elevation, as well as two undated drawings of proposed
additions to the house.

Documentation
'Specification of Works to be Performed in the Erection of a House, Cashmere
Hills, for Mr H.R. Bussell', 1919. (PACM)
Wood’s office diary, 1928.
The Star, 1 November 1985, p. 28.

This substantial, two-storeyed timber home on a gently sloping corner site on the
Cashmere Hills was built for H.R. Bussell, a wealthy Christchurch grain and seed
merchant. It is a typical example of Wood’s timber Arts and Crafts domestic work,
featuring shingled gables, open balconies with chunky timber supports and balustrades,
timber panelling and beamed ceilings on the interior and 'locker seats' in the bay and
dormer windows.

When the original home was nearing completion in late 1920, it was destroyed by fire.
It was, however, completely rebuilt to the original plans but with the addition of a small
cupboard in each of the upstairs rooms containing a rope ladder which could be hooked
over the balcony to allow escape in the event of fire.

Wood was responsible for two extensions to the house, one in 1928, and the other of an
unknown date. The first was the addition of a playroom on the east side. The second
extended the dining room northwards, removing the bay window and changing the
balance of the main façade. The Bussels remained at Chellowdean until their deaths in
1965 and 1966. Subsequent owners have made additional alterations but much of the original character of the house still remains.

D46. House, Corner Park Terrace and Bealey Avenue, Christchurch

Date 1920
Client A.R. Fleming
Contractor D. Scott and Son

Drawings
A drawing (dated June 1920) showing plan, elevations and a section is held by UC ADC.

Documentation
Building Permit, 19 July 1920. (CCC)
Wood's Certificate Book, 1921, cost £6,846.
J.W.F. Cattell, 'Domestic Architecture in Christchurch and Districts 1850-1938'.

Designed for a retired Port Levy sheep farmer, A.R. Fleming, this is one of Wood's most outstanding Arts and Crafts houses. Constructed with a harmonious combination of red brick, brown-stained shingles and terracotta roof tiles, it reflects the influence of English Arts and Crafts designers, particularly Lutyens.

While the exterior [fig 22a] still retains its original character, the open porches and balcony have been closed in and a several changes have been made on the interior since 1967 when it became Wesley Home for the Aged.

D47. House, 381 High Street, Rangiora, North Canterbury

Date 1920
Client R. McIntosh
Contractor Shankland and Taylor

Drawings
A drawing (dated June 1920) showing plan, elevation, section and joinery details is held by M.E. Ager.

Documentation

Wood designed this house for Robert McIntosh who was at that time the Mayor of Rangiora, having retired from his Lowburn farm.

Located on a one acre site in the township of Rangiora, the single-storey, three bedroomed house is slightly different in appearance from Wood's usual Arts and Crafts houses. It is of concrete construction with a brick-faced base, plastered walls and a slate roof. The focus of the north elevation is the five-sided entry porch flanked on either side by a row of casement windows in the bays protruding from the dining and sitting rooms.

D48. Alterations, to House 'Amwell', 166 Papanui Road, Merivale, Christchurch

Date 1920
Client Washington Irving Carney
Contractor H. Hinkey
Documentation
Wood’s Certificate Book, 1921, cost £400.

The client’s wife was Wood’s cousin and the alterations to this two-storeyed, nineteenth-century timber residence were commissioned when the Carneys purchased the property in 1920.

Wood’s alterations included a new entrance door, a bay window and a new Oamaru stone Tudor fireplace in the drawing room, and the addition of two large, glazed sunporches on each floor of the north elevation.

This property was purchased by Margaret Munro’s parents (also cousins of Wood’s) in 1929 and Munro added a bay window to the upstairs bedroom on the west elevation. Later the property was subdivided and Munro designed a new house for her parents behind Amwell.

D49.  House, 20 Weka Street, Fendalton, Christchurch

Date 1921, completed 1929
Client C.H. Hewlett
Contractor G.A.D. Sutherland

Drawings
A drawing, dated 1921, showing plan and elevations, is held by W&M.

Documentation
Wood's Office Diary 1929.

The client for this suburban house was Charles Hewlett, the General Manager and Director of the Canterbury Seed Company and Chairman of the Board of Governors of Canterbury Agricultural College. He was also a director of several other companies and took an active interest in aviation. The house remained in the Hewlett family until recently.

Wood’s 1921 design was for a two-storeyed, timber Arts and Crafts style house with provision for an addition. On the south elevation, facing the street, a curved timber canopy marks the main entrance. In 1929 Wood added a drawing room with bedrooms above on the west side. This resulted in a symmetrical north elevation with a central gable flanked by flat-roofed dormers projecting from the steeply pitched corrugated iron roof. Wood also designed a small out-building in 1929 which the owner used as a laboratory.

Some minor internal modifications have been made to the interior of the house and the exterior is generally intact, although the roof has been recently re-clad in Malthoid slates.

D50.  Alterations and Additions to House 'Rowalan', Darfield

Date 1921
Client Douglas Deans
Contractor Anderson and Smith
Document  
Wood's Certificate Book, June 1921, cost £880.  

Wood's additions to this large Arts and Crafts style timber homestead included a downstairs sunroom and two upstairs bedrooms at the northwest end.

**D51. Alterations and Additions to House, 'Woodford', 399 Papanui Road, Papanui, Christchurch**

| Date | 1921 |
| Client | Dr Stanley Foster |
| Contractor | D. Scott and Son |

Document  

Woodford was originally built around 1886 for Albert Kaye, a grain merchant. According to research carried out by the current owners, Trevor and Jill Lord, a substantial extension was added in 1890, but Stanley Foster removed this when he purchased the house in 1920. Foster sold the house in 1952 and it was later converted to flats and, more recently, restored to a single residence. It is therefore difficult to determine the nature of Wood's work.

**D52. Additions to House, 59 Gloucester Street, Christchurch**

| Date | 1921 |
| Client | Dr A.E. Talbot |
| Contractor | Rastrick Bros |

Document  
Wood's Certificate Book, 1921, cost £164.

This work involved the addition of a verandah to this single-storey weatherboard house which is now occupied by the Workers Educational Association.

**D53. House, 1 Desmond Street, Fendalton, Christchurch**

| Date | 1922 |
| Client | K. Neave |
| Contractor | Head and Webb |

Document  
Certificates of Title. (LD)  
Measured drawing showing plan and elevations of the house in 1969. This was executed by John Trengrove, architect and new owner of the house, prior to carrying out minor modifications.  
Wood designed this elegant, two-storeyed house [fig 23a] for Kenelm Neave, a Christchurch solicitor. It was his first house in the Georgian Revival style which he subsequently adopted for the majority of his domestic work.

A garage was constructed to Wood’s design in 1929. In 1969 John Trengrove added an octagonal dining room on the east side, put marble flooring in the hallway and closed in the verandah on the west side. These modifications were sympathetic to Wood’s original design. In 1990 a later owner made substantial alterations and additions to the house which have largely destroyed its original character.

D54. House, 52 Holmwood Road, Fendalton, Christchurch

<table>
<thead>
<tr>
<th>Date</th>
<th>1922, completed 1923</th>
</tr>
</thead>
<tbody>
<tr>
<td>Client</td>
<td>P.M. Helmore</td>
</tr>
<tr>
<td>Contractor</td>
<td>Keir and Thompson</td>
</tr>
</tbody>
</table>

**Documentation**

Certificates of Title. (LD)

Wood designed this house [fig 24a] for Miss Phoebe Helmore. It is an early Christchurch example of the more informal American-influenced timber Colonial Georgian Revival style which Wood and several other Christchurch architects adopted in the 1920s.

Several alterations have been made to the house over the years including the addition of an upper floor sunroom above the lower sunporch. Louvred shutters have also been added to all the upper floor windows and the lower floor sash windows to the living rooms have been replaced with casement windows. More recently, further modifications have been made to the interior.

D55. Additions to House, 3 Heathfield Avenue, Fendalton, Christchurch

<table>
<thead>
<tr>
<th>Date</th>
<th>1922 and 1927</th>
</tr>
</thead>
<tbody>
<tr>
<td>Client</td>
<td>Mr G.E.F. Kingscote</td>
</tr>
<tr>
<td>Contractor</td>
<td>P. Graham and Son</td>
</tr>
</tbody>
</table>

**Drawings**

A drawing (dated April 1922) showing plan and elevations of an addition at the north-east end of the house, is held by UC ADC. W&M hold three drawings (dated June 1927) showing a major first floor addition plus a porte cochere on the south side. The PACM also hold a drawing (dated 1933) by Helmore and Cotterill showing further minor modifications.

**Documentation**


The client for this work, G.E.F. Kingscote, was the son-in-law of George Humphreys, a prominent Canterbury citizen, landowner and businessman, being founder of the firm of Fletcher, Humphreys and Co., wine, spirit and general merchants. Kingscote, an accountant, became a director of Fletcher, Humphreys and Co.

The house, dating from 1907, is sited on a large block of flat land facing Fendalton Road which was originally laid out in formal gardens. Wood’s additions, totalling over £12,000 in value, transformed it from a single-storey to a two-storeyed house.
In 1922 he altered the service area, placed a new bay window in the dining room and added an upper storey at the north-east end accommodating a large bedroom which opened onto a north-facing balcony, and a dressing room and bathroom. This addition, with its shingled gable, was in Wood's Arts and Crafts manner.

The 1927 work included a further two-storey addition at the northeast end containing a third maid's bedroom downstairs and a 'boy's bedroom' above, the completion of the entire upper floor with three further bedrooms and two more bathrooms, and the creation of a new front entrance on the south side with a glazed porte-cochere. Wood designed these modifications in the Georgian style which he had adopted for his other domestic work at this time.

In 1933 Helmore and Cotterill created a new gabled porch and balcony with turned balusters opening off the bedroom above the dining room bay window and added a galvanised railing between this balcony and the west bedroom.

Since 1976 further modifications have been made to the house including the addition of a conservatory and a games room on the north side, 'modernisation' of the kitchen and bathrooms, alterations to the fireplaces and many of the remaining casement windows have been changed to multi-paned windows with large bow windows in the living room and games room.

D56. Additions to House, Fifield Terrace, Opawa, Christchurch

Date 1922
Client Arthur Sims
Contractor D. Scott and Sons

Documentation
Wood's Certificate Books, 1922 and 1923, cost £1,725.
Wises Post Office Directories.

The location of this house is unknown.

D57. House, Elmwood, Christchurch

Date 1922
Client H.E. Cookson
Contractor E.C. Dalziel

Documentation

The location of this house is unknown.

D58. House, 62 Park Terrace, Christchurch

Date 1923
Client G.T. Weston
Contractor Head and Webb

Drawings
A drawing (dated 1923) showing plan and elevations is held with the house.

Documentation
An Exhibition of Dominion and Colonial Architecture in the Galleries of the Royal Institute of British Architects, October 19 to November 17, 1926. Catalogue,


'Family Residence Graces Setting', The Press, 27 November 1993, p. 73.


Located on a corner site overlooking the Avon River and Hagley Park, this house [fig 23b] was designed for George Weston, a partner in the legal firm Weston, Ward and Lascelles.

As with the Neave house, English influences are apparent in Wood's particularly competent Georgian Revival design which contains features typical of the style. The house remained in the Weston family until 1994. In 1985, Miles Warren was commissioned to convert the service wing to a flat. Warren paid particular attention to maintaining the character of Wood's original design. He formed a new front entrance to the flat by inserting a door in the south wall on the Peterborough Street frontage.

**D59. Additions to House, Corner Park Terrace and Armagh Street, Christchurch**

**Date** 1923  
**Client** Henry Wigram

**Drawings**  
A drawing (dated December 1923) showing plan and elevations is held by UC ADC.

**Documentation**  

Wood turned again to the English Georgian tradition for this addition to the large Wigram house on Park Terrace. It comprised a service wing with a brick frontage to Armagh Street and a new brick wall. The rectangular shaped building, complete with hipped slate roof, multi-paned windows, corner quoins and eaves modillions, was designed around an open yard and contained a kitchen, maids' sitting room, man's room, pantry, fuel store and laundry.

While the original timber Wigram house has been demolished, Wood's block was retained and incorporated into a townhouse development by Warren and Mahoney, Architects, in 1983.

**D60. House, Victoria Park (now Anderson Park), Retreat Road, Invercargill**

**Date** 1924  
**Client** R. Anderson  
**Contractor** A. Ball

**Drawings**  
Two drawings showing elevations and exterior details are held by W&M. A measured drawing of the interior by Peter Mollison is held by architects Lawrence, Mollison and Associates, Invercargill.
Documentation
Wood's office diary, records a visit to Mr Anderson's building, Invercargill, in April 1925.


Tender notice (Waimahaka), Southland Times, 8 September 1928, p. 8.


Wood designed this Georgian style house [fig 27] for Robert Anderson, a prominent Southland businessman who was knighted in 1930. It is set among twenty-four hectares of native bush and landscaped gardens, much of which the Andersons developed themselves. Now known as Anderson's Park, the house is largely unchanged from the original and is used as an art gallery.

Three years after its completion, the Invercargill architect, C.J. Broderick, designed a Georgian homestead at Waimahaka in East Southland which drew on Wood's design as a model. Waimahaka has a semi-circular portico on the garden façade and bay windows project from the side elevations, but much of the external detailing, including the plaster rendering, is identical to that at Victoria Park, to the extent that the house has been mistakenly attributed to Wood. While the Victoria Park interior conveys an impression of lightness and grace, Waimahaka is darker and less refined in its treatment. The timber panelling is dark-stained and the brick fireplaces in the two main reception rooms are bold and heavy and the drawing room has a decorative plastered ceiling, a Georgian feature which Wood generally avoided, preferring a more chaste appearance on his interiors.

D61. House, 16 Holmwood Road, Fendalton, Christchurch

Date 1924
Client C.A.E. Fergusson
Contractor G.A.D. Sutherland

Documentation
Wood's Certificate Book, 1924, cost £1,798.

Wood designed this two-bedroomed house for Charles Fergusson, an accountant. It is of brick construction with a slate roof and employs the Georgian vocabulary.

D62. Additions and Alterations, 13 Salisbury Street, Christchurch

Date 1924
Client R. Malcolm
Contractor E. Dalziel

Documentation
Wood's Certificate Books 1924 and 1925, cost £2,435.
Wises Post Office Directories.
G.L. Clark, Rolleston Avenue and Park Terrace, Christchurch: Their History and People. Christchurch, 1979, pp. 64 and 81.
The client for these major additions was Robert Malcolm, founder of the firm Robert Malcolm and Co., warehousemen and indentors. The timber house was built in the 1860s for George McFarlan and its original address was 82 Park Terrace. Wood added a Neo-Georgian wing at the rear of the large two-storeyed Victorian house. The section has subsequently been subdivided and the house divided into six flats which has involved extensive modification of the interior in particular.

**D63. House, 25 Heaton Street, Merivale, Christchurch**

<table>
<thead>
<tr>
<th>Date</th>
<th>1925</th>
</tr>
</thead>
<tbody>
<tr>
<td>Client</td>
<td>L.M. Hargreaves</td>
</tr>
<tr>
<td>Contractor</td>
<td>A. Ockenden</td>
</tr>
</tbody>
</table>

**Drawings**
Two contract drawings are held by the PACM. One, dated June 1925, shows joinery details; the other, dated July 1925, shows a plan, elevations and section. Original drawings are also held by Mrs L.E. Belcher (daughter of the client) and the current owner, K. Mason.

**Documentation**
Wood’s office diary, April 1925, records that he was working on the Hargreaves plans.

The client for this house was L. Hargreaves, an accountant and friend of Cecil and Iris Wood.

Wood employed the American-influenced Colonial Georgian vocabulary, which he had already used on the Helmore house, for this design. He used wide (20 cm) weatherboards on the walls and corrugated iron on the roof. The double-hung sash windows have leaded panes in the top portion and those on the lower floor are flanked by louvred wooden shutters. Wood also designed the arched timber gate and carried the semi-circular arch theme through the house, seen in the plain plaster archways in the hallways and the arched top to the glazed cupboard in the dining room.

The house remained in the Hargreaves family, practically unchanged, until 1983. The current owner, architect Kerry Mason, has placed a pergola on the front elevation and extended and modified the rear portion in a sympathetic manner.

**D64. House, 42 Rossall Street, Fendalton, Christchurch**

<table>
<thead>
<tr>
<th>Date</th>
<th>1925</th>
</tr>
</thead>
<tbody>
<tr>
<td>Client</td>
<td>Dr J.F. Duncan</td>
</tr>
</tbody>
</table>

**Drawings**
A sketch plan is held by W&M.

**Documentation**
Wood’s office diary records that the contract for construction was signed in 1925.

The client, Dr James Duncan was a medical practitioner in charge of the Burwood Infectious Diseases Hospital, the Jubilee Memorial Home and the Waltham Orphanage. He was the son of Peter Duncan, founder of P. and D. Duncan, and was chairman of the Board of Directors of this firm for over twenty-five years.
A typical example of Wood's Colonial Georgian domestic work, this large timber house with a slate roof, has the symmetrical garden façade, multi-paned sash windows, louvre shutters, timber blind boxes, eaves dentil course, plaster panelled interior walls and elegant fireplaces which characterised Wood's interpretation of this style.

The house is now owned by Rangi Ruru School where it is used as part of the boarding hostel. The inside has been altered considerably although the living and dining areas appear to be largely unmodified.

D65. House, 17 Rossall Street, Fendalton, Christchurch

Date: 1925
Client: J. Ballantyne
Contractor: Head and Webb

Drawings
Three contract drawings (dated August 1925) are held by UC ADC. Drawing No.1 shows plan and sections, No. 2 shows elevations and No. 3 shows joinery details. W&M have a further set of these plans and J. Moore, the current owner, also holds two original drawings.

Documentation
Wood's office diary, 1925.
G.R. MacDonald, Dictionary of Canterbury Biographies, (Canterbury Museum)

Wood designed this substantial, two-storeyed brick house [fig 136] as a retirement home for Josiah Ballantyne, a principal in the well-established and respected Christchurch department store, J. Ballantyne and Co. Ballantyne was a well-known figure in the city's commercial and social circles. His major interest outside the business was music and the house was designed with entertaining in mind (including musical soirees and garden parties).

According to verbal accounts (Miles Warren, 19 June 1991), Josiah Ballantyne wanted a Georgian style house and his wife, Jessie, preferred Arts and Crafts/Gothic detailing. Wood therefore produced a design which compromises between the two styles in terms of detailing, but which is closest to the Arts and Crafts manner in terms of its asymmetrical composition and overall appearance.

Georgian details include double hung sash windows with louvre shutters and blind boxes and the Georgian-style timber portico/verandah on the west elevation. Detailing associated with Wood's Arts and Crafts manner includes the Gothic windows lighting the organ chamber, the stone Tudor arch over the front doorway and the open balcony with chunky timber supports on the north elevation. The property is now reduced in size, but the house is still in its original state and the current owner, John Moore, is committed to leaving it intact.

D66. House, 'Bishopscourt', Park Terrace, Christchurch

Date: 1925-26
Client: Church Property Trustees
Contractor: P. Graham and Son
Drawings
Six contract drawings (dated February and March 1926) showing plan, elevations, sections and details are held by CDO. A further set is held by W&M.

Documentation
G. Loryman, 'A Bit Glorious for One Family to Live In', *Christchurch Star (Weekender)*, 2 January 1982, p. 5.

Wood designed this twenty-roomed Georgian mansion [fig 28] as a residence for the Anglican Bishop of Christchurch. It replaced Mountfort’s timber Bishopscourt which was destroyed by fire in December 1924. Set in spacious park-like grounds, the two-storeyed (plus attic) house is of triple brick construction rendered with cement. The design reflects the influence of American Georgian precedents.

Part of the grounds is now taken up with a retirement complex, renamed Bishopspark, and owned by the Anglican Social Services. However, the house (now used as a retirement home) and chapel remain largely intact, although an upper floor has been added above the service wing at the southeast end of the house by architect, Don Donnithorne.

D67. Alterations and Additions, 54 Rolleston Avenue, Christchurch

**Date** 1926
**Client** J. Morrison
**Contractor** Head and Webb

**Drawings**
A contract drawing showing plan and elevations is held by UC ADC.

**Documentation**
Wood’s office diary, 1925

Wood had earlier designed the house at 20 Cashel Street [Cat. D33] for James Morrison, a company secretary. In 1920 Morrison moved to the single-storey timber house at 54 Rolleston Avenue which was originally built for Eliza White in 1908. In 1925 he commissioned Wood to convert it to four flats.

Employing the Colonial Georgian vocabulary, Wood added an upper storey and arranged the plan so that each flat had its own entry. The building is now owned by Christ’s College and accommodates the school’s nurses and the offices of the Christ’s College Old Boys’ Association.
D68. House, 79 Dyers Pass Road, Cashmere, Christchurch

Date 1926
Client C. Ogilvie
Contractor P. Graham

Drawings
A drawing (dated November 1926) showing plan, elevations and section, is held by W&M.

Documentation

The client for this house was Charles Ogilvie, the managing director of Beaths department store. He had considerable involvement in the Presbyterian Church, including serving as a member of the Presbyterian Assembly.

According to verbal accounts (D. Ogilvie, 25 June 1991) the owner had fixed ideas on the style of house he required and Wood produced a design which is basically Arts and Crafts but he did manage to incorporate one or two Georgian features, such as the scalloped blind boxes of which he was so fond.

Located on a large hill site which included a tennis court and well laid out grounds (the owner was known for his prize gardens), the house is of brick construction with shingled gables, a multi-coloured slate roof, and casement windows with leaded fanlights. A stone-cobbled terrace runs along the north elevation with entry to the front verandah which opens onto the dining room, the living room and hallway. Upstairs there are five bedrooms, three of which take in a continuous, flat-roofed dormer with sliding sashes which enables it be used as a balcony.

A few years after construction, an extra room was added above the service wing located at the northeast end, with windows right along its north wall. This was occupied by a maid and one of the Ogilvies' daughters who had consumption. The current owners have made some minor modifications on the interior, including the conversion of the laundry and maid's room to a family room.

D69. Alterations and Additions, 44 Macmillan Avenue, Cashmere, Christchurch

Date 1927
Client F.C. Wade
Contractor N. McGillivray

Documentation

This work would appear to have involved the addition of an upper storey to the weatherboard house set on a basement on a hill site. The addition contained two bedrooms, a sun porch and a bathroom. The work was carried out while Wood was overseas and may well have been don by Harman.

D70. Additions to 'Mill House', Fendalton Road, Fendalton, Christchurch

Date 1928
Client R. Allen
Contractors W.G. Holmes (£205)
P. Graham (£2,355)
G. Owen (painter, £327)
Documentation

Wood's office diary, 1928.
Wises Post Office Directories.
Paul Pascoe's album shows a photograph of a plan and a photograph of the hallway. (Held Simon Pascoe)

Mill House was the private residence of Richard Allen who had been the owner of the adjoining Riccarton Flour Mills until 1918 when the Mill was taken over by Fleming and Co. of Invercargill.

Wood had earlier added a large Arts and Crafts style billiard room to the Victorian house in 1908 when he was in partnership with Seager and Munnings. It appears that Paul Pascoe had some input into this work which included alterations to the hallway and stair. In 1974 the house, along with the mill, was demolished to make way for the new Christchurch Girls' High School.

D71. House, 12 Beverley Street, Merivale, Christchurch

Date 1928
Client J.F. Green
Contractor Keir and Thompson

Documentation

Wood's office diary, 1928.

The client for this two-storeyed house [fig 29] was Mrs Julia Green, a widow for whom Wood had earlier done additions on her previous house in Heaton Street. By the time Wood produced this design, he had visited the United States and it is a particularly fine example of the American-influenced Colonial Georgian style.

The porch off the sitting room at the northeast end has been extended in a sympathetic manner; otherwise the house remains almost unchanged.

D72. Additions to House, 5 Jackson's Road, Fendalton, Christchurch

Date 1928
Client M.H. Godby
Contractor G.A.D. Sutherland

Documentation

Wood's office diary, 1928.
Wood's Certificate Books 1928 and 1929, cost £1,906.
Certificates of Title. (LD)

This addition was commissioned by Michael Godby, a partner in the legal firm Rhodes, Ross and Godby. Godby was also involved with the North Canterbury Acclimatisation Society and the Philosophical Institute of Canterbury. Mrs Godby was a good friend of Iris Wood.

The original house was constructed in the early 1880s as a simple two-storeyed timber Victorian cottage, for Charles Jackson after whom Jackson's Road is named. It was
increased in size with later extensions, and Wood’s addition was at the northeast end consisting of a drawing room, sunroom, new front entrance and cloakrooms downstairs and a bedroom, dressing room, ensuite bathroom and open porch upstairs. He employed the Colonial Georgian vocabulary and the well-proportioned drawing room, with its Canadian cedar panelled walls and ceiling and Anama stone fireplace, is particularly striking.

Some minor modifications were made to Wood’s work when the house was divided into two flats, including the replacement of a window on the south wall of the drawing room leading to a bathroom which was added by Helmore and Cotterill in 1957 (plans held PACM). Part of the drawing room was also partitioned off at this time to create a bedroom, but this was subsequently removed when the house was changed back to a single dwelling in 1975.

D73. Alterations, House, 104 Merivale Lane, Merivale, Christchurch

Date 1928
Client Mrs C. Reid

Drawings
A copy of a floor plan showing the alterations is held by R. Helms.

Documentation
Wood’s office diary, 1928, records that he was working on Mrs Chas Reid’s alterations.

Wood had already worked for this client, having done additions on a previous house [Cat. D44]. The house is no longer standing, but according to the plan, the alterations to the large, single-storey timber house were relatively minor and included the creation of three new doorways opening onto verandahs, some internal joinery and an extension to the service area providing a dining and sitting area for the maids.

D74. Cottage, 132 Richmond Hill Road, Sumner, Christchurch

Date 1929
Client George Humphreys
Contractor N. McGillivray

Documentation
Wood’s Certificate Books 1928 and 1929, cost £1,289.
Certificates of Title. (LD)

George Humphreys had this cottage built for his two daughters, Clara Humphreys and Florence Kingscote. It is located on a block of land which was originally part of Humphreys’ one hundred and seventy-acre holding on Richmond Hill and was intended as a holiday/entertaining cottage, being frequently used for weekend gatherings by the Kingscotes and Humphreys.

The secluded hill site, with its microclimate and views of the sea reminded the clients of the Mediterranean and Wood produced a design with a Mediterranean feel [fig 137]. The walls of the timber-framed cottage are covered with white-painted stucco, there are terracotta cordova tiles on the roof and green louvred shutters flank the casement windows which are divided with glazing bars.

The plan is simple and informal with a large living room which includes the kitchen at one end, opening directly onto two bedrooms and an adjoining bathroom. The living space is particularly effective, with its chaste white-plastered walls set against the
massive dark-stained, open timber roof. A striking Oamaru stone fireplace with a moulded timber surround is set in the south wall and on the north wall, French casement doors open onto a terrace. The owners planted the hillside below with cypress trees and citrus fruits.

Only very minor modifications have been made to this cottage which is now used as part of a permanent home being adjoined by a new wing accommodating further bedrooms. This wing has been sympathetically designed by architect, Kerry Mason, and the old and the new complement each other well.

D75. House, Purau, Banks Peninsula

Date 1929
Client H.H. Gardiner

Drawings
A blueprint of the original drawing showing plan, elevations and section, is held by Mrs R.I. Gardiner.

Documentation

The client, Harold Gardiner, was a grandson of H.D. Gardiner, a pioneer farmer who had purchased Purau from William Rhodes in 1874. In 1890 he divided Purau into three blocks for his sons and Harold Gardiner later inherited from his father the block known as The Kaik where he raised sheep.

At the client’s request, Wood designed the modest single-storey weatherboard house in the Arts and Crafts style. The plan shows sash windows with leaded upper panes in the bay windows to the dining room, sitting room and the front verandah windows, but this detail appears to have been changed to casement windows when constructed.

Several modifications have been made to the house by subsequent owners, including the addition of a bedroom wing on the southwest end. The property has now been renamed Fern Glen which had originally been the name of an adjoining farm.

D76. Alterations to House, 37 Hackthorne Road, Cashmere, Christchurch

Date 1929
Client C.D. Dalgety

Documentation
Wood’s office diary, 1929.

Wood’s office diary records that Mr and Mrs Dalgety consulted him regarding alterations to their house in Hackthorne Road. The nature of these alterations is unclear as the house has been modified quite extensively on the interior. It is highly likely that Wood was the architect for the original design for this substantial house [See Cat. D97].

D77. House, 52 Bealey Avenue, Christchurch

Date 1930
Client G.G. Calvert
Contractor Keir and Thompson
Drawings
A drawing (dated 1930) showing plan, elevations and section, is held by W&M.

Documentation
Wood's Certificate Book, 1931, cost £1,688.

Wood designed this house for Guy Calvert, a professor of civil engineering at the University of Canterbury. Located on a narrow corner site near the city, it is another of Wood's Colonial Georgian designs, being constructed of wide Cedar weatherboards with a corrugated iron roof. Only minor modifications have been made to the house, including the conversion of the wash-house to a garage and the wooden shutters have been removed from the lower floor windows.

D78. House, 72 Russell Street, Gisborne

Date 1930
Client R.F. Gambrill
Contractor Geo W. Aitken, Gisborne

Drawings
A set of thirty-three plans, including working drawings, is held by the Gisborne Museum and Arts Centre. A drawing (dated July 1930) showing plan and elevations is held by PACM.

Documentation
Specification, dated July 1930, held Gisborne Museum.
Ninety pages of letters and accounts dating from 28 April 1930 (the architect's reply to the initial inquiry) to 13 April 1931 (the letter accompanying the final payment) are held by Gisborne Museum.

Designed for a Gisborne solicitor, this is a typical example of Wood's timber Colonial Georgian domestic work [fig 26a], being fairly close in appearance and plan to the Hargreaves House [Cat. D62], but with a sun porch abutting the west wall.

Despite the fact that Wood did not travel to Gisborne at any stage of this project, the client expressed his gratitude for the trouble and attention given to the job and assured Wood that 'we are exceedingly pleased with the design both internally and externally' (letter 13 April 1931).

D79. Alterations and Additions, House, 92 Fendalton Road, Fendalton, Christchurch

Date 1931
Client E.T. Reece
Contractor G.A.D. Sutherland

Documentation
Wood's Certificate Book 1931, cost £1,181, plus £480 for a heating installation.
Wises Post Office Directories.

This work was carried out for E.T. Reece, a city merchant in the metals, machinery and hardware trade. It involved the addition of an upper storey to the existing single-storeyed weatherboard house (1911), accommodating three bedrooms, bathroom, toilet and a large room with external access which houses two water tanks. Wood employed Colonial Georgian detailing for this work. He also created a sunroom downstairs with sliding multi-paned glazed doors, as well as installing an oil-fired heating system.
D80. House, 30 Salisbury Street, Christchurch

Date 1933
Client Mrs A.F. Murdoch
Contractor Thornton and Hopkins

Drawings
A drawing (dated 1933) showing plan, elevations and section, is held by W&M.

Documentation
Wood’s Certificate Books, 1933 and 1934, cost £1,160.

This unspectacular two-storeyed house [fig 30a] is of weatherboard construction with a corrugated iron roof, with some Georgian detailing. It is currently being used as an English language school.

D81. Alterations and Additions to House, ‘Orana’, 146 Papanui Road, Merivale, Christchurch

Date 1933
Client P. Wood
Contractor G.A.D. Sutherland

Drawings
A drawing (dated December 1933) showing plan, elevation and section, is held by UC ADC.

Documentation
Certificates of Title. (LD)
Wises Post Office Directories.

This substantial timber Colonial Georgian house was originally built around 1918 for an American, Calvin Lord, who was the Manager of Booth and Co, pelt buyers. Along with Long Cottage (1917), it was one of the earliest houses to be erected in Christchurch in this style. Wood extended the living room to take in part of a verandah on the northwest side.

D82. House, 247 Papanui Road, Merivale, Christchurch (now 109 Hussey’s Road)

Date 1935
Client A.K. Firth
Contractor Victor J. Moir Ltd

Drawings
A drawing (dated May 1935) showing plan, elevations and section, is held by W&M.

Documentation

A.K. Firth, a prominent Christchurch businessman and benefactor, had this two-storeyed house designed for his daughters. It was located on land adjoining his own large property, Clarisford, designed by Seager in 1916.

The house is of weatherboard construction with a hipped roof and the detailing is Georgian although the outline and layout are somewhat different from his typical
Colonial Georgian houses. On the south elevation, the roof sweeps right down over the garage (with internal access) in the manner seen on some of Wood's earlier Arts and Crafts style houses, e.g., Seadown [Cat. D11]. The zig-zag-like detailing on the timber balustrade to the small entry porch is taken from the Art Deco style - Wood had, of course, been experimenting with Art Deco ornamentation on some of his commercial work at this time.

In 1994 the house, which had been owned by St George's Hospital for several years and was little changed from the original, was moved to 109 Husseys Road, Harewood, Christchurch.

D83. Homestead, Ngawiro, Rotherham, North Canterbury

Date 1935, addition 1936
Client A.A. Macfarlane
Contractor Keir and Thompson

Drawings
Drawings (dated May 1935) showing plan, elevations, sections and details are held by W&R, along with a drawing (dated May 1936) showing the addition of a further wing.

Documentation
Specification, dated 17 June 1935. (N. Macfarlane)

Wood designed this homestead [fig 30b], which is of concrete construction, for Alec Macfarlane, a sheep farmer who devoted much of his time to local government business, as well as holding company directorships. He was a grandson of the pioneer farmer John Macfarlane of Coldstream, who had acquired a substantial amount of property in the North Canterbury region.

Ngawiro was originally part of the St Leonards Subdivision and was purchased by Alec Macfarlane when he married in 1934. He and his wife went to the United States for their honeymoon and although they gave Wood a free hand in designing their house, they did comment that they liked the Spanish-influenced Californian houses.

Wood included some Spanish-influenced detailing in the design (such as the Spanish tiles on the hipped roof of the water tower) but he has combined this with an eclectic mix of other detailing (such as the Georgian-style sash windows and the modernist solid concrete stair balustrade on the interior). The result was not particularly successful, the overall composition, in particular, being ungainly and lacking the balance which was characteristic of his other domestic work.

On the interior, the concrete walls are faced with painted plaster except for the dining room which is lined with Californian Cedar boarding treated in the same manner as that on the Godby house [Cat. D72]. The drawing room features a Mt Somers stone fireplace complete with Spanish ropemould and two rough-sawn roof beams and the shaped window pelmets were painted purple and blue.

A year after it was designed, Wood extended the house by adding a nursery wing at the east end, constructed of wide weatherboards and linked to the house with an open
verandah. The eaveless gable (echoing that on the existing single-storey wing) and the single sash window on the front elevation of this addition looks ahead to the design Wood produced for his own house in 1944 [Cat. D90].

Later additions include an upper storey above the west service wing accommodating bedrooms and a bathroom for two farm employees, designed by Paul Pascoe, and the extension of the nursery wing to accommodate a billiard room. Much of the house, which has remained in the Macfarlane family, is still in its original state.

D84. Alterations and Additions, 'Hunua' Homestead, Waikari

<table>
<thead>
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<tbody>
<tr>
<td>Client</td>
<td>P.D. Hall</td>
</tr>
<tr>
<td>Contractor</td>
<td>Keir and Thompson</td>
</tr>
</tbody>
</table>

Drawings
Two contract drawings (dated October 1935) showing plans, elevations and sections, are held by W&M.

Documentation

This work involved substantial additions as well as almost completely redesigning the existing modest weatherboard house. Wood greatly expanded the living area of the main portion of the house, added a long verandah along the north elevation and a large service wing at the rear providing self-contained accommodation for the maids. He used the Georgian style for his design which featured tall, multi-paned sash windows and casement doors along the north and west elevations, topped with the blind boxes and flanked with the wooden shutters which were characteristic of his Georgian work.

The house burned down around 1940 and a new house was designed by Helmore and Cotterill in 1943.

D85. House, 40 Major Hornbrooks Road, Mt Pleasant, Christchurch

<table>
<thead>
<tr>
<th>Date</th>
<th>1936</th>
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</thead>
<tbody>
<tr>
<td>Client</td>
<td>Dr A.C. Sandston</td>
</tr>
<tr>
<td>Contractor</td>
<td>G.A.D. Sutherland</td>
</tr>
</tbody>
</table>

Drawings
A drawing (dated July 1936) showing plan, elevations, section and joinery details, is held by W&M.

Documentation
Certificates of Title. (LD)
'Obituary, Dr A.C. Sandston', The Press, 8 January 1941, p. 8.

Wood designed this house for Dr Alfred Charles Sandston, a Christchurch surgeon who was also involved in local body politics as a member of the Christchurch City Council.

Located on a sheltered hill site with views across the bay, this is a two-storeyed weatherboard house with a steeply pitched corrugated iron roof. Several aspects of the house, as constructed, differ from the plan. The most obvious variation is on the north elevation where the plan shows an open balcony running along the upper floor. Instead, Wood has projected forward a central balcony above the entry porch and flanked this with two flat-roofed dormers which break into the line of the eaves.
The house was converted to two flats at one stage, but has now been returned to a well maintained single dwelling. A sunroom has been added at the northwest end but this does not detract from the original house.

D86. *Homestead, Foxdown, Scargill, North Canterbury*

**Date**
1937

**Client**
A.D. Fox

**Contractor**
A.F. Waters

**Documentation**
- Wood's Office Diary, 1937.
- *Cyclopaedia of New Zealand*, 1903, p. 578.

This homestead was designed for Alexander Dilworth Fox, the son of Charles Dilworth Fox who had purchased the four thousand acre Foxdown Estate in 1878.

Sited on a hillside overlooking the undulating countryside of the Waikari Valley, the plain two-storeyed house lacks the character of Wood's other domestic work. The bedrooms on the upper floor open onto an uncovered balcony which runs along the front elevation. A number of modifications have been made on the interior, including the extension of the kitchen area. The house is now connected to an adjoining building accommodating garages with bedrooms above. It is still owned by the Fox family and currently operates as a 'Farmstay' business.

D87. *Additions, 121 Rossall Street, Fendalton, Christchurch*

**Date**
1937

**Client**
A. Matson

**Contractor**
J. and W. Jamieson

**Documentation**

The nature of this work, undertaken for a cousin of Wood’s, is unclear.

D88. *House, 34 Macmillan Avenue, Cashmere, Christchurch*

**Date**
1937

**Client**
J. Matson

**Documentation**
- Wood's Office Diary, 1937.

According to verbal accounts by Wood’s relatives (Mrs Allan, 17 October 1992; Mrs Hiatt, 31 October 1992), Wood donated his architectural services as a wedding present for Jack Matson, who was his second cousin. Located on a half-acre section on the Cashmere Hills, the two-storeyed weatherboard house was originally rectangular in plan with a hipped corrugated iron roof (now 'Decramatistic' tiles).

Wood abandoned louvered shutters and blind boxes on this house and turned to the modernist vocabulary for the windows where he has employed horizontal glazing bars. It is ironic that for later additions, consisting of a gabled entry on the south side with a new bathroom above, and an extension to the kitchen, the architects Collins, Hunt and Loveridge, turned to the Georgian vocabulary complete with dentils, pilasters and multi-paned sash windows with louvered shutters (plans held by I.T. Harding).
Some other minor modifications have been made to the interior by subsequent owners including changes to the fireplaces (Hammer marble for the dining room and Italian marble for the lounge) made by the Grahams who owned the Canterbury Stone Co. The garage was remodelled by Griffiths Moffat and Partners (plans held by I.T. Harding).

D89. House, 21 Leinster Road, Merivale, Christchurch

Date 1941, completed 1944 (only half was ever built)
Client Mrs F.G. Bristed
Contractor N.T. Webb

Drawings
The current owners of this house hold a drawing (dated April 1936) showing a floor plan which did not go ahead, as well as two contract drawings (dated October 1941) showing a plan, two elevations and joinery details. Victor Moir was to be the contractor for this work, but the contract appears to have been re-let to N.T. Webb in 1943.

Documentation
Wood's Certificate Books 1943 and 1944, cost £3,693.

The client, Mrs Jean Bristed, was one of three daughters of the prominent Christchurch businessman and benefactor, Robert McDougall. Her husband, F.G. Bristed, was a wool buyer.

The 1941 drawings show a substantial two-storeyed weatherboard house with a steeply-pitched tiled roof, gables, dormers, some multi-paned Georgian windows and a variety of other detailing. This included a Georgian portico over the main entrance and embossed glass panels forming the stair balustrade. Wood also placed full-height, glazed, folding doors between the dining room and the verandah and beaded timber panelling on the south wall of the living room surrounding a Mt Somers stone fire place, two features which he was to shortly incorporate into his own house [Cat. D90].

Wartime building restrictions, based on family size, precluded the construction of such a large house, so only half of the original house was erected in 1943–44 with the intention of adding the rest later. Mr Bristed died during the war and Mrs Bristed never had the work completed.

In order to create a livable environment, the part that did go ahead is not entirely according to the plans and was intended to be temporary only. It consisted of the service rooms and a living room downstairs with two bedrooms and a bathroom upstairs. The next owners engaged Heathcote Helmore to add a dining room, sunporch, a bedroom and a bathroom downstairs. Later, a further bedroom was added off the back porch. Despite the ad hoc nature of the evolution of this house, it still has a pleasing appearance and was recently (1994) advertised for relocation as a 'Cecil Wood Merivale Mansion'.

D90. House, 16 Helmore's Lane, Fendalton, Christchurch

Date 1944, completed 1946
Client Recorded on plan as Mrs Cecil Wood
Contractor J. and W. Jamieson Ltd

Drawings
A set of drawings (dated October 1944) is held by W&M.
Documentation


Located in the heart of the wealthy suburb of Fendalton, Wood designed this unpretentious single-storeyed house [figs 31-33a] as a retirement home for Iris and himself. He combined a variety of Georgian and Arts and Crafts detailing to create a highly successful design.

The plan [Plan 4] is L-shaped with the main rooms opening onto a sheltered north-facing terrace. The floor area was limited by war-time restrictions on the size of dwellings based on the number of occupants and Wood’s plan is particularly compact with a minimal amount of space devoted to passages. The hall, for example, serves as a dining area as well as a circulation space between kitchen, living room and the bedrooms. Two of the three bedrooms directly adjoin one another. Wood was to use a similar layout on the house at 70 Bristol Street [Cat. D92].

At the rear of the house, a covered way leads to a garage and workshop which has subsequently been extended and converted to a flat. The only other change to the interior is the addition of a boxed window to the bathroom.

The steeply pitched gable on the north elevation was subsequently adopted by other Christchurch architects and the house had a strong influence on the domestic work of Margaret and Robert Munro who subsequently designed several very similar houses in Christchurch, including the Maples House in Wai-iti Terrace.

D91. House, 27 Clifford Avenue, Fendalton, Christchurch

Date 1945-1946
Client Mrs Amy Fairhurst

Documentation

Wood’s office diary, 1945.

Wood designed this house for his sister, Amy Fairhurst, whose husband had died in 1941. She lived there with her son.

Constructed of weatherboards with a tiled roof, it is a modest two-bedroomed house with multi-paned windows and the eaveless gables which had become typical of Wood’s later domestic work.

D92. House, 70 Bristol Street, St Albans, Christchurch

Date 1946
Client Mrs F.I. Cowlishaw
Contractor Hannah and Son Ltd

Documentation

Wood’s office diary, 1946.

Wood designed this house [fig 33b] for Mrs Ethel Cowlishaw, widow of Frank Cowlishaw, a Christchurch solicitor.

It is a slightly more modest timber version of his own house at 16 Helmores Lane [Cat. D90].
D93.  Woodend Vicarage, Main North Road, Woodend

Date  1946-1948
Constructed  1950
Client  Church Property Trustees

Drawings
The CDO hold several drawings relating to Woodend vicarage. Two drawings, signed Cecil Wood and Bucknell, show a single-storey proposal (dated November 1946) and a two-storeyed alternative for the vicarage. A contract drawing (dated June 1948) showing plan, elevations and joinery details, is signed Cecil Wood, Robt C. Munro. A set of working drawings (produced between August and December 1948) are signed Robt Munro.

Robert Munro took over this project after Wood’s death in November 1947 and the final design is based on Wood’s ideas. Constructed of white-painted bricks with a tiled roof and multi-paned sash windows, this house, with its simple, yet elegant lines, is stylistically similar to Wood’s own house in Helmore’s Lane [Cat. D90]. It was his last known house design.

B.  DOMESTIC WORK ATTRIBUTED TO WOOD

D94.  House, 59 Papanui Road, Merivale, Christchurch

Date  1911
Client  J.D. Fairhurst

Documentation
Wises Post Office Directories

According to verbal accounts by several of Wood’s relatives (Beryl Wood, 25 April 1991; Mrs Allan, 17 October 1992; Mrs Hiatt, 31 October 1992), Wood designed a two-storeyed timber house on a narrow section at 59 Papanui Road for his sister, Amy, and her husband, Joseph Fairhurst. Known as The Chalet, it was demolished in the 1970s to make way for a block of motels and all that remains is one of the front gates which has become engulfed by the growth of a tree trunk.

D95.  House, 114 North Parade, Richmond, Christchurch

Date  1910
Client  Frank Sinclair

Documentation
Certificates of Title. (LD)

Mrs Kitty Hamilton, who was married to Wood’s cousin, was the daughter of Frank Sinclair, a bicycle salesman, who was a friend of Wood’s. She recalls that Wood designed the house for her parents as a family home, and remembers her father mentioning this on several occasions. When Frank Sinclair enlisted for the First World War, the family moved into their holiday cottage at Scarborough, also designed by Wood [Cat. D28]. Sinclair later became a land agent and property manager for the Mortens who had considerable land holdings in the Canterbury area, including large city interests such as the United Service block. (K. Hamilton, 8 May 1991)
It is single-storey and roughcast with shingled gables and casement windows. As it is only partially visible from the road and unavailable for viewing, it is difficult to confirm that it is a Wood design.

D96. Homestead, Montrose, near Culverden, North Canterbury

Date 1913  
Client W.O. Rutherford  

The owner of this property was W.O. Rutherford, who had purchased the Montrose estate, comprising 42,000 acres, from Munro in 1875 and managed to set up all of his seven sons on runs in the area. The Montrose homestead block, now 11,700 acres, is currently occupied by Rutherford’s grandson.

While there are no extant plans nor any documentation confirming that Wood was responsible for the design, on the basis of stylistic evidence, there is little doubt that he was the architect of this well-known North Canterbury rural homestead [fig 18] which contains all the characteristics typical of his Arts and Crafts domestic work.

Of timber construction, it features the variety of cladding techniques which was typical to Wood’s approach. In particular, the bold timber detailing on the balustrades, verandahs and in the apex of the shingled gables was an idiosyncratic Wood device. The composition of the front elevation is reminiscent of that at Racecourse Hill [Cat. D12], having two gabled end wings with a balcony between and the off-centre gabled entry porch has the herring-bone brick infill and decorative dentils which were again frequently employed by Wood on his Arts and Crafts domestic work. The oriel window lighting the stair is identical to that at Racecourse Hill.

The layout is similar to that employed by Wood on his other homesteads, comprising a main block containing the family entertaining rooms and bedrooms and a service wing at the rear with its own separate stairway leading to the maids’ quarters. The interior contains many features seen in Wood’s other homesteads (such as Racecourse Hill and Rowandale [Cat. D32]). These include the timber panelling, beamed ceilings in the main entertaining areas, high quality built-in fittings, bay windows with window seats, large sliding doors off the entrance hall, sizable brick fireplaces and, in the dining room, an early example of one of Wood’s distinctive Oamaru stone fire surrounds with its flattened Tudor arch and keystone.

Much of this residence is still original (including carpets and wallpaper) and in excellent condition. Some structural changes have been made to the service area. Early photographs of the house indicate that there were originally two flat-roofed dormers in the roof above the balcony which have subsequently been removed.

D97. House, 'Giramonte', 37 Hackthorne Road, Cashmere Hills

Date Circa 1913  
Client Miss K. Wilson  

Documentation  
Wises Post Office Directories.  
Obituary, Miss Katharine Wilson', The Press, 21 May 1929, p. 2.

The client for this substantial two-storeyed house was Miss Katharine Wilson. Educated in Christchurch, she had trained as a nurse in England and on her return to Christchurch, had lived with her friend Miss Lohse, who ran a private primary school. Later she and Miss Lohse lived in Florence for several years until 1912 when Miss Lohse died and Miss Wilson returned to New Zealand where she took up nine acres of land on Cashmere Hills.
While there is no documentation confirming that Wood was the architect for Miss Wilson’s house and although it has been extensively altered on the interior, it exhibits several features which are common to his large Arts and Crafts style houses, which make it highly probable that the original design was Wood’s. The exterior has a brick foundation band and the rest of the walls are faced with the heavy pebbledash stucco which Wood used at Seadown [Cat. D11] and Glenralloch [Cat. D20], the hipped roof is covered with slates, the chimney stacks are angled like those at Racecourse Hill [Cat. D12], there is a double verandah/balcony often employed by Wood on the northeast elevation and, in particular, the chunky timber supports to the balcony which runs along the upper floor of the northwest elevation are very characteristic of Wood’s work dating from this period. Two features which are unfamiliar, however, are the curved, eyebrow-like plastered mouldings over the windows on the east and west sides and two small diamond-shaped windows on the southwest elevation.

The interior contains such typical Wood features as the wide, multi-paned casement doors leading onto verandahs, large sliding doors, laylights in the landing, the plastered ceiling vents in the bedrooms which Wood always used, the skylights in the roof over the balcony (also used by Wood at Rowandale [Cat. D32]), a timber archway in the hallway with a keystone in the centre which Wood had used at Montrose [Cat. D96], and the use of tongue and grooved boarding in the servants’ quarters as opposed to the timber panelling in the remainder of the house.

Wood did some alterations in 1929 [Cat. D77] for a subsequent owner, G.D. Dalgety. In the 1940s the house was taken over by the Cashmere Evangelical Trust who renamed the property 'Tyndale' and used it as a boys' home. The Trust undertook further alterations including the addition of living room for staff off the service wing at the rear. The interior has been further modified in subsequent years and the current owner has spent a large sum of money refurbishing the house which has involved further modifications to the interior in particular.

**D98. House, 146 Heaton Street, Merivale, Christchurch**

**Date** Circa 1914, alterations 1947  
**Client** J.H. Williams  
**Contractor** N.T. Webb, for 1947 alterations

**Documentation**

Correspondence, dated 12 December 1990, from Ailsa Williams, confirming that the house was designed for her father-in-law, J.H. Williams, who was a partner in the legal firm Meares and Williams. It was the first house to be constructed when Heaton Street was opened up for development as an exclusive suburban precinct in 1914 when Robert Heaton Rhodes' Elmwood Estate was subdivided.

Access to this large, two-storeyed, timber residence is unavailable but the exterior exhibits several features which establish that it was Wood’s design. These include the picturesque but balanced composition, the shingled gables, the bay windows, the use of casement and sash windows with leaded toplights and the characteristic double verandah/balcony motif on the front elevation (now glazed). The nature of the 1947 alterations is unclear.

**D99. House, 78 St Andrew's Hill Road, Mt Pleasant, Christchurch**

**Date** 1914  
**Client** Horace Musgrave
Horace Musgrave was one of the earliest residents in the new Mt Pleasant settlement which was opened up in 1913 by Richard and Arthur Morten. He took up ten acres of land and called his property Edenhill after Eden Hall which had belonged to his family in England.

The two-storeyed house [fig 135] is set on a sloping site which has views out across the water and exhibits many features which affirm that Wood was the architect. It is basically a larger, more formal version of his seaside cottages at Scarborough [Cat. D28, 29, 40, 41], being rectangular in plan with board and batten on the lower floor, horizontal weatherboarding on the jetted upper floor and shingles in the gables.

As with Wood’s Richmond Hill cottage [Cat. D8], it is built close into a bank and the living rooms are located on the upper floor (which is at street level) with the typically understated front entry and bedrooms downstairs, the latter opening onto the garden through pairs of casement doors reminiscent of those on Wood’s Scarborough cottages.

Most of the windows are of the double-hung sash variety which contribute to a more formal appearance. Like the Scarborough cottages, the entire house was originally painted Hartman’s red.

The interior exhibits several characteristic features found on Wood’s Arts and Crafts cottages including the coved ceilings, timber panelled stairwell, and the fireplaces which employ the small bricks favoured by Wood and have timber panelling above. The large red and clinker brick fireplace in the living room is almost identical to that in the Evans cottage on Scarborough [Cat. D29] which was designed by Wood the same year.

The property was eventually subdivided and sold off as building sites and the house is now set on a half-acre section. A double garage, in keeping with the original house, has been added (architect J. Vial) and the laundry/service area at street level, has been converted into a new main entry.

Wood also designed a single-storey, board and batten stable block on the site. This is now part of the neighbouring property and has been converted and extended (beyond recognition) into a house designed and occupied by the architect Keith Marshall.

D100. House, 70 Richmond Hill Road, Sumner, Christchurch

Date 1916
Client Cecil Wood

Documentation
Subdivision Plan, held Sumner Museum.
Certificates of Title. (L.D)

This house is located on a steep hillside section which adjoined Wood’s own property at 74 Richmond Hill Road [Cat. D8]. Wood purchased the site in 1915 and subsequently erected a six-bedroomed house there which he rented out until 1940 when he sold the property to finance his retirement home. The tenant for many years (and purchaser in 1940) was Samuel Bassett, known for his interest in local history and discovery of several Maori artifacts in a cave in the cliff below the house.

There is little doubt that this Arts and Crafts style timber house was designed by Wood. It is a larger and more elaborate version of his own cottage with generous-sized living
spaces upstairs oriented towards the sun and sea views, and bedrooms downstairs. A wide bay window jettied out from the living/sun room reflects the influence of the American bungalow, which Wood had already experimented with on the Alpers house [Cat. D9], with its chunky timber detailing on the exterior and broad overhanging eaves to its gable. The living and dining rooms have high coved ceilings with the grid-like plaster vents which Wood invariably used. The current owners are making some changes to the house (architect Jonty Rout), particularly the kitchen area, but have retained the original character of the house.

D101. House, 15 Seamount Terrace, Mt Pleasant, Christchurch

Date 1921
Client F.H.D. Gale

Documentation

According to the daughters of Frederick Gale, an accountant and Company Secretary for the Sun newspaper, Wood was a good friend of their father's and he designed their two-bedroomed timber house in 1921, in the manner of his other seaside cottages. (Mrs J. McNae, 12 November 1991)

Later the family had an extra storey added and in recent years the house has been altered considerably. As access to this house is unavailable and it cannot be viewed from the street, it is difficult to ascertain visually if the original design was in fact Wood's.

D102. Alterations to House, 84 Armagh Street, Christchurch

Date 1938
Client Dr J. Guthrie

Documentation
Wood's office diary, 1938.

This house is no longer standing and the nature of Wood's work is therefore unclear.

C. UNEXECUTED DOMESTIC DESIGNS

D103 Homestead, Mount Pleasant

Date 1913
Client Trustees of the Morten Estate

Documentation
Tender notice, The Press, 16 September 1913, inviting tenders for the erection of a homestead at Mt Pleasant for the Trustees of the Morten Estate; plans and specifications to be viewed at Wood's office.

It would seem, from the tender notice, that Wood did produce plans and specifications for such a design but for reasons which are unclear, this work does not appear to have
gone ahead. The Mortens did erect a homestead on Mt Pleasant (Stonycroft located at 22A Seamount Terrace) around 1915-16, but there is absolutely nothing about this house which suggests that it is a Cecil Wood design and Mary Morten, the daughter of the original owner recalls that it was designed by a builder and based on the Mortens' previous house, 'Stonyhurst' at Hornby. (M. Morten, 15 September 1991)

D104. House, Glandovey Road, Fendalton, Christchurch

Date  1929
Client Mr B.J. Todd

Drawings
A plan (dated August 1929), entitled 'House, Glandovey Road', is held by W&M.

Documentation
Wood's office diary, 1929, records that he had an appointment with Mrs Todd regarding a house in Fendalton.
Certificate of Title. (LD)

According to verbal accounts (M. Munro, 16 April 1991, M. Warren, 19 June 1991), Wood's plan for a Colonial Georgian timber house was intended for the Todd house at 72 Glandovey Road. For reasons which are unclear, the job seems to have been handed over to Helmore and Cotterill who produced a new plan in 1930 (PACM), similar in style and layout to Wood's design, but by no means identical. Although the house is often attributed to Wood, it was the Helmore and Cotterill design which was executed.

D105. Proposed Cottages on Bradley's Estate, Salisbury Street, Christchurch

Date  1930-1933
Client Christ's College Board of Governors

Documentation
Christ's College Board minutes.
Photograph of plans in Paul Pascoe's album, held by Simon Pascoe.

This was an investment scheme for the College for which Wood prepared two alternative plans for the layout of six cottages on the Salisbury Street frontage of Bradley's Estate, a large block of land on Colombo Street running through to Peterborough Street. Pascoe's album shows a photograph of a perspective sketch of six cottages and two alternative floor plans which he entitled 'Small Housing Development Scheme'.

A subsidy from the Employment Fund was granted in 1930 for the erection of the cottages, then withdrawn in 1934 by which time five sections on Salisbury Street had been let under Glasgow Lease to G.D. Simpson 'the tenant to erect twelve semi-detached concrete block two-storey flats on the site'.

This scheme does not appear to have gone ahead.

D106. House, Maruakoa, North Otago

Date  1939
Client Mr R. Mitchell
Drawings
A 'preliminary sketch' (dated September 1939) showing plan and a north elevation, is held by UC ADC.

Documentation
Correspondence from the current owner of Roy Mitchell's property, Mt Dasher, confirming that the house did not go ahead as there is only a single-storey cottage on the property (J. Wardell, 20 February 1993).

Wood's design was for a weatherboard house which was rectangular in plan and covered with a steeply pitched hipped roof. A continuous, flat-roofed dormer projects from the north elevation taking in three bedrooms and a dressing room. Further dormers project from the side elevations also. The ground floor of the north elevation is close to that shown on the original plan for the Sandston House [Cat. D85] except that Wood has replaced the multi-paned sashes flanking the fixed central panes with modernist horizontal glazing bars.
II    EDUCATIONAL BUILDINGS

ST MICHAEL'S SCHOOL

E1. New School Building, Durham Street, Christchurch

Date          1912-13
Client        Church Property Trustees
Contractor    George Frost

Drawings
Two contract drawings (dated October 1912) are held by CDO.

Documentation
The Church News, 1 August 1912, p. 17.
'St Michael's School, Foundation Stone Laid', The Press, 5 February 1913, p. 2.
Canterbury Times, 12 February 1913, p. 37.
'St Michael's New Day School', The Church News, 1 September 1913, p. 3.

Wood designed this Anglican day school [fig 35b] in a somewhat austere version of the Gothic style. Constructed of Halswell stone with Oamaru stone dressings and a slate roof, it contains five classrooms which were particularly well lit and ventilated for their time. The tiers of windows on the external walls had opening lights in the top and bottom (now louvres), there are opening windows above the internal doors and ceiling vents in each room.

The plan [Plan 5] is simple and functional with the classrooms located on either side of a central corridor. An office is located at the north end and separate cloakrooms are provided for girls and boys. There are three external entries. The main entrance is through a porch on the east side opening onto a lobby which leads to the main corridor as well as the toilets and boys' cloakroom on its south side. An entry porch on the west side accesses the girls' cloakroom and the main corridor. The third entry at the north end opens directly onto the corridor and accesses the school office.

With one or two minor alterations and additions, the building remains intact and continues to be used for its original purpose, although the fees have increased markedly from the 1912 rate of 6d a week.

ST MARGARET'S COLLEGE, CHRISTCHURCH

E2. New School Building, 25 Cranmer Square, Christchurch

Date          1913, 1923, 1936
Client        Church Property Trustees
Contractor    1913: George Frost

Documentation
Diocesan Education Board minutes. (CDO)
Diocesan Secondary Schools Committee minutes. (CDO)
St Margaret's College Board Minutes and early photographs. (St Margaret's College archives)
The Church News, 1 September 1913, p. 13; 1 January 1923, p. 9;
1 March 1935, p. 3; 1 January 1936, p. 9.
St Margaret's College was the successor to the school for girls founded by Miss Lohse at Riccarton in 1874 and subsequently taken over by Mrs Bowen. When Mrs Bowen retired, the Anglican Diocese invited the Sisters of the Church, Kilburn, England, who had established St Hilda's College in Dunedin, to extend their work to Christchurch and in 1909 they took over Mrs Bowen's school which was now located in the city in Armagh Street. Renamed St Margaret's College, the school proved successful and increased accommodation was soon necessary. The Church Property Trustees had earlier acquired land at 28 Cranmer Square with a view to erecting a Diocesan girls' school for which sketch plans [fig 36b] had been prepared in 1907 by Hurst Seager, Wood and Munnings for an imposing classical style brick and stone building (held CDO). This project did not go ahead and Wood was commissioned in 1913 to design a more modest timber school building [fig 37] for the Cranmer Square site, to be part of St Margaret's College.

His design was rectangular in plan but a shortage of funds required the omission of the drill hall, a kitchen and two music rooms on the south side and the building, as originally constructed, was L-shaped. In order to provide the school with a temporary hall, Wood placed sliding partitions between the ground floor classrooms. In 1923, a hall, complete with an apse at one end which enabled it to double as a chapel, and four upstairs classrooms, were completed. Wood was also responsible for a further addition at the west end (cloakrooms downstairs and staffroom and sixth form room upstairs) in 1926, and in 1931 the three north-facing rooms on the ground floor were converted to 'open air' classrooms.

In 1935, the College, now run by the Diocesan Education Board (the Kilburn Sisters withdrew from New Zealand in 1930), purchased land in Shrewsbury Street, Merivale, with the intention of eventually moving to this site. In response to a request from the School Board which came to Wood in October 1936, a proposed layout for a new school was prepared with major input from Paul Pascoe, being reminiscent of his Tecton-influenced competition design for Luton High School in England (1936). However, wartime building restrictions caused the scheme to be put on hold and it was eventually abandoned. (Four photographs of the plans of the proposed layout appear in one of Pascoe's albums held at the Robert McDougall Art Gallery, Christchurch. One drawing, dated April 1937, is signed 'Cecil Wood and Paul Pascoe, Associated Architects'. For a description of this scheme and Pascoe's design for Luton High School, see R. Ussher, 'The Modern Movement in Canterbury : The Architecture of Paul Pascoe'. M.A. Thesis, University of Canterbury, 1986.)

St Margaret's College eventually moved to the Shrewsbury Street site in 1959 and the Cranmer Square building became the Christchurch headquarters of the Education Department which made some internal changes in layout. More recently, it has been taken over by the Cathedral Grammar School, and with some further internal divisions, has reverted to its original role as an Anglican school building.
CHRIST'S COLLEGE, CHRISTCHURCH

E3. New Buildings for College House, Corner Cashel Street and Rolleston Avenue, Christchurch

Dates: 1908-11, 1928
Client: Christ’s College Board of Governors
Contractors: D. Scott and Son (1911 building)
J. and W. Jamieson (1928 wing)

Documentation
Christ’s College Board minutes.
Cyclopaedia of New Zealand, 1903, pp. 169-170.
The Church News, 1 January 1912, pp. 19-20; 1 November 1913, p. 13; October 1928, p.1; April 1929, p. 10; April 1930, p. 8; October 1946, p. 17.
Paul Pascoe’s album, Robert McDougall Art Gallery, which shows photographs of two drawings (signed by Wood) of the 1928 College House wing.

College House was the original collegiate or upper department of Christ’s College. It functioned as a hall of residence for students attending Canterbury College and as a Theological College. In 1908 Wood produced plans for upgrading the service facilities in the existing wooden buildings on the Cashel Street site and a new brick and stone accommodation wing which was constructed in 1911 [fig 34a]. He looked to English precedents for this Tudor Gothic design.

In subsequent years, Wood was asked to prepare proposals and estimates for further 'permanent' buildings on the site, but nothing eventuated until 1928, by which time accommodation was so overcrowded that its inadequacies could no longer be ignored, and Wood produced a scheme for a residential college [fig 34b] laid out around a quadrangle along the lines of those at Oxford and Cambridge. One three-storeyed brick and stone block from this scheme, the Watts-Russell wing [fig 35a], was erected in 1928, providing bedrooms and studies for twenty-two students. The rest of the scheme was deferred due to a shortage of funds, and eventually abandoned.

In 1945 Wood was asked to prepare sketch plans for a proposed chapel, library and lecture room as a memorial to students of College House who served in the Second World War. Due to pressure of work, Wood had actually resigned as Christ’s College architect by this time and may well have turned down this request because in October 1946, The Church News featured a perspective sketch of a modernistic brick chapel with a semi-circular chancel signed by Pascoe and Hall architects. Again, lack of sufficient funds prevented this project from going ahead and in 1949, when the possibility arose of Canterbury University College being moved to Ilam, it was decided that no further permanent buildings would be erected on the Cashel Street site. In 1964 College House moved to 100 Waimairi Road where a new complex, designed by Warren and Mahoney, was constructed.

The Y.M.C.A. now occupies the Cashel Street site. Wood's 1908 wing has been demolished along with the earlier wooden buildings. The 1928 building is still intact and operates as a hostel run by the Y.M.C.A.
E4. The Hare Memorial Library, Rolleston Avenue, Christchurch

Date 1915
Client Christ's College Old Boys' Association
Contractors Nightingale Bros

Drawings
A perspective sketch (dated 1915) is held by PACM and two contract drawings (dated April 1915) labelled 'developed plans' showing floor plans, elevations and half-inch details, are held by UC ADC.

Documentation
Christ's College Board minutes.
Christ's College Old Boys' Association minutes.

This modest-sized stone building [figs 38b and 39] was commissioned by the Christ's College Old Boys' Association as a memorial to Canon Hare. It is located on the west side of the quadrangle on the site of the Christ's College boys' grammar school in Rolleston Avenue. Wood's design is a free interpretation of Tudor Gothic which reflects his English Arts and Crafts experience and harmonises with the existing stone buildings on the site.

The plan [Plan 6] is simple and straightforward. It is rectangular in outline and the ground floor is taken up with a masters' room and a prefects' room, each with its own external entry, that to the master's room being located in the south wall and that to the prefects' room being via the small entrance lobby at the front (east side) of the building. A stairway leads from the lobby to the library which occupies the entire upper floor.

The library eventually became too small for the College's needs and was relocated in 1958. It then became a music room (until 1967) and is now in use as a history classroom. The prefects' room is used as a careers office and the masters' room is part of the adjoining computer facility.

E5. Classroom Block, adjoining Hare Memorial Library, Rolleston Avenue, Christchurch

Date 1915
Client Christ's College Board of Governors
Contractor Nightingale Bros

Drawings
A contract drawing (dated June 1915) showing plan, sections and elevations, is held by UC ADC.

Documentation
Christ's College Board minutes.
Two months before tenders were called for the Hare Memorial Library, in April 1915, the Christ's College Board asked Wood to prepare plans for two classrooms [fig 40a] to adjoin the west end of the library block. This job was let as a separate contract at the same time as the library. In order to reduce costs, it was decided to construct the two-storeyed block in red brick but the Board agreed to the inclusion of a band of grey Glentunnel stone along the base of the front (south) wall below the window sills and that the small amount of end wall which protruded adjacent to the library should be faced with stone. This added interest to Wood's Collegiate Gothic design and allowed it to harmonize with the library and other stone buildings on the site.

Wood enlivened the facade with horizontal bands of Mt Somers stone, window dressings and stone mullions and transoms which recall Leonard Stokes' free manner. In keeping with the stylistic character of the library, he placed an oriel window over the entrance with a brick and stone gable above. The classrooms were well lit, although, typical of the period, the height of the windows precluded pupils from the distraction of seeing anything other than the sky. The interior has tongue and groove timber dados with plastered walls above and beamed ceilings.

They were used first as science classrooms and later became part of the mathematics department. Today, they are occupied by the School's computing facility.

E6.  Additions to the Headmaster's House, Rolleston Avenue

| Date   | 1915 |
| Client | Christ's College Board |
| Contractor | Nightingale Bros |

Documentation
Christ's College Board minutes.

The Board minutes record that Wood designed additions to the private quarters of the Headmaster's House (also known as Old Flower's House) in 1915. This large, two-storeyed, timber house (designed by R.W. Speechly in 1868) was located along the north side of the quadrangle and the additions comprised a new kitchen, offices and servants' rooms. The building was demolished in 1929 to make way for Jacobs' House.

E7.  Ground Plans for Future Layout of the College

| Date       | 1916, 1923, 1929 |
| Client     | Christ's College Board of Governors |

Documentation
Christ's College Board minutes.
The Christ's College Register, December 1929.

The Board minutes record that Wood was instructed to prepare ground plans for future building requirements for the College in 1916, 1923 and 1929. It is unclear how far Wood got with the initial request (September 1916) as he enlisted in the Army in January 1917 and Seager took over his role as College architect and produced a proposal for the siting of future buildings in March 1917. There are no extant drawings of the 1923 scheme which provided for an L-shaped block of eight to twelve new classrooms running south from the laboratory wing and a new boarding house on the Condell's House site in the southwest corner of the quadrangle. Wood's November 1929 block plan of the quadrangle was published in The Christ's College Register in December 1929 [fig 47] and the only aspect of this revised scheme to be executed was a new boarding house, Jacobs' House (1930) on the north side of the quadrangle.
E8. New Boarding House, Rolleston Avenue, Bowen House (later Flower's House)

Date 1916-1918
Client Christ's College Board of Governors
Contractor P. Graham and Sons

Documentation
Christ’s College Board minutes.
Christ’s College Old Boys’ Association minutes.
Tender notice, The Press, 18 February 1918, p. 10.

Prior to entering the Army in January 1917, Wood had prepared sketch plans for the proposed rebuilding of the west portion of the Headmaster’s House (Old Flower’s House), which had recently been condemned by the District Health Officer. The March 1917 Board minutes record that a letter had been received from Wood stating that in the event of Seager continuing the work, Seager had agreed to deduct the amount of his charges from the account. The Board immediately instructed Seager to prepare working drawings and specifications for this building. It is assumed that Seager based these drawings on Wood’s sketch plan which unfortunately has not come to light. The calling of tenders was delayed, however, due to circumstances relating to wartime conditions, and in the meantime it was decided (in October 1917) to locate the boarding house outside the College grounds on a recently purchased site near the corner of Rolleston Avenue and Gloucester Street.

While this building has been attributed to Wood, it is highly likely that Seager prepared a new design for which he called tenders in February 1918. Two facts, in particular, point to the probability of a different or lesser design. One is the recording in the Board minutes of August 1917 of the receipt of an estimate from a firm of builders for the boarding house (on the quadrangle site) of £10,500, whereas the completed building (sited opposite the College grounds) cost only £6,000. Another is found in the Old Boys’ Association minutes, 28 August 1917, which record that ‘the Association is of the opinion that the present plans of Flower’s House be reconsidered in view of the scheme having been altered from a three building to a two building scheme, and that a more suitable form of building be designed’.

The fact that the design is bland and uninspiring when compared with the Hare Memorial Library and Wood’s classrooms, reinforces the suggestion that it was not Wood’s design. Officially called Bowen House, after a recently deceased Fellow of the College, but always known as Flower’s House, the two-storeyed building, which was intended to accommodate fifty boarders, is rectangular in plan and constructed of red brick with a corrugated iron roof. The northwest end of the facade features a double height bay window with half-timbering and herring-bone brick infill between the windows which is reminiscent of those on Seager’s Beech House, Park Terrace (1912). The rest of the windows are set in slightly recessed bays with panels of diagonally laid bricks with a triangle in the middle, detailing which also occurs on Beech House.

The visual and documentary evidence would appear to support the view that Seager rather than Wood was the architect of Flower’s House as constructed in 1918 while Wood was overseas on military service. In 1957 Miles Warren designed an addition in the same style as the original, which linked the building with the adjoining timber house (Ross House) on the corner of Gloucester Street (occupied by the matron).
E9. New Laboratories and Classrooms, Rolleston Avenue, Christchurch

Date 1919, completed 1921
Client Christ’s College Board of Governors
Contractor Nightingale Bros

Drawings
Six contract drawings (dated July 1910) showing plans, elevations, sections and details of fittings, are held by UC ADC.

Documentation
Christ’s College Board minutes.
Christ’s College Prospectus, 1928. (CDO)

This commission awaited Wood on his return from the war in April 1919. The two classrooms with a cellar below, extended his 1915 block further towards the west. Constructed in brick and stone with a slate roof, they followed almost exactly the style of the earlier block with only minor variations in detailing, including the addition of a ventilating lantern on the roof ridge, the latter being a favourite device of Wood’s.

The main instigator behind the science laboratories [fig 40b] was the science master, A.E. Flower, for whom Wood had designed a holiday cottage at Scarborough in 1916 [Cat. D37]. Flower had already prepared a ground plan showing a desired layout for the laboratories which included three lecture rooms, three laboratories, a balance room, furnace room and a basement workroom. Wood was instructed to take this into account when he produced his drawings for the two-storeyed brick, stone and slate building which adjoined the west end of the two new classrooms.

It was intended that a second quadrangle would eventually be created behind the main grassed College quadrangle with the Hare Library and subsequent classrooms forming its north boundary. The new laboratories were therefore aligned from north to south with a pair of gables at each end, the brick wall of the southeast gable being left blank in anticipation of a forthcoming extension to the south which would form the west side of the new quadrangle (this extension did not come to fruition until 1962 with the erection of the Chapman Block designed by Miles Warren).

Wood adopted the same style as his initial classrooms (1915) for this science wing, with hipped-roofed dormers and horizontal Oamaru stone bands and dressings on the west-facing facade. The windows, however, now have timber frames, the dormer windows are double rather than triple and the ground floor windows have double-hung sashes instead of casements, all of which contribute to the more formal and slightly more austere appearance of this wing.

The interior of the laboratory block has been converted in recent years to an English Department but the original plans and early photographs (Christ’s College Prospectus, 1928) show well-appointed and equipped rooms with boarded dados and plastered walls and ceilings. The laboratories had tiered seating allowing pupils an unobstructed view of demonstrations and experiments. Wood also took into account safety factors and to this end covered the laboratory benches with asbestos slates (regarded as incombustible) and he made the separate floors fireproof by utilising up-to-date construction techniques with the upstairs rooms having a concrete floor (covered with boarding) carried on reinforced concrete beams. There are four glazed skylights in the roof as well as a lantern louvre and ducting with several ceiling grilles which provided ventilation for the chemical laboratories.
E10. Proposed Extensions to Christ's College Chapel, Rolleston Avenue, Christchurch

Date 1919-20
Client Christ's College Board of Governors

Documentation

Christ's College Board minutes.

The 1919 Board minutes record that Wood prepared sketch plans for an extension to the College Chapel, designed by R.W. Speechly in 1867. His estimated cost for this work was £3,000. The Chapel Building Committee considered this extension to be of prime importance but the Finance Committee announced in August 1920 that no further capital expenditure could be authorised, even for the most urgently-required buildings. So Wood's design did not go ahead.

The chapel was finally extended in 1955 to a design by Paul Pascoe which incorporated the ideas of Richard Harman.

E11. Memorial Dining Hall, Rolleston Avenue, Christchurch

Date 1919, completed 1925
Client Christ's College Old Boys' Association
Contractor P. Graham and Son

Drawings

A drawing (dated September 1919) showing elevations and sections of a proposed dining hall is held by UC ADC. This design was revised in 1921 and three of the contract drawings (dated August 1922) showing elevations, sections and details, are held by UC ADC. Christ's College hold five further contract drawings (dated August 1922) showing elevations, floor plans and interior details.

Documentation

Buildings Committee minutes. (Christ's College)
Christ's College Board minutes.
Christ's College Old Boys' Association minutes.
The Christ's College Register, August 1919, August 1921, December 1922, August 1923, April 1926.
The Weekly Press, 30 June 1920, p. 27.
The New Zealand Churchman, August, 1921, pp. 7 and 82.
The Press, 23 April 1925, p. 4; 22 September 1925, p. 8.

In 1919 Wood prepared drawings for a proposed new dining hall [fig 41] to be constructed of stone and located on the north side of the Christ's College quadangle. It was to be funded by the Old Boys' Association as a World War I memorial. Wood's Tudor Gothic design, with its oriel bay windows and lantern louvre, was inspired by the English collegiate architecture at Oxford and Cambridge.
These drawings were revised when the site was changed to the southeast side of the quadrangle along the Rolleston Avenue frontage, providing the College with a greater visual profile to the general public [figs 43-45]. The most obvious changes were the addition of a square corner tower, a three-storeyed service wing and the extension in height of the buttresses on the side walls, those on the west side facing the quadrangle being embellished with pinnacles and crockets. Centred above the main entrance, located at the southwest end by the tower, is the College's coat of arms which Frederick Gurnsey (the carver) was unable to begin until after 1927 when these were officially granted to the College.

The interior of the hall, with its timber hammerbeam roof, may well have been inspired by the Great Hall at Christ Church, Oxford (1525). The Board and the Old Boys' Association were unable to agree on the classification of names to be included in the frieze which ran along the top of the timber wall panelling. Eventually, the names of those who served in the Great War were recorded in a vellum Memorial Volume which was presented to the College by R.S.D. Harman in 1940. It was illuminated by W.A. Sutton and rests on an oak desk designed by Wood in 1944.

Wood's plan for the dining hall [Plan 7] provides for a large dining area which is rectangular in outline with two protrusions created by the oriel windows. The layout follows the established tradition set by the English Colleges and seen, for example, at Christ Church, Oxford, and Christ's College, Cambridge. Wood has not, however, included the undercroft found at Christ Church, Oxford, which allows that hall to be approached by an imposing staircase and his hall is entered from the side rather than the end as at Christ Church. There are two external entries on the quadrangle side, one at the south end of the hall and the other towards the north end which accommodates the raised dais. At the southwest end a doorway opens onto the masters' dining room which occupies the ground floor of the tower. Two further doors in the south wall underneath the gallery lead to a sizable service room which forms part of the 'administrative wing' (Wood's term). The rooms occupying this wing are laid out to facilitate the efficient functioning of the dining hall. The service room is adjoined by two pantries, a scullery and large kitchen. A door opens from the south wall of the kitchen to a yard which is surrounded by a milk store, larder, soiled linen room, vegetable room and coal shed. A hallway to the west of the kitchen accesses an office, store room and staff dining room as well as the stairway to the upper floors of the tower and 'administrative wing'.

It was intended that the upper floors would be occupied by maids' rooms, a sick room and steward's quarters. The steward did not, however, have the opportunity to occupy his rooms which were altered immediately after completion of the building to function as a hospital. This change was prompted by an infantile paralysis epidemic which actually caused a delay in the commencement of the 1925 school year and a postponement of the official opening of the Memorial Hall from February to April 1925. The stairs to the hospital are rather narrow and steep to get injured people up and down which can be explained by the fact that a hospital was not envisaged when the plans were put out to contract.

In 1987 the Dining Hall underwent seismic strengthening, carried out most sympathetically and effectively under the direction of Miles Warren. To this end, steel rods have been placed across the roof in a criss-cross arrangement and the linen-panelled 'piers' on the side walls now project forward, having steel supports placed behind them. Further portraits have been hung which also play a role in concealing the steel frames running down the walls above the piers.
E12. Proposed Lower School, Upper Riccarton

Date 1920
Client Christ's College Board of Governors

Documentation
Christ's College Board minutes.

In 1920 the College Board gave consideration to the establishment of a preparatory school on land belonging to the Somes Estate in Upper Riccarton. Wood was asked in April 1920 to furnish 'rough plans and estimates' for buildings to accommodate one hundred boarders and fifty day-boys, the scheme to include two boarding houses and masters' residences, classrooms, hall, gymnasium and swimming pool.

Wood helped the Building Committee select a site and prepared a layout plan which he presented to the Board in July 1920. The Board immediately passed a resolution that Wood receive instructions to proceed with plans for the new Lower School.

Due to the precarious state of the College's finances at this time, the Finance Committee asked in March 1921 that the above resolution be rescinded and the project was subsequently abandoned.

E13. New Pulpit, Christ's College Chapel, Rolleston Avenue, Christchurch

Date 1921-23
Client Christ's College Board of Governors (presented to the College by the Headmaster, E.C. Crosse)

Documentation
Christ's College Board minutes.
Christ's College Register, August 1923.

The July 1921 Board minutes record that plans prepared by Wood for a proposed pulpit in the College Chapel were approved. This was presented by the Headmaster in 1923.

The appearance of Wood's pulpit is unclear as a new pulpit appears to have been constructed when the College was enlarged in 1955.

E14. Open Air Classrooms, Rolleston Avenue, Christchurch

Date 1929-30
Client Christ's College Board of Governors
Contractor J. and W. Jamieson

Documentation
Christ's College Board minutes.
Open Air Schools: A Popular Exposition. Reprinted from The Press by the Open Air Schools League, Christchurch, 1926.
The Christ's College Register, August 1929, p. 6; April 1932, p. 70; December 1951, p. 757.
'Open Air Schools: Lecture by Professor Shelley', The Press, 25 October 1929, p. 22.

Wood designed these six classrooms [fig 46], constructed of concrete, brick and slate, with reference to the principles of the 'open air' movement which placed great emphasis
on the importance of light, fresh air and sunshine. This is particularly apparent on the north elevation where glazed, folding doors provided access to balconies.

In 1950, after Wood’s death, Robert Munro added another four identical classrooms at the eastern end. More recently, in 1987, the balcony was closed in by Warren and Mahoney in order to create extra classroom space.

E15. Proposed Further Classrooms and Boarding Houses, Rolleston Avenue, Christchurch

Date: 1927  
Client: Christ’s College Board of Governors

Documentation  
Christ’s College Board minutes.

The Board minutes record that in 1927 Wood prepared sketch plans and estimates for four classrooms to run at right angles to the science block, a model permanent boarding house and a boarding house designed to connect two older houses owned by the College in Armagh Street and Rolleston Avenue. These designs remained unexecuted except for the model permanent boarding house which became the basis for the developed Jacobs’ House plans [Cat. E16].

E16. Jacobs’ House

Date: 1930  
Client: Christ’s College Board of Governors  
Contractor: P. Graham and Son

Drawings  
Four contract drawings (dated January 1930) showing plans, elevations and sections are held by UC ADC. A further set of drawings, including full size details, is held by W&M.

Documentation  
Christ’s College Board minutes.  
The Press, 16 January 1930, p. 4; 13 March 1930, p. 4.  
The Christ’s College Register, April 1931.


Located on the north side of the Christ’s College quadrangle on the old site of the Headmaster’s House (Old Flower’s House), Jacobs’ House [figs 48 and 49] comprises a three-storeyed Collegiate Gothic stone boarding house facing onto the quadrangle and a brick Neo-Georgian housemaster’s residence facing onto the Avon River and Hagley Park.

The boarding house provided accommodation for fifty boys in dormitories on the two upper floors which open onto glazed balconies. The third floor also housed the matron’s accommodation which extended into the upper floor of the housemaster’s wing, the rest of which was taken up with two hospital wards and associated service rooms.

The ground floor common room is now used as a classroom, the library at the southwest end serves as a leisure/common room and the dormitories have been subdivided into cubicles.
It was originally intended that a further boarding house, to be a 'mirror image' of Jacobs' House, be constructed alongside, the two buildings to be connected by a stone archway. A boarding house was eventually erected next to Jacobs' House in 1956, but it was of brick construction (due to cost restraints) and Heathcote Helmore's design does not conform with the collegiate nature of Wood's building.

E17. Alterations to House, Armagh Street West, Christchurch

Date 1933
Client Christ's College Board of Governors
Contractor G.A.D. Sutherland

Documentation
Wood's Certificate Book, 1933.

According to Wood's certificate book, alterations to the value of £490 were made to a house in Armagh Street owned by the College. The nature of these alterations is unclear.

E18. Observatory, School House, Rolleston Avenue, Christchurch

Date 1935-36
Contractor G.A.D. Sutherland

Documentation
Christ's College Board minutes.

The observatory, located on the roof of School House (designed in 1908 by C.J. Mountfort and Collins and Harman) was designed by Wood to house an Aston telescope which had formerly belonged to Archdeacon Harper, and had been gifted to the College by an old boy, C.H. Tripp, in 1919. The Tripp family had offered to erect the observatory as a memorial to their father.

E19. Proposed College Offices and Gateway Tower, Rolleston Avenue, Christchurch

Date 1935-1947
Client Christ's College Old Boys' Association

Drawings
A sheet of undated preparatory pencil sketches is held by UC ADC and two perspective drawings (one dated 1945, the other undated, but later) are held by W&M.

Documentation
Christ's College Board minutes.
Christ's College Old Boys' Association minutes.
The Christ's College School List. 1913, p. 512.
1945 Appeal Brochure, held Christ's College Archives.
1948 Third Appeal Brochure, held Christ's College Archives.
When the Memorial Dining Hall was constructed in 1923-25, the north wall was left blank in anticipation of an adjoining office block and gateway tower being erected. In 1935, the School List published Wood's perspective sketch of the 'proposed gateway and offices' [fig 50a]. His design was in the Collegiate Gothic manner adopted for many of the gateways of the Colleges at Oxford and Cambridge.

Wood resigned as College Architect in 1944, but did agree to act as architect for the gateway if it went ahead. A decision was made by the Old Boys' Association in 1944 to erect the gateway block as a World War II memorial. Following this, Wood revised his 1935 proposal and prepared a sketch drawing in 1945 [fig 50b] to which some further refinements were made in 1947 prior to the seeking of a Building Permit. The office block was to be constructed of stone and the adjoining tower was to be of brick and stone.

After Wood's death, the project was taken over by R.C. Munro, whose application for a Building Permit was declined due to a shortage of building materials. The Permit was finally granted in 1952, by which time the College Board and some influential members of the Old Boys' Association had had second thoughts about the Memorial. After some bitter debating, it was decided to abandon the gateway project and extend the chapel as a War Memorial. The foundation stone for the gateway, which had been laid in October 1950 during the College's centenary celebrations, was subsequently moved to the chapel porch.

In 1968 Paul Pascoe designed the precast concrete canopies flanking the entrance gates and in 1988 Miles Warren designed the College offices which harmonise with the Dining Hall and the other stone buildings in the quadrangle.

**E20  Alterations to Condell's House, Rolleston Avenue, Christchurch**

**Date**
1937

**Client**
Christ's College Board of Governors

**Contractor**
G.A.D. Sutherland

**Documentation**

Condell's House, designed in 1878 by Thomas Cane, as a Master's House, is the only remaining wooden building in the Christ's College quadrangle. Wood's certificate book records alterations in 1937 to the value of £147, by which time the building was being used as a dayboy waiting house. The building has been extensively remodelled since 1937 and the nature of Wood's alterations is unclear.

**E21  Squash Court, Fives Courts and Archway, Rolleston Avenue, Christchurch**

**Date**
1937-1939

**Client**
Christ's College Board of Governors

**Contractor**
R.C. Jamieson

**Documentation**
Christ's College Board minutes.
The Christ's College School Register, August 1939.
The Fives Courts and the Squash Court were gifted to the College by an old boy and keen sportsman, Thomas Chapman (winner of the Open Fives in 1868). Constructed of brick and concrete, the three fives courts were sited at right angles to the science laboratories to which they were connected by a brick archway (funded by the College) springing from the wall which had been left blank twenty years earlier.

For the adjacent squash court, Wood designed a functional brick building with some added interest on the exterior. It has a hipped, slate roof, brick corner buttresses, a multi-paned sash window and clinker bricks form a diaper pattern on the vented external walls. This modest structure was, in fact, the last building to be erected to Wood's design at Christ's College.

The archway and fives courts were demolished in 1961 when a new classroom block was erected on this site. Designed by Miles Warren, it was named the Chapman Block after the original donor of the fives courts.

LINCOLN COLLEGE, CANTERBURY

E22  Memorial Hall, Lincoln College, Lincoln

Date      1922, completed 1925
Client    Lincoln College Board of Governors
Contractor Rennell Brothers

Drawings
A contract drawing (dated 1923) is held by PACM. It is not in Wood's hand, presumably being delegated to one of Wood's staff at a time when he had a heavy workload.

Documentation

Located at Lincoln Agricultural College (now Lincoln University) where it adjoins the west wing of the original College building, this hall [fig 51] was erected as a First World War memorial. Although more restrained, Wood's design, in brick with Oamaru stone dressings, followed the style of the earlier building designed by Frederick Strouts in 1878, which employed Elizabethan and Jacobean detailing.

The building still serves as a hall of remembrance, containing tablets which record the names of students and staff who served in the two world wars as well as other wallplates and paintings commemorating past staff and students at the College.

DIGBY'S COMMERCIAL SCHOOL, CHRISTCHURCH

E23  New School Building, 69 Worcester Street, Christchurch

Date      1928
Client    H.W.L. Digby
Contractor Neil McGillivray

Documentation
The Press, 6 December 1932, p. 5.
This successful fee-paying commercial school was run by three members of the Digby family. Maud Digby, the principal, taught commercial theory and bookkeeping, Una Digby taught shorthand and Henry Digby, a champion shorthand speed writer himself, attended to the business side.

Wood adopted the Neo-Georgian vocabulary employed on his contemporary houses for the two storeyed brick building [fig 53]. In 1956, by which time commercial subjects were more widely taught in secondary schools, the Digbys moved to smaller premises in Gloucester Street. The building was subsequently let out as office space and part is currently occupied by an English language school.

TAI TAPU PUBLIC LIBRARY


Date 1931, completed 1932.
Client The Tai Tapu Library Committee
Contractors N.T. Webb, builder
L. Wendelborn, stonemason

Drawings Three drawings (dated December 1931 and February 1932), showing plans, elevations and details, are held by W&M.

Documentation
Wood's Certificate Book, 1932, cost £1,478.
Minutes of Meetings of the Tai Tapu Public Library Committee.
The Press, 13 August 1932.

Wood initially prepared drawings for a new public library at Tai Tapu in 1924 at the request of Sir Robert Heaton Rhodes, on behalf of the Library Committee. Due to the absence of surviving plans from this date, the nature of this design is unclear. It was however, intended for a different site.

Heaton Rhodes donated the land for the 1931 building which adjoins the Tai Tapu church [Cat C12]. It was largely funded by the sale of daffodil bulbs from Heaton Rhodes' Otahuna estate. Like the Tai Tapu Church, designed by Wood in 1930, the modest, picturesque library building is constructed of local stone in the Arts and Crafts style [fig 54]. The corners of the tapered walls extend upwards, cutting through the roofline in the manner employed by Leonard Stokes, seen, for example, on his Southampton Telephone Exchange Building (1906). (Rory Spence, in correspondence with the author (10 January 1996), has pointed out that this device, which he calls 'buttressed gables' was a Stokes's trademark which was not used very extensively by other architects in England.)

Opened in August 1932 by the Governor-General, Lord Bledisloe, the building still operates as a library. The roof, which was originally covered with Rosemary tiles, has been replaced with Marseilles tiles.
BISHOP JULIUS HOSTEL

E25. Additions to Bishop Julius Hostel, 10 Cranmer Square, Christchurch

Date 1934, completed 1936
Client Diocesan Board of Education
Contractor Victor J. Moir Ltd

Drawings
A contract drawing (dated September 1935) showing plan, elevations and sections is held by CDO.

Documentation
Diocesan Board of Education minutes. (CDO)
Wood's Certificate Book, 1936, cost £1,564.
The Church News, September 1935, p. 5; January 1936, p. 5;
June 1936, p. 8.
S. Parr. Canterbury Pilgrimage: The First Hundred Years of the Church of

Bishop Julius Hostel was a large Victorian style timber house purchased by the Diocesan Board of Education (with the financial assistance of Bishop Julius) in 1924. It operated as a women's hostel for students attending the University of Canterbury and the Christchurch Teacher's College.

Wood upgraded the existing facilities by designing a new L-shaped wing in the Georgian style to accommodate forty residents. It replaced an old annex which had previously been moved from Bishopscourt to the site and contained thirteen bedrooms which opened onto a north-facing verandah at ground floor level and a balcony off the upper floor.

Part of the old annex was moved to the rear of the site and converted to a chapel which was dedicated by the Bishop in May 1936.

E26. Alterations to Bishops Julius Hostel, 10 Cranmer Square, Christchurch

Date 1938
Client Diocesan Board of Education
Contractor V. J. Moir Ltd

Documentation
The Church News, April 1938, p. 5.

This work involved the creation of a bedroom and adjoining bathroom on the verandah to accommodate Mrs Hendrie, the Hostel Principal.

The hostel is now located near the University of Canterbury Ilam campus and the Cranmer Square building was recently demolished.
ST ANDREW'S COLLEGE, CHRISTCHURCH

E27. Proposed Layout for St Andrew's College, Papanui Road, Christchurch

Date 1942
Client St Andrew's College Board of Governors

Drawings
A ground plan entitled 'Tentative Layout - St Andrew's College' is held by Keith Anderson.

Documentation

In 1942 Wood was asked by the Board of this Presbyterian Boys' College to produce a plan for the future development of the College which had started out in 1917 in Strowan, a nineteenth-century wooden homestead originally owned by Thomas Duncan. Wood's proposal, which was eventually abandoned, shows three boarding houses and an assembly hall located on the south side of the College grounds facing the main driveway, with the classrooms sited around an adjoining quadrangle.

E28. Proposed Hall of Memories, St Andrew's College, Papanui Road Christchurch

Date 1944-1945
Client St Andrew's College Old Boys

Drawings
A perspective sketch (dated 1945) is held by St Andrew's College.

Documentation
Wood's office diary, 1944.

The proposed Hall of Memories [fig 52] was intended as a World War II memorial. Wood's design shares a number of similarities with his contemporary Wellington Cathedral design and incorporates some detailing associated with the modernist vocabulary, such as horizontal glazing bars.

The Old Boys eventually decided in favour of a chapel for the memorial, which was designed by Robert and Margaret Munro in 1950.
III  ECCLESIASTICAL BUILDINGS

C1.  Proposed Church at Culverden, North Canterbury

Date       1916  
Client      Culverden Church Committee  

Documentation
           Wood's office diary, 1916.

Wood's diary records that he prepared sketch plans for a church at Culverden in 1916. This project was taken over by Samuel Hurst Seager while Wood was serving overseas during the war and a wooden church was constructed to Seager's design in 1917. The nature of Wood's design is unclear.

C2.  Proposed Church at Kaituna, Banks Peninsula

Date       1916  
Client      Kaituna Church Building Committee  

Documentation
           The Church News, 1 December 1913, p. 9; 1 June 1922, p. 15.  
           Wood's office diary, 1916.

Wood's diary records that he was working on sketch plans for a proposed church at Kaituna in 1916. This project was put in abeyance during the war and the Church of St Kentigern was eventually erected at Kaituna in 1933, the architect being Roy Lovell-Smith. The nature of Wood's proposed design is unclear.

C3.  Proposed Church, St Mary's, Merivale, Christchurch

Date       1916  
Client      Merivale Church Vestry  

Documentation
           Merivale Vestry Minutes, (CDO)  
           New Zealand Building Progress, September 1916, p. 731.

Wood first became involved with the proposed church at Merivale in 1907 when he was in partnership with Hurst Seager and Munnings. He had agreed in 1907 to prepare sketch plans for a new church at Merivale but then reconsidered (presumably because Seager was overseas) and recommended that Munnings be appointed in his place. Munnings submitted his design to the Vestry in April 1908 (plan held PACM) and fundraising commenced. Munnings' design was eventually abandoned and Wood was approached again in 1914 to prepare new plans for a church, and again he declined due to 'pressure of work'. Eventually Wood was persuaded to undertake the work and he prepared sketch plans in 1916. In March 1917, prior to his entry into the Army, he submitted an account for his work to date. A new church was erected in 1926 to a design by the Invercargill architect, Edmund Wilson. The nature of Wood's proposed design is unclear.

C4.  St Barnabas' Church, Fendalton Road, Christchurch

Date       1919, completed 1926  
Client      Vestry of the Parish of Fendalton  
Contractor  P. Graham and Son
Drawings
A sketch plan (dated January 1920), together with four drawings (dated 1925) are held by CDO. Forty further drawings, including the signed contract drawings (dated April 1925) are held by PACM.

Documentation
Parish of Fendalton Vestry Minutes.
Fendalton Parish Magazine, April 1920-August 1929.
Parish of Fendalton, St Barnabas Church 1876-1926 - Jubilee Record and History of the New Memorial Church Movement. Christchurch, 1926. (Held St Barnabas' Church Office)
The Press, 23 March 1925, p. 1; 22 November 1926, p. 11.
The Church News, 1 July 1926, p. 5.

Designed in a free Gothic style to accommodate 325 people, Wood's stone-faced building [figs 65-66] was erected behind the existing timber church (designed by the Christchurch architect William Marley in 1876) which was demolished in 1927. His initial perspective sketch, dated 1919 (published on the cover of the Fendalton Parish Magazine from May 1920), underwent only minor modification and refinement when the contract drawings were finalised in 1925.

An undated drawing shows an alternative for the south wall which provided for possible future extension with a row of arches which would have supported the building while the intervening masonry was removed. This proposal was not adopted due to the projected extra cost involved.

The stained glass east window depicting the resurrection was transferred from the old church and Wood skilfully increased its height in the new building by placing Oamaru stone tracery panels below the glazed portion. Following the church's completion, further stained glass windows were gradually added along the north and south sides, being donated by parishioners in memory of deceased family members.

R.S.D. Harman was responsible for overseeing the insertion of a small memorial window in the north wall in 1948 and among his correspondence is a letter which makes reference to the solid nature of Wood's mass concrete walls, to the extent that the masons inserting the new window are 'quite frank in their criticisms of it, having taken four days to punch a 4 ft x 2 ft hole!'. Harman goes on to say that he has 'no doubt that the building will be as sound as it is now in two hundred years to come. I now have the proof I have waited twenty years to see - that a soundly and honestly constructed building will take a lot of punishment before it falls'. (Letter from Harman to Diocesan Registrar, Nelson, 29 July 1948.)

C5. All Saints Church, Waiwhetu, North Canterbury

Date 1920, completed 1925.
Client Anglican Diocese of Nelson
Contractor Keir and Thomson, Rangiora

Drawings
A preliminary sketch plan (dated April 1920) is held by PACM. A later drawing [fig 55a] showing plan and elevations of the building as constructed is held by W&M.

Documentation
Minutes of meetings of the Nelson Diocesan Trust Board.
The erection of this modest, riverstone rural church [figs 55-56] was made possible by a bequest of £1,000 towards its cost from the estate of Mrs M.F. Macfarlane who died in 1919. In 1920 Wood prepared a preliminary sketch plan which provided accommodation for 100 people. He made some revisions to this design prior to the commencement of construction in late 1924. These included the addition of a square tower, and the replacement of the scissor truss roof form with one of king-post construction.

The plan [Plan 8] comprises a nave, choir and chancel, with a vestry on the north side off the nave and entry porch on the south side through the east wall of the tower. Wood first used the tower entry on his Fendalton design [Cat. C4], and was to repeat this practice on his subsequent churches. In accordance with correct ecclesiological planning, the choir is one step above the nave, there is a rise of another step to the chancel and a third step to the altar at the east end.

Two months after the church was dedicated (31 May 1925), a stone wall was erected on the road boundary of the corner site and in 1928 Wood designed a timber lychgate in the English tradition, with a pitched, shingled roof supported by timber framing on riverstone piers.

The church remains intact and is complemented by the neighbouring hall constructed in riverstone in 1968 to the design of the vicar at that time, D.J. Williams.

C6. War Memorial Panel, Christchurch Anglican Cathedral

<table>
<thead>
<tr>
<th>Date</th>
<th>1922, completed 1925</th>
</tr>
</thead>
<tbody>
<tr>
<td>Client</td>
<td>Christchurch Cathedral Chapter</td>
</tr>
<tr>
<td>Carver</td>
<td>Frederick Gurnsey</td>
</tr>
</tbody>
</table>

**Documentation**
- Christchurch Cathedral Archives. (Canterbury Public Library)
- *The Church News*, 1 December 1922, p. 4; 1 February 1925, p. 5.
- Wood’s office diary, 1925.
- *Church and People*, 1 December 1949, p. 15.
- Contemporary photographs of the panelling (one held R. Helms, another ATL)

Wood designed a large oak panel for the south wall of the chapel in the south transept of Christchurch Cathedral as a memorial to men and women of the Christchurch Diocese who lost their lives in the First World War. It is divided into five panels, the central one containing a cross and an extract from Lawrence Binyon’s poem, *Requiem*. The flanking panels were inscribed with names of the fallen. Above and below the panels are intricate friezes of finely carved bunches of grapes and foliage framed with a cable moulding. Four carved angels project from the upper frieze, bearing the emblems of England, Scotland, Ireland and Wales.

In 1949, this chapel became the Chapel of St Michael and St George and further panelling was added by R.S.D. Harman on the south and west walls, together with a finely carved reredos behind the altar on the east wall. At the same time, names of those who lost their lives during the Second World War were added to Wood’s original panel and the main inscription was replaced with another which changed it to a memorial of the fallen of the whole British Empire, following the example of the memorial to the million dead of the Empire erected in Westminster Abbey after 1918.
C7. Surround for Rebuilt Organ, Christchurch Anglican Cathedral

Date 1925, completed 1927
Client Christchurch Cathedral Chapter

Documentation
The Church News, 1 June 1925, p. 5.
Christchurch Cathedral. Christchurch, New Zealand, Christchurch, undated.
'The Cathedral Organ', Christchurch Cathedral, Christchurch, undated.

The Christchurch Cathedral organ (1882) was rebuilt in 1925 and placed on the north side of the choir with a console in a gallery on the south side. The Church News records that the external pipes were arranged so as to fit in with a design prepared by Wood as an interim arrangement until funding was available to construct an ornamental case to surround the organ. The nature of Wood's design is unclear as a new organ case, designed by Sir Giles Gilbert Scott, was added in 1966.

C8. Mosaic Pavement, Christchurch Anglican Cathedral

Date 1927-1928
Client Christchurch Cathedral Chapter

Documentation
The Church News, 1 December 1927, p. 7.

Wood designed the mosaic pavement which was laid in the chancel of Christchurch Cathedral in 1927-28. He embellished the white paving with the Diocesan Arms and decorative sailing ships symbolising the First Four Ships which brought the first contingent of Canterbury Association colonists to the new settlement in 1850.

C9. St Thomas' Church, Woodbury, South Canterbury

Date 1925, completed 1938.
Client St Thomas' Church Vestry
Contractors Chancel, sanctuary and vestry (1925): Keir and Thompson of Rangiora

Drawings
Ten drawings are held by CDO, consisting of a plan and elevation of the first portion (dated 1925) and various detail drawings, some full-size, dating from 1937 and 1938. W&M hold an undated drawing showing the south and east elevations of the 1925 portion. A sheet of preliminary sketches showing a perspective and south elevation (dated April 1936) is held by PACM.

Documentation
St Thomas' Vestry Minutes 1910-1940 [information supplied by Rev. W.J. Gaudin, current vicar of St Thomas' Church].
The Church News, August 1926, p. 7; June 1937, p. 1; May 1938, p. 5;
The Press, 1 July 1926, p. 6; 25 March 1938, p. 2.
Wood's building [figs 62-63] replaced a simple timber Gothic church designed by William Marley and erected in 1878. Charles Tripp, the owner of the extensive Orari Gorge sheep station, played a leading role in the establishment of this church, as did Sir Thomas Tancred who farmed part of the Raukapuka run and lived at Woodbury.

At a later date (yet to be established) a member of the Tripp family presumably acquired from England a proposal for rebuilding the timber church in stone, as indicated by a surviving undated plan signed by the English architect A. Troyte Griffith (d. 1942) and entitled 'Woodbury Church, New Zealand: Proposed Reconstruction' (held CDO). The link between the Tripps and Griffith is unclear, the Tripp family connections being in Devonshire while Arthur Troyte Griffith practised architecture in Malvern, Worcestershire.

Griffith's scheme must have been abandoned because in 1911, the St Thomas' parishioners decided to build the chancel only of a new church to be joined to the existing nave. Plans prepared by J.S. Turnbull of Timaru in brick were approved and tenders were called in 1913. The cost was, however, far greater than the estimate of £400 and construction was postponed. (One of Turnbull's proposals is held by CDO.)

The war years then intervened and Wood was commissioned in 1925 to design the chancel, sanctuary and vestry using the same layout as Turnbull but in local stone. The Rangiora builders who had gained experience working with riverstone on Wood's recently completed All Saints' Church at Waiau, were engaged to carry out the work. This portion was dedicated on 29 June 1926, the tower being given by the Tripp family in memory of their parents, Charles George Tripp (d. 1897) and Ellen Shepherd Tripp.

In 1936 the Tripp family offered to complete the church as a memorial to Eleanor Tripp (the daughter of Charles and Ellen Tripp) and her brother Charles Howard Tripp. Wood was therefore commissioned to design a nave and entry porch in stone, the completed building to accommodate a congregation of 150 people. Details of his 1936 preliminary sketch, including the window heads and the decorative treatment of the door surround, were refined over the following year, construction commenced at the beginning of 1938 and the church was consecrated on 2 April that year. The flèche shown rising from the tower in both the 1925 and 1936 drawings was never erected.

C10. Additions to St Peter's Church, Cnr Riccarton Road and Yaldhurst Road, Upper Riccarton, Christchurch

<table>
<thead>
<tr>
<th>Date</th>
<th>1926, completed 1929</th>
</tr>
</thead>
<tbody>
<tr>
<td>Client</td>
<td>The Vestry of St Peter's, Upper Riccarton</td>
</tr>
<tr>
<td>Contractor</td>
<td>J. and W. Jamieson</td>
</tr>
</tbody>
</table>

**Drawings**

Eight drawings are held by CDO. The first (dated September 1926) is a sketch plan showing a floor plan and two elevations of the proposed additions. The remainder of the drawings show revised proposals dated October 1926, November 1927 and February 1928 and the contract drawings (1928), including some full-size details of the tower.

**Documentation**

- St Peter's Vestry Minutes. (CDO)
- The Church News, 1 July 1928, p. 5.
St Peter's Church, Upper Riccarton, was constructed in three stages over a period of fifty years, to replace the existing wooden Gothic church dating from 1857. B.W. Mountfort designed the stone chancel in the Early English Gothic style in 1875. His son, C.J. Mountfort, designed the north and south transepts and two bays of a nave which were added in 1900, also in the Early English style. In 1924, following the launching of a church completion fund, the Christchurch builder W.G. Jamieson, provided sketch plans and estimates for rebuilding the west end (drawing held CDO) but declined an offer to act as architect. Wood was appointed to complete the church in August 1926 which involved the addition of two further bays to the nave, two vestries (choir and clergy) at the west end and an entry porch and tower. He adopted the free Gothic style of his contemporary ecclesiastical designs for this work [figs 67-69].

Wood continued the stone cladding on the exterior and the brick lining on the interior of the nave, but he lined his entry porch with Oamaru stone, and incorporated into its north wall the remains of a grisaille stained glass window which originally lit the sanctuary of the wooden church. The church is noted for its fine collection of stained glass windows, several of which were relocated from the original church. (For a full discussion of the windows, see F. Ciaran, 'Stained Glass in Canterbury, New Zealand, 1860 to 1988'. Ph.D. thesis, University of Canterbury, 1992 (3 vols.).)

The timber shingles covering the roof of the church were replaced with slate in more recent times (date unknown, possibly the 1960s). In 1977 the Christchurch architect, Don Donnithorne, oversaw some changes to the interior of the chancel which brought the clergy closer to the congregation in line with modern Anglican practice. The choir stalls were removed from the chancel and a second altar was installed closer to the nave, along with a semi-circular communion rail. Wood's portion of the church remains intact.

C11. Cashmere Hills Presbyterian Church, Cnr Dyer's Pass Road and Macmillan Avenue, Cashmere, Christchurch

Date 1927, completed 1929
Client Cashmere Hills Presbyterian Church
Contractor P. Graham and Son

Drawings
Wood's initial sketch plan is held by PACM.

Documentation
The Press, 17 September 1928, p. 11.
Christchurch, 1989.

Richard Harman, who joined Wood as a junior partner shortly after he had prepared the initial sketch plan (1927), oversaw construction of this picturesque stone church [figs 70-71] and produced all the working drawings and details of window tracery, bargeboards and choir screen (no longer in use) as well as designing the pews, communion table, chairs and pulpit. (Detail drawings held Cashmere Presbyterian Church)

Wood's sketch plan outlined an area at the west end of the nave for future extension and a large L-shaped space at the side intended for use as a Sunday School hall. A small portion of the latter area was taken up with a junior Sunday School room which was incorporated into the final plan (later becoming the choir vestry) and a hall was built at a later date. In 1961 the west end was extended and the tower added (architect R.J. Seward).
The sanctuary was originally used for the choir, the communion table being located closer to the congregation (in line with Presbyterian doctrine), on the same level as the pulpit, font and lecturn. The choir seating has now been removed and the communion table currently occupies the sanctuary.

Peter Graham, the Christchurch builder who worked on several of Wood’s major projects, including the Christ’s College Dining Hall, was a foundation elder of the Cashmere Presbyterian Church and his son, J.W. Graham, who had taken over the running of the firm, was the convenor of the building committee for this church. The stained glass window at the east end was donated by the Graham family in memory of Peter Graham who died in 1935.

C12. St Paul's Church, Tai Tapu, Canterbury

Date 1930, completed 1931
Client Sir Robert Heaton Rhodes
Contractor Sylvester and Co.

Drawings Four drawings (dated May 1930) showing plan, elevations and details are held by CDO. Additional drawings, including full-size details, are held by W&M.

Documentation Minute Book, St Paul’s Tai Tapu, 1929-1932.
Church Magazines for Lincoln Parochial District, 1930-1932.
The Church News, 1 May 1930, p. 4; 1 February 1932, p. 6
The Christchurch Times, 26 January 1932, p. 3.
‘St Paul’s, Tai Tapu - Historical Notes 1875-1982.’ Tai Tapu, 1982. (CDO)

St Paul’s, Tai Tapu [figs 72-74], was erected by Sir Robert Heaton Rhodes as a memorial to his wife, Lady Jessie Cooper Rhodes, a devout churchwoman who had been actively involved in proposals to rebuild Frederick Strout's existing wooden church. This was one of the few occasions when Wood had an unrestricted budget and he produced a particularly effective design.

The building combines a harmonious blend of natural materials with pink and yellow-ochre-toned walls of Port Hills stone and facings of local scoria and Sydney sandstone. The roof is covered with terracotta Rosemary tiles. It features a square tower surmounted with a copper-sheathed spirelet and a wrought-iron weather-vane in the form of a sailing ship. The interior is lined with pink Anama limestone with scoria facings and the furniture is of New Zealand tawa and Canadian oak. The elaborately detailed, carved embellishments were carried out by Frederick Gurnsey and Jake Vivian. Some of the carvings on the interior depict native Australian birds and animals as a reminder of Lady Rhodes' Australian birthplace.

The plan [Plan 9], which provides accommodation for 104 people, has a similar layout to that at Waiapu [Cat. C5] with the vestry on the north side and entry porch through the tower on the south side. But unlike Waiapu, where specific provision was made for a choir between the main body of the nave and the chancel, there is no provision for a choir at Tai Tapu and while the Waiapu entry doors are in a side wall of the tower, at Tai Tapu they are more prominently placed on the south-facing front wall of the tower.

The scoria coping which projected above the roofline on the gabled end walls was removed when problems with leakage occurred subsequent to the completion of the building.
C13. St Barnabas' Church, Woodend, North Canterbury

Date 1930, completed 1933
Client Woodend Church Vestry
Contractor Wadey and Efford

Drawings
Thirty-five drawings (dated 1932), including two contract drawings, are held by CDO comprising plans, elevations, sections, reinforcing details, and full size and half-inch details. W&M also hold a drawing showing plan and elevations.

Documentation
Woodend Vestry Minutes 1910-1935. (CDO)

The Church News, 1 August 1932, p. 3; 1 July 1933, p. 12; 1 July 1934, p. 14;
1 June 1938; p. 7.

According to the Woodend Vestry minutes, Wood produced a rough sketch of a proposed stone church in June 1930, the projected cost being estimated at £2,000. Two years' later, the Vestry decided to adopt reinforced concrete as the building material in order to lower the cost and Wood was instructed to produce a new set of plans for a church to seat 100 people and to cost less than £1,200 [figs 76-77].

On this occasion Wood’s plan [Plan 10] has sited the tower, with the main entry doors in its east wall, on the north side unlike Waiau [Cat. C5] and Tai Tapu [Cat. C12] where it is located on the south side. The vestry has been removed to the south side and the pulpit has in turn been repositioned on the same side as the vestry. The font, too, has been shifted from the west end of the nave to the north side directly opposite the internal entry doors from the porch. As at Waiau, Wood has made specific provision for a choir between the nave and sanctuary, but while the sanctuary is clearly marked, it remains the same width as the nave, creating a continuous space on the interior similar to that at Fendalton [Cat. C4].

The statue of St Barnabas above the entry was carved and presented by Frederick Gurnsey. Most of the furniture, including the altar and a carved wooden reredos with painted panels was transferred from the earlier timber church on the site which was demolished in 1929. The Oamaru stone font from the old church was reduced in size and Wood designed a new wooden font cover carved by Gurnsey.

The transparent glaze applied to the concrete walls on the interior and the frieze of Maori patterns was painted over in the 1960's. In 1993 an extension containing meeting and kitchen facilities, designed by the Christchurch architect Don Donnithorne, was constructed at right angles to the north side, abutting the tower. These modifications have severely compromised the particularly effective visual impact of Wood’s original design.

C14. St David's Presbyterian Church, Cust, North Canterbury

Date 1935, completed 1936
Client The Cust-Oxford Presbyterian Congregation
Contractor Wadey and Efford
Drawings
A sketch plan (dated January 1935) showing plan, two elevations and a section is held by the Canterbury Branch of the New Zealand Institute of Architects.

Documentation
Minutes, Board of Managers, Cust Presbyterian Church. (Held Presbyterian Church of New Zealand archives, Hewitson Library, Knox College, Dunedin)
Specification (dated March 1935). (Presbyterian Archives, Knox College, Dunedin)

As at Woodend, this small country church [figs 78-79] is of reinforced concrete construction with a little modernist detailing and a timber shingled roof. It accommodates a congregation of 100 and there is a vestry off one side of the nave and a square entrance tower on the other side. Both the exterior and the interior, with its glazed concrete walls and painted frieze, remain intact.

C15. St Andrew's Church, Maheno, North Otago

Date 1935, completed 1938
Client Colonel J. Cowie Nichols on behalf of St Andrew's Vestry, Maheno

Drawings
A preliminary sketch dated 1935 is held by W&M. A further sketch drawing (dated November 1935), showing plan, elevations and cross-section, is held by CDO.

Documentation
Specification, held at St Andrew's Church, Maheno.
'St Andrew's Church, Maheno', Information Brochure, undated, St Andrew's Church, Maheno.

Colonel Joseph Cowie Nichols, of Kuriheka, was the principal benefactor for this church. His brother, Cyril Nichols, was also involved with the project for which Wood prepared sketch plans in 1935. As he had done with the Cashmere Hills Presbyterian Church, Wood handed the work over to Richard Harman who was entirely responsible for construction of the church.

The small, rust-coloured stone building [figs 80 and 82] with Oamaru stone facings and a glazed tiled roof, features a massive entrance tower and finely carved decorative detailing, the latter being executed by Frederick Gurnsey and Jake Vivian. Wood's initial sketch (1935) shows that he had considered placing right-angle buttresses on the corners and separately roofing the chancel. Instead, the end walls of the nave and chancel splay out towards the bottom and the roof, with its familiar bellcast, is unbroken like those at Fendalton, Woodend and Cust.

The church contains several memorials to members of the Nichols family, including bronze plaques at the west end of the nave, and the stained-glass west window which incorporates the regimental badges of Colonel Nichols' brother, two sons and a cousin, all of whom were killed in the First World War. The internal doors and timber furniture are crafted from oak, the vicar's stall being embellished with carvings of New Zealand native birds. As at St Paul's, Tai Tapu, Wood placed a tracery timber 'grille' above the organ chamber.

This immaculately-maintained church remains entirely intact.
C16. Chapel, Men's Guest House, St Martin's House of Help, 195 Antigua Street, Christchurch

Date: 1936
Client: St Martin's House of Help Committee (Anglican Diocese of Christchurch)

Documentation
The Press, 26 June 1936, p. 3.

The Men's Guest House offered accommodation to homeless men. The former dining room was converted to an assembly room and chapel with an adjoining room being opened up to form the sanctuary. The building is no longer standing, but according to Morgan, Wood's sanctuary was 'a little gem of beauty'. Wood undertook this work at no charge.

C17. Proposed Stock Church for the Anglican Diocese of Nelson

Date: 1940
Client: Anglican Diocese of Nelson

Documentation
Correspondence between Wood and the Diocesan Registrar, Nelson. (Held Nelson Diocesan Office)

Wood was asked by the Nelson Diocese in 1940 to design a 'stock' country church in timber to the value of £770 that could be used for proposed churches at Stanley Brook, Rai Valley and Waimangaroa. After pointing out that each site would surely demand different planning, Wood did produce a sketch plan. This was sent to the Stanley Brook parishioners who supplied a list of amendments and requests. Wood then realised that the requirements of each church committee would vary and felt he did not have the time to prepare three separate plans - 'strange in these times to say so, but I am very busy - very short-handed, and very worried with bigger things locally' (letter from Wood to Diocesan Registrar, Nelson, 9 August 1941). He therefore recommended that the work be handed over to 'a good ecclesiastical architect in Christchurch, Mr R.S.D. Harman' (letter to Diocesan Registrar, Nelson, 9 August 1941).

Harman did agree to take over the work and the extensive documentation relating to these commissions, provides an insight into the frustrations involved in working with church committees and confirms Wood's prediction that these projects would prove particularly time-consuming. For a more detailed account of Harman's involvement with the Nelson designs, see R. Helms, 'The Architecture of R.S.D. Harman', pp. 20-25.

C18. Cathedral of St Paul, Wellington

Date: 1937-1947
Client: Anglican Diocese of Wellington
Contractors: First portion (1956-64) McKenzie, Thomson and Hoskins
Second portion (1970) Upton and Shearer
Bell tower (1980) Downer Construction
Drawings
Thirty drawings, mainly perspective sketches, are held by ATL (C121). PACM hold three perspective drawings dated 1939. W&M hold a few perspective sketches and King and Dawson (Wellington) held a set of undated drawings signed 'Robert Munro and the late Cecil Wood, Associated Architects'.

Documentation
Wellington Cathedral of St Paul Archives, being a miscellaneous collection (twenty-three boxes) of documents, photographs and correspondence relating to the Cathedral. (ATL, ACC-88-290)
Wood's personal notes on Wellington Cathedral of St Paul. (R. Helms)
Proceedings of Wellington Diocesan Synod 1917-1989. (Wellington Diocesan Office)
N.Z. Churchman, August 1921, September 1921.
The Church News, June 1938.
The Church Chronicle, 1 May 1938, 1 August 1938, 1 December 1938, 1 August 1942, 1 August 1944.
The Dominion, 16 July 1938, 14 May 1964, 9 July 1965.
Church and People, 1 August 1942, 1 August 1944, 1 September 1944, 1 July 1945, 1 October 1945, 1 February 1946, 1 November 1946, 2 December 1946, 1 February 1947, 1 March 1947, 1 May 1947, 2 July 1950, 1 July 1953, 1 February 1954, 1 August 1956, 1 September 1959.
The Cathedral Chronicle, September 1945.
The New Zealand Herald, 28 September 1946.
N.Z. Home and Building, February 1965, pp. 72-76.

Wood received the commission to design Wellington Cathedral of St Paul [figs 83-108] in 1937. The building was to be constructed of reinforced concrete and after preparing a preliminary design in a conservative modernist style with a traditional layout, Wood embarked on an overseas research trip in 1938 to England, Europe and the United States. He was particularly impressed with the work of the Swedish architects Ragnar Östberg and Ivar Tengbom and aspects of Östberg's Stockholm City Hall and the interior of Tengbom's Hogalid Church were to have some influence on the Wellington Cathedral design which Wood developed over subsequent years. He incorporated a variety of modern Gothic, Spanish Colonial and Art Deco detailing into the design as it evolved, resulting in a distinctly personal amalgam. It had been intended to lay the foundation stone in 1940, but World War II brought the project to a halt and then followed continual delays due largely to a shortage of funds. Wood continued refining the design during the 1940s, gradually paring away some of the ornamentation, which allowed a greater emphasis to be placed on the concrete wall surfaces. The design received wide publicity in 1945 when an appeal for funds was relaunched and it became the cause of a great deal of controversy and discussion among architects and the general public. Some thought it was not traditional enough, while others criticised it for an inappropriately fussy treatment of the concrete forms.

After Wood's death in November 1947, Robert Munro was appointed to complete the working drawings. The foundation stone was laid by the Queen in 1954 and construction commenced on the eastern portion in 1956, with the tower rising to less than half of its full height. When Munro died in 1959, the project was taken over by
E.V. Dawson from the Wellington firm of King and Dawson. Construction of the first portion was completed in 1964 and on the interior in particular, the detailing had been reduced to such an extent that a huge gulf existed between this and the interior Wood had envisaged. By this time, the design was considered to be particularly outdated and King and Dawson produced several schemes for completion along more up-to-date lines. In 1969, however, the Cathedral Layout Committee, decided that they wished to revert to Wood’s original design (an opinion which the Dean disagreed with) and by 1972 the nave had been extended by two bays and a gallery, narthex and porte cochere had been added. The west end, however, was vastly different from Wood’s conception, being faced on the exterior with exposed aggregate precast concrete panels, resulting in an austere and unattractive appearance.

In 1980 a huge cross of cast aluminium designed by Rosemary Redmayne was placed on the west wall. Three years’ later, the tower was increased in height by the addition of a belfry, designed by John Harper from King and Dawson, although it remains squat in appearance when compared with the lofty tower conceived by Wood. Early on, it had been intended to incorporate the original section of Old St Paul’s into the Lady Chapel. This proposal was rejected after a public ‘Save Old St Paul’s’ campaign in the early 1960s. The foundations had been laid and only very recently (1990) a small, wooden nineteenth-century Gothic church has been moved to the site to be utilised as a Lady Chapel. It was originally the parish church of St Paul’s, Paraparaumu, designed by F. de J. Clerc. So Clerc, who so coveted the Cathedral design, has made a contribution, albeit one never envisaged during this lifetime. In 1992 Miles Warren was consulted regarding the completion of the Cathedral and has produced a design, which has been adopted, based closely on Wood’s concept.
IV COMMERCIAL AND PUBLIC BUILDINGS AND OTHER MISCELLANEOUS JOBS

P1. Dentist's Room and Shop, Rangiora

Date 1909
Client C.C. Paterson

Documentation

Located in High Street, Rangiora, this was a two-storeyed timber building with double-hung sash windows and a gabled roof. There was a verandah over the lower floor which was occupied by a shop. The building is no longer standing.

P2. Coronation Memorial Bathing House, Sumner

Date 1911
Client Sumner Borough Council

Documentation
Correspondence files, Sumner Borough Council. (Sumner Museum)
Tender Notice, The Press, 10 October 1911, p. 10.
Wises Post Office Directories.
'Sumner Bathhouse', Canterbury Times, 24 April 1912, p. 35.

This modest timber building was erected to commemorate the coronation of King George V, funding being assisted by a Government subsidy available for such projects. Located on the sands of Sumner Beach near Cave Rock, adjacent to the wooden pier (constructed in 1883) which extended out into the sea, it housed salt water baths, in cubicles, which were heated by a boiler and intended for relaxation and therapeutic purposes.

The building is rectangular in plan and raised up on substantial stone piers. The external walls are covered with boarding and wide, vertical battens and it has a corrugated iron hipped roof. In keeping with the function of the building, the windows were small and placed directly under the eaves.

The seaward end was extended in the 1920s in order to provide space for a tearoom. By the late 1930s the bath house had ceased operation and Council correspondence dating from 1937 records the conversion of the building to a 'plunket room, restrooms and lock-up shop combined', with the 'tearoom to be extended to 27ft in length'. It is unclear whether the plunket room was used for its intended purpose, but the predominant use of the building from the 1930s was as the Pier Tearooms (until 1975) and subsequently as a restaurant. The dates are uncertain for other modifications such as the enlargement of the windows on the north and south walls, the closing in of the east end with plate glass windows and glazed casement doors, a small addition at the west end with a steeply pitched gabled roof (now the entrance area to the restaurant) and refurbishing of the interior. A wooden outdoor seating area attached to the building occupies what appears to be the remains of the pier.

In spite of the various changes as the function of the building altered, the external appearance is not far removed from the original and it still retains much of its appeal as a simple, unpretentious building which does not greatly encroach on the surrounding natural environment.
P3. New Commercial Club Rooms, White Hart Buildings, High Street, Christchurch

Date 1913
Client Commercial Club

Documentation
- Wises Post Office Directories.

This work presumably involved internal modifications to an existing building. The building is no longer standing and the nature of Wood's work is unclear.

P4. Helmore and Van Asch Offices, 83 Hereford Street, Christchurch

Date c. 1913, additions 1925.
Client Helmore and Van Asch, Solicitors

Drawings
- An undated floor plan showing the 1925 additions to the existing offices is held by PACM.

Documentation
- Wood's office diary, 1925.
- New Zealand Building Progress, October 1916, p. 740.
- Wises Post Office Directories.

Records of this building, which is no longer standing, are very limited. It was a modest-sized, two-storeyed building and the Progress article, which records Wood as the architect, notes that it was clad in Oamaru stone. The 1925 addition comprised a small office at the rear of the building on the ground floor and a larger office immediately above on the first floor, both with corner fireplaces. Helmore and Van Asch occupied the upper floor and the lower floor was let to various other legal firms over the years. The building was demolished in the early 1970s.

P5. Dairy, Sumner Vale (26 Evans Pass Road), Sumner

Date 1914
Client George Humphreys

Documentation
- W. de Thier, Sumner to Ferrymead. Christchurch, 1976, p. 35.

George Humphreys, a prominent Christchurch businessman and landowner, purchased Sumner Vale in 1913. The property was already established as a dairy farm but Humphreys built up a pedigree Holstein herd and set up a dairy which was equipped according to the very latest methods.

It is unclear whether Wood had much input into the layout of the dairy which was constructed of Port Hills stone with Marcellites tiles covering its hipped roof. He placed one of his favourite devices, a lantern louvre, in the centre of the roof ridge, surmounted by a weathervane. The building was rectangular in plan with two rooms at the rear; the 'dairy room' containing churns, and the machine room. The front portion, with its open timber roof, was taken up with milking stalls. The internal walls were whitewashed.
In 1951, Walter de Thier, who had managed the dairy herd for Humphreys, purchased the property and in 1955 he converted Wood's dairy to a house. The lantern was removed at this stage and replaced with a chimney. More recently, it has had an upper storey added.

P6. Garage, Sumner

Date 1915
Client George Humphreys

Drawings
A drawing (dated January 1915) showing plan, elevations and cross section, is held by UC ADC. It is entitled 'Garage, Sumner - Plans for Rebuilding'.

It is unclear whether or not this job was executed as the location is unknown. The drawing shows a large timber building with a workshop at the front, a spacious garaging area (247 square metres) with skylights in the open timber roof and a yard and washing platform at the rear. A 'man's room' occupied part of the attic over the front portion of the garaging space.

P7. Proposed Municipal Offices, Sumner

Date 1916
Client Sumner Borough Council

Documentation

In 1907 the Sumner Municipal Offices and Town Hall had been built for Mrs Eliza White who leased them to the Sumner Borough Council. When the lease expired, after Mrs White's death, the Council asked Wood to prepare a proposal for new offices. Correspondence between the Council and Wood (12 August 1916, 14 November 1916) indicates that Wood had submitted draft plans to the Council. The nature of his proposal is unclear. The project was dropped when the Council decided to purchase the existing buildings from the Trustees of the Eliza White Estate.

P8. Tea Rooms, J. Ballantyne and Co., Corner Cashel Street and Colombo Street, Christchurch

Date 1921
Client J. Ballantyne and Co.
Contractor D. Scott and Son

Drawings
Two drawings (undated) showing perspective sketches of the tearoom and adjoining lounge, a floor plan and sections are held by PACM.

Documentation
Wood's Certificate Books, 1921, cost £9,937.
Wood's office diary, 1925.

The tearooms and lounge (now demolished) were located on the first floor, overlooking Cashel Street, of Christchurch's most prestigious department store, J. Ballantyne and Co. Wood's sketch of the tearoom, which could accommodate 250 people, shows that it was particularly elegant in appearance, in keeping with the gracious image which the
store sought to project to the public. The walls were lined to door height with timber panelling with a decorative plastered frieze along the top and the fibrous plaster ceiling, with its curved coving and plastered ribs decorated with floral patterns, created an almost palatial effect. The wall at each end of the room was divided into three bays marked by round columns, and the focal point (at both ends) was one of Wood's striking brick and stone Tudor-arched fireplaces. The lounge had timber panelled and plastered walls, a flat, beamed ceiling and a further Tudor-arched fireplace with a large tapestry set in a 'sunk panel' above the mantelpiece.

In 1947 a disastrous fire gutted much of the store and took forty-one lives. According to Margaret Munro, when the fire was investigated, it was found that Wood's tearooms, being lined with 'proper' fibrous plaster, had stopped the fire from going any further. (M. Munro, 16 April 1991).

Wood's office diary, 1925, mentions that he was working on further plans for J. Ballantyne and Co. The nature of this work is unclear.


Date 1922, completed 1925; Painting and renovating 1930; Additions and alterations 1945

Client The Public Trust Office

Contractor P. Graham and Son (1922-25 and 1945)

Drawings
Five drawings (dated 1922), including two contract drawings, showing plans, elevations, sections and interior details, are held by PACM.

Documentation
Tender Notice, The Dominion, 9 May 1922.
The Press, 7 May 1925, p. 12; 22 September 1925, p. 8.
Wood's office diary, 1944.

Wood employed a conservative version of the stripped classical idiom for this four-storeyed building (figs 109 and 110) which is of reinforced concrete construction with some embellishments on the exterior. The rear portion of the building was built to a height of two storeys only, while the front portion contained four floors plus a basement and a mezzanine area at the front and rear of the ground floor. The internal walls and ceilings were plastered, the doors and fittings were of Queensland Maple and marble added a touch of opulence to the walls of the public space on the ground floor, and on the main stairways and landings. The basement housed 'fire and burglar-proof' safe deposit lockers for the use of the public.

The internal layout establishes a pattern that was to become typical of several of Wood's commercial buildings. The ground floor [Plan 11] was occupied by an open office and public space consisting of one large, double-height chamber with a reception counter
separating the office from the public area. Opening off the public space and facing onto Oxford Terrace were two interviewing rooms, a porter’s room and the District Public Trustee’s office. The main stairwell and lift were located on the southeast side of the public space. A strong room and a more modest stairway and lift for staff use were located at the rear (north end) of the main office. There were small offices on the mezzanine, while the first floor [Plan 12] contained a solicitor’s room in the southeast corner overlooking Oxford Terrace and an open area for the solicitor’s staff, administration and accountancy staff and storage of current records. The plan also shows a conference room on the first floor, but this was relocated to the second floor during construction. There was further office space on the second floor and the third floor (attic storey) was occupied by a luncheon room, kitchen, staff lockers and a women’s restroom. Located at the rear of the main building there was a two-storeyed concrete building (known as the motorhouse), accommodating a motor and bicycle garage with a revolving platform on the ground floor [Plan 11], and men’s cloakrooms on the upper floor, accessed via an adjoining lobby from the rear mezzanine of the main building.

Wood was also responsible for the office furniture for the new building including a specially-designed wooden table for the reception area which has a traceried panel on each side incorporating the letters ‘PT’ carved in a flowing script.

Wood’s Certificate Books record that the interior was painted in 1930 and in 1944-45 Wood made some additions and alterations to the building. The total extent of this work is not entirely clear but it included the addition of a further floor to the motorhouse, providing extra storage space, and it appears to have included some reorganisation of the office space on the first and second floors of the main building for the use of the Audit Department and the Treasury Department.

The building is still occupied by the Public Trust Office, but there has been some further reorganisation of the interior space. In 1975 the Christchurch architectural firm, Don Cowey and Associates, extended the mezzanine areas to create a full floor at this level with a new stairway. The staff cafeteria was relocated on the upper floor of the motorhouse and the men’s toilet facilities were upgraded. The space on the ground floor and the new first floor of the main building was now sufficient for the Public Trust Office, allowing the three upper floors to be let to commercial tenants.

When the new stair to the mezzanine was constructed, much of the marble was removed from the walls of the public space. The marble from the reception counter was, however, reused around the lift well. The positioning of the new stair resulted in confusion to members of the public entering the building and in 1992 it was removed and the reception areas returned to Wood’s original position in front of the main doors. Gavin Willis was the architect for this work.

In the late 1980s when the adjoining Clarendon Hotel was being demolished, some damage occurred to the wall above the vehicle entry at the north end of the street elevation. This wall, which contained a grilled recess set in a moulded surround, was subsequently demolished and replaced with a parapet and cornice matching that on the Wood’s main elevation.

P10. Commercial Bank of Australia, 141 Hereford Street, Christchurch

Date 1922, completed December 1924
Client The Commercial Bank of Australia Ltd
Contractor Joseph Taylor

Drawings
Three contract drawings (dated May 1922), showing plans, the front elevation and sections, are held by W&M. CCC hold a further set of the same drawings.
Documentation

Wood's Certificate Books, 1923, 1925. contract price £18,139.
The Press, 11 December 1924, p. 4.

Wood designed this four-storeyed building [fig 113] at the same time as the
Christchurch Public Trust Office and the two buildings share a number of similar
features including the decorative detailing on the exterior which employed a stripped
classical idiom. It had a rusticated stone base taking in the ground floor and a
mezzanine area at the front and rear. Above this, the reinforced concrete walls were
finished with cement.

Like the Public Trust Office, the ground floor [Plan 13] was occupied by a double-
height chamber. However, the lift and stairwell were located on either side of the
vestibule rather than off the public space as was the case with the Public Trust Office.
The Manager's office was located at the rear of the banking chamber. The mezzanine
area overlooking the street frontage contained living quarters traditionally used by the
Bank Manager, comprising a bed-sitting room, kitchen and bathroom. The upper
floors were taken up with office accommodation, some of which was let to commercial
tenants. The layout of these floors was identical with nine offices being aligned on
either side and across each end of a central passageway [see Plan 14]. The building
was demolished in May 1980.

P11. Fletcher's Buildings, 767-769 Colombo Street, Christchurch

Date 1923
Client The Trustees of the Fletcher Estate
Contractor B. Moore and Sons

Documentation

Wood's Certificate Books, 1923 and 1924.
Wises Post Office Directories.

This four-storeyed, reinforced concrete building [fig 114] is a very plain example of
Wood's stripped classical idiom of the early 1920s. The ground floor was taken up by
retail premises, the earliest occupants being Jensen and Thompson, pastry cooks. The
three upper floors initially provided space for range of tenants including a music
teacher, a costume designer, the Egyptus Toilet Rooms, the State Forest Service and the
New Zealand Student Christian Movement.

In subsequent years, the upper floors have accommodated a wide variety of commercial
tenants and the ground floor was occupied by a grocery outlet, the Self Help Store, until
1960, when the entire building became part of Hays' Department Store which expanded
from adjoining premises. The building is currently occupied by Farmers' Department
Store. The original appearance of the shop front is unclear as it has been remodelled.
A verandah was added at some stage and fire escape ladders and balconies now clutter
the upper portion of the façade. The interior, too, has been remodelled over the years.

P12. Alterations and Repairs to Cookham House, 750 Colombo Street,
Christchurch

Date 1923 and 1927
Clients G. Chisnall and J. Stewart
Contractor 1923 - O.S. Pennicwick
1927 - N. McGillivray
Documentation
Wood's Certificate Books, 1923 (cost £1,248) and 1927 (cost £2,385).
Wood's office diary, 1927.
Wises Post Offices Directories.
Contemporary photographs (PACM)

Cookham House is located on the east side of Colombo Street near Victoria Square. It is a modest, two-storeyed brick building with round-headed windows, dating from the 1870s. The clients, Chisnall and Stewart, were clothiers, outfitters, and boot and shoe importers. They occupied the shop which was located on the ground floor and let the upper floor to tenants (a signwriter, an indenter and a restaurant).

The details of Wood's work on this building are unclear. His Certificate Books describe the 1923 work as 'alterations and repairs to shop', and the 1927 work as 'alterations to Cookham House', while his office diary (1927) states 'Cookham House shop remodelled'. The 1927 job would appear to have included the plastering of the brick exterior of the upper floor, the removal of the parapet with its ornamental brickwork and cornice and the replacement of the bull-nosed verandah with a 'modern' suspended verandah.

Further modifications have since been made to the shop front and the interior of the building. By 1950 the shop was occupied by Hannahs Shoe Store and, more recently, by a stationer.

P13. Dangerous Goods Store, Kempthorne, Prosser and Co., Tuam Street, Christchurch

- **Date**: 1924
- **Client**: Kempthorne, Prosser and Co. Ltd
- **Contractor**: J. Routledge

**Drawings**
A drawing (dated January 1924) showing plan, elevation and cross section, is held by UC ADC.

**Documentation**
Wises Post Office Directories.

Wood designed this single-storey, reinforced concrete and brick building to store chemicals which were dispensed by Kempthorne, Prosser and Company, wholesale druggists. Sited in the corner of a yard behind the firm's premises at 136 High Street, with a frontage to Tuam Street, it was triangular in plan, with a flat roof and no windows. Sliding doors lined with sheet metal provided access from the yard to a methylated spirits store and a petrol store. The building is no longer standing.

P14. New Offices for the Australian Temperance and General Mutual Life Assurance Society, Corner Hereford Street and Liverpool Street, Christchurch

- **Date**: 1924
- **Client**: Australian T and G Mutual Life Assurance Society
- **Contractor**: B. Moore and Sons

**Documentation**
Unpublished notes on the T. and G. Building. (CCC)
Wood was the supervising architect responsible for the construction of this substantial four-storeyed office building (contract price £333,600). It was designed by the Melbourne architectural practice, Henderson, Alsop and Martin, who also designed the Wellington T. and G. office (1925-26) in a similar style. (For details of the Wellington T. and G. building, see D. Kernohan, Wellington's Old Buildings. Wellington, 1994, p. 81.) Of reinforced concrete construction, the four-storeyed Christchurch building was carried out in a boldly modelled, stripped classical idiom with curved canopies over the entries, balconies at first floor level with turned balusters and a prominent cornice at the base of the parapet.

Wood oversaw painting of the exterior and interior of the building in 1934 and 1935. In 1936 he undertook some 'alterations to existing office partitions and remodelling' to the value of £368. It is unclear whether he played a role in the construction of a fifth storey which had been added to the building by the 1940s. In 1993 the interior was refurbished along Art Deco lines by the Christchurch architect, Gavin Willis.

P15. New Building for the Theosophical Society, 267 Cambridge Terrace, Christchurch

Date 1925, completed 1927
Client The Christchurch Branch of the Theosophical Society
Contractor D. Scott and Son

Drawings
Two drawings (dated December 1925), including one contract drawing, showing plans, elevations and sections, are held by UC ADC. W&M hold two further originals of these drawings.

Documentation
Minute Books of meetings of the Committee of Christchurch Lodge of the Theosophical Society, 1919-1927. (Theosophical Society, Christchurch)

Wood adopted the Neo-Georgian manner of his contemporary domestic work for this dignified, two-storeyed building which has plastered brick walls and a slate hipped roof. Sited in a quiet part of the inner city overlooking the Avon River, it has a symmetrical façade with the multi-paned sash windows, corner quoinings, dentilcourse and central entrance typical of the Georgian style. Wood had initially designed an entry which was not unlike that on his Weston House [see Cat. D57], featuring a shallow portico with Doric columns, entablature and cornice, the latter being surmounted by a wrought iron balustrade. As a result of criticisms from some members of the Society relating to the building's resemblance to a dwelling, Wood replaced the cornice and balustrade with an open-bed pediment incorporating the Society's seal and motto. The result is less satisfactory than his original conception, the relationship between the upper window and the pediment being unresolved, but was more acceptable to the Society.

A large lecture hall used for meetings of the Society is accommodated in the rear portion of the building. It was covered with a corrugated iron, pitched roof, as were the walls and roof of a lean-to at the rear housing a stage and two anterooms, the latter being a temporary structure, with the intention of eventually extending the hall. The ground floor also accommodates a library, cloakrooms and a chapel used by the Liberal Catholic Church.

The upper floor contains two large rooms, one being used by the Christchurch Lodge of Universal Co-Masonry and the other by the Esoteric Society. In order to make the Esoteric Society's room soundproof, Wood instructed the contractors to pack the floor space of this part of the building with pugging. This consisted mainly of sawdust
which unfortunately never dried out, causing the floor to rot, the reparation for which Wood covered at his own expense. Today, the exterior and interior remain largely intact.

P16. **Woolshed, Rhodes Road, Otahuna, Tai Tapu**

**Date** 1926  
**Client** Sir Robert Heaton Rhodes  
**Contractor** G.A.D. Sutherland

**Documentation**  
Wood’s Certificate Book, 1926, cost £1,211.

This woolshed was originally located on Sir Robert Heaton Rhodes Otahuna estate. Of timber construction with corrugated iron walls and roof, it is rectangular in plan with a machine room projecting from the north wall. The roof trusses span over fourteen metres. It contains the usual facilities found in a typical New Zealand wool shed; six shearing stands, each lit by a small window, six catching pens, a large holding pen with a slatted floor, wool grading cubicles and a large wool floor with two wool presses. As there could be no direct sunlight over the wool tables, part of the roof over this area is covered with Perspex, allowing some indirect light to penetrate the interior.

The building is still in use, although it is no longer part of the Otahuna Estate.

P17. **The Dunedin Public Trust Office, 442 Moray Place, Dunedin**

**Date** 1926, completed 1929  
**Client** The Public Trust Office  
**Contractor** Wood and McCormack

**Drawings**  
Twenty-four drawings (dated 1926) including plans, elevations, sections, joinery details and structural details, are held by architects Oakley, Pinfold, Turvey and Co., Dunedin. The Dunedin Public Trust Office holds a further thirteen drawings showing plans, elevations and sections.

**Documentation**  
Correspondence files, 1923-1930. (Dunedin Public Trust Office)  
Wood’s office diary, 1925.  
Specification. (Oakley, Pinfold, Turvey and Co.)  
*The Press*, 17 January 1929, p. 4

Wood designed this five-storeyed building [figs 115-116] in a stripped classical idiom. It is constructed of reinforced concrete with a partial steel frame taking in the double-height ground floor chamber, and mushroom-capped columns in the basement. The base is lined with Sydney sandstone and the upper floors with Atlas cement.

Like the Christchurch Public Trust Office, there was a large, double-height office chamber on the ground floor with a mezzanine at the front and rear. The vestibule and reception areas are lined with marble as is the large public counter. The first and second floors were let out to tenants, the entire third floor was occupied by the Otago Women’s Club and the attic storey contained cloakrooms and kitchens. The Dunedin architects, Mandeno and Fraser (now Oakley, Pinfold, Turvey and Co.) oversaw construction of the building and were responsible for the subdivision of the first and second floors.
The building remains largely intact with some minor modifications to the interior, including the replacement of the wrought iron balustrade along the front mezzanine with a wall. On the exterior, the ornamentation on the cornices has been removed.

P18. New Offices for N.Z. Loan and Mercantile Agency Company, Corner Cashel and Liverpool Streets, Christchurch

Date 1927, completed 1929.
Client N.Z. Loan and Mercantile Agency Co. Ltd
Contractor P. Graham and Son

Documentation
Wood’s office diary, 1927.
The N.Z. Architectural and Building Review, 30 July 1927, p. 32.
Wises Post Office Directories.

The tender notice for this building states 'Cecil Wood and Harman, England Brothers, Associated Architects', with the address for receipt of tenders being that of the England Brothers at 169 Hereford Street. Wood’s input into the design is uncertain. However, the initial inquiry from the client appears to have come to Wood (office diary, 1927), the payments were all made directly to Wood and The N.Z. Architectural and Building Review records Wood as the architect. The tenders were called shortly after Wood’s departure to the United States in August 1927. It is possible, then, that Wood designed the building and the England Brothers oversaw the calling of tenders and construction, as Harman had little experience of commercial work at this time.

Archival material on this building, which is no longer standing, is very limited and no photographs have come to light. It is known, however, that it was a three-storeyed building of reinforced concrete construction with a corner entrance. A copy of an undated plan of the ground floor, prepared when two new offices were created (held R. Helms), shows that the corner entrance was curved and flanked by a column on either side. (Wood was to incorporate a curved corner entry into his initial design for the Christchurch State Insurance Office in 1931 [Cat. P29]). The ground floor was occupied by N.Z. Loan and Mercantile while the upper floors were leased to tenants.

P19. Offices for Hamilton and Hamilton, 82 Hereford Street, Christchurch

Date 1928, completed 1929
Client E.H.S. and G. Hamilton, Sharebrokers
Contractor J. and W. Jamieson

Documentation
Wood’s office diary, 1928.
Wood’s Certificate Book, 1929, contract price £8,175.
Wises Post Office Directories.

This commission came to Wood through his cousin, Sybil Hamilton (nee Jameson) who was married to Edwin Hamilton. It was one of three commercial buildings of similar appearance which Wood designed on his return from a trip to the United States in 1927. He again employed the stripped classical idiom for the three-storeyed reinforced concrete building [fig 118], but replaced traditional classical ornamentation with more modern detailing taken from the Art Deco vocabulary which was becoming increasingly popular in New Zealand at that time.
The ground floor was occupied by Hamilton and Hamilton, while the upper floors were let to tenants. Wood moved his own office premises to the first floor of this building when it opened in 1929. During the 1930s economic depression, he shifted to the rear of the building in order to obtain a cheaper rental. The building is no longer standing.

P20. Building for the Trustees of the Eliza White Estate, Manchester Street, Christchurch

Date 1928  
Client Trustees of the Eliza White Estate  
Contractor D. Scott and Son

Drawings  
Two drawings (dated March 1928) showing plans and elevations, are held by CCC.

Documentation  
Wood’s Certificate Book 1928, contract price £6,300.  
Wises Post Office Directories.

This four-storeyed building [fig 119] was located on the east side of Manchester Street, two doors back from Tuam Street. It was constructed of reinforced concrete and is a typical example of Wood’s stripped classical work dating from the late 1920s. It is of similar design to Hamilton’s Building, with a little less ornamentation and a shop at street level with a verandah suspended over the pavement. It appears to have been occupied by a drapery business, with a showroom on the ground floor and sample rooms and a workroom on the upper floors. The building is no longer standing.

P21. New Building for the State Fire and Accident Insurance Office, Corner Sophia Street and Church Street, Timaru

Date 1928, completed 1930  
Client New Zealand State Fire and Accident Insurance Office  
Contractor W.J. Harding and Co.

Drawings  
Three drawings (dated October 1928), showing plans and elevations, are held by UC ADC.

Documentation  
Wises Post Office Directories.

Construction of this three-storeyed, reinforced concrete building [figs 120 and 121] was supervised by the Timaru architects, Walter Panton and Son. It is of similar design to Hamilton’s Building and the Eliza White Building, also dating from 1928. Wood, however, added some further decorative detailing which took the form of a flame motif in the spandrels, making symbolic reference to the client’s involvement with fire insurance; and he decorated the caps of the piers flanking the entrance with ornamentation based on the Maori, Mayan and Art Deco motifs which were gaining in popularity at this time.

The State Fire Office originally occupied the ground floor and mezzanine area, with the two upper floors accommodating the South Canterbury Hospital Board and the Transport Department. In the early 1950s, R.C. Munro made some minor modifications on the interior (undated drawings held UC ADC) by which time the Government Life Insurance Department and the Department of Scientific and Industrial
Research also occupied office space in the building. In the 1980s State Fire moved to new premises on an adjoining site and The Transport Department took over the entire building. More recently, in 1994, the building was taken over by Hastings McLeod Real Estate. The interior has been refurbished and a canopy with Art Deco detailing is now suspended over the entry. An Art Deco keystone motif has also been placed in the centre of the entrance surround which Wood had left unadorned.

**P22. Restoration work for St Albans Brewery, 27 Devonport Lane, St Albans, Christchurch**

**Date** 1928  
**Client** The St Albans Brewery Company Ltd  
**Client** G.A.D. Sutherland

**Documentation**  

This building has been demolished and the nature of Wood's restoration work is unclear.

**P23. Alterations to Shop Front, W. Strange and Co., Lichfield Street, Christchurch**

**Date** 1928, completed 1929  
**Client** W. Strange and Co.  
**Contractor** P. Graham and Son

**Documentation**  
Wood's office diary, 1928.  
Contemporary photographs. (PACM)

Wood undertook this commission for W. Strange and Co. who operated a large and successful department store which took in three adjoining buildings on High Street and Lichfield Street. This work was carried out on the four-storeyed, Oamaru stone-faced, Italian Renaissance style building which occupied the corner of Lichfield Street and High Street, designed by Collins and Harman in 1899. Wood's final certificate for payment notes that the job included a 'new shop front, verandah, alterations and renovations'. While the exact nature of the work in its entirety is unclear, the cost (£2,464) indicates that it was fairly substantial. The new, flat-roofed, suspended verandah replaced the original bull-nosed verandah which was supported on elegant, ornamented posts. Wood may also have been responsible for removing the balustraded parapet with its decorative urns, which adorned the top of the building.

**P24. Grain Store for the Canterbury Seed Company, High Street, Leeston**

**Date** 1929  
**Client** Canterbury Seed Company Ltd  
**Contractor** Martin Slattery

**Drawings**  
A contract drawing (dated January 1929), showing plan, elevations and cross section, is held by UC ADC.
Documentation
Wood's Certificate Book, 1929, cost £1,190.

This commission came to Wood from C.W. Hewlett, the Managing Director of the Canterbury Seed Company, for whom Wood had designed a house in Weka Street, Fendalton, in 1922. He also did some further work at Hewlett's Fendalton property in 1929 [Cat. D49].

The grain store, which stands on concrete piles, is more or less rectangular in plan, with three brick walls and corrugated iron sheeting on the north wall and roof. A plastered parapet projects above the gabled end walls. The interior is lit by five skylights in the roof and the grain was loaded in through two large sliding doors on the north side. The building is still intact, although no longer used as a grain store.

P25. Renovations to State Fire Office, Worcester Street, Christchurch

<table>
<thead>
<tr>
<th>Date</th>
<th>1929</th>
</tr>
</thead>
<tbody>
<tr>
<td>Client</td>
<td>State Fire and Accident Insurance Office</td>
</tr>
<tr>
<td>Contractor</td>
<td>A. Wright</td>
</tr>
</tbody>
</table>

Documentation
Wood's Certificate Book 1929, cost £280.

This building was demolished in 1933 and the nature of Wood's work is unclear.

P26. Additional Storey, United Service Hotel, Cathedral Square, Christchurch

<table>
<thead>
<tr>
<th>Date</th>
<th>1929, completed 1930</th>
</tr>
</thead>
<tbody>
<tr>
<td>Client</td>
<td>A.R.V. Morten</td>
</tr>
<tr>
<td>Contractor</td>
<td>Williamson and Co.</td>
</tr>
</tbody>
</table>

Documentation
Wood's Certificate Books, 1929 and 1930, total cost £12,000.

The United Service Hotel was first designed for Richard Morten as a commercial building by T.S. Lambert in 1884. Collins and Harman converted the four-storeyed, Italianate style building to a hotel in 1906. Wood's new storey followed the existing articulation of the exterior in terms of its division into bays, but its plain, stripped classical detailing and plastered walls were out of keeping with the existing upper floors carried out in Port Hills and Mt Somers stone with restrained but more ornate detailing. The building was demolished in 1990.

P27. Renovations to House and Shops, Seaview Road, New Brighton

<table>
<thead>
<tr>
<th>Date</th>
<th>1930</th>
</tr>
</thead>
<tbody>
<tr>
<td>Client</td>
<td>Dixon Brothers</td>
</tr>
<tr>
<td>Contractor</td>
<td>Muirson Brothers</td>
</tr>
</tbody>
</table>

Documentation

This building has been demolished and the nature of Wood's renovations is unclear.
P28. New Garage Premises for Colonial Motor Company, 201 St Asaph Street, and Alterations to Existing Premises, 182-186 Tuam Street, Christchurch

Date  New premises 1930, completed 1931; alterations and additions 1930
Client  Colonial Motor Company Ltd
Contractor  J. Hammett and Sons

Drawings
CCC holds five blueprints (dated August 1930) showing plans, elevations, sections and reinforcing details for the new building; and three blueprints (dated February 1931) showing plan, elevations and sections for the alterations to the existing building.

Documentation
Wises Post Office Directories.

The Colonial Motor Company (later Ford Motors Canterbury Ltd, then Hutcheson Motors, now Team Hutcheson Ford) was the New Zealand agent for Ford motor vehicles and products in New Zealand. The new building on St Asaph Street, which housed the Used Car Division and a large workshop, backed onto the existing premises on Tuam Street. It is of reinforced concrete construction with timber roof trusses spanning each of its three bays. The roofs and gables are covered with corrugated iron and a continuous ventilator was formed at the apex of each roof using curved galvanised iron. On the street elevation, each bay originally had a pair of timber 'garage doors' in the centre. The eastern bay, which housed the Used Cars Division, was lit by large plate glass windows in the front wall and had a suspended verandah projecting out over the pavement. The building is still largely intact, although the verandah has been removed and two of the timber doors have been replaced with steel roller-shutter doors.

The second contract involved modification of the existing two-storied brick building, originally the premises of a timber and coal merchant, which was set back from the Tuam Street frontage with a large, paved forecourt in front. The interior was refurbished and repartitioned to accommodate a showroom for new cars, the spare parts department and office space on the ground floor; while the upper floor was occupied by a conference room, cloakrooms and a car storage area which was accessed via a ramp on the eastern side of the street frontage. A new oiling, greasing and washing bay was accommodated in a wing which extended out to the street on the west side of site. A small 'office' building was erected towards the front of the forecourt along with a row of petrol bowers.

The façade and the interior of the Tuam Street building have now been substantially remodelled and the office and showroom space has doubled in size, with the construction of a large extension at the east end taking in the adjoining site. The car storage area on the first floor is now a spray-painting booth, the forecourt office and petrol pumps have disappeared and the greasing bay has been replaced with a new car sales office.
P29. State Fire and Accident Insurance Building, 116 Worcester Street, Christchurch

Date 1931, completed 1935
Client N.Z. State Fire and Accident Insurance Office
Contractor B. Moore and Sons

Drawings
Two sets of drawings (dated 1931 and 1932) showing plans, elevations, sections and structural details, are held by UC ADC.

Documentation
The Press, 11 July 1931, 16 February 1932, 24 June 1932, 2 March 1933, 1 July 1933, 5 July 1933, 6 July 1933, 6 August 1933, 5 October 1933, 4 April 1935, 20 August 1935, 21 August 1935.
The Sun, 5 July 1933, 16 August 1933, 6 October 1933, 13 November 1934.

Wood designed this building [figs 122-127] for The State Fire and Accident Insurance Office, one of the most successful State-controlled enterprises in New Zealand. It was established in 1905 (as the State Fire Office) and, in competition with other insurance companies, succeeded in considerably reducing insurance rates paid by the public. It was also responsible for introducing the rebate system in fire insurance. The upper floors of the Christchurch building were to be occupied by two further Government departments, the Land and Deeds Registry and the Lands and Survey Department.

Wood’s initial drawings for the six-storeyed building (plus a basement and mezzanine) were prepared in 1931, with some input from Paul Pascoe. Tenders were called in February 1932 but the Government delayed giving consent for the work to proceed until 1933, at which time Wood revised the 1931 design. He employed the stripped classical idiom which had evolved from his earlier commercial work (such as his Public Trust Office, 1922), combined with the currently popular Art Deco and Moderne styles and Maori decorative motifs. The latter included a representation of the carved prow of a Maori war canoe which projected from the parapet. Particular consideration was given to making the building fire and earthquake proof and an effort was made to use New Zealand materials wherever possible. Fireproof strongrooms in the basement provided for the safe storage of Canterbury’s land records. Among the notable features of the interior is the distinctive streamlined circular staircase designed by Paul Pascoe, which runs from the basement to the top floor.

The layout of the building was similar to that already adopted by Wood for his commercial buildings. Like the Public Trust Offices and Commercial Bank of Australia, much of the ground floor [Plan 15] was taken up with a double-height open office separated from the public space by a reception counter. On this occasion Wood located the lifts and stairwell in the northeast corner of the building off a large tenants’ lobby which was accessed from the vestibule. The manager’s room was located on the northwest corner. It could be entered from the main office, from the public space or via an anteroom leading from the vestibule, the latter allowing the manager to come and go without passing through the main office or public space. The upper floors were laid out according to the needs of the tenants. Typical is the arrangement of the fourth floor [Plan 16] which was occupied by the Lands and Survey Department. Opening off the landing was a large public space with access to the offices along the north side occupied by the chief draughtsman, a temporary assistant, the chief clerk and the Commissioner of Crown Lands. The remaining office space, including records storage and a strong room, was aligned on either side of a corridor leading off the public space.
In 1966 J.G. Collins and Son designed a substantial, seven-storey addition at the south end of the building which is in keeping with Wood's original portion, with the continuation of the Maori friezes on the ground floor window heads (drawings held UC ADC). Only minor changes have been made to Wood’s portion of the building. The Maori canoe prow has disappeared and the 'coat of arms' over the entrance was removed in 1990 when the State Insurance Office was sold to the Norwich Union Insurance Group, now operating as State Insurance Ltd. Modifications on the interior include partitioning, the removal of the original curved marble public counter fronting the open office space on the ground floor and the closing in of the mezzanine floor which runs along the north, east and south walls.

P30. Alterations and Additions, Canterbury Club, 129 Cambridge Terrace, Christchurch

Date 1931 and 1936
Client Canterbury Club
Contractors 1933 - G.A.D. Sutherland
1936 - N.T. Webb

Documentation
Wood's Certificate Books, 1931 (cost £436) and 1936 (cost £310).

A number of modifications have been made to this building in recent years and the nature of Wood's work is unclear. The Canterbury Club have no record of the work undertaken.

P31. Proposed Rearrangement of Cathedral Square, Christchurch

Date 1932
Client Christchurch City Council

Drawings
A drawing showing Wood's proposal for the rearrangement of Cathedral Square is held by CCC.

Documentation
Canterbury Branch of the N.Z.I.A. minutes, 29 July 1932.
Heritage files on Cathedral Square, (CCC)
The Rebuilding of Cathedral Square, Christchurch City Council Planning Information Booklet No. 8, 1988.

Wood prepared this proposal for the rearrangement of Cathedral Square in response to a request made by the Mayor of Christchurch (Mr D.G. Sullivan) to the Canterbury Branch of the N.Z.I.A. The drawing showing his scheme, together with his explanatory letter to the Mayor, was published in The Press (29 July 1932).

The layout of Cathedral Square and in particular, the positioning and appearance of the tramway shelters, had been the subject of much debate and dissatisfaction since the early years of the twentieth century. The Christchurch Beautifying Association (led by Samuel Hurst Seager) held a competition for a design to improve the Square layout which was judged in 1916, the winning entry being that of Hart and Reese, architects.
This scheme did not eventually go ahead. In 1929 the newly-appointed Director of Town Planning for New Zealand, J.W. Mawson, prepared a new scheme and this was followed by Wood's proposal in 1932. The City Architect (Victor Hean) reported on both Wood's and Mawson's plans and favoured Mawson's. Neither were executed, however, and it was not until 1965 that the first changes were physically made to the Square. Prior to this, in 1961, a further competition had been held, the winning entry being that of Pascoe, Linton and Tomlinson, also not executed. It is interesting to note that Wood had worked, at one time or another, with all the Christchurch architects involved with the various schemes - Seager, Reese and Pascoe.

Wood, incidentally, had involvement, on at least one other occasion, with a Christchurch planning scheme. His office diary, 17 November 1929, records that he wrote to the Mayor of Christchurch, Dr Thacker, suggesting that a suitable site for a proposed new town hall would be on the north side of Victoria Square, closing Kilmore Street between Colombo Street and Durham Street. The town hall (designed by Warren and Mahoney) was eventually erected in this location in 1979, although Kilmore Street was not closed off.

P32. Squash Court, Canterbury Club, 129 Cambridge Terrace, Christchurch

<table>
<thead>
<tr>
<th>Date</th>
<th>1933, completed 1934</th>
</tr>
</thead>
<tbody>
<tr>
<td>Client</td>
<td>Canterbury Club</td>
</tr>
<tr>
<td>Contractor</td>
<td>G.A.D. Sutherland</td>
</tr>
</tbody>
</table>

Documentation
Wood's Certificate Books, 1933 and 1934, cost £1160.

Located at the rear of the nineteenth-century timber Canterbury Club premises, this is a modest brick building with a hipped corrugated iron roof housing a squash court with a small viewer's gallery and a shower, locker and changing room. A multi-paned sash window in the north wall lights the locker room. Wood was to design a very similar building at Christ's College in 1937 [Cat. E22].

P33. Remodelling of Everybody's Theatre (renamed the Tivoli), Cathedral Square, Christchurch

<table>
<thead>
<tr>
<th>Date</th>
<th>1933, completed 1934</th>
</tr>
</thead>
<tbody>
<tr>
<td>Client</td>
<td>The New Colosseum Ltd</td>
</tr>
<tr>
<td>Contractor</td>
<td>B. Moore and Sons</td>
</tr>
</tbody>
</table>

Drawings
A blueprint (dated November 1933) showing an elevation to Cathedral Square, a cross section and a longitudinal section, is held by CCC. A perspective sketch of the exterior (dated 1934) in Pascoe's hand, is held by UC ADC.

Documentation
The Sun, 22 March 1934, pp. 13-19.
The Press, 23 March 1934, p. 4.
The Christchurch Times, 24 March 1934, p. 3.
Wood remodelled this theatre [figs 128 and 129] using the Moderne vocabulary which was employed on contemporary cinemas in the United States and Britain. Paul Pascoe had some input into the design of the new façade which is suggestive of a cinema screen. On the interior, the seating in the auditorium was reduced from 1015 to 800 and Wood created spacious lounges with comfortable seating and soft, diffused lighting.

In 1971 it became the Westend Theatre and the façade was again completely remodelled by Rigby-Mullan and the interior refurbished. The building is now owned by Jae Pheonix Ltd and it ceased operating as a cinema in 1994.

P34. Alterations and Additions to the Pioneer Amateur Sports Club's Rooms,
Corner Oxford Terrace and Gloucester Street, Christchurch

Date 1934
Client The Pioneer Amateur Sports Club Ltd
Contractor N. McGillivray

Drawings
Three blueprints (dated April 1934) showing plan, elevations and sections, are held by CCC.

Documentation
The Christchurch Times, 13 December 1934, p. 3.

This work involved alterations to the interior, an addition to the first floor and remodelling the Oxford Terrace façade of this one-and-a-half-storeyed late nineteenth-century brick building. The ground floor was taken up with a large garage (fronting Oxford Terrace) and commercial office space (fronting Gloucester Street), while the upper floor accommodated the Clubrooms which comprised a billiard room, reading room, card room, canteen, cloakroom and office. Wood converted this area to provide a larger billiard room and a social room and extended the floor over the garage area creating a new card room, two committee rooms, an office and a new kitchen.

The remodelled façade made reference to aspects of the modernist vocabulary; the double hung sash windows with their arched, keystoned heads were replaced with plain, square-headed windows, oriel windows and a narrow strip of windows above the garage, the cornice and ornamented brick parapet were removed, the brick walls were rendered with white-painted cement, and green-painted cement bands ran along the face of the building and the base of the oriel windows. The building was demolished in the 1980s.

P35. Additions to Wool Store, Addington, for H. Matson and Co.

Date 1934
Client H. Matson and Co.
Contractor J. and W. Jamieson

Documentation
Wood's Certificate Book, 1934, cost £2,487.
Wises Post Office Directories.

No archival material has been located on this building and it is unclear whether it is still standing. The cost indicates that the addition must have been fairly substantial.
P36. Three buildings for MacGibbons Buildings Ltd, 186 and 188 Hereford Street and 9 Liverpool Street, Christchurch

Date 1934, completed 1935
Client MacGibbons Buildings Ltd
Contractor Peter Graham and Sons

Drawings
A set of drawings is held by Trengrove and Blunt, Christchurch, and five drawings (dated 1934) are held by CCC. PACM also hold a drawing showing elevations of the building at 188 Hereford Street. The block plan detailing the positioning of the three adjoining buildings is signed by Wood while the other drawings are signed 'W.H. Trengrove and C.W. Wood, Associated Architects'.

Documentation
The Press, 9 May 1935, p. 5.

This commission involved the remodelling of two adjoining buildings on Hereford Street and a new building which backed onto these, with a frontage to Liverpool Street. While Wood prepared the initial block plan, it appears that Trengrove was responsible for the design work for the three buildings. Certainly a contemporary newspaper account (May 1935) describing the newly completed building at 188 Hereford Street, cites Trengrove as the architect. Trengrove employed the modernist vocabulary on all three buildings. The two-storeyed brick façade at 188 Hereford Street (originally a four-storeyed building, which had been gutted by fire) was inspired by the Dutch modernism of Willem Dudok, being a more modest version of Trengrove's initial design which encompassed both 186 and 188 Hereford Street.

The brick façade at 186 Hereford Street was plastered and the Venetian Gothic windows were replaced with square-headed windows. The walls of the new, two-storeyed building at 9 Liverpool Street were also plastered. Like 188 Hereford Street, the front elevation has a strong horizontal emphasis with a strip of glazing on the upper floor, and a plain concrete canopy suspended over an entry at the north end of the façade. The Liverpool Street building is still standing, while the Hereford Street buildings were demolished in 1986.

P37. additions and alterations to lounge, United Service Hotel

Date 1934, completed 1935
Client A.R.V. Morten
Contractor J. and W. Jamieson

Drawings
A drawing (dated September 1934) showing a longitudinal section and floor plan of the addition, is held by CCC.

Documentation
Contemporary photographs. (R. Helms)

Wood extended the lounge, located on the first floor of the United Service Hotel, by forming a suspended concrete floor slab in part of the light area to the west of the existing lounge and removing the walls of two rooms adjacent to this area. Its use as a cocktail lounge [fig 130] for fashionable Christchurch society provided him with the opportunity to create an almost frivolous setting and he employed a repertoire associated with 'modernity', the 'jazz age' and the Art Deco styling which was very much in
vogue at this time. His furnishings included brightly-coloured, stylish, striped padded settees, matching decorative window blinds, window boxes with sleek chromium edgings, tables with chromium trims and streamlined, tubular steel frames and moderne light fittings. The walls were decorated with a mural executed by John Hutton depicting a stylish 'gay 90s' theme in pastel shades.

Wood's scheme of decoration was replaced in subsequent years as fashions changed. The building was demolished in 1990.

P38. Alterations to AMP Building, Cathedral Square Christchurch

Date 1934-1935
Client The Australian Mutual Provident Society
Contractors N.T. Webb and J.W. Francis

Documentation

The exact nature of this work is unclear. It involved internal modifications to the office suites tenanted by the Canterbury Agricultural and Pastoral Association, Duncan, Cotterill and Co. and Nicholls, Norton and Nicholls. The building was demolished in the mid 1970s.

P39. Alterations and Renovations, Hallenstein Bros Building, Corner High Street and Cashel Street, Christchurch

Dates 1934 and 1938
Client Hallenstein Brothers
Contractors 1934 - N.T. Webb
            1938 - G.A.D. Sutherland

Documentation
Wood's office diary, 1937.

Wood undertook this work for Hallenstein Brothers, who operated a large menswear retail store from their three-storied Italianate style building (originally The Grain Agency building) on the corner of High and Cashel Streets. It included partitioning work dividing the bootstrap from the main shop (£56) and asphalting the flat roof (£49) in 1934 and alterations (£365) in 1938. The nature of these alterations is unclear, but Wood's office diary (1937) records that he was working on alterations to the Queen's Club who occupied rooms on one of the upper floors of this building. Robert Munro took over the Hallensteins work when he set up his own practice in 1946 and in the 1950s he substantially remodelled the building.

P40. Arthur Dudley Dobson Memorial, Arthur's Pass

Date 1935, completed 1937.
Client Canterbury Progress League

Documentation
The Press, 6 August 1935, p. 5.
Wood's office diary, 1937.
The Press, 27 February 1937.
This memorial was erected in memory of Sir Arthur Dudley Dobson (1843-1934), the discoverer of Arthur’s Pass and a notable New Zealand explorer, surveyor and engineer. Located on a rock outcrop near the Divide at Arthur’s Pass on the West Coast of the South Island, it comprises a stone obelisk with an inscription at the base.

P41. New Offices for Ashburton County Council, East Baring Square, Ashburton

Date 1935, completed 1938.
Client Ashburton County Council
Contractor Crum Brothers, Ashburton

Documentation

Wood acted as associate architect on this project with the Ashburton architect, William Thomas, and according to Margaret Munro, who was working in Wood’s office at this time, Wood had major input into the design. The initial design (1935) was considered to be too ambitious in terms of its estimated cost of £11,000 so an amended design was prepared with an estimated cost of £8,000 for which contracts were called in 1936.

Constructed of reinforced concrete, with horizontal, recessed concrete bands set into the walls, the building had a symmetrical façade with a two-storeyed central portion flanked by a flat-roofed wing on each side. As with Wood’s Christchurch Post Office Block dating from the same period, there was a minimal amount of ornamentation on the façade which was articulated by tall, metal-framed windows with a band of fluting across the heads. The entrance ‘boasted the first revolving door in Ashburton’.

The ground floor was occupied by a strong room and general office on one side of the entry and the engineers’ room on the other side. The upstairs portion contained a council chamber, committee room and cloakroom.

In 1964 the ground floor was extended at one end by Thomas and Ward (drawing held Ashburton District council), and in 1972 Warren and Mahoney extended the upper floor to cover the whole ground floor, and completely remodelled the exterior which bears little resemblance to the original, with its tiled, hipped roof and overhanging verandah supported on slender posts. When the Ashburton Borough and County Councils amalgamated in 1989, the building was vacated by the Council.

P42. Alterations and Renovations, Drapery and General Importing Co. Ltd, Cashel Street, Christchurch

Dates 1935-1947
Client Drapery and General Importing Co. of New Zealand Ltd

Drawings
Two drawings (dated 1937) show floor plans for modifications to the DIC tearoom and a further drawing (dated 1939) shows a floor plan indicating alterations to the second floor of the DIC building.

Documentation

Wood undertook several modifications to the three-storeyed DIC departmental store, mainly on the interior, the first dating from 1935. Robert Munro was responsible for
the majority of the work carried out in the 1940s and he and Margaret Hamilton took over the DIC work when they left Wood’s practice in 1946. (Wood had informed the DIC that he could no longer undertake this work.) The building has now been converted to a shopping arcade. The work undertaken by Wood was as follows:

1935 Internal and external painting, £341.
1935 Erection of lift casing on first floor and renovations to parapet and annex, £95.
1937 Remodelling of tearoom, kitchen and servery, £2150, contractor Paynter and Hamilton. This work involved the enlargement of the tearooms, the creation of a new, larger servery area and a private dining room on the first floor, and the remodelling of the kitchens and staff dining room on the second floor.
1939 Alterations to staff rooms and cloakrooms, £1,163, contractor R.C. Jamieson Ltd. This work included the upgrading of staff and customer lavatories on the first floor and the creation of new women’s and men’s cloakrooms on the second floor.
1940 Erection of a counter for stationery sales, £68.
1940 Reroofing building, £924, contractor J.A. Redpath and Sons.
1940 Repairing and altering suspended verandah, £278, contractor R.C. Jamieson.
1945 Shop fittings and new booking office, £500, contractor R.C. Jamieson.

P43. Remodelling of King’s Theatre, Corner of Colombo Street and Elgin Street, Sydenham, Christchurch

Date 1936
Client Mr D. Spence
Contractor W. Williamson Construction Co. Ltd

Drawings
Three drawings (dated June 1936) showing plan, elevations, sections and fittings, are held by CCC, as well as six engineering drawings (dated 17 August 1936) signed by P.S. Allen, Consulting Engineer, Wellington. The PACM also hold a floor plan (dated October 1936), as does UC ADC.

Documentation
The Sun, 12 August 1922.
The Press, 1 June 1936, p. 3.
Contemporary photographs of interior. (ATL and R. Helms)

This theatre had been converted in 1911 from an old timber Presbyterian Church, being given a new brick façade and named the Empire Theatre. In 1922 further renovations were undertaken and it reopened as the King’s theatre. Wood replaced the elegant plastered, classical façade embellished with cornices, mouldings and tiles, with a more subdued Moderne façade with a strong horizontal emphasis. He placed a suspended verandah along the Colombo Street frontage, the ground floor of which was taken up the entry foyer and two shops.

On the interior he adopted Streamline Moderne styling, seen in the curved walls of the auditorium (at the screen end) with their painted horizontal bands. The theatre opened as the Metro (although it is called the Rialto on Wood’s drawing), closing in 1964 when McKenzies Department Store took over the premises. The building has now been demolished.
P44. Block No. I, New Chief Post Office, 91 Hereford Street, Christchurch

Date 1936, completed 1941
Client The N.Z. Post Office
Contractor W. Williamson Construction Co. Ltd

Drawings
The Property Division, Telecom, Christchurch, hold a set of sixty-three drawings, eight of which are architectural drawings signed by Wood. The other fifty-five drawings, showing structural details, are in Wood’s name and that of the enginner, Peter Holgate of Wellington.

Documentation
N.Z. Post Office Correspondence files on the New Chief Post Office, Christchurch, 1936-1948 (National Archives, Christchurch)
The Press, 12 September 1936, 27 April 1937, 12 January 1940, 25 May 1940, 1 February 1941, 3 May 1941, 10 May 1941, 18 June 1941.
The Star Sun, 27 April 1937, 19 June 1941.

This was the first of two buildings intended as a replacement for W.H. Clayton’s Chief Post Office fronting Cathedral Square. Located on the north side of Hereford Street, it backed onto the existing Post Office building. Of steel frame construction with buff-coloured cement walls above a granite base, its pared down facade was the closest Wood came to adopting the modernist language in his executed buildings, having gradually refined the facades of his commercial buildings over two decades. It retained classical proportions and the traditional classical tripartite division of the facade, but ornamentation was minimal [fig 131].

There were protracted delays during construction of the building related to wartime conditions which caused difficulties in obtaining materials and labour, and by the time it was completed in 1941, the internal layout had been revised several times by the Post Office. When the five-storied building was opened in June 1941, the basement contained a power room, vaults and an air-raid shelter, the ground floor was occupied by the Savings Bank, the N.Z. Army took over the first floor which had been intended as a mail sorting room, the postmen occupied the second floor, there was a telegraph operating room on the third floor and the Army took over part of the fourth floor which also contained a cafeteria and staff cloakrooms. Various branches of the Post and Telegraph Department, including the engineers, occupied the upper floors over subsequent years, and eventually the upper floors contained the Christchurch telephone exchange. With the corporatisation of the Post Office, which split into three new identities in the late 1980s (Telecom, Postbank and N.Z. Post), the building was taken over by Telecom. The Savings Bank, which had remained on the ground floor, closed its doors in 1989 and the building is currently unoccupied (but undergoing refurbishment), Telecom having erected a new telephone exchange on the adjoining site.

P45. Alterations to Mail Room, Chief Post Office, Cathedral Square

Christchurch

Date 1937
Client The N.Z. Post Office
Contractor W. Williamson Construction Co. Ltd

Documentation
The nature of this work, undertaken in the Post and Telegraph Department of the Christchurch Post Office, is unclear. It was intended that the Post and Telegraph Department would eventually occupy the new building in Hereford Street on which construction also commenced in 1937 [Cat. P43].

P46. Alterations to Bank of New Zealand, 418 Colombo Street, Sydenham, Christchurch

Date 1937
Client Bank of New Zealand

Documentation
Wood’s office diary, 1937.

This restrained classical style building has been demolished and the nature of Wood’s work is unclear.

P47. Work Undertaken at the Bank of New Zealand, Corner Hereford Street and Colombo Street, Christchurch

Dates 1937-1943
Client Bank of New Zealand

Documentation
Wood’s office diary, 1937.

Wood undertook some minor work at the Bank of New Zealand, a dignified classical style building designed in 1866 by the Melbourne architect, Leonard Terry, which was demolished in 1964. This work comprised:

1938 Painting the interior, £364, contractor John Buchanan.
1940 Alterations, £104, contractor R.C. Jamieson.
1943 Air raid shelter, £408, contractor R.C. Jamieson.

P48. Diocesan Offices, Jackson’s Building, 183 Manchester Street, Christchurch

Date 1937
Client Church Property Trustees

Drawings
Three sketch plans (dated October 1937), showing alternative floor plans for the proposed offices, are held by CDO.

Documentation
Wood’s office diary, 1937.
Correspondence between Peter Graham and John Jackson and the Church Property Trustees. (CDO)
Wises Post Office Directories.

Jackson’s Building was located on the east side of Manchester Street next to the Pyne Gould Guinness Building. It was designed and constructed in 1928 by Peter Graham and Sons for Mr John Jackson and the Church Property Trustees. The Diocesan offices (known as Church House) were already located on the first and second floors of the Pyne Gould Guinness Building and Wood’s drawings show a proposal for shifting
the offices onto the first floor of Jackson’s Building, which was two-storeys high at this stage (later being increased by two further storeys). It appears that this work did not go ahead.

**P49. Proposed Block II, New Chief Post Office, Cathedral Square, Christchurch**

**Date** 1939-1946  
**Client** N.Z. Post Office

**Drawings**  
A perspective drawing of the proposed building (undated) is held by UC ADC.

**Documentation**  
Photograph of a perspective drawing of the proposed exterior dated 1944. (R. Helms)  
N.Z. Post Office correspondence files on the New Chief Post Office, Christchurch, 1936-1948 (National Archives, Christchurch)  
The Press, 21 November 1939, p. 10.

It was intended that this new Chief Post Office block would replace the existing Chief Post Office in Cathedral Square. The job was, however, deferred in 1940 and finally abandoned in 1946, by which time Wood had produced over eighty drawings for the building [fig 133]. His design for what would have been an imposing, high profile building, makes some reference to the commercial work of the British architect, John Burnet.

**P50. Painting and Renovations to Plaza Theatre, Cathedral Square, Christchurch**

**Date** 1944  
**Client** J.C. Williamson Picture Corporation  
**Contractor** J. and W. Jamieson

**Documentation**  
Wood’s Certificate Book, 1933, cost £800.  
Contemporary photographs (PACM)  
The Press, 7 July 1944.  

Located on the west side of Cathedral Square, the Plaza Theatre was originally designed by Henry White, with a classical-cum-Art Nouveau façade, opening in 1917 as The Strand. In 1931 the interior was altered to create a more intimate theatre and it was renamed the Plaza. Wood’s alterations in 1944 comprised the removal of some of the decorative motifs from the façade including the distinctive Art Nouveau neon light fittings mounted above the piers on either side, and the refurbishment of the interior which included painting and the provision of more comfortable seating and up-to-date lighting.

When the cinema closed in 1963, the ground floor was converted by John Trengrove into the Plaza Arcade. The upper floor eventually became a restaurant until 1977 when it became the premises of the Christchurch women’s club, Centrepiece. The building was demolished in 1990.
P51. Proposed New Building for the New Zealand Insurance Company, Christchurch

Date 1945-47
Client New Zealand Insurance Company

Drawings
A perspective drawing (undated) of the proposed exterior is held by UC ADC.

Documentation
Wood's office diary, 1929, 1945.

Wood's diary records that in 1929 he reported against a proposal to remodel the New Zealand Insurance Company located at 96 Hereford Street, Christchurch. In 1945 he received instructions to prepare plans for a proposed new building. The old building was not, however, replaced until 1986.

As with his design for the proposed Block II of the Chief Post Office, there is a suggestion of the influence of John Burnet in this impressive building [fig 134] which combines modernist detailing with some traditional classical devices.

P52. Alterations and Additions to Guthrie Bowron's Building, Corner of Manchester Street and Gloucester Street, Christchurch

Date 1945
Client Guthrie Bowron Ltd
Contractor B. Moore and Sons

Documentation
Wood's office diary, 1945.
Wises Post Office Directories.

Little archival material is available on this two-storeyed building, with shop frontage at street level, which was occupied until the late 1980s by Guthrie Bowron and Co. Ltd, oil and colour, leather and grindery merchants. Wood was in partnership with Gerald Bucknell when the job was done and the nature of the work carried out is uncertain. It appears to have included some remodelling of the façade and alterations on the interior.
LIST OF PLANS

Note: The original plans were produced to a scale of eight feet to the inch. The house plans and church plans have been reduced by 50 per cent. In order to accommodate the standard page size it has, however, been necessary to further reduce those for the Christ's College Dining Hall and the commercial buildings; as a result these are not to a constant scale.

Plan

4. Wood House, 16 Helmore's Lane, Fendalton, Christchurch (1945). Cat. D90. [W&M]
5. St Michael's School, Durham Street, Christchurch (1912). Cat. E1. [UC ADC]
6. Hare Memorial Library, Christ's College, Rolleston Avenue, Christchurch (1915). Ground and first floor plans. Cat. E4. [UC ADC]
7. Memorial Dining Hall, Christ's College, Rolleston Avenue, Christchurch (1922-25). Ground floor plan. Cat. E11. [Christ's College]
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Plan 1

Plan 2

Ground floor plan. Cat. D12.
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3b  S. Hurst Seager.  Bungalow, The Spur, Sumner, Christchurch (c.1907).  View of exterior.  [Steffano Webb Collection, Alexander Turnbull Library]


8a S. Hurst Seager and C.W. Wood. Worker's Dwelling erected at the International Exhibition, Hagley Park, Christchurch (1906). View of exterior. [Alexander Turnbull Library]

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24a C.W. Wood. Helmore House, 52 Holmwood Road, Fendalton (1922). Recent view of exterior (which has been modified). [Photo: R. Helms]


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32b  C.W. Wood. Wood House, 16 Helmore's Lane. Interior view of living room. [Photo: R. Helms]

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36b Hurst Seager, Wood and Munnings. Proposed Diocesan Girls' High School, Christchurch (1907). Front elevation. [Christchurch Diocesan Office]


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38b C.W. Wood. The Hare Memorial Library, Christ’s College. Perspective of initial proposal (1915).
39a  C.W. Wood.  The Hare Memorial Library, Christ's College (1915).

40a  C.W. Wood.  Classroom Block adjoining the Hare Memorial Library, Christ's College (1915-16). Elevations and sections.

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C.W. Wood. Proposed Memorial Dining Hall, Christ's College (1919).
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B.W. Mountfort. Proposal for Dining Hall, Offices, Porter's Lodge and Gate Tower for Christ's College (1893).
44a  C.W. Wood.  Memorial Dining Hall, Christ’s College (1922-1925).

44b  C.W. Wood.  Memorial Dining Hall, Christ’s College.  View of interior.
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50a  C.W. Wood.  Suggested Completion of Rolleston Avenue Frontage, Christ’s College, Christchurch (1935).

50b  C.W. Wood.  Proposed New Frontage to Rolleston Avenue, Christ’s College (1945).
C.W. Wood.  Proposed Hall of Memories, St Andrew's College, Papanui Road, Christchurch (1945).

55b  C.W. Wood. All Saints' Church, Waiau. View of exterior.
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58a  C.W. Lethaby.  All Saints’ Church, Brockhampton, Herefordshire (1901-02).  View of exterior.

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59b  E. Prior.  St Andrew’s Church, Roker.  View of interior.
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H. Hall. St David’s Church, Cave, South Canterbury (1930). Views of interior.
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67b  C.W. Wood. Additions to St Peter’s Church, Upper Riccarton (September 1926). North and west elevations.
Additions to St Peter's Church, Upper Riccarton (October 1926). Plan, perspective and north and west elevations.

Additions to St Peter’s Church, Upper Riccarton (February 1928). Plan and north and west elevations.
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69b  C.W. Wood.  Additions to St Peter's Church, Upper Riccarton.  View of interior showing entry door to nave.

C.W. Wood. St Paul's Church, Tai Tapu (1930).
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74a  C.W. Wood.  St Paul's Church, Tai Tapu.  Views of interior.
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75b  J.S. and M.J. Guthrie.  St Mark's Church, Marsland, Christchurch (1926).
C.W. Wood. St Barnabas’ Church, Woodend (1932-33).
78a  C.W. Wood.  St David's Church, Cust (1935).  View of exterior.

78b  C.W. Wood.  St David's Church, Cust.  View of interior.
C.W. Wood. St David's Church, Cust. Interior details.

80b  C.W. Wood and R.S.D. Harman (Associated Architects).  St Andrew’s Church, Maheno.  View of west elevation.
A SMALL COUNTRY CHURCH—ILLUSTRATION FOR "CHURCH BUILDING" BY RALPH ADAMS CRAM

81 B.G. Goodhue. Perspective of a small country church.
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C.W. Wood. Wellington Cathedral. Interior sketch of nave looking towards the liturgical west end (1938).

89b  I. Tengbom. Hogalid Church. View of entry doors.
Plan of Wellington Cathedral (1939).
C.W. Wood. Wellington Cathedral. Interior showing Hgalid-influenced windows in nave.

We shall build...

1. Chapel of Remembrance
2. Maori Chapel
3. Baptistry
4. Campanile

101  C.W. Wood  Wellington Cathedral. Interior of Proposed War Memorial Chapel (undated).
The Architectural Group. Part of critique of Wood's Wellington Cathedral design.
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112b  J. Burnet. The Kodak Building. Detail of entry.
115a  C.W. Wood.  Dunedin Public Trust Office, Moray Place, Dunedin (1926-29).


C.W. Wood. Hamiltons' Building, 82 Hereford Street, Christchurch (1928).
C.W. Wood. New premises for the Trustees of the Eliza White Estate, Manchester Street, Christchurch (1928).
C.W. Wood. Timaru State Fire and Accident Insurance Office, Corner Church and Sophia Streets, Timaru (1928).
121a  C.W. Wood.  Timaru State Fire and Accident Insurance Office (1928).  Detail of window.

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P. Pascoe. Perspective of Facade of Tivoli Theatre, Cathedral Square, Christchurch (1934).
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133a C.W. Wood. Proposed Block II, Christchurch Chief Post Office, Cathedral Square, Christchurch (undated).

C.W. Wood. Musgrave House, 78 St Andrew's Hill Road, Christchurch (1914).
137a  C.W. Wood.  Humphreys Cottage, 132 Richmond Hill Road, Sumner, Christchurch (1929).  View of exterior.