ARCHITECT OF EMPIRE: JOSEPH FEARIS MUNNINGS 1879-1937

A thesis submitted in partial fulfilment of the requirements for the
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2013
“Munnings at his drawing board”, attributed to Norman Lindsay.
(Reproduced courtesy of Rick Munnings.)
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New Zealand-born architect Joseph Fearis Munnings (1879-1937) is largely forgotten in the country of his birth. Considering the importance of his public works in Bihar and Orissa, India (1912-1919) and his prominence as a school architect in New South Wales, Australia (1923-1937), recognition of his architectural achievements is long overdue.

This thesis takes as its premise the notion that early twentieth century architecture in colonial New Zealand, India and Australia was British, the rationale expounded by G. A. Bremner in *Imperial Gothic: Religious Architecture and High Anglican Culture in the British Empire* (2013). My thesis argues that, considering Munnings’ colonial upbringing and English training, the styles he employed reflected his and his clients’ identity as British. It explores the extent to which Munnings adapted British styles, by incorporating features appropriate for colonial conditions. Drawing upon the work of Ian Lochhead on the achievements of Samuel Hurst Seager, my thesis considers the role played by Seager in mentoring Munnings and guiding his philosophy of architecture. Peter Scriver’s papers, ‘Edge of empire or edge of Asia’ (2009) and ‘Complicity and Contradiction in the Office of the Consulting Architect to the Government of India, 1903-1921’ (1996), also inform my analysis of Munnings’ work in India.

To enable an analysis of Munnings’ work, this study divides his career into chronological stages:

- Early experiences and training, Christchurch, New Zealand, 1879-1903
- Partnership with Hurst Seager and Cecil Wood, Christchurch, 1906-1909
- Work with Leonard Stokes, London, 1909
- Responsibilities and achievements, India, 1910-1918
- Contributions and achievements, New Zealand, 1919-1923
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This thesis, the first comprehensive study of Munnings’ career, illuminates the extent of his architectural legacy in India, his significant contribution to school architecture in New South Wales, and asserts his place as an architect of the British Empire.
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<th>Full Form</th>
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<tr>
<td>AIA</td>
<td>Australian Institute of Architects</td>
</tr>
<tr>
<td>AA</td>
<td>Architectural Association</td>
</tr>
<tr>
<td>BDM</td>
<td>Birth, Deaths and Marriages Register</td>
</tr>
<tr>
<td>CCC</td>
<td>Christchurch City Council</td>
</tr>
<tr>
<td>FRIBA</td>
<td>Fellow of the Royal Institute of British Architects</td>
</tr>
<tr>
<td>JNZIA</td>
<td>Journal of the New Zealand Institute of Architects</td>
</tr>
<tr>
<td>JRIBA</td>
<td>Journal of the Institute of British Architects</td>
</tr>
<tr>
<td>ML</td>
<td>Mitchell Library, State Library of New South Wales, Sydney</td>
</tr>
<tr>
<td>NZHPT</td>
<td>New Zealand Historic Places Trust</td>
</tr>
<tr>
<td>NZIA</td>
<td>New Zealand Institute of Architects</td>
</tr>
<tr>
<td>PWD</td>
<td>Public Works Department (India)</td>
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<tr>
<td>RAIA</td>
<td>Royal Australian Institute of Architects</td>
</tr>
<tr>
<td>RIBA</td>
<td>Royal Institute of British Architects</td>
</tr>
<tr>
<td>RNDM</td>
<td>Religieuses de Notre Dames des Missions</td>
</tr>
<tr>
<td>SAHANZ</td>
<td>Society of Architectural Historians Australia and New Zealand</td>
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</tbody>
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*With regard to Indian place names, the spelling is according to the practice during the British period unless referring to present day circumstances. Measurements are according to contemporary convention, with metric conversion in brackets.*
Introduction

Joseph Fearis Munnings, a New Zealand-born architect who achieved notable recognition in both India and Australia, is largely unknown in the country of his birth. The only Christchurch building attributed to Munnings, the Chapel of the Convent of Our Lady of the Missions, Barbadoes Street, was damaged during the Canterbury earthquakes of February 2011 and was subsequently demolished. This would seem to draw the ‘final curtain’ on Munnings’ scant though important architectural reputation in the city. Considering his extensive public work in India and the respect he was accorded in New South Wales, Australia, it would seem that both local and national recognition of Munnings’ achievements is long overdue. With this in mind, it is hoped that this research will lead to the inclusion of his name alongside those of other successful first-generation New Zealand architects—albeit as one whose major achievements are outside of New Zealand. As the first comprehensive study of Joseph Munnings this thesis will aim to provide an account of his life and evaluate his work in the context of the period in which he lived.

Joseph Munnings was born in Addington, Christchurch, in 1879 and attended Christchurch Boys’ High School before beginning an apprenticeship with a local builder. He studied under the tutelage of Samuel Hurst Seager at the Canterbury College School of Art (1896-1900) and became articled to him in 1898.

In 1903 Munnings left New Zealand to further his architectural studies in London, England, where he attended Architectural Association classes and worked as an assistant to Edward R. Robson (1835-1917) and later to Leonard Stokes (1858-1925) where he was joined by Cecil Wood, one of his peers at the School of Art. On his return to Christchurch in 1906, Munnings commenced independent practice in partnership with Hurst Seager and Wood. It was during this time that he designed the brick chapel for the Convent of Our Lady of the Missions (1907), considered to be the only example of Byzantine Revival architecture in the southern hemisphere. In this building, inspired by Westminster Cathedral, lay the foundations of what was to become his characteristic decorative brickwork. Significantly, during this partnership Munnings gained valuable administrative experience supervising the construction of the Consumption Sanatorium (1907-1909), designed by Seager.

Early in 1909 the partnership was dissolved and Munnings returned to London where he resumed work in Stokes’ office and sat his final examination for the Associateship of the
Royal Institute of British Architects. At the end of the year he was appointed Architect to the
Government of Eastern Bengal and Assam and, on moving to Dacca, supervised the
completion of two Government Houses, one in Dacca and the other in Chittagong.
Fortuitously, on the repartitioning of Bengal in 1912 Munnings gained the position of
Consulting Architect to the Government of Bihar and Orissa and was assigned responsiblity
for planning the New Capital Area of Patna. This entailed single-handedly designing a
completely new city, its Secretariat and Government House, numerous large residences and
smaller officers’ residences, and many educational and medical buildings. Munnings was
assisted by two English architects from the end of 1913, but after they enlisted in the Indian
Army in 1916 he continued on his own.

When World War I ended, Munnings returned to New Zealand and worked briefly as an
independent architect in Christchurch. Significantly, for the reestablishment of his career, he
was a speaker at The First New Zealand Town-Planning Conference and Exhibition in
Wellington (May 1919). The following month he entered into partnership with the
Christchurch firm of Collins and Harman, took responsibility for setting up and managing the
firm’s office in Wellington and began to establish himself as a school architect. Between 1919
and 1923 Munnings’ main architectural achievements were the Westport Gates of
Remembrance, Westport Technical High School and Masterton High School, the latter two
featuring the characteristic brickwork he had first employed in the Chapel of the Convent of
Our Lady of the Missions in 1907. During this time Munnings became enthusiastically
involved in the activities of the New Zealand Institute of Architects, an interest he was to
pursue throughout his life.

The economic recession of the early 1920s affected his career considerably and early in 1923
Munnings left New Zealand to join the Sydney firm of Power and Adam and over the
following fifteen years, though specializing in school architecture, he was responsible for
designing a range of buildings throughout New South Wales. He became a member of
numerous architectural committees and the judge of prestigious architectural awards.

Joseph Munnings died in 1937, just prior to the completion of his extension to the Horbury
Hunt designed Christ Church Cathedral in Grafton.

This thesis takes as its premise the notion that early twentieth century architecture in colonial
New Zealand, India and Australia was essentially British architecture—the rationale explored
by G. A. Bremner in *Imperial Gothic – Religious Architecture and High Anglican Culture in the British Empire* (2013). Bremner suggests that as the Empire was an extension of England, the history of the Empire is British history and therefore, by analogy, its architecture is British architecture. My thesis argues that, considering Munnings’ upbringing and training and his and his clients’ identity as British, all the buildings Munnings designed should be considered British architecture. This is despite all the adaptations he made to suit climatic conditions and local environments. Also, central to Bremner’s argument is that the Empire was not a number of separate countries but a ‘larger community’ and that there existed within this a professional and family network. This will be explored in terms of Munnings’ family connections and association with other architects.

Also informing my thesis is Ian Lochhead’s study of the achievements and activities of Samuel Hurst Seager. Ian Lochhead argues that Seager ‘did more to advance the art of architecture than any other New Zealander of his generation’. My thesis outlines Seager’s influence on Munnings’ architectural education. It illustrates how Seager’s life-long mentoring role affected Munnings’ career pathways. Encouraged by Seager from an early age, Munnings exhibited drawings and entered competitions, eventually becoming a competition assessor himself. He followed in Seager’s footsteps by attending Architectural Association classes and by attaining a Royal Institute of British Architects qualification. Later, after eight years in India, it was through Seager’s invitation to present a paper at the First New Zealand Town Planning Conference that Munnings gained a reputation which led to several significant commissions.

Ian Lochhead, in ‘The Politics of Empire and the Architecture of Identity’ (2004), confirms that at the turn of the century New Zealanders still had a strong sense of identity with the British Empire and that this defined its public architecture. However, regarding its domestic architecture, Lochhead attributes to Seager the development of a new and local vernacular

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Seager had developed his ideas on ornamentation in *Our Beautiful World: Man’s Works in the Making and Marring of it* (1911) where he stated that harmony in architecture is achieved through building ‘simply and truthfully’. The influence of Seager’s ideas on domestic buildings and views on ‘ornamentation’ will be considered with regard to Munnings’ domestic buildings in the New City of Patna and his attitude towards to ‘meaningless’ embellishment, a standpoint which led to his leanings toward plain surface structures. This thesis will ascertain the symbolic nature of the little ornamentation Munnings did use and determine its effectiveness.

Two papers by Peter Scriver have also informed my thesis. In ‘Edge of empire or edge of Asia?’ Scriver describes the strategic links between Britain and its dominions and how returning ‘Home’ for education and experience was the norm during this period. He suggests that on their return journey, by taking up employment with the Public Works Department in India, architects gained experience beyond normal expectations and developed solutions to climatic conditions, which they later applied to their buildings in Australia and New Zealand. Munnings’ assignment to build a new city was definitely beyond nomal expectations for an architect of limited independent experience and my thesis will explore the extent to which he incorporated Mughal features in his antipodean work.

Peter Scriver also examines the autonomous role of the Consulting Architects under the direction of John Begg in ‘Complicity and Contradiction in the Office of the Consulting Architect to the Government of India, 1903-1921’. He suggests that, despite attempting to influence the consulting architects through his annual reports, Begg failed to guide them to conform to his greater vision of British Indian architecture. I will ascertain to what extent Munnings deviated from Begg’s ideal, to what extent he was independently introducing British contemporary styles and local characteristics into his work and examine how far

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Munnings conformed to the established ‘colonial social order’ in his planning of the New City of Patna.

Most particularly, my thesis is informed by Munnings’ personal philosophy, as outlined by him in an informal debate before the members of the Institute of Architects of New South Wales in 1930. Munnings categorises himself as a traditionalist and asserts that, as all buildings are based upon prototype forms, ‘all modern work must be traditional in the truest sense’. In essence, despite acknowledging the relevance of non-western styles, the tradition he was referring to was the British tradition.

As this is the first comprehensive study of the architectural career of Joseph Munnings, a chronological approach, outlining the seven significant stages of his career, has been taken to make possible the examination of his training, evolving architectural interests and his use of different building methodologies as appropriate to environmental conditions. Although this thesis only mentions Munnings’ significant commissions, a list has been compiled which identifies the buildings attributed to Munnings or designed while he was the supervising architect. In the case of Power, Adam and Munnings, a list of important buildings designed by the firm between 1925 and 1937 is included, in addition to a list of buildings which appear in tender notices. The latter serves as an indication of the extent of the firm’s work and provides a basis for further research.

I will examine and analyse the distinctive and wide-ranging architectural styles employed by Munnings in New Zealand, India and Australia, and ascertain to what extent he was inspired by the architects he trained with and to what extent he was restricted or guided by the requirements of those who either employed him or to whom he was responsible. In conclusion I will ascertain the extent and significance of Joseph Fearis Munnings’ legacy to the British Empire.

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1. Early experiences and training 1879-1903

Joseph Fearis Munnings, born on the 11th of August 1879, was the son of Joseph Munnings (1841-1923) and Emma Munnings née Brown (1842-1927). Joseph Munnings senior, born in Essex, had arrived in Lyttelton in November 1859 and established himself as a storekeeper in Christchurch. In 1866, he married Emma Brown at the newly built Church of St. John the Baptist, Latimer Square, and they established a home on the corner of Burnside and Clyde Roads in Fendalton. By 1878, Munnings senior had extended his business to include a jam factory in Addington. It was situated on the ‘V’ corner formed by Moorhouse Avenue and Lincoln Road, which became known as ‘Munnings Corner’. Just prior to Joseph Fearis Munnings’ birth the family moved into a substantial dwelling adjacent to the factory but overlooking Hagley Park.

The social and civic involvements of the Munnings family give an indication of the environment in which J. F. Munnings was raised and which would have influenced his beliefs and expectations in life. They were strongly Christian in their beliefs and values but solidly ecumenical in their practices. Munnings senior was involved with both the Wesleyan Methodist and the Anglican communities. His community involvement also extended into secular organisations. In particular, he made a significant contribution as a member of the West Christchurch School committee and for many years was their representative on the North Canterbury Board of Education—during which time he became a powerful voice of

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9 St. Mary’s Church Parish Records: Reference no. 135. Joseph Fearis Munnings was baptised at St. Mary’s Church, Addington, 14 December 1879.
11 Church of St. John the Baptist, Latimer Square, BDM records. Emma Brown was the daughter of Thomas Brown of Polstead, Suffolk.
12 The Cyclopedia, p.385.
13 Canterbury Museum Collection, Notes by Nancy Munnings, undated.
15 Star, 21 August 1869, p.2. Press, 9 June 1890, p.4. Munnings senior was a member of the Fire Police and the Mutual Improvement Association.
support for the state funding of inspection of Catholic schools.\textsuperscript{16} Similarly, Emma Munnings was also actively involved in the community.\textsuperscript{17}

The extensive involvement of both parents in church life and in community service must have had a considerable influence on their ten children. Munnings senior’s involvement in the provision of education, both religious and secular, reflected his belief in the importance of education for all and it is not surprising that his own children were provided with a sound education and that some of his children, if not all, retained a strong religious faith.\textsuperscript{18}

The large two-storey home, where Munnings spent his youth, was testimony to the success of his father as a grocer and entrepreneur.\textsuperscript{19} (Figure 1.) The jam factory was the first of its kind in Canterbury and, according to the firm’s promotional advertisements, it gained a high reputation over the years ‘not only in Christchurch but in other parts of the Dominion’.\textsuperscript{20} Two of Munnings’ brothers spent time working in the family grocery business but there is no evidence that he was ever involved.\textsuperscript{21} His older sister Edith became a well-regarded local artist and art teacher.\textsuperscript{22} She was a ‘foundation student’ at the Canterbury College School of Art when it opened in 1882 and in 1893, at the age of twenty-six, she became an assistant teacher there. This was the year that Samuel Hurst Seager was appointed lecturer in architecture and decorative design and the consequence of this was to greatly influence the career of Joseph Munnings.\textsuperscript{23} In 1897 Edith resigned from her teaching position to become a

\begin{thebibliography}{9}
\bibitem{16} The Cyclopedia, p.385. \textit{Press}, 2 February 1894, p.4; 12 January 1893, p.4. \textit{New Zealand Tablet}, 18 March 1898, p.16. He was the chairman of the West Christchurch School Committee for three years.
\bibitem{17} Munnings Family file, Canterbury Museum. \textit{Star}, 24 August 1894, p.3; 4 November 1892, p.3. \textit{Press}, 26 September 1896, p.7; 4 March 1897, p.5; 13 April 1888, p.4. Emma Munnings was a member of the Mothers’ Union Committee, Divine Healing Association, Women’s Christian Temperance Union and the Social Purity Society.
\bibitem{18} \textit{Press}, 13 October 1895, p.7. Miss Munnings (probably Edith) was a member of the Durham Street Methodist, Christian Endeavour Society.
\bibitem{19} \textit{Telephone Directory}, Christchurch, The New Zealand Post Office, 1922, p.91. Address: 355 Lincoln Road, Addington.
\bibitem{20} \textit{Press}, 7 May, 1913, p.6.
\bibitem{21} Ibid., 30 July 1917, p.6; 19 June 1918, p.8.
\bibitem{22} Ibid., 12 January 1894, p.3. \textit{Star}, 7 February 1899, p.4. Edith, twelve years older than Joseph, exhibited with the Canterbury Society of Arts and painted plein-air with the Palette Club.
\end{thebibliography}
missionary in India, another factor that may have influenced Munnings’ career choices years later.24

Joseph Munnings received his early education at West Christchurch School.25 However, by 1895 Munnings had moved to Boys’ High School and was winning prizes for drawing.26 Hurst Seager was the instructor of ‘the study of Sloyd’ at Boys’ High at the time and was responsible for ‘taking [the] modern form boys through a systematic course of geometrical drawing, modelling, carving etc.’27 This early association with Hurst Seager marks the beginning of a relationship that developed into an enduring friendship.

On leaving school at the end of 1895, Munnings was apprenticed to a local builder for two years to ‘gain some practical knowledge of building and materials before commencing...architectural training’.28 In an article written in an Australian journal in 1932, Munnings maintained that the early training he received in the building industry gave him ‘valuable practical experience in construction, particularly in regard to joinery work’.29 He attributed his ‘understanding of the problems of the Master Builder’ to his experience as a builder’s apprentice and to the builders who worked under him. Similarly, Hurst Seager had gained his early experience as a builder, first from his father then in his own right. Seager was of the opinion that architecture could be enhanced by greater cooperation between designers and builders.30 Knowing that Seager taught Munnings at Boys’ High School and that his further training in architecture was at the School of Art where both Seager and Edith Munnings taught, one could reasonably conclude that advice on a suitable career path for the boy may have been sought from Seager.31

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25 Star, 19 December 1891, p.4.
26 Press, 19 December 1895, p.2. He won prizes in Drawing in Senior Geometry and Senior Model Sections of the Upper Division.
27 Ibid., 10 July 1894, p.2. Sloyd is woodcraft. All of Hurst Seager’s classes were held at the School of Art.
30 SMH, 12 April 1892, p.6. Speaking at a meeting of the Sydney Architectural Association, Hurst Seager said that ‘the hand workers must do more thinking, and the brain workers gain more practical knowledge, so that there may be a broad platform of common ground on which they can meet while diligently cultivating their special functions’.
The *Directory of British Architects* notes that Munnings attended a Building Trade School for two years (1896-1898).\(^{32}\) It is known that Munnings began his study at the Canterbury College School of Art in the First Term of 1896 and this is undoubtedly the school referred to.\(^{33}\) Throughout his time at the School of Art, he was enrolled only as an Evening Class student, which supports the claim that he was in full time employment with a builder after leaving school. He attended three classes a week in Term Two of 1896 and two nights a week in subsequent terms until the end of 1897. In 1898 he enrolled for the first time as a ‘Yearly Student’, meaning that he paid in advance for the whole year. Significantly, that year he attended four evening classes per week. With a daytime job as a builder’s assistant, four evenings of study indicate a serious attitude towards becoming an architect. His academic success, however, is evident from the ‘Free Studentship in Architecture’ he was awarded which allowed him to continue his studies in 1900, on three nights a week, with no fees.\(^{34}\) Further recognition of his ability was the re-awarding of the Free Studentship in Architecture for the following year.

Also studying at the School of Art during this period were two men whose career paths were to overlap with Munnings’ early career. George Hart and Cecil Wood had both enrolled at the school in 1891. Hart, three years older than Munnings, had won a scholarship from the Normal School to study at the evening classes at the School of Art in 1891 and continued to attend until the end of Term Two 1900.\(^{35}\) For over four years, therefore, Munnings would have studied alongside Hart and it is inconceivable that they did not know each other reasonably well during this time.

Cecil Wood, a year older than Munnings, was also a pupil at Christchurch West School. However, at the age of twelve he won a state scholarship to attend evening classes at the School of Art.\(^{36}\) As Wood continued to study architecture at the School of Art until the end of Term Two 1897, he too must have worked alongside Munnings.\(^{37}\) Significantly, the year

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\(^{33}\) *Canterbury College School of Art Roll*, Reference #71903.

\(^{34}\) *Press*, 28 March 1900, p.3. *Canterbury College School of Art Roll*.


Munnings started his studies, was the year the School of Art became affiliated to the Science and Art Department of South Kensington, thereby giving international recognition to the qualifications achieved by the students of Canterbury School of Art.  

The increase in numbers in the architecture classes during this period was considerable and credit for the the popularity of the course must go to Hurst Seager. In March 1900 his work was acknowledged by the Chairman of the Board of Governors, who attributed the high standard of architectural drawings to Seager’s high standard of teaching.  

Ruth Helms, claims that Seager’s Diploma course was promoted by him as ‘equal to that required to pass the examination for admission as Associate to the R.I.B.A.’ The syllabus included the ‘principles and practice of architectural design, decorative design and the history of architectural and decorative art’. Helms identifies the course as formulated in the ‘English tradition’ which suggests that it was based on the training he had received in London.  

While attending Canterbury College School Munnings began entering competitions, winning a Bronze Medal from the Canterbury Society of Arts in 1900 and again the following year for his design of a cottage.  

Confirmation of Munnings’ drawing ability is provided by his success at the 1900 Jubilee Exhibition held in Christchurch, when the architectural drawings he submitted, for the Home Industries—Workers’ Section, Architects’ pupils division, were highly successful.  

Judged

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38 Roberts, A Concise History, p.34. Ian Lochhead, A Dream of Spires, Christchurch, Canterbury University Press, 1999, p.297. Hurst Seager had received his training at the National Art Training School, South Kensington in the early 1880s.  
39 Press, 28 March 1900, p.3. The class roll doubled between the Term 3,1898 and Term 3, 1899.  
41 Ibid., p.17. ‘Education: The Canterbury College’, p.5.  
42 Helms, (1996) The Architecture of Cecil Wood, p.17. Helms itemizes the practical requirements as follows:‘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 specification, bill of quantities and estimate of cost’.  
43 Star, 7 February 1899, p.4; 9 April, 1900 p.1. Press, 27 March 1901, p.5. Auckland Star, 11 December 1900, p.3. At the 1899 School Exhibition Munnings and Hart were named as the two students ‘showing most prominently’ and Edith Munnings showed ‘some water-colour sketches of Indian scenes from Poohah [sic], where she [was] stationed’. The following year J. F. Munnings was said to have had ‘a creditable display’. The Auckland Star names A. Munnings, a likely misprint for J. Munnings, as the winner of a silver medal in the Architectural drawings section of the Christchurch Exhibition. Munnings also won awards for his drawings at the annual School of Art exhibitions.  
44 Press, 2 November 1900, p.7; 10 December 1900, p.5. The Jubilee Exhibition was held in conjunction with the Jubilee of the Canterbury Settlement.
by R. W. England, R. A. Ballantyne and Hurst Seager, his entries were rewarded with two 1st placings, a 2nd placing and a gold medal for best work in the section.\textsuperscript{45}

\textit{The Directory of British Architects 1834-1914} notes that Munnings became articled to Samuel Hurst Seager in 1898.\textsuperscript{46} Like many others before him, Munnings was following the traditional practice of working as an assistant to a qualified architect before actually qualifying with a Diploma in Architecture. This had been the path by which Hurst Seager become a qualified architect. Having taken over his father’s building company in 1877, Seager had taken responsibility for the construction of the first permanent Canterbury College buildings, designed by the Gothic Revival architect Benjamin Woolfied Mountfort (1825-1898).\textsuperscript{47} Mountfort had introduced The Gothic Revival to Christchurch in 1852 and in partnership with Isaac Luck, he had designed the ‘finest example of High Victorian Gothic architecture’ in New Zealand in the form of the Canterbury Provincial Council Building (1858-1865).\textsuperscript{48} In 1879, Seager attended classes at Canterbury College and obtained a position as a draughtsman in Mountfort’s office.\textsuperscript{49} Ian Lochhead maintains that having received his ‘grounding’ in Mountfort’s office it was Mountfort’s buildings that provided Seager with a foundation for a distinctive New Zealand architectural tradition. Although Seager was not a Gothic Revivalist, it was Mountfort’s timber gothic churches that were for him the ‘touchstone of colonial architectural excellence’ and he incorporated a distinctive motif used by Mountfort on the Christchurch Club into his own house in Cranmer Square. According to Lochhead, Seager was the ‘true inheritor of Mountfort’s architectural mantle’ and he

\textsuperscript{45} Press, 10 December 1900, p.5. Results of Architectural Drawings Competition:

\textbf{Architectural Drawings} Class II, for Architects’ pupils:

\textbf{Sub-class A:} 1st silver medal, certificate and prize value 15 shillings J. F. Munnings, Christchurch,

\textbf{Sub-class B:} 1st silver medal, certificate and prize value 15 shillings J. F. Munnings, Christchurch

\textbf{Class III for architectural draughtsmen not over 25 years of age:}

\textbf{Sub-class A:} 1st silver medal, certificate and prize value 15 shillings, G. A. J. Hart, Christchurch;

2nd bronze medal and prize value 10 shillings J. F. Munnings, Christchurch;

3rd certificate and prize value 7/6 J. T. Mair, Invercargill.

\textbf{Sub-class B:} 1st silver medal, certificate and prize value 15 shillings, G. A. J. Hart, Christchurch;

2nd bronze medal and prize value 10 shillings, J. F. Munnings, Christchurch.

Special gold medal for best work in section J. F. Munnings, Christchurch.

\textsuperscript{46} Brodie, \textit{The Directory}, p.230. Munnings was articled to Seager between 1898 and 1902.

\textsuperscript{47} Lochhead, ‘Seager, Samuel Hurst’ - Biography’.


\textsuperscript{49} Lochhead, \textit{A Dream of Spires}, p.297-298.
attributes Seager’s ‘appreciation of the importance of architectural tradition’ to Mountfort’s influence.\textsuperscript{50}

It is likely that Mountfort encouraged Seager to travel to England in 1882 to study architecture. When he returned to Christchurch, after two years of study in London he won a competition for the design of the city’s municipal building.\textsuperscript{51} He chose the asymmetric Queen Anne Revival style popular in Britain at that time and consequently, with the completion of the building in 1887, he is attributed with the introduction of the Queen Anne Revival style to New Zealand.\textsuperscript{52} It was an extraordinary departure from the Gothic Revival yet it was Mountfort who, along with two others who inspected the building, pronounced it safe after a city councillor claimed it was structurally unstable. Furthermore, in a letter to Seager, Mountfort expressed his ‘appreciation of the good taste and artistic ability displayed in the building’.\textsuperscript{53} Mountfort’s visit to England in 1883 would have revealed to him that the Gothic Revival was no longer at the forefront of architectural developments in Britain, and he could probably see that Seager’s introduction of the Queen Anne Revival style to Christchurch was the equivalent of his introduction of the Gothic Revival style to Christchurch almost fifty years earlier.\textsuperscript{54} Ian Lochhead maintains that it was this building that established Seager as ‘one of Christchurch’s leading architects’.

There can be no doubt that it was a considerable privilege for Munnings, at only nineteen years of age, to be working with such a highly regarded architect. However, having taught Munnings at Boys’ High School and at the School of Art, Seager would have been well aware of the young man’s abilities and potential. His willingness to employ him as a draughtsman indicates his confidence in the young man’s skill and his capacity for work.

Munnings’ time in Seager’s office, from 1898 to 1902, was a time of great architectural significance particularly in terms of establishing a New Zealand tradition in design.\textsuperscript{55} It was the period during which Seager not only established himself as the leading designer in the

\textsuperscript{50} Lochhead, ‘Seager, Samuel Hurst - Biography’.
\textsuperscript{51} Ibid. Email correspondence with Edward Bottoms, Archivist, Architectural Association, 6 December 2012. Samuel Hurst Seager is listed as a member of the Architectural Association, London, in the Architectural Association Brown Books of 1885/6 -1887/8 and his address is given as Christchurch, New Zealand. He also studied at University College London, The National Art Training School and the Royal Academy of Arts.
\textsuperscript{52} Lochhead, ‘Seager, Samuel Hurst - Biography’.
\textsuperscript{53} Lochhead, \textit{A Dream of Spires}, p.290.
\textsuperscript{54} Ibid., \textit{A Dream of Spires}, p.164.
\textsuperscript{55} Lochhead, ‘Seager, Samuel Hurst - Biography’.
English Domestic Revival Style for houses for the wealthier classes but also, inspired by the work of Mountfort, began designing the simple cottage style houses suitable for a ‘garden setting’. In 1898 Seager designed a winter residence for the Macmillan Browns on the Port Hills. Helen Macmillan Brown née Connon was Seager’s sister-in-law and she requested a cottage modelled on a Tyrolean villa. The cottage was constructed from interlocking boards that projected ‘at each corner to form a buttress-like effect’. Considered by Ian Lochhead as the earliest bungalow in New Zealand, the cottage represents a significant point in Seager’s architectural career. It was the ‘forerunner of a group of buildings he later produced on Clifton Terrace’ in Sumner and an ‘early demonstration of his interest in the development of an indigenous architecture’. Munnings was clearly in the company of an innovative designer, a man who respected tradition but was willing to challenge convention and push the boundaries.

Also during this period, Seager wrote an ‘influential article’ entitled ‘Architectural Art in New Zealand’. Invited by the Secretary of the Royal Institute of British Architects (RIBA) and editor of their journal, to submit an article on the development of architecture in New Zealand, Seager took the opportunity to outline his thinking on the lack of ‘true’ architectural development in this country. It was an important commentary which has impacted to some degree on architectural thought in New Zealand ever since. Seager’s opinion was that New Zealand had ‘no style, no distinctive forms of art’ and he must have explained his views to Munnings while he worked alongside him. Having made the point in his article that ‘the art of any time or place is not judged by the efforts of the majority’ he proceeds to mention those he considers the ‘Master spirits of the time’ namely Mountfort and Armson, and includes

56 For example, as the plans for Daresbury in Fendalton, were begun in 1897 but the house was not completed until 1901, Munnings would have had knowledge of its evolution.
59 Lochhead, A Dream of Spires, p.298. During 1899 Seager must have discussed with Munnings the ideas behind his design for the timber porch on his house in Cranmer Square. Ian Lochhead identifies the design as a ‘tribute to his architectural mentor’ as the motif of the arcade was a direct quotation from Mountfort’s Christchurch Club (1859).
photographs or their work. Amongst the illustrations, he also included his own City Council Chambers. Seager describes the early wooden dwellings and their various roof forms and verandahs, as ‘simple unpretentious’ structures, a reflection of the impermanence of colonial life.\textsuperscript{61}

Seager’s aspiration was for a national architecture that adapted Old World styles to the climate and building materials available in New Zealand.\textsuperscript{62} He maintained that the only buildings in New Zealand that were ‘truly characteristic of colonial life’ were the ‘early wooden buildings put up by the first settlers’ which he saw as ‘honest expressions of the wants of the settlers at that time’ and he condemned the deceit in the design of the Government Offices in Wellington, where timber is used to imitate stone.\textsuperscript{63} He considered it unlikely that progress in New Zealand architecture could be made until a national journal was established and that until then ‘guidance from the mother country...will be followed’.

Furthermore, in this article Seager called for the teaching of ‘historical and modern art’ in the High Schools and Colleges and appealed for the education of the public in the appreciation of architecture.\textsuperscript{64}

The extent to which these statements affected Munnings’ work will be explored in due course; however, as an assertion of the right of qualified New Zealand architects to voice their opinions confidently and with authority to a British Institute, Seager’s article was a precedent that Munnings later emulated.

There can be no doubt that Seager, as his secondary school teacher and then his lecturer at the Canterbury College School of Art, was a considerable influence on Munnings during his formative years.\textsuperscript{65} Furthermore, as a draughtsman in Seager’s office between 1898 and 1902, Munnings would have been exposed to discussions about the appropriateness of various architectural styles and the direction architecture should take in New Zealand and he would

\textsuperscript{61} Seager describes these dwellings as ‘ephemeral and inartistic’ in character and contrasts them with commercial buildings built to show permanence and prosperity.

\textsuperscript{62} Shaw, \textit{A History of New Zealand Architecture}, p.83.


\textsuperscript{64} Ibid. \textit{Star}, 9 April 1900, p.1. The extent to which Seager was committed to public education is illustrated by the display he set up at the Canterbury Society of Arts Exhibition in 1900. A room was given over to ‘illustrating the different schools of painting, sculpture and architecture, arranged in chronological order’, the latter ‘illustrat[ing] many of the architectural wonders from early Egyptian down to our modern times’.

\textsuperscript{65} \textit{Architecture, Journal of the Board of Architects of New South Wales}, Sydney, Vol.26, 1 November, 1937, p.234-235. \textit{JRIBA}, Vol.46, No. 1,1938, p.44. Little is known about Munnings’ life between 1901 and 1903. Although several sources maintain that Munnings ‘spent time in various offices in New Zealand’ during this period there is no corroborative evidence for this.
have been involved, arguably to a lesser degree, with the creation of innovative and inspirational buildings in the Christchurch area. It was probably Seager that encouraged him to go to England to further his studies and nominated his enrolment to the Architectural Association in London.\textsuperscript{66}

At the turn of the twentieth century, Cantabrians still saw themselves as ‘the sons of England’ and there is no doubt that Munnings’ parents, as early settlers who regarded England as ‘Home’, would have approved of their son’s intention to go to London to further his education.\textsuperscript{67} By October 1903 Munnings was in London, about to commence study with the Architectural Association and to embark on a period of work experience with two of Britain’s most highly regarded architects.\textsuperscript{68}

\begin{footnotesize}
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\item \textsuperscript{67} \textit{Press}, 2 November 1900, p.3. Lord Ranfurly, the Governor of New Zealand, speaking at the opening of the Jubilee Exhibition in Christchurch, spoke of Cantabrians as ‘the sons of England’ who had ‘gone forth to produce and to add glory to the Empire of which we are so proud’.
\item \textsuperscript{68} Brodie, \textit{The Directory}, p.230. Email correspondence with Edward Bottoms, 6 December, 2012.
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2. Architectural training in England 1903-1906

Although the exact date of Munnings’ departure for England is uncertain, the Architectural Association Membership Register records his nomination for membership on 2 October 1903 and his election for membership on 16 October, which suggests that he arrived in London ready to begin the Winter Term commencing on 28 September.¹ He lived at 25 Torrington Square, Bloomsbury, close to the Architectural Association’s premises on Great Marlborough Street.²

Notes written by Munnings’ nieces, approximately seventy years after the event, maintain that Munnings ‘went to England with Cecil Wood, John Guthrie and George Hart to qualify as architects in England’ [sic].³ This is likely a loose interpretation of the facts as Wood had already left for London in 1901 and Hart followed Munnings sometime in 1904 after training in Christchurch.⁴ John Guthrie is thought to have trained in Christchurch and The Directory of British Architects has no record of his name.⁵ Nevertheless, the memo indicates some association between these young men, namely that they all knew each other well, had received their early training in Christchurch and probably went to London to further their careers in architecture during the same period.⁶ Initially, Wood worked as ‘a draughtsman with the Housing Division of the London County Council’s Architect’s [sic] Department’.⁷ By the time Munnings arrived in London, Wood was working in the office of Robert Weir Schultz (1860-1951) at Greys Inn Square.⁸ Helms maintains that sometime during 1905 Wood ‘spent several months working for Leonard Stokes’.

¹ The Brown Book (1904-05), p.59. The Star, 22 January 1904, p.4. Email correspondence with Edward Bottoms, 6 December, 2012. Students had to submit a letter of recommendation to join the school. The name of Munnings’ nominator is not recorded. He was among several New Zealanders who visited the Agent-General’s Office in London during the week prior to 22 January 1904.
² Ibid., p.160. Email correspondence with Edward Bottoms, 6 December, 2012.
³ Letter from Nancy Edith Munnings and Joan Munnings to Brian Muir, Director of the Robert MacDougall Art Gallery, 11 September 1972, Christchurch Art Gallery Library.
⁵ There is no evidence that John Guthrie went to London with Munnings to study architecture, but he may have gone to see European architecture rather than to study.
⁶ Email correspondence with Edward Bottoms, 21 February 2013. There is no evidence of Wood, Hart or Guthrie ever being students or members of the Architectural Association.
⁸ JRIBA, Vol.27.1920, p.484.
In 1932 Munnings stated that he had gone to London specifically to study at the Architectural Association School and gain experience in London offices. However, although Munnings was a member of The Architectural Association from 16 October 1903 there is no evidence that he attended classes as a student. His name does not appear in the Day School Register during this time and the registers for the Evening Classes for this period have not survived. Notwithstanding, considering the statement he made in 1932 and that he was also working in architectural offices at the time, it is certain that it was the evening classes he attended.

John Summerson, in his history of the Architectural Association, describes how the institution was established as a ‘mutual-aid society’ for articled pupils and assistants. However, by the time Munnings arrived in London its structure and purpose had changed considerably. From being a voluntary educational institution, based on ‘the principle of mutual education’, it had become a prestigious establishment offering both evening and day courses of study in preparation for the examination for Associateship of the Royal Institute of British Architects. The man responsible for much of this reorganisation was Leonard Aloysius Scott Stokes (1858-1925).

He and the Secretary, F. R. Farrow, were instrumental in formulating the changes that set the association on a forward-looking educational programme based on the practical needs of the profession. Stokes, according to Summerson was ‘not only an extraordinarily fine architect, on whose works the younger men already looked with awe, but an able leader and clear-sighted organizer’.

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10 Email correspondence with Edward Bottoms, 14 December 2012.
11 John Summerson, The Architectural Association 1847-1947, London, Architectural Association, 1947, p.28, p.40. All members of the Association were permitted to attend social events and open lectures and, as a young colonial away from his family, he is likely to have taken up opportunities to socialize. Activities included: cycling, athletics, photographic club, concerts and dances.
12 Summerson, The Architectural Association, p.16.
13 Ibid., p.16, p.20-21. In 1882 a a change took place in the rules for the Associateship of the RIBA and from that date the courses provided by the Architectural Association began to reflect the requirements of the RIBA examination. A Voluntary Examination Class, later to be known as Class of Construction and Practice, was set up to provide opportunities for personal research, on a predetermined list of topics, which were then to be shared with the other students. A Design Class involved preparing drawings at home which were then ‘criticised in a round-table discussion’. The Junior or Elementary Design Class involved producing set drawings which six ‘visitors’ examined and criticised in class. In 1887 the RIBA formalised its examination system into three sections, the Voluntary Preliminary and Intermediate Examinations and the obligatory Final Examination for which the Associateship was awarded. This prompted the reorganisation of the Associations’ classes to correspond with the requirements of the RIBA.
14 Ibid., p.21.
Torrington Square, where Munnings lived, was less than a mile from Great Marlborough Street, an easy walking distance. However, by May 1904, the Association had moved to new premises at 18 Tufton Street, Westminster.\(^{17}\) Having taken possession of the building, gifted to them by the Royal Architectural Museum Trustees, on March 25\(^{th}\) 1903, the Association appointed Leonard Stokes to improve the building and make it functional for their purposes.\(^{18}\) Therefore, Munnings would have attended his first classes in the old building on Great Marlborough Street but would have been aware of the alterations being made to the new accommodation by Stokes.\(^{19}\)

During this period the Evening Classes were the most important classes for the delivery of the curriculum.\(^{20}\) They were ‘devised to assist Students in passing the examinations which qualify for Studentship and associateship of the RIBA Intermediate and Final Examinations at Midsummer each year’, which were certainly among the reasons Munnings attended the school. However, the guidelines of the Association pointed out that, not only was the two-year programme designed to be ‘useful in connection with the examinations’ but the courses offered ‘the advantages of a sound education’.\(^{21}\) The Evening Classes comprised two parallel courses—‘a course of Lecture and Classes, and a course in the Studio’.\(^{22}\)

The subjects taught varied from the practicalities of building construction and those of a mathematical nature to academic classes on ‘Greek and Roman Architecture’ and ‘Medieval and Renaissance Architecture in Europe’. (See Appendix A.) The second division classes included lectures on modern amenities, such as heating, lighting, drainage and water supplies. Extra classes were offered in sketching and modelling. Visitors such as Stokes, C. R. Ashbee and C. F. A. Voysey provided demonstration classes in handicraft. In addition there were sessions for the ‘discussion of difficulties that occur in actual practice...and [to provide]

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\(^{17}\) Summerson, *The Architectural Association*, p.37. The Architectural Association had been at 56 Great Marlborough Street since 1891 but with the opening of a Day School in 1901, a larger property was required.\(^{18}\) Ibid. This was a fitting gesture, no doubt acknowledging Stokes’ commitment to the reorganisation of the Association. The new accommodation was ‘ready in the spring of 1904’.

\(^{19}\) Ibid. Both offices Munnings worked in were only a short walk away from Tufton Street.

\(^{20}\) Summerson, *The Architectural Association*, p.37-38. The *Brown Book (1904-05)*, p.58. The first two years of study in the Day School Classes was intended to ‘enable a Student to acquire...the rudiments of his work, before learning in an architect’s office the practical details of his profession’. Munnings’ education and experiences in New Zealand would have qualified him for exemption from these classes. The Day classes did not assume primary importance until 1906.

\(^{21}\) The *Brown Book (1904-05)*, p.64.

\(^{22}\) The classes and lectures were held 6.30pm to 8.30pm and Studio hours were 6.30pm to 9.30pm. The classes were divided into two sessions of one hour each sometimes covering one subject, sometimes two subjects. Students provided their own drawing boards, instruments and materials.
practice in public speaking’. The students were encouraged to take up all opportunities to measure, sketch and study ‘the best examples of old work’.\(^{23}\)

In 1904, as part of the Water Colour Class which Munnings may have attended as an extra subject, outdoor visits took place on Saturday afternoons throughout May and June to places near London.\(^{24}\) Summer excursions in England and abroad were offered from the 1870s onwards and it is possible that both Hurst Seager in the 1880s and Munnings in the early 1900s took up opportunities to participate in these July events. Originally, excursions focussed on Gothic architecture but by the time Hurst Seager was studying in London the focus had moved to the Italian Renaissance and the Queen Anne style.\(^{25}\) While Munnings was a member of the Association, the destinations were Essex (1903), Worcester (1904) and Normandy (1905).\(^{26}\)

According to *The Directory of British Architects* when Munnings first arrived in London, he worked as an assistant to A. D. Robson.\(^{27}\) This is confusing because there is no Robson with those initials registered with the Royal Institute of British Architects; however, Edward Robert Robson (1835-1917) is listed as practising at Palace Chambers, 9 Bridge Street in Westminster and at The Paragon in Blackheath. Robson’s son, Philip Appleby Robson (1871-1951), worked for him at the former location.\(^{28}\) E. R. Robson, the first architect to the London School Board, was responsible for designing numerous Queen Anne style schools throughout London from 1870 onwards.\(^{29}\) Munnings’ association with E. R. Robson is implied in a notice in the *New Zealand Building Progress* years later, which stated that Munnings spent time with a London firm of school architects.\(^{30}\) It is almost certain therefore that it was in the office of E. R. Robson that Munnings gained employment and that it was here that he first

\(^{23}\) *The Brown Book* (1904-05), p.67. Summerson, *The Architectural Association*, p.27. Furthermore, students were encouraged to study ‘diligently’ using both the school library and the library of the RIBA.

\(^{24}\) *The Brown Book*, p.91.


\(^{26}\) Email correspondence with Edward Bottoms, 21 February 2013. *Canterbury Society of Arts Catalogue*, 1907. Munnings exhibited *Durham Cathedral* (297) and *Poulteney Bridge, Bath* (319) in the 1907 Society of Arts Exhibition. He could have visited these cities on summer excursions or made independent visits.


\(^{28}\) Ibid., p.493-4.


\(^{30}\) *New Zealand Building Progress*, January 1921, p.110.
acquired knowledge of school buildings that he later employed in India, New Zealand and Australia.\textsuperscript{31}

According to David Gregory-Jones, Robson deliberately designed his schools to create ‘landmarks in the urban scenery...[which]...dominate their surroundings’ and this is certainly a feature of Munnings’ later educational buildings.\textsuperscript{32} Robson considered an adaptation of the Queen Anne style to be the most appropriate for his educational buildings.\textsuperscript{33} In order to keep down expenses Robson built his schools in brick and took the stock bricks to be the local vernacular building material for London, but ‘drew on motifs from various parts of [the] country and abroad’.\textsuperscript{34} However, Robson’s philosophy regarding architecture may have had even greater influence as he believed that ‘there is no vagueness, no indecision, no doing of things by accident’ in good architecture. He believed that the architect should have a ‘clear definite intention of what he meant to say’ and that he should convey ‘his meaning and purpose on the face of his work, every moulding and member, window and door architrave, cornice and sculpture being...so many opportunities for proclaiming his intention’. Robson had published a book entitled \textit{School Architecture} in 1877 and Malcolm Seabourne maintains that because of this book Robson ‘acquired an international reputation as the leading expert on school architecture’.\textsuperscript{35} Therefore, it would be inconceivable for Munnings to have designed so many school buildings during his career and not to have consulted Robson’s book.

During 1904 Robson took on responsibility for the rebuilding of the Jews’ Free School in Spitalfields (1904-5).\textsuperscript{36} This was a project remarkable for the fact that despite it being a school of 3,500 children, incorporating four halls and 76 classrooms, the teaching continued throughout the whole process. Any involvement between Munnings and this project would be

\textsuperscript{31} Edward R. Robson, \textit{School Architecture}, Leicester, Leicester University Press, 1972, (Victorian Library edition), p.31. Whether it was through Seager that Munnings was employed in this office is not known, but there is no doubt that Seager would have been aware of Robson’s work from his own experiences in London (1882-1884).


\textsuperscript{33} Robson, \textit{School Architecture}, p.20-21. The School Board of London wished to ‘establish a new secular and civic style for their school in contrast to the Gothic style with its ecclesiastical associations’.

\textsuperscript{34} Ibid., p.22. Thomas R. Spence, (1970) \textit{Leonard Aloysius Scott Stokes (1858-1925)}, B.A. dissertation, University of Sheffield, Vol. 2, p.127. Robson, along with John James Stevenson (1832-1908), developed the Queen Anne-Dutch Renaissance style for schools that ultimately ‘set the pattern for cheap schools all over the country’.

\textsuperscript{35} Robson, \textit{School Architecture}, p.9.

\textsuperscript{36} Robson, \textit{School Architecture}, p.23. During 1904 Robson retired from the position of architect to the London School Board to concentrate on private work.
pure conjecture but there does remain a possibility that if Munnings worked in the Robson office during this period he would have been aware of the plan and the process. 37

After six months in London, in the summer of 1904, Munnings transferred to the office of Leonard Stokes at 2 Great Smith Street near Westminster Abbey. 38 The move to this office was most likely through Munnings’ involvement with the Architectural Association and he remained with Stokes for eighteen months, until late 1905. 39 Cecil Wood, who had been with Robert Weir Schultz since 1903, joined Munnings in this office during 1905. 40 It would have been an honour for both men to work with Stokes, especially considering his status within the Architectural Association.

According to Sir Albert Richardson, who worked with Stokes in 1902, the discipline in the office was strict. 41 Stokes is said to have had a violent temper and would not tolerate pretentiousness and stupidity. 42 He is reputed to have referred to his pupils and assistants as ‘Damned colonials’ and ‘Damned Scotsmen’. 43 Whether this attitude was unpalatable to Cecil Wood is not known, however, he did not include Stokes’ office in the details he provided for his ARIBA application. 44 Munnings on the other hand must have enjoyed the experience for he was to return to Stokes’ office later. Of significance to the experience both Wood and Munnings would have had in this office is the fact that ‘everything had to be controlled by Stokes, and he was always conversant with every drawing in the office’. 45 He was tough on his assistants but ‘could be very sympathetic if things went badly wrong’.

37 His son, Philip Appleby Robson was also designing educational buildings at this time; Eastbourne School of Art, Sussex was built between 1903 and 1904.
38 The Brown Book (1904-05), p.57-101. Stokes was a member of the Advisory Committee of the Architectural Association Day School during this period.
39 Brodie, The Directory, p.230. Lochhead, ‘Seager, Samuel Hurst - Biography’, Spence, Stokes, Vol.1, p.14. It is also possible that Munnings’ introduction to Stokes was through Seager, as Stokes was heavily involved with the Architectural Association in the 1880s while Seager was a student (1882-83). As the conditions of attendance at the Architectural Association Evening Classes were strict, it can be assumed that Munnings was a conscientious attendee otherwise he may not have retained his position with Stokes.
41 Service, Edwardian Architecture and its Origins, p.448. Assistants were permitted precisely 45 minutes for lunch, ‘17 for the meal and 28 in the Abbey’.
44 Helms, (1996) The Architecture of Cecil Wood, p.29, p.31. Wood admired Stokes’ work and referred to his designs for inspiration when he was working on ‘commissions for schools, colleges and domestic work’.
45 Spence, Stokes, Vol.1, p.VI.
Stokes, who had won the Pugin travelling Studentship in 1880, was regarded as a Gothic architect. He was a devout Catholic and designed numerous buildings for the Catholic Church. He also built several smaller Roman Catholic churches ‘that are squat and solid-looking with irregular plans’, characteristics which can be clearly seen in his 1899 design for the Entrance Tower of All Saints’ Convent (1899-1902/3), London Colney, St. Albans, in Hertfordshire. (Figure 2.) Although built three years before Munnings arrived in London, as it was illustrated in ‘The Builder’ magazine in September 15 1900, Munnings probably saw it in printed form even if he did not actually see the building.

Much of Stokes’ work during the first few years of the twentieth century involved designing schools and it is likely that Munnings would have seen the plans for Lincoln Grammar School (1903-1905) which was in the planning and early building stages while Munnings worked in this office. (Figure 3.) Described by Spence as ‘a brick building, with stone window surrounds, banding and dressings’ it features a cloister and a large central entrance. From 1898, Stokes designed numerous telephone exchanges and Munnings may well have had practical experience in working as a draughtsman on some of them. Stokes’ most well-known telephone building was on Gerrard Street in Soho. This telephone exchange, described by Alastair Service as a ‘Free-Style masterpiece’ comprised grid pattern upper levels ‘blended with some Classical decorative touches’ and ground-floor arches that were distinctive of many of Stokes’ building. Munnings must have known the Gerrard Street Telephone Exchange as it was designed in 1904. (Figure 4.)

Most of the houses Stokes designed during this period are of ‘the roughcast type’ Arts and Crafts style. These houses were built of brick, then roughcast with cement rendering in decorative strips or on window surrounds. However, the house he designed for Lincoln Grammar School (1903-5) is of the two-tone brick style, in which differentiated bricks created the banding rather than cement render. Munnings was likely aware of ‘Inholmes’,
near Hungerford in Berkshire (1905-7), also designed by Stokes. It is a two-tone brick house, comprising an ‘eighteenth century inspired main block’ with a tower on the asymmetrical entrance front, which exhibits a ‘sophisticated use of brick banding’.\textsuperscript{54} Such features were to become characteristics of Munnings’ future work.\textsuperscript{55}

Both Munnings and Wood probably left Stokes’ office late in 1905. Early in 1906, Wood arrived back in New Zealand and on 13 February Hurst Seager placed an advertisement in the Press announcing that he had taken Wood into partnership and that the practice would be known as “Hurst Seager and Wood”.\textsuperscript{56} Munnings, however, stayed on to travel in England and France.\textsuperscript{57}

It is known that whilst in England Munnings met his first cousin Alfred James Munnings, later president of the Royal Academy of Art (1944-1949) and now considered one of Britain’s finest painters of horses.\textsuperscript{58} Whether Munnings travelled to Suffolk to visit his cousin or whether they met in London is not known, however it would seem unusual for him not to have visited Harleston in Norfolk after which his new family home on Browns Road in St. Albans was named.\textsuperscript{59} Similarly, it would seem unlikely that Munnings did not make the effort to visit Little Horkesley Hall, the Munnings’ ancestral home in Essex. If he visited these areas, he would have seen a range of vernacular buildings to inspire his interest in Arts and Crafts houses.

The absence of newspaper references to him during 1906 year suggests that he did not return to New Zealand until later that year.\textsuperscript{60} Having studied at the most reputable School of Architecture, worked with two of Britain’s most respected architects and witnessed the latest styles in British architecture, he was ready for the challenge of designing buildings for one of the most loyal colonies in the British Empire.

\textsuperscript{55} Ibid., p.185. Stokes designed the neo-Tudor style Minterne House (1904), Dorset, while Munnings worked in his office. It is described by Spence as a ‘mixture of motifs’ comprising Renaissance style pilasters, pediments and entrance porch with medieval inspired ‘mullioned windows, tracery and suggestions of castellations’.
\textsuperscript{56} \textit{Press}, 13 February 1906, p.1. The announcement mentioned that Wood had recently returned from London.
\textsuperscript{57} Brodie, \textit{The Directory}, p.230.
\textsuperscript{58} Letter from Nancy Edith Munnings and Joan Munnings to Brian Muir, Director of the Robert MacDougall Art Gallery, 11 September 1972. Alfred James Munnings, the son of Munnings senior’s brother John, had a studio in Mendham, Suffork, near Harleston.
\textsuperscript{59} Email correspondence with Edward Bottoms, 6 December 2012. The address given in the \textit{Brown Books 1906-1907} is ‘Harleston, Brown’s Road, St. Albans, Christchurch’. \textit{The Electoral Roll Christchurch North 1906} indicates that this was No. 65 Browns Road.
\textsuperscript{60} Passenger List for \textit{Runic}, Retrieved from \texttt{http://www.ancestry.com.au/} Munnings arrived in Sydney on the \textit{Runic} on 1 June 1906. He may have stayed with family in Sydney before returning to New Zealand.
3. The Partnership of Hurst Seager, Wood and Munnings 1907-1909

Although Munnings was to stay in Christchurch for less than three years, it was a time of considerable success, during which he designed one of Christchurch’s most noteworthy buildings and gained valuable experience in building supervision.¹

Initially, Munnings established himself in independent practice.² However, on 11 February 1907 an advertisement in The Press announced that Hurst Seager and Wood had ‘taken into Partnership Mr. J. F. Munnings’ and that the practice would be ‘carried on under the title of Hurst Seager, Wood and Munnings, Architects’.³ Having left Seager’s office as a draughtsman, Munnings was returning as a partner.⁴

As Seager had, by this time, established ‘an enviable reputation’ there could hardly be a more important architect for Wood and Munnings to associate with at this stage in their careers.⁵ Although the partnership was brief, the firm’s output was considerable and included significant public and private buildings and several large homes in both Canterbury and the lower North Island.⁶ Ian Lochhead maintains that by 1900 Seager was New Zealand’s ‘leading designer of large houses in the English Domestic Revival style’ and a considerable number of houses designed during this period conform to that category.⁷ However, there is little to suggest that Munnings was involved with these, the evidence being that Wood was the partner most involved with domestic buildings.

Seager, Wood and Munnings were working members of the Canterbury Society of Arts and undeniably exhibited designs for promotional purposes. In 1907, Munnings showed work that he had done in England and the titles of Durham Cathedral, St. Bartholemew the Great,

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¹ Munnings arrived before February 1907 and left in April 1909.
⁴ Press, 17 August 1901, p.11; 19 August 1901, p.8. The Australian Mutual Provident building in Cathedral Square was designed by F. W. Petre and built in 1886. Munnings moved with Seager from the offices at 168 Armagh Street to the AMP building in August 1901.
⁷ Lochhead, ‘Seager, Samuel Hurst - Biography’. 
Smithfield, London and Poulteney Bridge, Bath clearly show his focus was on buildings. In 1908 he exhibited Entrance to Waterloo Bridge and South Doorway, St. Paul’s London. That year Munnings also exhibited an item entitled Competitive Design Public Baths, Christchurch, his proposal for the new Municipal Tepid Baths on the corner of Armagh and Manchester Streets. Seven plans had been submitted to the Baths Committee in 1906 and Munnings was a finalist along with S. and A. Luttrell and F. J. Barlow. To exhibit his design, at this time when the Baths were almost complete and to Barlow’s design, Munnings must have considered it a worthwhile method of advertising his work.

The design for the Public Baths may have been Munnings’ first entry into a public competition. Seager, a strong advocate of competitions, believed that ‘competitions should be entered not for the sake of beating others, but educating ourselves’. Participating in competitions was a practice Munnings was to continue throughout his life.

None of the plans in the name of ‘Hurst Seager, Wood and Munnings’ held at the Macmillan Brown Archives indicate who was responsible for specific designs, but there are clues. The firm’s name is written in a variety of handwriting styles, and on several Munnings’ name is spelt without the ‘s’, indicating that he unlikely to be the designer. Previous researchers have discounted one or other of the architects according to their drawing styles. Contemporary newspaper reports indicate who was responsible for the more noteworthy buildings. In spite of all this, it is impossible to assess how much input the partners had into each other’s work.

However, the design of the Chapel for The Sisters of our Lady of the Missions, Barbadoes Street, Christchurch has always been attributed to Munnings. Referring to the Chapel as

9 Ibid., 1908: Exhibits: 248, 350, 254, 255. The 1908 exhibition also included a work entitled Black and White Studies. In 1909 Munnings exhibited a painting of Shag Rock.
11 Press, 11 December 1906, p.7; 21 May 1907, p.8. The competition was judged by Joshua Charlesworth, Wellington. All finalists were awarded ten guineas.
13 Sydney Architectural Association, Notes 1890 – 1892, p.117.
14 Maingay, Cecil Walter Wood, p.27-28. Helms, The Architecture of Cecil Wood, p.35. Maingay maintains that Wood did not do the drawings for the shops and tearooms in Marton and Helms attributes several designs directly to Seager, especially Birch Hill for ‘which the drawings are in Seager’s hand’. Helms suggests that it is Wood’s handwriting that appears on the 1907 plans of the house on the corner of Bealey Avenue and Durham Street designed for James Hay and the house for N. L. Macbeth on Wairarapa Terrace.
15 Helms, The Architecture of Cecil Wood, p.32. There is no suggestion that Munnings was involved with Seager and Wood’s winning entry in the South Island section of the competition for model workers’ dwellings to be financed by the Government under the new Workers’ Dwelling Act of 1905. However, he probably saw the house at the New Zealand International Exhibition (Nov 1906 - April 1907), Hagley Park, Christchurch.
being ‘chiefly Munnings’, Maingay acknowledges that the ‘Romanesque-Byzantine...style of the building was never one that Wood ever introduced into his designs more than in the faintest echo’.\(^\text{16}\) Helms also attributes the design to Munnings but identifies the 1906 ‘perspective sketch of the proposed chapel, signed ‘Hurst Seager and Wood’ as ‘almost certainly in Wood’s hand’.\(^\text{17}\) She suggests that Munnings may have ‘already been working with Seager and Wood in 1906 prior to becoming a partner’ and that ‘Wood, having superior skills as a perspectivist, may have been called upon to draw up the sketch as a means of promoting the design to the clients’.\(^\text{18}\) Confirmation that Munnings designed the Chapel and supervised the building process is found in \textit{The New Zealand Tablet}, which reported that the Sisters had ‘every reason to be proud of the chapel, in the designing and carrying out of which Mr J. F. Munnings...has spared no pains’.\(^\text{19}\)

The Chapel was attached to The Convent of The Sisters of Our Lady of the Missions (1877) designed by Francis W. Petre (1847-1918), the first New Zealand born architect to rise to national prominence.\(^\text{20}\) Described by the architect as ‘old Saxon-Gothic’, it was a plain brick masonry construction featuring limestone-faced Gothic windows and a slate roof.\(^\text{21}\) Consisting of three floors and a large attic it was, on its completion, one of the most substantial buildings in the city.\(^\text{22}\) Adjacent to the Convent, and in stylistic contrast, stood the recently completed Cathedral of the Blessed Sacrament (1901-1905). Also designed by Petre, its French and Neo Classical influenced design was chosen to rival the city’s Gothic Anglican Cathedral.\(^\text{23}\) The construction of the Cathedral had been marred by differences between Petre and Bishop Grimes, a relationship described by Ian Lochhead as ‘often strained’.\(^\text{24}\) Therefore, although Petre, by then the leading Catholic church architect in New Zealand, would seem to

\(^{16}\) Maingay, Cecil Walter Wood, p.28.  
\(^{17}\) Helms, \textit{The Architecture of Cecil Wood}, p.35.  
\(^{18}\) Ibid., See perspective drawing Figure 10 in this thesis. The original is held in the Canterbury Museum.  
\(^{19}\) \textit{The Tablet}, 9 July 1908, p.13.  
\(^{21}\) \textit{The Tablet}, 13 May 1881.  
\(^{23}\) Shaw, \textit{A History of New Zealand Architecture}, p.75-76. Built in basilical form, with subsidiary chapels and altars within its walls, the Cathedral featured a large domed sanctuary.  
\(^{24}\) Lochhead, ‘Petre, Francis William’. Diane Wynn-Williams, (1982) \textit{The Basilicas of F. W. Petre}, Unpublished master’s thesis, University of Canterbury, Christchurch, New Zealand, pp.97-98. The frequent absences of the architect, differences of opinion with the Bishop, subsidence problems below the nave and a battle with the Christchurch City Surveyor over the concrete formula, were contributing factors for their tense relationship.
be the natural choice to design the Convent chapel, the personal clashes over the previous five years would render it out of the question.\textsuperscript{25}

On its completion, \textit{The New Zealand Tablet} reported that the Chapel had been built ‘according to instructions received’ and that ‘the attaching of the chapel to the convent [had] necessitated a new treatment, isolation being out of the question’.\textsuperscript{26} This suggests considerable input from the clients and the situational and architectural differences between the perspective drawing (1906) and the plans (May 1907) support this notion.\textsuperscript{27} The reference to ‘isolation being out of the question’ probably relates to the decision to position the Chapel alongside the Convent on the site of the original wooden chapel that had become too small for the Sisters’ needs.\textsuperscript{28} The repositioning of the building effectively transformed the cloister on the original sketch into a corridor, eliminating the need for an exterior cavity wall and an extra set of windows on the north side all of which would have considerably reduced the cost of the building.\textsuperscript{29} Changes were also made after the plans were drawn up, most noticeably the exterior horizontal bands of Oamaru stone between the windows on the south side. Considering that all Catholic sources attribute the design to Munnings and that the radical changes correspond with him joining the firm, it is possible that Ruth Helms is mistaken in thinking that Munnings was already working with Seager and Wood before February 1907.\textsuperscript{30}

It is possible that Seager was approached to design the Chapel not only because of his status as a leading Christchurch architect but because he had designed the Seddon Memorial Technical College (1906) being built across the road.\textsuperscript{31} The church authorities could have approached A. E. and S. Luttrell, who had moved from Australia to New Zealand for ‘better prospects of employment and a more prosperous way of life’, who were currently designing a

\textsuperscript{25} Lochhead, ‘Petre, Francis William’.
\textsuperscript{26} \textit{Tablet}, 9 July 1908, p.13.
\textsuperscript{27} Helms, (1996) \textit{The Architecture of Cecil Wood}, Figure 10. The drawing shows a Chapel situated behind rather than beside the Convent, windows set noticeably higher and pilasters extending above the top course onto the parapet, the latter resulting in a somewhat Classical appearance. A covered cloister along the north wall led from a low entrance tower set diagonally into the corner. Photocopies of the plans held by the NZHPT, Christchurch.
\textsuperscript{28} Email correspondence with Sr. Theresa Galvin, Religieuses de Notre Dames des Missions Archives, Wellington, 23 April 2013.
\textsuperscript{29} \textit{Tablet}, 9 July 1908, p.13.
\textsuperscript{30} The suggestion that Munnings was not as skilled a perspectivist as Cecil Wood may also be unfounded. Only one perspective drawing known to be by Munnings has been located, the Aeroplane View of St. Patrick’s School, in Miramar.
\textsuperscript{31} Seager was an advocate for the establishment of the Technical College and was their honorary architect.
convent for the Sisters of Mercy on Colombo Street (1907). However, if Seager was chosen because of his reputation it is surprising that the clients did not insist that he retained responsibility throughout the project. Munnings, a non-Catholic and with no previous buildings to his name, would seem a surprising choice considering the location of the chapel between two outstanding ecclesiastical buildings by Petre. The answer may lie with a seemingly unrelated issue involving Munnings’ father and Catholic education.

As a member of the North Canterbury Education Board, Joseph Munnings senior had supported the Catholic Church in their repeated requests for inspectors to examine their schools. In March 1898 The New Zealand Tablet, edited by Bishop Moran in Dunedin, had congratulated Munnings on his ‘spirited opposition to the unworthy treatment that has been meted out to the official representative of the local Catholic body’. There can be little doubt that Munnings senior’s public support, on a matter of fundamental importance to Catholics, would be long remembered by the Catholic clergy in New Zealand and in particular Bishop Grimes. It is possible, therefore, that in 1906 Bishop Grimes and Fr. Le Menant des Chesnais felt comfortable entrusting the task of designing a chapel for the teaching order of Sisters to Munnings as a gesture of loyalty for his father’s support of Catholic education.

Although Bishop Grimes was in Europe when Joseph Munnings first arrived back in New Zealand, within eleven days of Munnings joining the firm, the Bishop had arrived in

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32 Ann McEwan, (1988) From cottages to 'skyscrapers': the architecture of A.E. & E.S. Luttrell in Tasmania and New Zealand, Unpublished Masters thesis, University of Canterbury, Christchurch, New Zealand, p.10. Although the association between A. E. and S. Luttrell and the Catholic Church began at this time, their design for a convent for the Sisters of Mercy on Colombo Street (1907) was not built. Their first church for the Catholic Diocese was the Chapel for the Sisters of Mercy (1910-1911) built in Early English Gothic style.
33 Ian Lochhead (Ed.) Arts and Crafts Churches of Canterbury, exh.cat., School of Fine Arts Gallery, University of Canterbury, 1996, p. 5. McEwan, From cottages to 'skyscrapers', p.27, p.63, p.142-143. Tablet, 7 March 1907, p.15. Seager had designed St. David’s Anglican Church (1902), Belfast, in ‘the style of a medieval English parish church but, in its adherence ‘to New Zealand vernacular practices’, it was constructed in board-and-batten.
34 Star, 16 February 1898, p.2. Press, 17 Feb, 1898, p.6. The Very Rev. Father Cummings, was the Vicar-General of the Roman Catholic Church in New Zealand. Without Government inspection the children were ‘debarred’ from obtaining positions in the Civil and Government Service.
35 Tablet, 18 March 1898, p.16.
36 Press, 28 March 1900, p.3. When Munnings won his College of Art free studentship in 1900, Bishop Grimes was on the Board of Canterbury College. Perhaps even at this early stage his name registered with the Bishop.
37 McEwan, From cottages to 'skyscrapers', p.33. McEwan identifies the patronage of an influential priest as a significant factor in the Luttrell’s involvement in Roman Catholic churches in both Tasmania and New Zealand. Fr. Le Menant des Chesnais was by this time the Vicar General and Administrator of the Cathedral. The Chapel was for the Sisters of the Convent and the children attending their school.
Christchurch and was praising the ‘magnificent cathedral’ of Westminster. The Bishop’s admiration for the Byzantine style of Westminster Cathedral, Munnings joining the firm and his father’s support for Catholic education, may all be serendipitous factors leading to Munnings attaining responsibility for refining the design of the Chapel. However, with the added prestige of having recently returned from working with Catholic architect Leonard Stokes, Munnings was undoubtedly qualified for the task.

Contemporary reports described the design of the chapel as ‘based on the Byzantine order’. This style, frequently used for religious and public buildings throughout Europe in the late nineteenth and early twentieth centuries, was the style favoured by the Roman Catholic Church after it had been used for Westminster Cathedral (1895-1903).

Although Gothic was still the dominant style of ecclesiastical architecture in Britain when John F. Bentley (1839-1902), a leading Gothic revivalist, was appointed to design Westminster Cathedral, he decided to visit European cities ‘in search of inspiration’. Influenced by Cardinal Vaughan, he chose the style of the earliest Christian churches, the Byzantine style that featured red brick walls, round arches, plastered interiors or interiors decorated with marble or mosaics. However, Heathcote Statham suggests several reasons for the choice of the Byzantine style for Westminster Cathedral other than Cardinal Vaughan’s desire for a church that was ‘absolutely primitive Christian’. Among these was the belief that a Cathedral built in the Gothic manner would invite comparison with the medieval Westminster Abbey nearby and also the practical rationale that the massive walls of the Byzantine design would allow the walls and roof to be constructed immediately while the ‘decorative finish’ could wait until further funds were available.

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38 *Press*, 21 February 1907, p.7. *Star*, 22 February 1907, p.3. Bishop Grimes said that the ‘scheme’ of Westminster Cathedral had appeared ‘Utopian’ to many at first but ‘the results showed the wisdom and forethought of him who conceived the idea’. He described it as ‘the admiration of all, irrespective of class or religion’. Bishop Grimes had been the guest of the Archbishop of Westminster, while he was in London. His strong links with the Cathedral of Westminster make his enthusiasm for the Byzantine style understandable.

39 *Press*, 5 June 1907, p.10; 16 September 1907, p.3. *Star*, 14 September 1907, p.5. Tenders were called on 5 June 1907. The building was described as and ‘having due regard to the possibilities of local materials’. The architect and the contractor (A. Swanston, Jun.) were said to have presented a silver trowel to Bishop Grimes who ‘declared the stone well and truly laid’. The architect mentioned is probably Munnings as Seager was in Europe by this time.


constructed in red brick banded with Portland stone, was designed according to Service in a 'soaring free version' of the Byzantine style 'mixed with many fashionable motifs of the time'—a style that Ian Sutton sums up as 'Byzantine spirit without following any specific model'.

Following the adoption of the Byzantine style for Westminster Cathedral, it was inevitable that it was adopted for Catholic churches elsewhere, including those of the most distant Catholic dioceses. Photographs of Westminster Cathedral were published and exhibited throughout the world and the Christchurch Catholic Community had the opportunity to view photographs of Westminster Cathedral at the New Zealand International Exhibition (November 1906 - April 1907). For Bishop Grimes the Byzantine style would have been the obvious choice for a contemporary ecclesiastical building in his diocese.

Further enhancing Munnings’ suitability as the architect of the Chapel was the fact that he would have seen Westminster Cathedral whilst in London. In the way that Cardinal Vaughan was impressed with Bentley’s willingness to ‘go and study the basilica in its own native haunts’, Bishop Grimes may well have been impressed by the fact that Munnings had seen Westminster Cathedral for himself. In addition, there would seem to be similar reasons for choosing the Byzantine style for the Chapel to those given for Westminster Cathedral; firstly, it would avoid comparison with the classically influenced Cathedral of the Blessed Sacrament and, secondly, the interior could be completed as money became available.

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45 Jonathan Mane-Wheoki, NZHPT, Sisters of Our Lady of the Missions Chapel Nomination for Classification Form, Appendix,1992. NZHPT, Antrim Assessment of the Sisters of Our Lady of the Missions Chapel, FR68, undated. Mane-Wheoki maintained the chapel to be the most distant expression, geographically, of the Byzantine Revival Style. The report claims the style of the exterior of the Chapel was unique within New Zealand.
47 Cyclopedia of New Zealand [Canterbury Provincial District], 1903. Tablet, 30 October 1902, p.4. Bishop Grimes had been the guest of the new Bishop of Westminster, while he was in London and had first hand knowledge of the building. He would have had considerable knowledge of the building’s progress from articles published in The Tablet.
48 Munnings would have seen Westminster Cathedral after the completion of the exterior, while Wood very likely witnessed its construction. Whilst working in Stokes’ office at 2 Great Smith Street they were less than a kilometre away from the Cathedral and it is inconceivable that they did not visit it.
50 Murphy, Development of the Land and Buildings at 62 Ferry Road, Christchurch, 1992, p.18. NZHPT Sisters of Our Lady of the Missions Chapel Nomination for Classification Form, 1992, p.13. Press, 25 June 1908, p.2. Email correspondence with Sr. Theresa Galvin, 23 April 2013. The estimated cost was $3,000-$4,000. The records of the RNDM Archives indicate that the cost was $4,100. The Chapel was consecrated on 24 June 1908. The Pieta arrived in 1919, the Reredos in 1923 and statues for the niches in the 1920s.
Munnings must have felt honoured to design an extension to a building by Petre who, by the time the Chapel was under construction, was president of the recently founded New Zealand Institute of Architects (1907–8). However, he would have realised the professional implication of this commission and needed to find a way of integrating a small chapel with Petre’s larger buildings.

Despite being described as two buildings, the chapel was actually an extension of the Convent, the south wall of the Convent being the north wall of the corridor leading from the main entrance to the Chapel. The use of brick as the main building material for the Chapel gave it uniformity with the Convent. As Sir Miles Warren points out, Munnings achieved ‘a visual transition between the Byzantine forms of the chapel and the severe Gothic convent’ by means of a banded brick tower. (Figure 6.)

Similarly, Munnings needed to relate the Chapel to the Cathedral. Constructed in concrete and faced with Mt Somers and Oamaru limestone, and featuring a domed sanctuary and a portico of Corinthian columns flanked by two towers, the Cathedral is considered by Ian Lochhead to be Petre's finest architectural work. Initially, the image of a small Byzantine Chapel sitting beside a large Classical Cathedral would suggest an uncomfortable association. However, Munnings achieved a sense of homogeneity in several ways. These include the rounded arches, which echo the windows on the northern wall of the Cathedral and the rectangular pattern created by the brick and limestone blocks on the projecting piers of the Chapel, which reflect the quoins on the Cathedral. The stone-faced leaded windows circling the top of the Chapel tower reference the windows surrounding the Cathedral gallery. Furthermore, the symmetrical frontage of the main west wall is in keeping with the symmetry of the Cathedral, and the placing of the downpipes, centrally either side of the pilaster, to create a balanced decorative effect exemplifies Munnings’ attention to detail. (Figure 7.)

51 Lochhead, ‘Petre, Francis William’. The New Zealand Institute of Architects was founded in 1905.
52 The Christchurch City Plan and the NZHPT registers the Convent and Chapel as two distinct buildings because they were built separately and designed by different architects. The success of this uniformity was later lost when the façade of the Convent was plastered over, destroying the integrity of the Convent and obliterating Munnings’ intention.
53 O’Brien, Dec.1991. Mollie Clark, Note in CCC Heritage File, 18 Dec 2001. In 1877 brick had been chosen over timber for the Convent because it was much cheaper, and in 1907 the Catholic Community chose brick for the Chapel for the same reason.

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The rectangular basilica form of the Chapel was consistent with that of the Cathedral.\textsuperscript{56} Although the nave had no transept, the placing of the sacristies on either side of the chancel to some extent created a cruciform plan.\textsuperscript{57}

The exterior cavity walls, which stood on concrete footings, were built of locally-made red and yellow fire-bricks laid in English bond.\textsuperscript{58} The roof was vaulted but a 1.5 metre parapet made its exterior appearance seem flat. (Figure 8.) The parapet featured courses of dark coloured brick arranged to form a diaper pattern and two types of stone cruciforms.\textsuperscript{59} Decorative stonework featured above the entrance.\textsuperscript{60} The similarities of the exterior with Westminster Cathedral are obvious. The herringbone-patterned panels of firebrick laid between bands of bolstered clinker are a direct reference to the panels above brick arches and windows on Westminster Cathedral.\textsuperscript{61} In particular, the double-arched porch at first floor level of the Chapel reflects the arched coupled balconies on the Cathedral campanile.\textsuperscript{62} The tower, which afforded access to the gallery via a spiral staircase, references a similar tower set within Westminster Cathedral.\textsuperscript{63}

However, despite these similarities, the Chapel is by no means a miniature replica of Westminster Cathedral. In contrast to Westminster Cathedral, Munnings uses stone rather than brick for arches and for the window facings on the tower. He uses the Cathedral’s double arched-porch as a model for the glazed west window.\textsuperscript{64} (Figure 9) Westminster

\begin{footnotes}
\item[56] Press, 16 September 1907, p.3. The chapel was 56 ft (17 m.) long by 36 ft (11 m.) wide, the sanctuary 20ft (6 m.) by 20ft (6 m.) and the two sacristies 10ft (3 m.) by 14ft (4.3 m.).
\item[57] NZHPT Register, Proposal for Classification 27 May 1993.
\item[58] Ibid. The Star, 14 September 1907, p.5. Powel, Fenwick Consultants Ltd., On-site Investigation Report, 22 October 1992, CCC Heritage File. The south façade had five narrow semi-circular headed leaded plain-glass windows. A shorter but slightly wider arched window flanked the chancel. The rainwater drained off the roof through decorative cast iron rainwater heads above the windows and from downpipes on the parapet.
\item[59] Star, 14 September 1907, p.5.
\item[60] Murphy, Development of the Land and Buildings, p.17. The emblems over the doorway were carved by F. Gurnsey. There were representations of the four evangelists and above it ‘a large Heart of Christ’. On the uppermost part of the arch were the Pointing Finger, the Lamb and the dove.
\item[61] Star, 14 September 1907, p.5. John Browne and Timothy Dean, Building of Faith, London, Booth-Clibborn Editions, 1995, p.33-35. All the bricks used for Westminster Cathedral were hand-made.
\item[62] Browne, Building of Faith, p.39.
\item[63] NZHPT Register, Proposal for Classification, 27 May 1993.
\item[64] Tablet, 30 October 1902, p.4; 9 July 1908, p.13. Press, 25 June 1992. Phone conversation with Sir Miles Warren, 31 October 2012. The Tablet describes this window, with its locally carved stone arch, as ‘the focal point of the building’ and more recently Sir Miles Warren considered it ‘the most skilfully shaped and ornamented window in the city’. The carving was done ‘by Mr Hood to models made by Mr. C. Kidson’. It is possible that the Cipollino marble inlay in the spandrels above this window references the intended use of marble for the interior of Westminster Cathedral. Cipollino marble from Switzerland and Euboea were used for columns in Westminster Cathedral. The only other marble use in the Chapel was the white Sicilian marble used for the altar steps.
\end{footnotes}
Cathedral was designed to stand out whereas the chapel was planned to sit sympathetically between two existing ecclesiastical buildings.\textsuperscript{65} It would seem that Munnings, like Bentley, was capturing ‘the Byzantine spirit without following any specific model’ and, as the design of the chapel was original, like Westminster Cathedral, it was a ‘unique masterpiece’.\textsuperscript{66}

The similarities between the front of the Chapel and the entrance tower of Leonard Stokes’ All Saints’ Convent (1899-1903) must also be acknowledged. The stone stripes of the Chapel resemble the banding on Stokes’ tower. On both the Chapel and the entrance tower there are broad stone bands at the base.\textsuperscript{67} Both buildings feature coloured bricks laid to create a horizontal pattern. The windows are similarly leaded although dissimilar in shape.\textsuperscript{68}

The interior of Munnings’ Chapel was considered by many to be ‘finer than the exterior’.\textsuperscript{69} (Figure 10 and Figure 11.) In contrast to Westminster Cathedral, where the intention was to have marble decoration up to half the height of the walls and mosaic above, the Chapel walls, in keeping with the simplicity of the order, were panelled with rimu up to the springing line of the arched windows. In accordance with Early Roman basilicas, the vault of both the nave and chancel was plastered.\textsuperscript{70} The curved ceiling featured decorative wrought iron.\textsuperscript{71} The aisles and sanctuary floors were tiled and the floor of the stalls and benches were jarrah. The individually divided stalls and boarders’ benches that stood in the centre of the nave were kauri.\textsuperscript{72} The building was fitted with electric light. Over the corridor, a gallery, accessed only from the second floor of the Convent, overlooked the interior of the chapel. Two large semi-circular arched openings in the wall screen allowed the viewing of the chapel from the gallery to priests and family on special occasions.\textsuperscript{73}

\textsuperscript{65} Dixon and Muthesius, \textit{Victorian Architecture}, p.225. There is none of the ‘Late Victorian ambiguity’ and ‘gaudiness’ that Dixon and Muthesius recognised in Westminster Cathedral.
\textsuperscript{66} Doyle, \textit{Westminster Cathedral}, p.38.
\textsuperscript{67} Spence, Stokes, Vol. 2, p.146
\textsuperscript{68} Helms, \textit{The Architecture of Cecil Wood}, p.31-32. Spielmann, \textit{New Zealand International Exhibition}, p.239. The drawings of All Saints’ Convent on display at the Christchurch International Exhibition were in close proximity to the photographs of Westminster Cathedral.
\textsuperscript{69} Tablet, 9 July 1908, p.13.
\textsuperscript{72} McEwan, NZHPT, Nomination for Classification Form, 1992, p.12. Central seating was for use by the children and the side seating for the Sisters. The square sanctuary was later remodelled and the rimu panelling removed. A confessional was set into the wall ‘between the priest’s sacristy and the east end of the nave’.
\textsuperscript{73} \textit{Press}, 16 September 1907, p.3. Tablet, 9 July 1908, p.13. At the eastern end of the gallery there was a convalescent room, featuring a pair of casements opening into the chapel which allowed the service to be heard.
Although an external door was required for the priest to enter and leave the Chapel without entering the Convent, there were five exit doors and these probably related to safety regulations. Hurst Seager was particularly concerned with this issue at the time and although there was only one main entrance to the chapel, there were other means of escape in the event of a fire.74

Bishop Grimes had long made it known that he wanted ‘no unsightly buildings that would spoil the picture of his Cathedral’ but likewise he would not have wanted a chapel that would surpass it either.75 Although comparably insignificant in size, it would seem that the chapel Munnings designed achieved as much if not more praise than that given to the Cathedral. However, although acknowledged at the time of its consecration as a fine building, its private status ensured that few lay people ever entered it to admire its interior.76 During the early 1990s, a campaign to save the Convent buildings from demolition and reuse them as a Music Centre, led to the architectural merit of the Chapel being placed under scrutiny. It was at this time that the importance of its architecture was recognised.77 In 1992 the New Zealand Institute of Architects claimed that it displayed ‘all the best features of the full blown [Byzantine Revival] style as seen in Europe’ and doubted if there was as ‘good or finely proportioned an example anywhere in Australasia’.78 In 1992, the Historic Places Trust registered the Chapel and in 1994 it was accorded Category 1 status.79 Although the Chapel survived the 4 September 2010 earthquake, it sustained major damage in the earthquake of 22

74 Nelson Evening Mail, 22 January 1904. Press, 26 June 1906 p.5. JRIBA, Vol.15, No.5, pp.159-172. In January 1904 Hurst Seager presented a paper at The Science Congress in Dunedin on the subject of ‘The Planning of Entrances and Exits of Public Buildings’. He opposed the Luttrell Brothers’ design for the Theatre Royal in June 1906 on the grounds that the ‘number of fire exists from the gallery was inefficient’. He later wrote an article for the JRIBA on the subject of Safety Exits. In the Chapel there were two exits directly into the corridor, one exit via a sacristy into the corridor and another via the other sacristy which had an external door.

75 Murphy, Development of the Land and Buildings, p.6.

76 Phone conversation with Sir Miles Warren, 31 October 2012.

77 Ibid. John Wilson, New Zealand Historic Places, Wellington, New Zealand Historic Places Trust, No.52, March 1995. In terms of the quality of its design, John Wilson described the Chapel as ‘comparable in standard with its obvious source London’s Westminster Cathedral’. When Sir Miles Warren was asked at the hearing, how the Chapel rated with regard to other Christchurch interior spaces, he declared that he would place it third—after the Great Hall (1882) by B. W. Mountfort and the Dining Hall at Christ’s College (1922) by Cecil Wood.


79 McEwan, NZHPT, Nomination for Classification Form, 1992, p.13. NZHPT, chapel doc. 15 June 1994. NZHPT Registration no. 7096. The importance of the Chapel was first acknowledged in 1992 when Pamela Wilson, identified the building as possibly the only surviving Christchurch building designed by Munnings. A Heritage Order, under Section 189 of the Resource Management Act 1991, was placed on the Convent by the Minister of Conservation on the request of the Christchurch City Council, on 24 June 1992, to prevent its demolition. The Sisters agreed not to demolish the Chapel while negotiations with the Council, for the retention and reuse of the building, were in progress. The Chapel was registered on 17 December 1993. The CCC leased the Convent and Chapel to the Christchurch Music Centre from 1993.
February and 13 June 2011 and was subsequently demolished. As Munnings’ first building, the Chapel was a significant achievement and in it lay the foundations of his later work, in particular the brickwork and the tower that became characteristics of his oeuvre.

Cecil Wood’s claim that as a junior partner ‘he rarely had the opportunity to create a design that was entirely his own’ seems at odds with Munnings’ experience regarding the Chapel. Significantly, though, when Seager went to Europe early in 1907, both Wood and Munnings were given responsibility for running the practice, overseeing projects already started and to design independently of Seager.

It was an opportunity for both to gain experience and work was clearly plentiful as, in April 1907, Wood asked to be relieved of a commission to prepare plans for a new church at Merivale in April 1907 ‘due to the pressures of work’.

The managerial experience Munnings gained during this period involved the construction of a Consumption Sanatorium, a hospital to treat tuberculosis patients, on the Port Hills. Munnings’ responsibilities included ‘measur[ing] up the work’, going through the accounts and monitoring progress. A report on the laying of the foundation stone, by the Hon. William Hall-Jones on 20 March 1907, confirms that Seager designed the hospital. It recorded that among those present were ‘the architects, Messrs Hurst Seager, Munnings and

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80 NZHPT, Gen.NZHPT.0001B.Sub.7, Table 1. Significant Heritage Buildings – Fully Demolished or Approved for Demolition. 13 October 2011. NZHPT, Register of Historic Places, updated: 18 May 2012. The Chapel sustained non-structural damage from the Darfield Earthquake 4 September 2010 and further damage in the 26 December 2010. On 22 February 2011 and 13 June 2011 it sustained major damage. The Convent also sustained serious damage in the earthquakes of 22 February and 13 June 2011. The CCC Plan, which under the Resource Management Act 1991 was required to protect the building, no longer applied under the authority of the Canterbury Earthquake Recovery Authority (CERA) which had the authority to suspend laws and regulations for recovery purposes. The NZHPT undertook assessments of the damage, in conjunction with the CCC as part of the civil defence response team, and on engineer advice they did not oppose demolition of the Chapel nor the Convent. The final decision to demolish the buildings was made by CERA after consideration of recommendations from NZHPT.


82 Ibid., p.392. In February 1908, Wood requested that his ‘partner, Mr Munnings, be appointed in his place’. Munnings did submit a design to the Vestry in April 1908, however, a Church to his design was never built.


84 Press, 21 March 1907, p.8. John Hall-Jones. ‘Hall-Jones, William’, from the Dictionary of New Zealand Biography. Te Ara - the Encyclopedia of New Zealand, updated 30-Oct-2012 URL: http://www.teara.govt.nz/en/biographies/2h7/hall-jones-william. Winifred Norris, The North Canterbury Hospital Board—Fragments of History, 1942, p.148. The Government had established ‘an experimental institution at Cambridge’ a few years previously and the report suggests that, as a result of Seager ‘having had the advantage of knowing the Cambridge institution’, it was expected that the ‘new building...[would be]...the most perfect institution of its kind in the colony’. The Hon. W. Hall-Jones, Minister of Public Works (1896-1908) and Acting Prime Minister, performed the ceremony of laying the foundation stone, under which ‘a bottle containing newspapers giving the list of contributions...and plans prepared by... [the] architects’ was placed.
Wood’. Perhaps the change in the order of the name of the firm indicates the extent of each partner’s involvement.85

In 1905 Hurst Seager was chosen to design the sanatorium and given responsibility for the layout of the twelve-acre grounds.86 In June 1906, a tender notice, for road formation and excavating, appeared under the name of Hurst Seager and Wood. 87 However, owing to various financial and administrative complications, building did not commence until February 1907 and by this time, Munnings was also a partner in the firm.88 Consequently, the tender notice for the erection of the building was in the name of Hurst Seager, Wood and Munnings.89 Exactly when Munnings took over the challenging responsibility for supervising the building process is uncertain. However, it is likely to have been about March 1907 when Seager left for his visit to Europe.90

In March 1907 it was decided that, despite financial problems, the erection of the main building should proceed and that when it was complete there would be money available for the other buildings.91 The administration block was a one-storey brick building with a tiled roof, rather domestic in style.92 (Figure 12.) It comprised a waiting-hall, office, examination room, a bacteriological room and a dispensary.93 There were ‘two verandahs connecting with the patients’ wings, one for men and the other for women’. The nurses’ home was a separate building on a terrace overlooking the hospital. Further up the hill, there was ‘a reservoir capable of holding 40,000 gallons of water’. The whole complex was said to be designed for the comfort of the patients and for ‘simplicity of administration’, this being exemplified by

85 Press, 14 June 1907, p.7; 25 July 1907, p.7. Norris, The North Canterbury Hospital Board, p.145. In July 1905, a meeting had been held to select an architect to design a Sanatorium on land gifted by the trustees of the late Sir Cracroft Wilson. The site was said to have been chosen for its situation ‘above the mists and muck with which the city and its environs were seen to be attracted...and yet sufficiently near the city to render communication at all seasons and all hours easy and convenient’.
86 Norris, The North Canterbury Hospital Board, p.146. Press, 26 April 1906, p.9; 21 March 1907, p.8. Seager was authorised in November to prepare plans and estimates and these were completed by April 1906.
87 Press, 4 June 1906, p.13.
89 Press, 27 February 1907, p.9.
90 SMH, 3 April 1907, p. 10. Seager and his wife left Sydney for London on 3 April 1907, therefore, they must have left New Zealand mid March 1907 or earlier.
91 Press, 15 March 1907, p.5; 21 March 1907, p.8. The Press reported that there were ‘amply sufficient funds for present requirements, but the practical certainty that there will be enough to meet the inevitable contingent expenses’.
92 Press, 21 March 1907, p.8. The administration block was 166 feet (51 m.) by 80 feet (24 m.) wide.
93 Press, 14 June 1907, p.7. There were a matron’s sitting room and nurses’ dining room off a long corridor. Another corridor led to the serving-hall which was connected to the kitchen. Off the serving hall there was a large dining room described as ‘an apartment 50 feet (15 m.) long by 28 feet (8.5 m.) broad, constructed almost entirely of glass’. 
the fact that ‘ample bathroom and lavatory facilities’ were installed, and the building was heated by hot air and lit by electricity. In accordance with beliefs of the time that a ‘rapid and effectual cure of tubercular disease depend[ed] on the beneficent influence of fresh air’ the patients were to be accommodated in ‘shelters’ within the grounds.

Initially good progress was made; however, by June 1908 financial problems had begun to surface. In April 1908, the committee acknowledged that they did not have sufficient funds to be able to build and equip the hospital, but felt that as building was in progress there was no option but to proceed. Munnings was there when the Hon. Mr Fowlds, Minister for Public Health, inspected the buildings in their uncompleted state and indicated that the most likely solution to the financial problem would be that the Hospital Board should take it over. It was about this time that James Greig, the contractor, began to have difficulties in obtaining and retaining workers. He attributed the problem to plasterers and carpenters preferring to work closer to their homes rather than having to travel ‘to and from the hills’ on a daily basis.

At the Canterbury Consumption Sanatorium Committee meeting on 1 December 1908, Munnings gave a statement of the financial position showing that there was about £1000 owing. The committee recommended that the Sanatorium be taken over by the Hospital Board ‘under the Hospital and Charitable Institutions Act’ and decided that the accounts for payments, brought by Munnings, should be sent to the Hospital Board—an unusual procedure considering that no indication had been given that the Board would take on the responsibilities. Nevertheless, the accounts were passed for payment.

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95 *The Press*, 8 May 1906, p.2; 14 June 1907, p.7; 25 July 1907, p.7. Norris, *The North Canterbury Hospital Board*, p.149. The architects’ fee was £563.6.6. The tender for the building, including the nurses’ quarters, laundry etc., was £9,566 but all other expenditure, engineering plant, gas installation, shelters etc., brought the total to £17,669. The facility as designed by Seager was expensive, however, the committee added to the cost by choosing brick, rather than timber, for the administration building and a tile roof, rather than galvanised iron.
96 *Press*, 14 June 1907, p.7.
97 *Press*, 18 April 1908, p.3. Some members of the committee felt that the Government should ‘find the necessary funds to enable the Sanatorium to be completely equipped for its course of usefulness, instead of being left as a white elephant to adorn the Port Hills’.
98 *Press*, 18 April 1908, p.3. The Hon. Mr Fowlds did not believe that the Government would make any further contributions towards the facility especially as the Department had made every effort to dissuade the committee from ‘go[ing] in for such an expensive affair’.
99 *Press*, 18 April 1908, p.3.
A report in *The Press* on Seager’s travels in Europe had indicated that he would be returning to Christchurch on January 22nd 1909. Then, on 30 January 1909 there appeared a notice in *The Press* announcing the dissolution ‘by mutual consent’ of the partnership of Hurst Seager, Wood and Munnings. Two days prior, the Provincial Committee had handed over the Sanatorium to the North Canterbury Hospital Board and all work requiring the supervision of an architect were placed in the hands of Collins and Harman.

It had been a project fraught with complications but it was a valuable experience for Munnings of the technical and financial complications inherent in many large-scale projects. Ruth Helms suggests that the experience Cecil Wood gained in co-running the firm probably provided him with the confidence to establish his own practice. This and what Maingay refers to as ‘differences of opinion on architecture’ between Wood and Seager probably led to Wood setting up on his own when Seager returned from Europe. There do not seem to have been any such disagreements between Wood and Munnings. For Munnings, who retained a life-long friendship with Seager, it would seem that the reason for leaving the practice was to return to London to acquire a universally recognised qualification, the next step in following in his mentor’s footsteps.

The precedence for Christchurch architects to introduce a new style to the city was well established. Mountfort had introduced the Gothic Revival, Seager the Queen Anne Revival and, whether by deliberate intent or not, Munnings introduced the Byzantine Revival. Just as


101 *Press*, 30 January 1909, p.12. The notice stated that all new commissions taken on by Cecil Wood and Joseph Munnings while Seager was away would be completed by them ‘at No.13 AMP Buildings’, while Seager was to continue practising at the original address at ‘No.14 AMP Buildings’.

102 Norris, *The North Canterbury Hospital Board*, p.151. The ‘plans and specifications referring to the Sanatorium were handed over by Mrs [sic] Hurst Seager in June 1909’ and Collins and Harman were then ‘asked to prepare plans and specifications for shelters for men and women’. The hospital, renamed The North Canterbury Sanatorium for Consumptives, opened on 1 February 1910, the whole project having taken four and a half years. Within months the Resident Medical Officer had complained that there were ‘insufficient quarters’ for himself and that the buildings were unsuitable and expensive to maintain.

103 Helms, *The Architecture of Cecil Wood*, p.36. Maingay, *Cecil Walter Wood*, p.27. *Press*, 10 November 1908, p.6. It is likely that Seager’s intention in taking on the two junior partners had been to allow the practise to continue while he was away in Europe recuperating from ill health. The *Press* reported that Seager had returned from ‘a delightful tour in central and northern Italy, Belgium and Holland…and visited Scotland…and [visited] nearly all the cathedral towns of England’. He had also visited the Swiss health spa of Ragatz.

104 Maingay, *Cecil Walter Wood*, p.27-28. Iris Wood, Cecil Wood’s wife, indicated years later that her husband had a high regard for Munnings’ work saying that ‘in Munnings, Wood found an Architect whose work was of a quality he could admire wholeheartedly’.

105 *Press*, 10 November 1908, p.6. This report indicated that he was ‘as well as ever, and looking forward with pleasure to resuming practise’. Therefore, with Wood’s desire to practise alone and Munnings returning to London to complete his qualifications, Seager, now fully recovered, was free to work on his own.
Mountfort had supported Seager’s innovative design, Seager had supported Munnings in his advancement of Christchurch’s architecture. However, despite the *New Zealand Tablet* predicting that the Byzantine style of the Chapel marked ‘a distinct step in the progress of church architecture in this Dominion’ Ann McEwan’s research indicates that the Catholic Church subsequently returned to Gothic for the style of their churches and chapels in Christchurch.\(^{106}\) The choice of the Byzantine Revival style for the Chapel is likely to have been as much the decision of the clients as the architect, however, the success of the design is undoubtedly due to Munnings. His attention to instructions, architectural detail and the originality of the design contributed to the success of his first building in the city. Although the chapel exhibited features adopted from Westminster Cathedral the Chapel did not resemble the Cathedral in the slightest. Munnings was no copyist, as his later works would show.

Jonathan Mane-Wheoki, who identified the Chapel as the ‘earliest documented New Zealand work done by Munnings’ declares the Chapel to be ‘the building with which [his] distinguished architectural career...was launched’.\(^{107}\) In terms of confidence-building, the success of this building was crucial and it likely contributed to Munnings’ decision to return to London to acquire qualifications that would further his career. Furthermore, his experience in managing the Sanatorium project, gave him the experience to be able to apply for positions of greater responsibility and challenge.\(^{108}\)

With the firm dissolved, Munnings left Wellington for Sydney on the first leg of his journey to Europe, via the Suez Canal, on 29\(^{th}\) April 1909.\(^{109}\) He disembarked at Marseilles from where he travelled overland to Paris, ‘for a short stay’, intending to return later.\(^{110}\) Four months later Munnings declared one of his reasons for being in England was ‘to further his interest in architectural “church-work”’. No doubt, the success of the Chapel had led him to suppose that he would receive further commissions of that type. He could not have foreseen that an opportunity arising later in the year would lead to a remarkable career in service of the British Empire and that the nature of that appointment would restrict his official work to secular buildings.


\(^{108}\) NZHPT, Register for Historic Buildings or Structures, Proposal for Classification, 27 May 1993.


\(^{110}\) *Press*, 25 August 1909, p.4.

The seven months Munnings spent in London in 1909 involved a resumption of his work in Leonard Stokes’ office and preparation for the RIBA examination held at the end of the year. Munnings may have been ‘colonial’ but it would seem that he was not so ‘damned colonial’ not to be welcome back in Stokes’ office, a reflection perhaps of his ability and work ethic. He may have simply written to Stokes requesting re-employment, however, it is possible that Seager arranged it for him when he was ‘meeting architectural friends [and] visiting with them modern works in and around London’ the previous November.¹

Once again, Munnings lived at 25 Torrington Square and became a member of the Architectural Association.² By this time, the evening classes at Tufton Street had assumed a ‘continuation’ aspect of the curriculum but Munnings does not seem to have enrolled in either evening or day classes.³ Therefore, as a paid up member of the Association, he probably attended the social events and open lectures and made use of the library in preparation of his examinations, as it was certainly with the view of gaining qualifications that Munnings returned to London in 1909. By this time, the RIBA had decided ‘to grant an exemption from its Intermediate examination to students who had satisfactorily passed the Associations four year course...two years in the Day Classes, and two in the Evening Classes’.⁴ It is uncertain whether this affected Munnings’ eligibility.

Stokes had long held considerable status within the RIBA and in 1909 he was vice president and their representative on the Royal Commission on the Preservation of Ancient Monuments in England.⁵ Stokes had enthusiastically employed new structural materials of steel and concrete where appropriate in his buildings and it is possible that it was at his suggestion that Munnings became an elected member of the Concrete Institute.⁶ This was a newly formed organization set up, in November 1908, to ‘represent associated businesses and workers within the construction field’ and to become ‘an industry expert with the ability of advising

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¹ Press, 10 November 1908, p.6.
on and thus shaping building regulations’. Although Munnings was not at the inaugural meeting of the Institute it is likely that he attended subsequent meetings during 1909. Significantly, Munnings informed the London correspondent of The Press that his focus while in England was on ‘late developments in the architectural world’ emphasizing that this was ‘mainly in connection with ferro-concrete and steel construction’. He was to maintain his membership of this organization all his life.

During Munnings’ second engagement in Stokes’ office, the firm’s commissions mainly involved houses and colleges. A significant domestic commission was ‘Nansidewell’ in Mawnan Smith, near Falmouth, Cornwall—a house described as asymmetric in design and of ‘medieval simplicity’. Stokes also likely worked on the design of a lecture room block for Emmanuel College, Cambridge (1908-1909) during this time—built of brick with a stone parapet, stone window and entrance surrounds. Of even greater significance perhaps, are Downside School, Bath, and La Retraite High School, Clapham. Downside School, although commissioned in 1907, while Munnings was in New Zealand, was under construction until 1911. Only an eighth of the design was built to Stokes’ plans owing to a lack of money to complete the work and Munnings must surely have been aware of this situation. La Retraite High School, designed in 1908, was most probably in construction when Munnings arrived back in Stokes’ office.

Stokes did not restrict himself to one particular style. Having set out as a Gothic revivalist, he had, as Spence observed, ‘no inhibitions about using Renaissance motifs on the exteriors of

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7 JRIBA, Vol 26, 3rd Series, 1909, p.73. Institute of Structural Engineers: http://www.istructe.org/home, accessed 28 February 2013. Anita Witten, ‘The Concrete Institute 1908-1923, the precursor of the Institution of Structural Engineers’, Proceedings of the Institute of Civil Engineers: Structures and Buildings, 1996, 116 Aug/Nov 1996, 470-480. In 1912 the scope of the Institute was widened to include all areas of structural engineering and since 1923 it has been known as the Institution of Structural Engineers. When Munnings joined in 1909 the qualifications for membership were (a) Persons professionally or practically engaged in the application of concrete or reinforced concrete and the production of their constituents; (b) Persons of scientific, technical or literary attainments specially connected with the application of concrete reinforced concrete and their constituents. The objects of the Institute were (a) to advance the knowledge of concrete and reinforced concrete, and direct attention to the uses to which these materials can be best applied; (b) to afford the means of communication between persons engaged in the design, supervision and execution of work in which concrete and reinforced concrete are employed (excluding all questions connected with wages and trade regulation); (c) to arrange periodical meetings for the purpose of discussing practical and scientific subjects bearing upon the application of concrete and reinforced concrete, and to conduct such investigations and to issue such publications as may be deemed desirable.

10 Ibid., p.145.
11 Ibid., p.140, p.151.
12 Ibid., p.140, p.144.
his buildings’ and all four of his public buildings were Renaissance in style. Importantly, Stokes was a ‘forward looking’ architect. Spence maintains that he ‘used whatever elements were suitable for the particular purpose in hand’ sometimes his own and at other times ‘from past styles of architecture, but always they were taken for their appropriateness in modern terms’ and that ‘he did not want to design in a Gothic style or in a classical style, but in a modern style’. He ‘treated each building as an isolated problem, rather than as one stage in the development of a personal answer to a more universal problem’.

Stokes did not design any Telephone Exchanges after 1908. However, Munnings must have been aware of the ones built since he had last worked with him. In particular, it would seem strange for him not to have gone to visit the Gerrard Street Telephone Exchange (1906), constructed in steel and concrete and featuring large ‘mullioned and transomed steel-casement windows’, planned during his last stay in the office.

Sometime before the end of 1909, Munnings wrote an article entitled ‘Domestic Architecture in New Zealand’ for the January 1910 edition of the Journal of the Architectural Association. (See Appendix B.) Comparison with the article written by Hurst Seager, on ‘Architectural Art in New Zealand’ in 1900, reveals it to be a confirmation and elaboration of Seager’s views, though there is nothing to suggest that it is based upon it. Seager had been cognisant of the need for more professionally trained architects and artistic craftsmen in New Zealand and felt it would only be through education of the public in the principles of art appreciation that a demand for their work would occur. Munnings also maintains that New Zealanders were still inclined to regard architects as ‘expensive luxuries’ and ‘nuisances’, clearly confirming that public education was still needed. It was an issue Munnings was still concerned about twelve years later when he said, perhaps more succinctly, that ‘in New

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14 Ibid., p.207.
15 Ibid., p.157. Spence describes the main front as ‘divided into six bays, the ones at either end accommodate the two entrances and are narrower than the rest...the triangular sections shafts emphasise the thinness of the structure, while the recessed red brick panels between, with their Portland stone banding, again stress the horizontal of the floors behind’. On the ground floor were Stokes’ distinctive semi-circular arches ‘springing from the solid granite plinth’.
16 Joseph Munnings, ‘Domestic Architecture in New Zealand’, Journal of the Architectural Association, January 1910, pp.13-14. E-mail correspondence with Andrew Symonds, Executive Officer New Zealand Registered Architects Board, 18 February 2013. The earliest legislation in regard to registration of architects in New Zealand is the NZ Institute of Architects Act 1913. However, Munnings gave his credentials in this article as FNZIA (Fellow of the New Zealand Institute of Architects). This should probably be member of NZIA. The NZIA had been established in 1905 by the amalgamation of existing district institutes and societies of architects.
Zealand the value of sound architectural service…is not fully appreciated, and a great amount of work is not handled by architects’.  

Despite only ten years having elapsed since Seager’s article was published, Munnings is able to declare that some architectural progress has been made. Seager had emphasized in his article the reliance of New Zealand architects on illustrated journals from England and elsewhere and he maintained that until a journal was published in New Zealand ‘the guidance we receive from the mother country will…be followed’. Munnings, however, felt that considering the ‘age of the country’ New Zealand had achieved remarkable developments in a short period. He believed that recent improvements in domestic architecture were due to ‘the influence of travel and books…and to the fact that several young architects have visited England and America…[to study]...architecture and learnt to understand and appreciate good work’. He claimed that these men ‘on their return… [had]...endeavoured to raise the standard of work by thoughtful planning and by designing exteriors and interiors possessing the qualities of simplicity, breadth, and repose’. Presumably, he would have included himself among them.

In 1900 Seager had described in detail the wooden dwellings of the early settlers and their various roof forms and verandas, the ‘simple unpretentious’ and ‘primitive homes’ which he considered a reflection of the impermanence of colonial life. Munnings, in his article describes the majority of the houses as the ‘one-storied bungalow’ with verandas, the latter being an ‘almost indispensible feature of New Zealand homes’. He refers to tendencies of disregarding aspect when placing reception rooms and bedrooms but observed that the high ceilings previously in demand were no longer popular as people realized that height should be in ‘proportionate relation to the size of the rooms’ and that ‘floor space was more important’. Despite acknowledging that progress had been made, he criticized those who ‘cling to the idea that meaningless turrets, gables, crude ornament, and cast iron “frillings” make a house beautiful’.

Munnings goes to great lengths to explain houses ‘at sea-side resorts’, the New Zealand ‘bach’ with their oil-stoves and use of bedroom bunks to save floor space, that would have

17 Evening Post, 17 March 1922, p.8.
18 Although Munnings does not mention it, the first architectural journal, The New Zealand Building Progress, had begun publication in 1905.
been difficult to explain to a British reader. He describes the compact plan of the typical square house as being chunky in appearance and ‘lacking in line and depth’. His sense of humour comes through as he explains ‘The Shooting Gallery Plan’ where ‘a long...narrow passage is run through the house from front to back’ enabling a duck in the back yard to be shot from the vicinity of the front door.20

Overall, Munnings’ account reads as an extension of Seager’s article, though written in a less authoritative manner and with an injection of humour. Whereas Seager mainly focussed on the styles of buildings, Munnings spends more time describing the building materials available in New Zealand. Describing the houses as ‘built of wood and roofed with iron’ and ‘weather boarded on the outside and lathed and plastered inside’ he goes on to say that the cost of bricks was prohibitive but despite the cost, more brick houses were being built. He expressed his pleasure that imported Marseilles tiles were beginning to replace ‘the terrible corrugated galvanised iron’.

He was not without pride in New Zealand’s achievements. He regarded sanitary and hot water arrangements similar to those in Britain and pointed out that all drainage was carried out in accordance with the rules and by-laws of the Drainage Board. Likewise, he draws attention to the fact that even septic tank systems used in country districts had to be sanctioned by the District Health Office.

There seems a sense of discomfort in his description of New Zealand’s architecture, as if by comparison with European buildings his readers would see the architecture of his country as inferior. Was it that he felt his audience might be critical and therefore it was best to acknowledge the inferiority of New Zealand houses? Or was it that, with his newly acquired knowledge of ferro-concrete and experience of contemporary domestic buildings—such as those being designed by Stokes, he knew what was possible and felt that he had a responsibility to improve New Zealand houses? It is not known what reaction he got from members of the Association regarding his article; however, by the time it was published he had left the country.

20 Summerson, The Architectural Association, p.40. This may have been a reference included for the benefit of the Association’s Revolver Club that was started in 1906.
As early as mid July 1909, Munnings had indicated his interest in visiting America and in ‘a tour in India’, the latter meaning a period of diplomatic service.\(^{21}\) This suggests that he knew that employment opportunities were becoming available in the service of the British Government of India later in the year. Peter Scriver suggests that for several Australasian architects ‘the institutional frameworks and privileges of the...colonial empires opened doors to knowledge of “other” architectures, and careers in colonial service’ and that some, like Munnings, took up the opportunity as a means of working their passage back home.\(^{22}\) Munnings maintained later, that his interest in going to India was through a ‘client’ who introduced him to a man who had lived in Burma for 34 years.\(^{23}\) However, with his sister having lived there since the early 1900s the idea must have occurred to him before then.

On 13 November 1909 Munnings was appointed as Architect to the Government of Eastern Bengal and Assam Secretary of State. As his appointment was made before he sat the RIBA examination it can be assumed that those making the decision were confident in his ability to pass the examination and to do the work effectively. It is also highly likely that one of Munnings’ referees for the position was Stokes.\(^{24}\) However, it is William Hall-Jones, the New Zealand High Commissioner in London, who had laid the foundation stone for the Sanatorium in Christchurch in 1907 that Munnings credits for his appointment.\(^{25}\) It is possible that Munnings’ recent membership of the Concrete Institute was also of benefit to his application.\(^{26}\) The British had long used concrete for construction in India since ‘a single

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\(^{22}\) Peter Scriver, ‘Edge of empire or edge of Asia? ‘Placing Australia in the expanding mid-twentieth century discourse on modern architecture’, *Proceedings of The 26th Annual Conference of the Society of Architectural Historians*, Australia and New Zealand (SAHANZ), held in Auckland New Zealand, 2-5 July 2009, p.6. It cannot be certain that Munnings did not intend to stay in India as his sister remained there all her life.

\(^{23}\) J. E. [sic] Munnings, ‘Agra and the Taj’, *Architecture: an Australasian review of architecture and the allied arts and sciences*, Sydney, Institute of Architects, August 1925, pp.9-12. The man, with whom he had stayed in Bournemouth on several occasions, had asked him whether he had ‘thought of going to India’ and presumably talked to him about his experiences in the region.


\(^{25}\) Munnings, ‘Agra and the Taj’, pp.9-12. John Hall-Jones. ‘Hall-Jones, William’. In his address to the Institute of Architects (NSW) in 1925 Munnings claimed that he ‘applied for the post, and curiously enough the High Commissioner for New Zealand had laid the foundation stone of one of my buildings in New Zealand, and to my surprise I got the job’.

\(^{26}\) *The Concrete Institute, Transactions and Notes*, Volume IX, London, April 1921. Munnings is listed as a member from 1909. His address, is given as ‘Dorunda, Ranchi, Behar [sic] and Orissa, India’.

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material [and] a single technique required less specification writing, costing and site supervision'. 27

The Final and Special Examinations ‘qualifying candidature as Associate RIBA’ were held in London between 18 November and 26 November in 1909 and, when the results were announced in *The Chronicle* on 18 December 1909, Munnings was listed as one of only 43 candidates who passed, the 71 failed candidates being ‘relegated to their studies’. 28 Clearly, with only a 37% pass rate, the RIBA examination was rigorous. By now Munnings was 30 years old and, having worked towards his goal for over fourteen years, was fully committed to a career in architecture. 29 His determination had finally paid off and with his British architectural qualification he was now eligible to work in the service of the Raj. 30

His new appointment in India was one of considerable responsibility and he would have known that there would be challenges ahead of him. However, he could not have foreseen that it would lead to a residence of nine years and to the largest projects of his career. 31 Rather than furthering his interests in architectural ‘church-work’ as he had anticipated, he was about to embark on work of Imperial significance.

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27 Francis D.F. Ching, Mark M. Jarzombek and Vikramaditya Prakash, *A Global History of Architecture*, New Jersey, John Wiley and Sons, Inc., 2007, p.668. Stuart Tappin, ‘The Early use of Reinforced Concrete in India’, *Proceedings of the First International Congress on Construction History*, Madrid, 20th - 24th January 2003, pp.1931-1940. Witten, ‘The Concrete Institute’, pp.470-480. Both the Secretariat and Army Headquarters in Simla (1886) were built in concrete. However, Tappin identifies these as mass concrete rather than reinforced concrete structures. During 1908-1919, between 30% and 37% of members of the Institute of Concrete were employed overseas, mainly in the services of the British Empire or on railway construction.

28 *JRIBA*, Vol 27, 1910, p.172-173. The *Brown Book (1904-05)*, p.94-95, p.99. The Divisions of the Final Examination were given as: I. Design, II. Mouldings and Ornaments, III. Building Materials, IV. Principles of Hygiene, V. Specifications, VI. Construction, Foundations etc. VII Construction, Iron and Steel etc. Having passed the examination for Associateship of the Royal Institute of British Architects Munnings was proposed for membership by J. Slater, E. G. Dawber and W. A. Forsyth on 6 June 1910. 29 Both E. G. Dawber and W. A. Forsyth were heavily involved in the Architectural Association and would all have known him well.

29 Calculated from when he first attended Seager’s classes at the Canterbury College School of Art in 1896.

30 John Lang, Madhavi Desai and Miki Dasai, *Architecture and Independence*, New Delhi, Oxford University Press, 1997, pp.76-77. Prior to 1906 all architectural work for the Government had been done by engineers or trained architects working as casual consultants. Ransome, the first RIBA qualified architect to serve in the Indian Public Works Department, was responsible for ensuring that only trained architects were employed.

5. Responsibilities and achievements in India 1910-1918

Having acquired the salaried position of Architect to the Government of Eastern Bengal, Munnings left for India at the end of the November 1909 shortly after sitting the RIBA examinations. Arriving in India via Bombay where John Begg, the Consulting Architect to the Government of India, had been the city’s Consulting Architect between 1901 and 1907, Munnings likely had an opportunity to see some of Begg’s work and that of George Wittet who succeeded him. Munnings travelled to Baramati to stay with his sister and brother-in-law for a week where, despite not having the time to see the ‘architectural wonders of India’, he had time to make ‘one of two water-colours of a Hindu temple in Barincutti [sic]’ which struck him as ‘the most perfect piece of stonework [he] had ever seen’. This comment implies that his admiration for indigenous Indian architecture was a spontaneous response. Munnings often spoke of his experience in India and of his tremendous respect for Indian architecture. He cautioned against judging it ‘from the western standpoint’ and maintained that its ancient buildings should be studied ‘in light of its own modernity, not ours’. He said that in India he had seen:

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2. Dictionary of Scottish Architects, Retrieved from: http://www.scottisharchitects.org.uk/architect_full.php?id=200375, accessed 10 December 2012. Peter Scriver, ‘Complicity and Contradiction’ pp.93-101. John Begg succeeded James Ransome as Consulting Architect to the Government of India in 1907. John Begg’s address is given as The Dell, Nepean Road, Malabar Hill, Bombay, India, from 1901. As no other address is given for subsequent years it is possible that Bombay remained his main base throughout his time in India, although he was in Calcutta when Munnings arrived in 1910 and in England on furlough later that year. Begg’s Annual Report 1914-1915 was written in Simla during June.

3. JRIBA, Vol 27, 1910, p.172-173. Munnings, ‘Agra and the Taj’, pp.9-12. Christchurch Art Gallery, http://christchurchartgallery.org.nz/collection/objects/2000-178/. Letter from N. E. and J. Munnings to B. Muir, Director of the Robert MacDougall Art Gallery, 11 September 1972. Edith Munnings had married the Rev. H. Strutton in 1900 and later joined the Australia Church of Christ Mission in Baramati, a settlement approximately 257km south east of Bombay. The letter to Muir indicates that Munnings met his sister while in India, however, no dates are given and they could have met on several occasions. Barincutti mentioned in Munnings’ presentation is most probably Baramati. An untitled watercolour by Edith Munnings, held by Christchurch Art Gallery, dated 1914, shows a small Hindu Temple, location unknown. It is likely that Munnings travelled from Baramati to Calcutta by railway, a journey which would have afforded him the opportunity to see both the landscape and Indian and British architecture in the central provinces of India.

4. This is in contrast to Edwin Lutyns’ initial response to the indigenous Indian architecture.

some of the most wonderful architecture the world has ever produced...Regarding the more emotional phases of architecture, I feel that no country in the world has surpassed the eastern countries. In Amedhabad [sic] I visited Shah Alum’s [sic] mosque, the only building on entering which I caught my breath — it was so beautiful. The structure was perfect, the colour was glorious, and the whole thing made an impression which I shall never forget. Yet it was one of the simplest buildings in India.6

On his arrival in Calcutta, Munnings met Begg and ‘on his advice’ stayed there ‘a week or ten days, in order to be put wise to certain things…which he knew…would be helpful’.7 The Public Works Department, to which he was attached, was responsible for the roads, railways and buildings related to the Government of India and, during John Begg’s term of office, Munnings was one of only twenty qualified architects employed by them.8

The stipulations of his contract were very clear. Although Munnings was based in Dacca, he was expected to work in other parts of India if required and was not permitted to take on private commissions without permission.9 His term of office was five years and he was obliged to pay back the cost of his passage or the ‘allowance in lieu’ if he left earlier. His salary was Rs 500 per month for the first year, rising by annual increments of Rs 40 to Rs 660 per month in the fifth year and Rs 700 per month thereafter.10 He was not entitled to ‘House rent, Exchange compensation, Residency or any other allowance in addition to his salary’, except a travelling allowance set at Executive Engineer rates. He was entitled to ‘two months leave either by itself or in combination with privilege leave on half pay at any time when his services [could] be dispensed with after the completion of two and a half years service’.11

6 Munnings, ‘Architecture-The Public and the Profession’, p.48-51. This Mughal building is most probably the tomb of Shah Alam (938/1531-32) which consists of an inner (domed) chamber surrounded by a concentric ambulatory verandah of four straight walls, closed off with latticed stone screens. See Ebba Koch, Mughal Architecture, Munich, Prestel-Verlag, 1991, pp.57-58.
10 In addition he was to be ‘admitted to the benefit of a Provident Fund’. This was ‘on the basis of the State Railways Provident fund to which Fund he shall subscribe at the rate of one twelfth of his salary per month to which the Government will add half yearly a bonus at the rate of seventy five percent of his subscriptions (in lieu of a pension) and interest at the rate of three and three quarters percent which will be calculated monthly and added yearly to the account’.
11 British Library, India Office Records, IOR/L/F/8/17/1237 13 Nov 1909. Photographs taken by Munnings, which he used to illustrate his talks on India, indicate that he did take leave to travel in India.
After five years he was to be eligible to a first class passage back to England at public expense.\textsuperscript{12}

To appreciate the significance of Munnings’ work it is necessary to understand the various phases of British architecture in India. Englishmen had lived in India since the seventeenth century but their early buildings bear no evidence of a British style at all, indicating that they came with no intention other than to trade.\textsuperscript{13} With the growth of the East India Company in the eighteenth century there developed a need for purpose built administrative buildings and these were designed to display British permanence and ‘legitimacy’.\textsuperscript{14}

By 1803 a Neo-Classical Government House had been built in Calcutta.\textsuperscript{15} Subsequently, the Classical style became the means by which the British sought to assert their superiority and their ‘right to rule’ over the Indian population.\textsuperscript{16} Integral to the choice of Western over Indian architecture was the notion that there was no value in the latter. With the strengthening of the British hold on India after the uprisings of 1857 there was a significant increase in government building in India, and gradually India became an ‘extension of Victorian England’.\textsuperscript{17} Therefore, not unexpectedly the Gothic Revival became the favoured style.\textsuperscript{18}

However, by the late nineteenth century Victorian Gothic architecture ‘with its overt message of English nationalism’ was seen by many as inappropriate for India.\textsuperscript{19} Architects were realizing that India had its own rich architectural history and began to introduce Mughal and

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\item The return passage to England, written into the contract, indicates that employees were expected to be British citizens domiciled in Britain.
\item Francis D.F. Ching, Mark M. Jarzombek and Vikramaditya Prakash, A Global History of Architecture, New Jersey, John Wiley and Sons, Inc., 2007, p.555. The earliest British buildings are the tomb of George Oxinden (c.1669), Surat, and the tomb of Job Charnock (c.1700), the latter being octagonal with round openings with a higher storey derived from Moghul prototypes.
\item Ibid., p.601-602. This focus on functionality is illustrated by The Writers’ Building (1780), Calcutta, which is a ‘long three-storey structure’ with only a ‘hint of classicism’ in its central and side bays.
\item Ibid., p.603. Based on Kedleston Hall, Derbyshire, the Neo-Classical Government house in Calcutta was designed to impress. It features a symmetrical façade with a Palladian six-columned Corinthian portico and a ‘Pantheonesque central dome’ which was added later. The gateways to the grounds ‘resemble triumphal arches’.
\item Ibid., p.637. Bombay: the Secretariat (1869-72), the Public Works Offices (1869-72) Post and Telegraph Offices (1871-74) and the Law Courts (1871-78).
\item Gavin Stamp, ‘British Architecture in India 1857-1947’, Journal of the Royal Society of Arts, Vol.129, No. 5298, May 1981, pp.357-379. As the Italian Gothic had been adopted in Britain in the 1850s, essentially it was not English architecture that was being built. Architects looked to Southern Europe for Italian Renaissance and Italian Gothic models which ‘fitted…as guides in designing buildings for hot climates’.
\item Ching, p.637. This was especially the case in Bombay where the Secretariat, the Public Works Offices, Post and Telegraph Offices and the Law Courts became the ‘building blocks of modern India’. The Victoria Terminus, derived from Gilbert Scott’s St. Pancras, with its extraordinary Neo-Gothic detailing, polychromatic stone, decorative tile, marble and stained glass became the ‘iconic image of Bombay’.
\item Ibid., p.646.
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Hindu features into their designs. This style, known in due course as Indo-Saracenic, invariably involved Indian details superimposed on European structural proportions and layouts common in Britain.

Traditionally the choice of style for an official building had been determined by government officials, in particular engineers. James Ransome, the first Consulting Architect to the Government of India, indicated that he had been ‘directed’ towards certain styles for particular cities. Ransome, believing these to be inappropriate, challenged the convention.  

Ransome retired in 1907 but stayed on until 1909 to assist John Begg with the Council House and Secretariat in Calcutta, returning home later that year leaving several buildings in East Bengal unfinished. On his return to London he wrote a pamphlet, entitled *Government of India: Building design*. It comprised ‘a collection of designs…issued from 1903 to 1907’ and included illustrations of the Government Houses in Dacca and Chittagong. (Figures 13 and Figure 14.) The pamphlet was intended to be ‘of service to others engaged in contributing’ to the architecture of India and it is inconceivable that Munnings did not have a copy.  

In the pamphlet, Ransome states that there is ‘no style of Architecture suited in its entirety to the requirements of Europeans in the plains of India’. He dismissed the Renaissance Style and Gothic because practical modifications necessary for the climatic conditions spoilt their appearance. However, he did not believe that ‘native styles’ with ‘extravagant ornament and elaborate features’, although more suitable to the climate, were appropriate for the buildings of the Raj either. For this reason Ransome suggested that the appropriate design for India was ‘a style apart—a style based on the exigencies of utility and sound construction…[aimed]…at simplicity and dignity, and availing itself to the…magnificent resources of the country, as regards materials and workmanship’. Essentially, he believed that architects should design buildings suited to the climate, incorporating verandahs to prevent direct

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24 Ibid. Martin Moir, *A General Guide to the India Office Records*, London, The British Library, 1988, p.95. In the pamphlet, Ransome’s address is given as 17 Pall Mall East, London, S.W., which is very close to the India Office on King Charles Street, Westminster. Munnings may have met Ransome before he left London.

25 Ransome claimed that British styles were only suitable for hill stations.
sunlight from reaching the main walls, finding a means of compensating for the subsequent loss of light and providing ventilation by means of pierced and shaded clerestories. This would have been the viewpoint Munnings would have obtained from Ransome’s pamphlet.

John Begg, in contrast, believed that the most appropriate style for Government buildings were the indigenous Indian types.\(^{26}\) According to Peter Scriver, Begg saw his role not only as overseer of the work of provincial architects but also as ‘design educator and lobbyist’ and an advocate for the ‘use of the Indo-Saracenic idiom’.\(^{27}\) He also ‘extended the executive power of the consulting architect in order to establish a close relationship with Indian workers’.\(^{28}\) However, Scriver reveals that, although under Begg’s administration there was a greater incorporation of Indian architectural styles and details, the imperial architecture of the ‘Greco-Roman’ style was retained for public buildings though more free-style than previously.\(^{29}\) The Indo-Saracenic, modeled more on Hindu than Mughal architecture, was intended to encourage the revival of Indian traditions; however, all government buildings in this style were designed by British architects. It has been suggested that the Indo-Saracenic was a means of ‘obscur[ing] the exploitive nature of British imperialism’ though whether the architects themselves intended this is uncertain.\(^{30}\)

When Munnings arrived in Dacca in 1910 it had been the capital of East Bengal and Assam for only five years.\(^{31}\) The Partition of Bengal (1905) had created a largely Hindu Western Bengal, with a provincial capital in Calcutta, and a predominantly Muslim province of Eastern Bengal and Assam, with a capital in Dacca.\(^{32}\) As the architect responsible for

\(^{26}\) Lang, Architecture and Independence, p.99.
\(^{28}\) Lang, Architecture and Independence, p.141.
\(^{29}\) Scriver, ‘Complicity and Contradiction’, p.97. Begg often employed the Byzantine revival style. His interest in the latter is attributed to the influence of Bentley’s Westminster Cathedral and to Beresfor Pite’s Christ Church, Brixton Road South London (1897-1903) which Scriver suggests he probably saw in England whilst on furlough in 1910-1911.
\(^{30}\) Lang, Architecture and Independence, p.99. Lang et al. suggest that, as its architectural extravagance went well beyond administrative needs , the Saracenic was clearly a means by which the British attempted to show a sense of their own belonging in India.
\(^{32}\) Munnings, ‘Agra and the Taj’, pp.9-12. Andreas Volwahsen, Imperial Delhi, Munich, Prestel Verlag, 2002, p.16. Lang, Architecture and Independence, p.138. The partitioning, instigated by Lord Curzon, reduced the size of the province to make it easier to govern. Munnings gives the population of the province of East Bengal and Assam as 34 million. Hindu businessmen in Bengal responded to the separation with violence. The poorer Muslims of East Bengal, many of whom produced the raw materials for the factories of Calcutta, saw the benefit of the partition and approved of Dacca as the new administrative centre for the province.
building the symbols of the government, Munnings was probably more comfortable in Dacca than Calcutta, where there was far more opposition to the partition.\textsuperscript{33}

Little is known of Munnings’ time in Dacca, except what he told the members of the Institute of Architects of New South Wales in 1925 and what was written by his obituarist B. J. Waterhouse in 1937.\textsuperscript{34} Waterhouse gives us a brief summary of Munnings’ experiences:

The surroundings were strange at the commencement of his Indian service… the work ranged from small dispensaries, post offices and schools, to the completion of the new Government Houses at Dacca and Chittagong [sic].\textsuperscript{35}

The locations of the dispensaries, post offices and schools are not known, however, the Government Houses at Dacca and Chittagong are well documented and it is clear that his first responsibility in India was to oversee the completion of Ransome’s unfinished buildings.\textsuperscript{36} This provided Munnings with an opportunity to draw upon the experiences he gained in his supervision of the Consumption Sanatorium the previous year. Ransome indicates that neither Government House in Dacca or Chittagong was being built precisely to his design but as both were modified before the publication of his pamphlet, it is likely that Begg rather than Munnings made most changes.\textsuperscript{37} Despite this, there is little Indo-Saracenic influence in the finished buildings.\textsuperscript{38}

Government House in Dacca was a splendid building with which to begin a career in India.\textsuperscript{39} Dhaka architect, Rahman Mahbubur describes it as ‘a fine example of the European Renaissance style of architecture’. She refers to it as a mansion comprising ‘a series of rooms

\textsuperscript{33} The Bangabhaban: http://www.bangabhaban.gov.bd/index.html Initially, Munnings was responsible to Sir Lancelot Hare (1905-1911), who laid the foundation stone of Dacca Club on 19 August 1911. Sir Charles Stuart Bayley, became the Lieutenant Governor of the Province on 22 August 1911. He was responsible to Lord Minto, the Viceroy and Governor General of India who resided in Calcutta, the capital of British India and provincial capital of West Bengal. In November 1910 Lord Minto resigned and Lord Hardinge of Penshurst was appointed in his place. Hardinge visited Dacca at the end of January 1912.

\textsuperscript{34} Munnings, ‘Agra and the Taj’, pp.9-12.


\textsuperscript{36} Joseph Munnings, ‘Architecture of India’, Construction and Local Government, 22 September 1926, p. 1. Munnings indicates that he observed buildings ‘in an area ranging from Chittagong up through the Lushai Hills and away out-west to Malda’ and it is possible that some of the dispensaries were in these remote areas.

\textsuperscript{37} Ransome, Government of India: Building Designs, 1909. Ransome designed the building ‘in stone and red brick, a style…appropriate to the traditions of Government Houses in India’. The brickwork was plastered.

\textsuperscript{38} Nazimuddin Ahmad and John Sanday, Buildings of the British Raj in Bangladesh, Dhaka, University Press, 1986, p.41. Ahmed describes Government House in Dacca as ‘European Renaissance style’ and, significantly, he considers it to be ‘a graceful example of the style as adapted to suit [the] country’.

\textsuperscript{39} Rahman Mahbubur, The City of an Architect, Dhaka, Delvista Foundation, 2011, p.199. Government House, now owned by the University, is now known as the Old High Court and the Secretariat Building is now the Dhaka Medical College Hospital. The numerous bungalows built for high officials in Ramna, the adjacent planned administrative area, were ‘given to Dhaka University after the repartition’. 52
of various sizes, aligned on four symmetrically laid out wings overlooking a square inner court, and connected by double storied corridors. Its entrance is through a porch under a triangular pediment supported on Corinthian columns.\(^{40}\)

None of the interior work had been done on the building when Munnings took over.\(^{41}\) Mahbubur relates how Munnings, ‘was not sure how to furnish it’ as he was aware that the partition of Bengal was about to be annulled and therefore the building would never be used for its intended purpose.\(^ {42}\)

Government House in Chittagong was also considerably modified from its original plan and according to Ransome, ‘the central belvedere was added with the object of increasing its importance’.\(^ {43}\) Designed in the Mock Tudor style, it was aligned north-south to reduce the amount of sun entering it at the hottest time of the day. In relation to the alignment of buildings R. F. Chisholm, states that Ransome took ‘advantage of the condition that no building north of the Tropic of Cancer, whose axis lies parallel with the sun’s path, need have verandas on the north side’ a point which he believed was often overlooked by architects in India.\(^ {44}\) Significantly, Munnings always carefully considered the issue of aspect not only in India but also for Australasian conditions.

Munnings states of this period that his work ‘covered nearly every type of building and he had a fairly extensive range of travel’.\(^ {45}\) He maintained that a variety of construction material was used but, as there was no suitable stone available, it was mainly ‘brick plaster, and bamboos and cocoanut [sic] fibre’ adopted according to the locality. Clearly, Munnings was

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\(^{40}\) Mahbub, *The City of an Architect*, p.200. Mahbub also says that ‘A graceful lantern dome... crowns the building. In plan the building is nearly symmetrical with a square entrance hall, a number of drawing rooms and a ballroom. A broad bifurcated staircase from the entrance hall leads to the second floor that has four large bedrooms with 10 foot wide [3 metres] verandas on both the north and south sides’.

\(^{41}\) Munnings, ‘Agra and the Taj’, pp.9-12. With regard to Government House in Dacca, Munnings maintained that ‘a great many alterations had to be made’.

\(^{42}\) Mahbub, *The City of an Architect*, p.200, p.202. Lieutenant Governor Bailey was not pleased that it was furnished with only the minimum of office furnishings and the building lay vacant or was used for other official businesses before being given to the University. Governor Bailey remained at the temporary lodge at Dilkusha throughout his residence in Dacca. Government House is considered by Rahman Mahbubur to be one of only a few buildings in Dhaka that can ‘rival the rich colonial heritage... found elsewhere in the subcontinent’. As the planning of the new administrative area of Ramna was not complete by the time of the annulment of the partition of Bengal, Munnings may have been involved in some planning decisions between 1910 and 1912.

\(^{43}\) Ransome, *Government of India: Building Designs*, p.16. Plate XVI. Ransome notes that the construction of the final building was similar to that of the Cadet Corps buildings at Dehra Dun.


not only having to adapt to climatic conditions but also to materials previously unknown to him.

Munnings took on at least one private commission during this time, namely the Catholic Church in Shillong.\textsuperscript{46} As Munnings claims to have spent considerable time in Shillong it may have been his place of residence in the hot season.

Although we know little of Munnings’ early years in India we do know that 1911 was a momentous year for him. Firstly, on 21 March, he married 28 year old Sabina Magnus, of Christchurch, at St Thomas’ Church in Calcutta.\textsuperscript{47} Secondly, on 12 December 1911 he was present at the Coronation Durbar in Delhi when George V announced the transfer of the

\textsuperscript{46} \textit{The Statesman}, Kolkata, 21 April 2013. Retrieved from: http://202.144.14.20/index.php?option=com_content&view=article&id=453217&catid=51 , accessed 27 July 2013. \textit{Catholic Herald}, 23 April 1937: UK Website. Retrieved from: http://archive.catholic herald.co.uk/article/23rd-april-1937/14/mgr-becker-sds , accessed 27 July 2013. With regard to the Catholic Church in Shillong, Munnings wrote to \textit{The Statesman} in April 1913 (reprinted 21 April 2013) saying: ‘May I point out that I was architect for the work in question, and that, with the exception of the altar, with which I had nothing whatever to do, the whole of the sketch plans, working drawings, and detail specifications, etc., were prepared by me when architect to the Government of Eastern Bengal and Assam, and that, until re-partition of Bengal, the supervision of the work was carried on by Dr. Becker and myself, and, since my departure from Shillong, entirely by Dr. Becker’. Munnings gives his address as Ranchi Secretariat. Catholic sources indicate that Dr Becker replaced the original chapel of Shillong with ‘a splendid church which was blessed by the Archbishop of Simla’ in 1913. This wooden church, known as the Church of the Divine Saviour, was destroyed by fire on 10 April 1936.

\textsuperscript{47} \textit{The Otago Witness}, 9 November 1899, p.18. \textit{Akaroa Mail and Banks Peninsula Advertiser}, 27 July 1900, p.3. \textit{Press}, 17 June 1901, p. 3; 23 May 1911, p.1. \textit{The Times of India}, 8 April 1911. \textit{The Otago Daily Times}, 19 June 1911, p.4. \textit{Canterbury College School of Art Roll}, Macmillan Brown Archives. Sabina, was the daughter of Olof and Rebecca Magnus. Her father arrived in Otago from Sweden in the 1880s and with his brothers was involved in gold mining on the Molyneux River. In 1899 he was one of the directors of the Leviathan Gold Dredging Company but by July 1900 he had moved to Christchurch and was listed as a Gold Dredging Broker (Magnus, Paterson and Co). The marriage was announced in three newspapers, including the \textit{Otago Daily Times} which acknowledged the Magnus association with Otago and their family in Alexandra. Four years younger than Munnings, Sabina had attended morning classes at the Canterbury College School of Art for at least two years, starting in 1901 the year after Munnings left the school.
capital from Calcutta to New Delhi. As a consequence of this decision a new administration area of ‘Behar, Chota Nagpur and Orissa’ was formed.

With the annulment of the partition on 1 April 1912, the entire building project for the provincial capital at Dacca was abandoned, Sir Charles Stuart Bayley became the Lieutenant Governor of Bihar and Orissa and Munnings became the Consulting Architect of the new province. The formation of the new province gave rise to the establishment of new Government departments, including the Civil Medical Department, Civil Veterinary Department, Public Health Department and Vaccine Department, for which Munnings would design administrative buildings.

For the first four years (1912-1916), whilst the buildings for the New Capital of Patna were in planning and building phases, the new State Government operated from temporary headquarters in Ranchi; a settlement of 32,994 people on the Chotta Nagpur plateau. Situated at 2169 feet [661 metres] above sea level, Ranchi was the ‘hot weather capital’ of...

48 Press, 10 March 1919, p.6. The First New Zealand Town-Planning Conference and Exhibition 20th – 23 May 1919, Wellington, Marcus F Marks Government Printer, 1919. The Worcestershire Regiment, http://www.worcestershireregiment.com/awards_Delhi_Durbar_1911.php , accessed 20 May 2013. The New Zealand Building Progress, January 1921, p.110. Building, Sydney, 12 April 12 1932, p.46. As Munnings was the recipient of the Durbar Gold Medal he must have been present at the event, as all who received it were there. The Building Progress maintains that he was a ‘Durbar Medallist of India’. The Proceedings of the Town Planning Conference (1919) records that he was a ‘Durbar Medallist in Architecture’. In Building he is said to have been ‘decorated with the Durbar medal’ for ‘conspicuous services rendered while in India’. However, as he had only been in India for just over two years at the time of the Durbar it seems that he may have received it in recognition of his position as the Consulting Architect of East Bengal and Assam rather than in recognition of his work in New Patna. The Press, on Munnings’ return to New Zealand, reported that he received a gold medal. The majority of the medals were silver and only a hundred and two were struck in gold, a hundred of which were for award to Indian princey rulers and the highest ranking government officers.

49 Volwahsen, Imperial Delhi, p.12. Effectively reversing the partitioning of 1905, the redistribution of the boundaries aimed to resolve the political unrest in Eastern Bengal.

50 Munnings, ‘Agra and the Taj’, pp.9-12. S. R. Bakshi and Ritu Chaturvedi, Bihar through the Ages, New Delhi, Sarup and Sons, 2007, p.82. Munnings seems to have had a cordial relationship with Bayley, describing him later as ‘a man of the old school of broad culture, and very sympathetic towards the arts’. It may have been at Bayley’s instigation, and almost certainly with his approval, that Munnings was promoted and subsequently assigned the task of designing a new capital at Patna. According to Chaturvedi resistance to ‘British domination’ in this area had traditionally been strong, though conflict had been suppressed since the 1850s. However, just prior to Munnings’ arrival in the region there was a ‘spontaneous outburst of revolutionary zeal’ at Muzaffarpur, where a bomb, intended for a District Magistrate from Bengal, killed two European women.


52 Maurice G. Hallett, Bihar and Orissa District Gazetteers-Ranchi, Patna, Government of Bihar and Orissa, 1917, p.105, p.217. Ranchi had a population of 32,994 in 1911 but this increased, after it became the temporary headquarters of the provincial Government, to an estimated 38,000 in 1917.
Bihar and Orissa.\(^{53}\) Munnings and his wife lived in Doranda (variously spelt as Dorunda), a village two miles south of the main town.\(^{54}\)

The choice of Ranchi as the temporary headquarters was strategic.\(^{55}\) Being smaller than Patna and a former cantonment, Ranchi was a settlement where the British could establish a community away from not only the heat and disease of the lowlands but from ‘the strain’ of living amidst the indigenous people.\(^{56}\) On the other hand, as Ranchi was an administrative settlement, the influx of Europeans created an increase in the Indian population employed to serve them.\(^{57}\)

The first building Munnings designed in Ranchi was the temporary Government House.\(^{58}\) According to Hallett, this was ‘erected in the compound of the Judicial Commissioners

\(^{53}\) Hallett, *Bihar and Orissa*, p.16, p.178. Lewis Sydney Steward O’Malley, *The Bihar and Orissa Gazetteer-Patna*, Supt., Bihar and Orissa Government, 1924, pp.308-309. Hallett maintains that despite the temperatures only rising above during April and May and despite the heat not being as oppressive as in Bihar or Bengal, Ranchi was not sufficiently temperate to be considered a hill station. Ranchi itself had a bungalow to serve as a sanatorium, at Ichadag Hill, 3,500 feet above sea-level, ‘for the inhabitants of Ranchi who find the heat of April and May too oppressive’. O’Malley identifies Ranchi as the ‘headquarters of the Chota Nagpur diocese of the Church of England and the centre of missionary enterprise’.

\(^{54}\) Hallett, *Bihar and Orissa*, p.246, p.109. *Times of India*, 21 January 1913. The fact that Hallett refers to Doranda as a civil station suggests that it was already the European residential area before 1912. Hallett uses both spellings for the name of the settlement. It is now a suburb of Ranchi. Burton Magnus Munnings was born in Doranda: Birth Entry: ‘January 5 1913 Doranda, Ranchi Bihar and Orissa, the wife of J. F. Munnings of a son.’ As he was born in the cool season it confirms that Ranchi was not just their ‘hot weather capital’ but their home.

\(^{55}\) Hallett, *Bihar and Orissa*, p.203, p.209. The district had been under British subjection since 1765 and a considerable number of administrators were stationed there; Ranchi was the headquarters for the Commissioner of Chota Nagpur Division, of the Superintending Engineer in charge of the Western Circle of the Public Works Department, the executive Engineer in charge of the Chota Nagpur Division and of several Inspectors of Schools. In addition, the Gurkha Company of Military Police was stationed at Doranda. As such it was a civil station where members of the civil service were stationed to administer the district.

\(^{56}\) Dane Kennedy, *The Magic Mountains – Hill stations and the British Raj*, Berkeley, University of California Press, 1996, p.1, p.9. Hallett, *Bihar and Orissa*, p.106, pp.108-109. Two factors made Ranchi a suitable site for the temporary headquarters; both relating to sanitation. Firstly it had ‘excellent drainage’ and secondly there were ‘no very large villages and bazaars [sic]’. The latter was a factor that would minimize the problem of water supply but also relates to the need to be located some distance from a large Indian community.

\(^{57}\) Kennedy, *The Magic Mountains* p.8-10. Hallett, *Bihar and Orissa*, p.57, p.234. Hallett describes the population of Ranchi in 1917 as ‘almost entirely immigrant...[consisting]...for the most part of the persons who have been attracted by the work of the Court and Government offices or by trade’. A significant number of clerks in Doranda were Bengali and a school was opened there to educate their children. Kennedy maintains that although Ranchi fits into the category of the ‘official multifunctional hill station’ and not a seasonal retreat, the social characteristics would have been similar. All official multifunctional hill stations comprised government headquarters and social, recreational and educational facilities.

\(^{58}\) Hallett, *Bihar and Orissa*, p.246-247. Munnings, ‘Agra and the Taj’, pp.9-12. According to Hallett, when Ranchi became the temporary headquarters for the provincial Government, the Police College buildings were converted into the Secretariat. In addition he relates that ‘lines of temporary houses for the accommodation of both officers and subordinates were erected at Doranda and Hinu’. Munnings makes no mention of the conversion of the Secretariat or the temporary houses and it is likely that this was overseen by the engineering section of the PWD.
house, and though a temporary structure, contain[ed] a fine Darbar [sic] Hall’. According to Munnings it was ‘constructed with steel framing and jarrah quarterings’ and the bricks were made ‘from mud just outside the site, moulded with a little longitudinal depression’ and ‘bamboos were split and a layer of them put in between each course of brickwork’ as reinforcement. Munnings maintained that this temporary structure was so successful that it was ‘still going strong’ in 1925.

Although, Munnings lived in Ranchi his work entailed extended visits to Patna and other settlements in the province. Initially he went to Patna to ‘study the conditions, climatic and otherwise’. Later he claimed to have derived much pleasure in ‘residing at Patna’ where he could see the city develop.

The annual reports Munnings provided for John Begg provides a detailed record of the buildings Munnings designed during the first year and all those designed by his office in subsequent years. (See Appendix C.) Furthermore, a Statistical Report submitted by Begg in 1916 provides the estimated cost and actual expenditure for each building designed in Munnings’ office to that date and a comment on the status of the work. These reports show that for the first year and a half Munnings was the only qualified architect working in the office though five draughtsmen and two estimators supported him. For this reason, all buildings designed during this time and the planning the layout of the new city can be directly attributed to Munnings. Two Assistant Consulting architects, Alfred Mawson Millwood and

59 Hallett, Bihar and Orissa, p.254.
60 Munnings, ‘Agra and the Taj’, pp.9-12. With regard to the term ‘temporary buildings’ Munnings warns members of the Institute to ‘beware’ as his experience was that such buildings often become permanent. The present Government House in Ranchi, known as Raj Bhwan, was built in 1930. Hallett, Bihar and Orissa, p.180. It would not have been difficult for Munnings to travel to Patna. A railway, opened in 1907, linked Ranchi with the station in Bankipore. In 1917 it was a journey of 14 hours.
64 Begg, Architectural Work in India, Statistical Reports for 1912-13, 1913-14, 1915-16, p.90-100. It may be assumed that these reports cover the financial year, 1 April to 1 April, especially as the new province was formed from that date.
66 O’Malley, Bihar and Orissa, p.190. These include the Temporary Government House in Ranchi—comprising a Main building, Kitchen Block and Water Tower, the Commissioner’s Residences in Ranchi and Muzaffarpur and the Lieutenant-Governor’s residence in Puri. In addition he began to plan the layout for the New Patna and the design for the Government House, three types of Officers’ Residences, the Main Post Office Building, the Guest House of Chujjabadh, the Professor’s Quarters, Executive Engineer’s Residence and the Commissioner’s...
Harry Stewart Pollen, both Englishmen, were appointed to Munnings’ office in late 1913 and early 1914 respectively. 68

Munnings must have felt an immense pride and responsibility for the task he had been assigned but, as Scriver says with reference to Lutyens’ autonomy in New Delhi, it ‘would not have been possible without the extraordinary political economy of the imperial situation’. 69 In comparison with Lutyens and Baker’s work in New Delhi, which was not completed until 1931, the construction of the New City of Patna, being on the smaller scale, provincial and less controversial, began in 1913 and progressed quickly. 70 By the end of 1915 the Secretariat and many of the officers’ residences and European Clerks’ Quarters were complete and ready to occupy.

Although comparisons with New Delhi are inevitable as both cities were in the planning stages at the same time, it is inappropriate to dismiss the planning and architecture of New Patna for not achieving the distinction of the national capital. Not only was the scale vastly different in New Delhi, the area greater and the buildings larger, but more people resources and time were available for the development of the design. Scriver pertinently observes that ‘between 1912 and 1918, while Edwin Lutyens and Herbert Baker were designing New

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68 India Office Records and Private Papers, References: Millwood, Alfred Mawson, IOR/L/F/8/17/1295 appointed on 7 August; Pollen, Harry Stewart, IOR/L/F/8/17/1323 appointed on 27 November. Begg, ‘Annual Report , 1914-1915’, p.7. Ancestry, UK Census Records, 1911. Millwood, whose father was an architect with the London County Council, left London for Calcutta on 13 September, 1913. Millwood and Pollen’s contracts were for five years and their salary was Rs 340 per month, rising by Rs 40 per year to Rs 500. Both were directed to Bankipur, Patna not Ranchi, but are likely to have resided in Ranchi until 1916. Begg’s report records that Millwood joined the Government Service in October 1913 and Pollen joined in February 1914. An additional estimator and clerk were also appointed and further draughtsmen were employed until, by 1916, there were a total of seven.

69 Peter Scriver and Vikramaditya Prakash, Colonial Modernities: Building, Dwelling and Architecture in British India and Ceylon, Abingdon, Routledge, 2007, p.45. Significantly New Patna was designed contemporaneously with New Delhi (1913) and Canberra (1912-1913).

70 Robert G. Irving, Indian Summer, London, Yale University Press, 1981, p.79. Ching, A Global History of Architecture, p.662. Construction began on New Delhi in 1913 and was completed by 1931. The only similarity between Canberra and Patna are that they both ‘drew on the city beautiful movement’. While Walter Burley Griffin’s proposal in 1912 was to ‘create a series of interconnected water tanks and a lake’, Munnings used the abandoned river bed as his feature in Patna. Griffin’s final plan was not published until 1918 and by the time Canberra was being built Munnings was living in Sydney.
Delhi, and Griffin and Mahoney were at work on Canberra, Munnings planned and almost single-handedly designed and oversaw the construction of all the architecture for the new provincial capital at Patna. There is no suggestion that Munnings was in anyway influenced by the plans for Delhi. However, he must have been conscious of the highly publicised debate over Delhi’s layout and whether Western Classicism or ‘native types of architecture’ should be adopted. Conversely, it would appear that experiments conducted by Alexander Brebner with construction methods in New Patna proved useful in the building of the new capital city.

Patna had been a municipal centre since the fourth century when, owing to its strategic position, it became a centre of trade. According to Munnings, by locating the new capital at Patna, the British wanted to ‘continue [its] traditional history by forming a new Patna on the remains of the old’. Certainly in terms of civic pride this plan worked. Vivek Kumar Singh believes that when Patna became the capital of the province there was honour in the city’s new status and anticipation that its new buildings would reflect its important administrative

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72 Irving, Indian Summer, p.104-5. Stamp, ‘British Architecture in India’, pp.357-379. Volwahsen, Imperial Delhi, p.16. Lang, Architecture and Independence, p.33. Volwahsen maintains that the decision on the type of plan to choose for Delhi was not one of selecting one appropriate for ‘an Indian town’ rather it was ‘which motifs, perspectives and spatial orders most effectively illustrated the British Crown’s claims to leadership’. Lang relates that Lord Hardinge was ‘keen to incorporate local Hindu and Muslim architectural forms into the imperial...designs’ and E. B. Havell had long been pressing for the PWD to model their designs on ‘the Mughal works of Delhi, Agra, and Fatehpur Sikri’. Munnings must have been aware of the debates revolving around the building of New Delhi and of the appeals ‘for Indian craftsmen and artists and buildings which would give expression to Indian tradition’ and concerns over why Indians should ‘pay for the construction of palaces of Italian art in their new capital’.
73 London Gazette, Supplement, Issue 31712, 30 December 1919, p.5. Alexander Brebner, Notes on Reinforced Brickwork, Vol.1, Calcutta, Government of India - Public Works Department, 1922, p.1, p.16. p. 44. Madhavi Desai, Miki Desai and Jon Lang, The Bungalow in Twentieth Century India, Farnham, Ashgate Publishing Ltd., 2012, p.88. Brebner, who was the Executive Engineer for Bihar and Orissa, throughout the time Munnings was working on New Patna, stated in 1922 that the experience of building in reinforced brickwork in Patna was so successful that it was adopted for ‘Government House, the Secretariats and all the permanent residences being built for officials of the Government of India at Delhi’. In his ‘Notes’ Brebner explains the process of construction in reinforced brick work based on experiments conducted during the construction of the New Capital at Patna. He proved that roofs and floors constructed of reinforced brick are cheaper than those using any other system. The process was patented on 14 March 1919 (Patent No. 4288). Although Brebner does not mention Munnings in this book he acknowledges the Indian personnel who helped with the experiments. Although the majority of the bungalows of Imperial Delhi were built of brick and lime mortar and then plastered, it was stone, not brick, that was used as the main building material for the official buildings.
74 O’Malley, Bihar and Orissa, p.166, p.172, p.183, p.186. Anand A. Yang, Bazaar India: Markets, Society, and the Colonial State in Bihar, Berkeley, University of California Press, 1998, p.80. Subsequently Patna’s economy declined until, in the sixteenth century, it was re-established and controlled by the East India Company and Danish businessmen for their opium, cotton and silk trade. It became an important centre for the saltpetre trade. Anand Yang maintains that Patna, up to the end of the nineteenth century, was ‘one of the premier entrepôts of north India’. It traded in rice, oilseed, wheat and barley, sugar and salt, and raw minerals such as copper, zinc, tin and lead. The manufacture of Bihar opium in Patna continued until 1910.
role. However, when The Press claimed, in 1919, that ‘in the matter of town-planning [Munnings] made...a small revolution’ and that the new capital was ‘like no other Indians had known’, his achievement was grossly exaggerated as planned cities had existed in India for centuries. Nevertheless, within the province of Bihar and Orissa, New Patna was certainly on an unprecedented scale.

The site chosen for the New City was above an abandoned meander of the Son River, on a flat area said to be above expected flood levels. However, Munnings said later that ‘some residents of Patna had been over the whole site in boats’ and that ‘the city should never have been built there’. The area covered approximately three square miles ‘to the west of old Patna, on a site previously occupied by cultivated fields’. On this relatively small area, Munnings designed a plan that followed the contours of the old riverbed, existing roads and railway lines. (Figure 15.) He placed Government House and the Secretariat at opposite ends of a long avenue to provide a venue for the ‘pageantry and show’ associated with visits of the Viceroy. He placed the High Court and the Post Office between the new city and the old town; the Market Place was situated close to the Railway Station. Interspaced between the avenues were residences for high officials and a separate residential area lay south of the railway.

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76 Vivek Kumar Singh, Patna – A Monumental History, Patna, Government of Bihar, 2008, Introduction. New Patna is locally referred to as the New Capital Area. Singh claims that ‘the thrill was palpable...it was like a new dawn, something of a renaissance as Patna got a Secretariat, Government House, High Court, University and other hallmarks of a province’. He considers the buildings to be a ‘statement of imperial majesty’.

77 Press, 26 April 1919, p.7

78 Irving, Indian Summer, p.79. Irving, citing Spear, maintains that seventeenth-century Shahjahanabad (Delhi) was the earliest example of modern city planning in India. The Press reference to a ‘new vigorous policy’ of planning being introduced to India is most probably a reference to the building of New Delhi, still in the process of construction.

79 Ravi S. Dhavan, C.J., Patna High Court, ‘Manoj Kumar Singh vs State Of Bihar And Ors. on 16 May, 2002’, Equivalent citations: AIR 2003 Pat 26, Author: R S Dhavan, Bench: R S Dhavan, Indian Kanoon - http://indiankanoon.org/doc/533494/ Retrieved 13 May 2013. The land was obtained under the Land Acquisition Act (1894). In a recent legal case Dhavan stated that during 1912 and the following five years ‘acquisitions were undertaken under the Land Acquisition Act, 1894’ and ‘Sovereign powers were utilised to usurp or acquire peoples [sic] land to lay out a city known as New Patna’.


82 Joseph Munnings, ‘The City Beautiful’, The New Zealand Town-Planning Conference and Exhibition, Wellington, Marcus F. Marks Government Printer, 1919, pp.159-164. Munnings said that the ‘main physical features regulating road-design’, in the New City, were the course of the Son River and ‘the Gangetic floods’.

83 Munnings, ‘Agra and the Taj’, pp.9-12. Munnings claimed that the long avenue was necessary to ‘show off the processions to advantage’.

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Although Munnings maintains that it was Governor Bayley who was ‘anxious that there should be...zoning’ of residences, segregation was not a new phenomenon in India.\textsuperscript{84} Organizing people into elite, ethnic and occupational quarters was a long-standing Mughal precedent.\textsuperscript{85} With regard to New Patna Munnings maintained that zoning was ‘the fundamental feature underlying the planning of [the] city’ to provide ‘accommodation for the different classes to be housed’.\textsuperscript{86} However, Munnings needed to plan not only for the segregation of caste but also to accommodate the socio-spatial structure of European society.\textsuperscript{87} Government bureaucracy in India was ‘characterised by a high degree of functional differentiation and stratification’.\textsuperscript{88} The earliest plan of the city shows the gradation in the size of the residences further away from the Governor’s residence and the positioning of the secretariat clerks’ quarters and a police outpost, in Amlatola south of the railway.\textsuperscript{89} (Figure 16.) Therefore, the plan of the city, not only gave physical expression to the social order, it reinforced it.\textsuperscript{90}

Munnings described how the houses were arranged ‘in double rows, and between them were placed the service roads, along which were led all sewer, water, and light mains, [and] telegraph-lines’.\textsuperscript{91} Undoubtedly, this is a reflection of the Architectural Association syllabus, which included classes on drainage, water supply and lighting. He arranged ‘about these service roads’ accommodation for the servants, stables and ‘motor garages’. Clearly, Munnings intended New Patna to be a city with all modern conveniences. However, in 1925

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  \item \textsuperscript{84} Munnings, ‘Agra and the Taj’, pp.9-12.
  \item \textsuperscript{85} Yang, \textit{Bazaar India}, p.95-96. Anthony D. King, \textit{Colonial Urban Developments}, London, Routledge and Kegan Paul Ltd., 1976, p.39. Yang describes how Azimabad was organized into muhallas, or quarters for different classes of people, such as clerks for the Government, Moghuls, princes and chiefs, the poor and destitute. Segregation in colonial society, according to King, was also a deliberate strategy, to ‘minimise the contact between colonial and colonised populations’ which opportuneally ‘cut down the total area subject to maintenance and development’. Essentially the indigenous and colonial parts of cities were kept separate for reasons of ‘economic, social and political and racial reasons’.
  \item \textsuperscript{86} Munnings, ‘The City Beautiful’, pp.159-164.
  \item \textsuperscript{87} King, \textit{Colonial Urban Developments}, p.240-241.
  \item \textsuperscript{88} Ibid., p.246. Thakore (as cited in King, 1976) identifies in Delhi a ‘stratified spatial order’ in terms of physical distance from the Government House where ‘accommodation, varying in size of house and compound, was allocated according to status with the highest-ranking position...nearer to Government House’. There is evidence that the same process was applied by Munnings to New Patna.
  \item \textsuperscript{89} O’Malley, \textit{Bihar and Orissa}, p.194. Begg, ‘Annual Report on Architectural Work in India 1914-1915’, p.32. Amlatola also had a High English school and a dispensary.
  \item \textsuperscript{90} Although, the general layout of the city was carried out as planned, Amlatola was later altered to a grid plan. \textsuperscript{91} Begg, \textit{Annual Report 1914-1915}, p.30-1. Munnings, ‘The City Beautiful’, pp.159-164. Outlining his work in Patna to a New Zealand audience in 1919, Munnings said that although the plans for the city was spacious and large compounds were allotted to each house, they were ‘not as large as is customary in the ordinary civil station in India’ because of the expense of establishing the servicing systems.
he maintained that not all his drainage and systems plans were adhered to and that the flat nature of the land caused numerous drainage problems. 92

Although Munnings had been to Paris and seen Haussmann’s straight boulevards, his plan, unlike that of Lutyens in Delhi, bears very little resemblance to the Champs-Elysées. 93 However, the often-repeated reason for Haussmann’s straight roads, the ease of firing-line in case of revolution, was in this case quite possibly a factor in Munnings’ straight avenue.

Robert Home identifies the colonial city with its ‘public spaces and wide streets’ as ‘not...for any communal benefit, but to preserve colonial power through surveillance’. 94 Set within extensive grounds and approached only from the old city by straight roads, Government House was easy to protect. Furthermore, the government residential areas provided a buffer between old Patna and the Government House. There is little doubt that the main buildings and central axis reflect the influence of the Beaux-Arts school, but the plan does not conform to the symmetry of European capitals. Typical of Haussmann, however, are the rond-points, and the vistas towards monumental buildings and the railway station. Moreover, the series of curved roads, which conformed to the contours of the land, and his involvement in the landscape planning, are a reflection of Munnings’ interest in the Garden City Movement. 95

The most significant buildings that Munnings designed for the New City of Patna are the Secretariat and Government House. 96 The Secretariat, to this day the largest building in the city, represents a distinctive change in style to previous official British buildings in India. (Figure 17.) It is a classically proportioned building, which reflects earlier governmental buildings in India. However, its lack of classical features, other than its portico, Doric columns and a few decorations, suggests that it is an example of early twentieth century Neo-Classical architecture. The Neo-Classical had found favour in Britain in the 1900s during the

93 Volwahsen, Imperial Delhi, p.16. Lang, Architecture and Independence, p.47.
95 Begg, Annual Report 1914-1915, p.30. O’Malley, The Bihar and Orissa, p.194. Munnings, ‘The City Beautiful’, pp.159-164. In his 1914-1915 report Munnings refers to the amount of planting that had been done and indicated that he was actively involved in the landscaping plan. O’Malley maintains that ‘Munnings and his assistants’ had set the city out ‘admirably’ by ‘considering the necessities of modern systems of transport’, and he commends them for their road islands ‘fenced and planted with suitable shrubs’. At the New Zealand Town-Planning Conference in 1919, Munnings indicated that ‘curved roads give great interest by reason of the variety of effects produced and the opportunity they afford for architectural display’.
96 Singh, Patna, p.22-23. The Secretariat is 218 metres in length and 111 metres wide.
time Munnings was studying in London and as expressed by Ian Lochhead, was an indication that ‘the heyday of Imperial Baroque was waning’. 97

The Secretariat is an E-shaped building with two flanking wings connected to the main block by shallow bridges. 98 (Figure 18.) Although the principal feature is undoubtedly the centrally placed square tower, it is the symmetry of the design that gives the building its imperial dignity. Munnings would have been aware of John Belcher’s observation that balance and symmetry ‘give a distinctive character to a building, and aid in setting forth its special purpose’. 99 The Secretariat is consistent with Belcher’s description of buildings of a public character, in that it has an ‘orderly and well balanced arrangement of parts’ and a ‘wide central entrance, with dominating tower or dome, [which] invites attention to an important official centre’. However, it must be acknowledged that symmetry was also a feature of the early Indian Timurid architecture, notably illustrated by Jahangiri Mahal in the Agra Fort, which Munnings had visited and admired.100

The tower of the Secretariat, although seemingly Italianate, is also likely derived from Moghul precedents as it features chhajjas or overhanging eaves and a lookout similar to the minars sited throughout India. Munnings later referred to the chhajja as ‘the great projection...which provides shade and at the same time prevent[s] the heat of the sun being reflected from the...floor’.101 It is possible that the viewing area above the clock on the Secretariat was intended for surveillance purposes and that the chhajja provided the much-needed shade for the guards.102 Millwood described the tower as the principal feature of the

99 John Belcher, Essentials in Architecture, London, B.J. Batsford, 1907, p.122. Belcher was president of the RIBA (1904-1906) and on the Advisory Council of the AA when Munnings was a student. In Essentials in Architecture he outlined ‘the Principles and Qualities to be looked for in Architecture’. It would have been an essential text for young architects when Munnings was studying for his RIBA examinations.
102 Begg, Annual Report 1918-1921, p.20. The Telegraph, Calcutta, 21 August 2010; 1 September 2010. The tower partially collapsed during the 1934 (magnitude 8.4) Bihar Earthquake and was reduced to 184 feet. In 2010 plans to improve the approach to Jaiprakash Narayan International Airport led to the recommendation that the tower be reduced by a further 11.5 metres. However, owing to it being a heritage building, it has been decided that reducing the height of the Secretariat clock tower is ‘too difficult’. Measurements given by The Telegraph do not match those given by Millwood in his Annual Report for 1918-1921.
design saying that it ‘formed the central object in the view from the porch of Government House’ and noted that it ‘served as a landmark for miles around’. (Figure 19.) On first impressions, the tower seems extraordinarily high. However, in the Indian urban landscape tall minarets were common. The minaret on a mosque was a ‘symbolic as well as functional’ feature, not only for calling the faithful for prayer but also as ‘a visual beacon indicating a Muslim community’. Towers in various forms were a distinctive feature of Mughal architecture and there are square towers on a mosque in Merta. All were capped with a chhatri, a small domed kiosk usually on an open pillared construction. As Islamic society developed in India the ‘form and style’ of Islamic architecture became a dynastic statement of power or, as Phillippa Vaughan describes it, ‘self-consciously imperial’. The clock tower of the Secretariat would seem to function in a similar way, symbolically dominating the new city.

Munnings describes the fabric of the Secretariat as ‘brick (plastered) with a tiled roof’. As concrete was not affordable he used reinforced brickwork. He had difficulty obtaining steel for the Secretariat and, having recognised the advantage of using reinforced brickwork, he took out the steel to ‘re-span with wider spans of reinforced brickwork’, commonly using spans of 20 feet [6.1 metres]. Reinforced brickwork, as explained by Brebner, had six advantages over other materials; it was simple to construct, it was ‘permanent’ and involved very low repair charges, it was fireproof, the finished work was neat and artistic, it resulted in cool rooms and was less expensive than other building material.

Furthermore, Indian

103 Hattstein, Islam, p.44.
105 Hattstein, Islam, p.454, p.463.
106 Munnings was familiar with the tall towers on Westminster Cathedral. The clock tower, in terms of scale is reminiscent of Gilbert Scott’s Rajbai Tower (1878), Bombay.
108 Munnings, ‘Agra and the Taj’, pp.9-12. The ‘nearest metal for concrete was 85 miles south’ and sand was not available.
109 Munnings, ‘Agra and the Taj’, pp.9-12. Munnings acknowledges that the advantage would be lost when steel was cheaper. He also had difficulty with people who try to ‘strike the centres too soon’ and he had ‘fights to prevent this’.
110 Brebner, Notes, p.2.
bricklayers produced work of a high standard and this reduced the cost of supervision. The brickwork, and all steel reinforcement, was concealed with plaster.

Government House, linked to the Secretariat by the mile long ‘viewing corridor’ of George V Avenue, is also designed in the Neo-Classical style but, as its decoration is reduced to the minimum it is probably more precisely identified as Stripped Neo-Classical.¹¹¹ (Figure 20.) It is a triple-storied building set out in Palladian form.¹¹² Singh identifies its main features as the ‘Ionic columns on the ground floor and Corinthian columns on the upper storey...circular openings on the ground floor...and semi circular arches...[on]...the first floor’. While the columned portico and the scale of the building makes statements regarding imperial control, the arched open corridors and ventilation spaces are undoubtedly concessions to local conditions.¹¹³ Also associated with climatic conditions was the north-south alignment of the buildings, and Munnings clearly noted the prevailing wind directions on his plans. The relevance of this is that wind direction not only affected ‘the thermal environment’ but also the quality of the air and it is noticeable that Government House and the old city are offset with regard to the prevailing seasonal winds.¹¹⁴

Millwood records that the ‘main idea underlying the planning’ of Government House had been convenience and comfort.¹¹⁵ The building, completed in 1917, was constructed in brick and then plastered and featured a hipped Allahabad tiled roof. The guesthouse block and the kitchen were placed on either side of the main house and service from the kitchen was ‘over a connecting bridge’. The three levels of Government House were designed with three distinctive functions in mind, the ground floor specifically for offices, the first floor for reception rooms and the second floor for the main bedrooms.¹¹⁶ (Figure 21.) However, the Council Chamber extends through two floors and is ‘overlooked by colonnaded balconies’ on the first floor’. It featured modern amenities; all fifteen bedrooms have their own bathroom, there are lifts at both ends of the main building and all the rooms are furnished with electric ceiling-fans. Millwood mentions the design features he considers noteworthy, namely ‘the

¹¹² Singh, Patna, p.15.
¹¹³ During the Second World War the conversion of the corridors and balconies into rooms altered the appearance of the building.
¹¹⁵ Begg, Annual Report, 1918-1921, p.20.
decorative plaster work in [the] drawing and dining rooms, and durbar hall’ and ‘expanded metal plastered ceilings...and in places jack arch flooring’.\textsuperscript{117} The teak sprung floor of the Durbar Hall allowed it to also serve as a ballroom. In contrast to the relatively plain exterior, the interior featured highly decorative marble fireplaces and mouldings. A ‘compound wall’ surrounded Government House and Munnings designed the main gate piers and Police Barracks to guard the entrance.\textsuperscript{118} Significantly, Munnings had input into the layout of the grounds, stating in his 1916 report that the designs were by Mr. Head of the Government garden, Allahabad, and himself.\textsuperscript{119}

In 2000 New Patna was included in \textit{World Architecture 1900-2000: A Critical Mosaic} by Kenneth Frampton.\textsuperscript{120} Edited by Rahul Mehrotra, Volume 8 comprises a range of buildings that illustrate the ‘evolution of architecture culture’ of South Asia and New Patna is included as representative of ‘an important milestone in the architectural history of the Indian sub-continent’. Mehrotra sees in Munnings’ buildings a suggestion of the modernist architecture to come and identifies New Patna as ‘an early example of the influences of the Modern Movement on the established Colonial Style employed for public buildings’. He perceives ‘constraint and austerity’ in the buildings in terms of the ‘use of material as well as architectural character, quite unlike the flamboyance and exuberance displayed by most colonial public buildings at that time’.\textsuperscript{121} However, Munnings, as we shall see, believed that ‘the traditional must form the groundwork from which modern work is developed’ and therefore the modern aspect of his work relates to building methodology, modern conveniences and services—that is, to modernisation.\textsuperscript{122} The origin of the ‘constraint and austerity’ of his buildings is undoubtedly a reflection of the teachings of Hurst Seager and the work of Leonard Stokes.

\textsuperscript{117} Begg, \textit{Annual Report 1918-1921}, p.20. Singh, \textit{Patna}, p.15. The Durbar Hall, which measures approximately 20 metres by 13 metres, has a ‘large widening staircase’. Several sources maintain that Munnings based his design for the Government House on the Government House at Calcutta, which is ‘modelled on Kedleston Hall, Derbyshire’, by Robert Adam. However, there is little resemblance between Government House in Patna and the other two buildings.\textsuperscript{118}


\textsuperscript{119} Ibid., p.22. Singh, \textit{Patna}, p.28. The Botanical Garden was created from 34 acres of the garden of the Raj Bhawan in 1970.

\textsuperscript{120} Frampton \textit{World Architecture}, p.34-35.

\textsuperscript{121} Ibid. Mehrotra comments that, although less successful than Delhi in its attempt to ‘impose colonial order to an Indian city and to represent Imperial power’, the European proportions and absence of Indian features still give the buildings imperial significance.

Munnings’ move towards what is now recognised as the Stripped Neo-Classical style was likely influenced by Stokes. Molesworth Roberts maintains that Stokes ‘insistence on structural honesty’ and simplification had ‘helped blaze the trail’ towards the Modern Movement. Moreover, Scriver is certain that it is to Stokes that Munnings’ buildings owe their stylistic origin; in particular, the ‘broadly arcuated viaduct-like ground-storey arcades and fenestration’ that is a feature of most of his buildings. However, it must be acknowledged that arcades are a common feature of Mughal architecture too and it is quite possible that Munnings’ arcades are a reference to these and that only the shape of the arch is derived from Stokes’ vocabulary.

Not all the buildings in New Patna can be attributed to Munnings. For example, Munnings clearly states in his 1916 report that The High Court was the work of Mr Frank Lishman FRIBA, and that Millwood was responsible for various alterations in the design and detail. It was a replica of Lishman’s High Court in Allahabad and Munnings must have approved of its Baroque style to choose to re-use the design. Significantly, the Baroque was the style followed by New Zealand Government Architect, John Campbell, whose public buildings would have been familiar to Munnings. Peter Richardson outlines how Campbell, following the example of British architects such as Norman Shaw and John Belcher, chose Baroque, as ‘the starting point for much of his work’ as it was the ‘accepted architectural expression of British Imperialism’. The English Baroque was also used in India for public

125 Lishman was the Consulting Architect to the Government of the United Provinces. As Millwood arrived in October 1913 and the building of the High Court began on 1 December, Munnings likely chose the plan before Millwood arrived. It was likely Millwood’s first assignment.
126 Lang, Architecture and Independence, p.149. Begg, Annual Report 1915-1916, p.22. Singh, Patna, p.34. O’Malley, The Bihar and Orissa, p.196. Journal of the RIBA, Vol.46, No.1, 1938, p.44. Theordore Fyfe maintains in his obituary to Lishman, that ‘his design for the High Court at Allahabad completed in 1916 at a cost of £105,000, had the great distinction of being used again by the Government of a neighbouring province’. Singh mistakenly attributes the design of the High Court to Munnings and A. M. Millwood, as assistant architect. He describes it as a symmetrical building set out in a U-shape and a central pedimented portico ‘carried on tall Doric columns behind which rises the high dome over the central hall of the structure’. There is an arcaded colonnaded verandah around the whole building. O’Malley considers its only innovation over the Allahabad High Court to be ‘the magnificent marble staircase which faces the main entrance’. Singh, comparing the two buildings, describes the Patna High Court in Patna as smaller and better adapted to suit the climatic conditions. Describing the marble Hall of the Patna High Court as ‘far more gorgeous’ than that of the Allahabad High Court, Singh claims that it ‘creates a grand impression with its huge proportions and fine detailing’. It would seem, therefore, that Millwood’s alterations were considerable. The foundation stone of the High Court was laid on 1 December 1913 by Lord Hardinge and the building was opened by him on 3rd February 1916. Martin Burn of Calcutta was the builder.
work by Begg and others during the same period. However, although Munnings had no objection to employing the Baroque for the High Court, he did not utilize it for his own designs, clearly believing the Stripped Neo-Classical more up-to-date.

Peter Scriver sees the Secretariat, in particular, as an example of the ‘imperial-cum-international style’, that is based on European architectural principles and styles ‘that found form in various corners of the British Empire’. He sees the design as transitional between the historic styles and those that are totally ‘stripped of all stylistic cues’. It would seem, that by using the Stripped Neo-Classical style for government buildings, Munnings was breaking new ground. Ian Lochhead, writing about the style of government buildings in settler society New Zealand, suggests that the classically inspired Parliament Buildings, built in Wellington in 1911, ‘could have been erected in any British Colony’. This was clearly not the case in Patna where Munnings was challenging the tradition.

Of particular interest, with regard to the The High Court, is Munnings’ revelation of an ‘experiment’ by Mr Reed, of Messrs Martin and Co., which involved the use of ‘tinted pressed cement work’ for ‘pierced panels above the verandah openings’. Munnings expressed his pleasure that this type of ‘pressed cement work’ was now available, as stonework was too expensive in the area and he could now introduce ‘forms not possible of construction work in ordinary brickwork’. The feature to which Munnings refers is the Mughal element known as a jali or ‘pierced stone work’ that was a feature of almost every Indian building. The inclusion of this feature indicates that Munnings was keen to

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130 Scriver, Colonial Modernities, p.39. Scriver, ‘Complicity and Contradiction’, pp.93-101. In comparison with the more ‘self important works’ of Lutyens and Baker in New Delhi, Scriver considers the Secretariat to be one of the ‘most complete and balanced realizations in India of the rather tame notion of an International imperial style’. New Patna was designed, as Scriver says, ‘not...overly grand, nor too self-consciously monumental’, a ‘gracious, workmanlike product of the global diffusion of the design culture of the European core’ and well adapted to local conditions.
132 Begg, Annual Report 1914-1915, p.31. Munnings described the High Court as ‘plastered with a brick plinth and tiled roof with a heavily bracketed cornice and over the central hall...a large dome’. The pressed cement work was also used for the brackets.
incorporate functional Mughal features in Government buildings regardless of how European the rest of the buildings looked and, as we shall see later, he incorporated \textit{jali} into designs of buildings in New Zealand and Australia for the same practical reasons.

In 1913 F. O. Oertel, the Superintending Engineer in Allahabad, revealed that the Public Works Department was not a ‘free agent’ with regard to styles employed for government buildings.\footnote{F. O. Oertel, \textit{Indian Architecture and its Suitability for Modern Requirements}, London, East India Association, 1913, p.3. Paper read to the East India Association.} He stated that ‘the Services we work for have the chief say in the matter’. However, he claimed that the department had welcomed the tendency towards the adoption of indigenous styles of architecture for the more important buildings’.\footnote{Ibid., p.6-7.} He maintained that it was relatively easy to introduce features such as \textit{chhajja} without increasing costs, there being three factors affecting cost; the cost of the materials, whether the design was extravagant or economical, and whether the building was ornamented or plain. It is known that Munnings was influenced by such practical considerations and his choice of local materials and relatively plain designs, along with a statement he made in later years, indicate that these were a real concern.\footnote{Munnings, ‘Agra and the Taj’, pp.9-12.} Munnings often used the \textit{chhajja}, which resembles ‘a cornice running along the side of a building or an eave over a door or window’.\footnote{Frampton, \textit{World Architecture}, p.XXVIII.} He specifically described his Post and Telegraph Office (1915) as ‘a flat roofed, plastered brick building featuring \textit{chujjas} [sic]’.\footnote{Begg, \textit{Annual Report 1914-1915}, p.31. \textit{Chujja} was the English spelling of the Mughal architectural feature \textit{chhajja}.} The Mughal features of this building are particularly appropriate as it is located on the edge of the old city on ‘one of the new roads leading to the New Capital’.\footnote{Belcher, \textit{Essentials in Architecture}, p.7. Singh, \textit{Patna}, p.39. Singh considers ‘the elegance of the General Post Office...[to be]...enhanced by its wide semi-circular arches’. Contrasting this building with the General Post Office in Bombay designed by John Begg, one can clearly see the difference between Munnings’ unadorned style and Begg’s highly decorative Indo-Saracenic style. The Indian features employed by Munnings all conform to Belcher’s belief that ‘the most beautiful features in architecture [were] not... ornamental, but [were] the outcome of practical need’. In particular, Belcher mentions ‘projecting eaves’ to provide shelter from ‘a storm...or the noonday sun’, ‘the round or pointed arch over an opening, because of its strength of resistance to a super-incumbent mass’ and ‘mouldings and sills to prevent the moisture running down the widows or front of a building’; all features of Mughal architecture which Munnings used.} (Figure 22.) Significantly, it too features an arcade.

Oertel believed that ‘English architects lately employed in India’ should be allowed at least two years for the study of the indigenous architecture.\footnote{Oertel, \textit{Indian Architecture}, p.19.} Although Munnings never had such
an opportunity, he did travel and took a keen interest in indigenous designs.\footnote{\textit{Architecture}, September 1932, p.194.} Munnings said that neither engineers nor architects should ‘omit to study carefully the traditions and the forms of the past in their true perspective’ but not ‘as sources of accumulated material from which to draw on detail that may lose its true significance if applied to modern requirements as decoration merely’.\footnote{Munnings, ‘Architecture-The Public and the Profession’, p.48-51.} Resolutely opposed to using Moghul characteristics indiscriminately, he only incorporated Indian features that he considered functional. Consequently, he rarely used chhatri and, despite his use of jali and chhajja, his designs were never Indo-Saracenic.

\textit{Jali} and \textit{chhajja} are predominant features of schools and colleges designed by Munnings’ office.\footnote{Hallett, \textit{Bihar and Orissa}, p.220.} These establishments were all intended for the Indian population, as the custom of sending British children back ‘Home’ to be educated once they reached adolescence was ‘one of the most rigidly enforced customs of the British in India’.\footnote{Kennedy, \textit{The Magic Mountains}, p.132.} Although many of the schools feature arcades, their unadorned exteriors render them modernist in appearance. Significantly, it was in India that Munnings began consulting teachers, prior to commencing the design, to ascertain their needs, though he may have been introduced to such practice whilst working in England.\footnote{Evening Post, 3 August 1920, p.6.} It is also known that when Munnings was planning Patna University, to be developed on an area of ‘a square mile of country’ and laid out ‘on modern town-planning lines’, that he consulted his Indian draughtsmen to seek advice regarding the appropriate placement of buildings in relation to each other.\footnote{Begg, \textit{Annual Report 1914-1915}, p.32. Evening Post, 25 February 1920, p.4.} With regard to this large-scale project,
Begg refers to having received an ‘interesting birds-eye view and plan of the lay-out of the proposed new Patna University’, which he describes as ‘a most attractive scheme’.  

Munnings provides some insight into the materials used to build colleges in Patna in an article in *The Press* in 1919. He said that ‘the majority [were]... of brick and stone (the latter from Moizapar)’ and ‘the roofs of the buildings were, in the majority of cases, fully flat’ though some had tiled roofs. Moizapar is most probably a misspelling of Mirzapur, Uttar Pradesh, which is famous for its red sandstone. Significantly, red sandstone was the preferred building material during the Mughal period, as it had been ‘the colour reserved for imperial tents’ and by its use Munnings probably intended to convey status to the institutions he designed.

The College designed for Cuttack comprised a Main Building, Physical Block, Chemistry Block and a ‘Hindoo Hostel’. It is not known which architect in the office designed it, however, the rectangular rather than rounded arches of the ground floor, suggest Millwood rather than Munnings. By 1916 preliminary sketches had been produced for a College and Hostel in Muzafarpur and in Bhagalpur. The workload, even for three architects, was exceedingly high, especially as considerable travel was involved.

Another significant building known to have been designed by Munnings is the Allahabad Bank; however, as it is not included in his reports, it was likely a private commission. (Figure 24.) He provided a photograph of this building for the February 1920 edition of *New Zealand Building Progress*. Also illustrated in this edition were several important residences he designed, namely the Residence of the Director of Public Instruction and the Financial Secretary’s Residence, Hon. Members Residence and one of the residences built in 1916 for the High Court Judges in the divided compound of the Chief Justice’s residence. (Figures 25.) There is a simplicity to these dwellings that is evocative of the modernist style. It is of

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147 Begg, *Annual Report 1918-1921*, p.21. This plan to accommodate 100 students was later ‘revised to meet requirements of the educational authorities’. The perspective drawing has not been located.
151 *Building Progress*, February 1920, p.173-177.
152 Munnings, ‘The City Beautiful’, pp.159-164. Speaking to a New Zealand audience in later years, Munnings showed photographs of two small houses he had designed in India to illustrate how ‘architectural character can be imparted to low flat-roofed buildings’.
interest that the Honourable Member’s Residence and the Allahabad Bank both incorporate an external tower and that the latter, which is in the Old City, is domed.\textsuperscript{153} All these buildings are flat roofed and feature rounded arches, or in the case of the Honourable Member’s residence, and unusual for Munnings, a slightly pointed arch. The latter also features geometric patterned \textit{jali}. These buildings also feature decorative chimneystacks. The Residence of the Director of Public Instruction and the Financial Secretary’s Residence both feature prominent \textit{chhajja}. The plan of the Residence of the Indian High Court Judge also reveals the extent to which Munnings must have consulted with regard to Muslim customs and requirements, as it provides two kitchens, for the preparation of different food types, and Zenana areas reserved for women. (Figure 26.)

Having been trained by Hurst Seager, it was likely within Munnings’ psyche to search for a ‘local idiom’ for the dwellings he designed and this may explain why he introduced features of the Moghul style into his domestic buildings. Another residence designed by Munnings in this style was the Government House (1913) in Puri. (Figure 27.) Begg describes it as a ‘very praiseworthy effort to design for construction in laterite’.\textsuperscript{154} This house and the residences for the high officials are the most successful of Munnings’ designs with regard to originality. They conform to several of the principles Belcher recognised as essential elements in successful design, in particular that they do not ‘feature ornament or line which has not a definite...meaning or which is not an integral part of the...scheme’.\textsuperscript{155} In essence they were highly restrained in terms of decorative gestures.

When Munnings described the New Zealand house as a ‘one-storied bungalow’ with verandahs, in his article for the \textit{Architectural Association Journal} in 1910, he would not have known that he would re-introduce a variation of the style to India. However, there is little resemblance between the New Zealand bungalows and the residences Munnings designed in Patna. The prototype of the bungalow, indigenous to Bengal and familiar throughout the

\textsuperscript{153} \textit{Building Progress}, February 1920, p.177. The photograph of the Hon. Members Residence in \textit{Building Progress} shows that it featured an external tower.

\textsuperscript{154} Begg, \textit{Annual Report 1914-1915}, p.4. The Government of Orissa website: http://www.rajbhavanorissa.gov.in/index.asp, accessed 20 October 2013. Government House in Puri, built 1913-1914, was intended as a summer resort for the Lieutenant-Governor of the Province of Bihar and Odisha. Laterite, of which there are extensive deposits in Orissa, is a reddish mixture of clayey iron and aluminium oxides and hydroxides formed by rock weathering under humid tropical conditions. Although Begg considered laterite to be ‘uncompromising in its grim strength’ and ‘a grim and uncompromising material’, he believed that Munnings had ‘shown great cleverness in handling it’.

British colonies, was a ‘modest one storey rural structure, thatched or tiled, surrounded by a veranda’. The British adapted this by eliminating or reducing the verandah and replacing the thatch with corrugated iron sheets. Thus the bungalow in India gradually acquired what Charles Allan describes as the ‘architectural refinements’ of the ‘the neo-classical porch, bricked verandah with arched openings’ and a ‘low-pitched roof concealed behind a decorative parapet’. Munnings’ officers’ bungalows, however, were quite different.

With regard to Residences Type A, B, C and D for Government Officials, Millwood described them as ‘of various types but in harmony with the main scheme and provide for the requirements of the several classes of occupants for which they are intended’. He reveals that Munnings ‘devoted much time and thought to the planning of these bungalows’. The ‘specifications’ were the same as those of the Secretariat but for the roofs which were ‘constructed of reinforced brick work covered with ordinary terracing’. The floors were mainly ‘finished in red polished Patent stone’ though some rooms in senior officers’ houses were in polished teakwood. Furniture was provided in these houses as permanent fixtures; ‘wardrobes in bedrooms and dressing rooms and marble slabs on brackets for washstands in bathrooms’. These dwellings embody what Scriver describes as the ‘climate-centric notion of function’ and the prominent chhajja clearly indicate that Munnings’ objective was to provide residences appropriate to local conditions.

In 1920 John Begg presented a paper to the RIBA on ‘Architecture in India’. Although Begg did not make specific mention of Munnings, he did show lantern-slides of Government House in Puri and the Post and Telegraph Office in Patna. Responding to this presentation Sir Lionel Jacob, former Chief Engineer of the India Public Works Department, made a insightful observation, declaring that ‘one of the essentials of a good building was that when it was built it should look at home in its surroundings’. It would seem that it was this ‘essential’ that Munnings was focussing on in the design of his residences. He did not ‘think

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157 Ibid., p.67-68.
160 Brebner, Notes, p.1. Patent stone was the name given for cement concrete slabs.
163 Ibid. Sir Lionel Jacob maintained that in India one of the essentials an architect should look at was climate ‘so that people might live in comfort in those buildings and surroundings'.

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architecturally in the indigenous manner’ as Begg maintained they should, but did design ‘for specific conditions’ and thereby found a solution that was ‘at once indigenous and architecturally sound, modern and vital’.164 Munnings’ residences are fitting for their location and time, each one ‘at home in its surrounding’.165 Even today, these houses are considered desirable residences and officers are reluctant to leave them.166

It is interesting that Begg does not mention Munnings in his presentation, despite his buildings being including among the illustrations, especially as Wittet receives considerable praise for his work.167 One factor may be that Wittet was a ‘committed orientalist’ and Begg approved more of his designs than those of Munnings.168 Begg and Wittet thought alike, both keen to create a ‘living modern Indian architectural style inspired by the work of the past and employing the still living indigenous tradition...in full recognition of modern methods of construction and building administration’.169 However, Begg clearly respected Munnings as, in his report for 1914-15, he deviated from his usual practice of only illustrating and reporting on finished work to describe ‘the lay-out of the new Provincial Capital at Patna’. He describes it as ‘a good plan, very simple and direct, and...sufficiently well balanced without any slavish adherence to a symmetry that is often of more value on paper than in concrete’. He regarded the way in which Munnings incorporated the old riverbed to be ‘very cleverly woven into the scheme’.170 Clearly, Begg was impressed with Munnings’ planning but perhaps not of the style he chose for his designs.

Munnings also employed the modern functional style in settlements other than Patna. One of the early purposes of hill stations was as a location for ‘sanitaria...where Europeans could

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165 Munnings, ‘Agra and the Taj’, pp.9-12. Frampton, World Architecture , p.XV, p.34. E-mail correspondence with Peter Scriver, 10 May 2013. The Layout plan of Patna (1915) shows dwellings positioned centrally within their gardens but a pre 1920 plan, illustrated in World Architecture, shows that the position of the bungalow varied. Munnings maintained that sometimes these gardens extended ‘many acres’. The pre 1920 plan is held in either the Library of the Central Public Works Department or the National Archives of India, New Delhi.
166 Telegraph, 3 November 2012. There are instances of officers of the Indian Administrative Service retaining their official residences in the state capital even six months after their transfer out of Patna. ‘Nobody wants to vacate the sprawling bungalows of Bihar government built during the British period’. An IAS officer claimed that these houses offer ‘a luxury many can’t dream of in Delhi’.
169 Begg, Annual Report 1914-1915, p.2. In this report Begg praised Wittet’s design for the Museum in Bombay for the ‘admirable way in which forms and architectonic ideas of indigenous character have been employed without sacrifice either of its modernness [sic] and suitability to its purpose or of its consonance with the true spirit of Indian work’.
recover from the heat and disease of the topics’. Somewhat associated with this was the choice of Ranchi as the site for a Vaccine Depôt and a Lunatic Asylum, both of which were designed by Munnings and are still in use today.

The Ranchi European Lunatic Asylum, situated five miles north of Ranchi, opened on 17 May 1918 and admitted only European patients. Situated within 210 acres of grounds, the hospital has always been an open facility with patients free to roam within the boundary walls. It would seem that Munnings was responsible for the two main buildings, referred to by him as the ‘Hospital for 80 patients’ and the ‘Dormitory for 90 patients’, the Gate Buildings and residences for the Superintendent and his deputy. (Figure 29.) The two main buildings are symmetrical and two-storied with arched arcades on the ground floor and open corridors on the first floor. There are a further 16 wards, each one being of the pavilion type with well laid out roads and lawns around them. (Figure 30.) The pavilions are decidedly modernist in appearance and vary with respect to the style of the veranda openings suggesting that more than one architect was involved. In comparison with the forbidding Victorian asylums common in England and particularly with Mountfort’s Gothic Sunnyside Hospital, in Christchurch, with which Munnings would have been familiar, the layout of the Asylum’s environment is pleasant and attractive. It is possible that the separate shelters provided for patients at the Consumption Sanatorium, in Christchurch, may have influenced the design. Notwithstanding, the layout and architecture of this facility must make it one of the most progressive world-wide at that time and may be an indication of the compassion and care Munnings and his team took with their planning.

172 Singh, Patna, p.89. Hallett, Bihar and Orissa, p.109. The Press, 26 April 1919, p.7. The importance of the vaccine service is illustrated by the statistics for 1914-1915 which record that ‘out of 51,818 persons vaccinated 38,189 were infants, or about 79 per cent of the surviving infant population’. A report in The Press in 1919 confirms that Munnings ‘designed the ‘great school [sic] of vaccine, at Nankum [sic]’. Situated at Namkum, on the Purulia Road, it was the store ‘from which the supply of lymph required for the province [was] drawn’. It comprised a main building and Superintendent’s Quarters. The urgency for a Vaccine Depôt in the area is illustrated by the fact that it was among the first three buildings completed in Ranchi. Singh observes that with the transfer of the asylum to Ranchi the land vacated in Patna was made available for a new school.
173 107, p.256. Central Institute of Psychiatry, Retrieved from: http://cipranchi.nic.in/History.html , accessed 25 March 2013. Although described by Munnings as the Central Asylum for Indian Insanes, it is clearly identified by Hallett as being for Europeans from the provinces of Bengal and Bihar and Orissa. The present Institute of Psychiatry records its original name as the Ranchi European Lunatic Asylum. It had a capacity of 174 patients (92 male and 82 female).
174 Begg, Statistical Reports, p.90-100. Data from the 1917-1918 period has not been located. The male and female sections of the hospital were separated into ‘enclosures’ separated by a high wall.
However, not all Munnings’ non-administrative buildings were modern in appearance and the water towers he is known to have designed are an amalgam of Classical and Moghul elements. In a paper presented to the Institute of Engineers (India) on ‘Some Water Towers in India’ in April 1929, Frederick Charles Temple (1879-1957) gave an in-depth technical analysis of three water towers designed by Munnings.\footnote{F. C. Temple, ‘Some Water Towers in India’, Journal of the Institute of Engineers (India), VIII, April 1929, pp.81-115. Home, Of Planting and Planning, p.159, p.175. The Institute of Engineers (India), http://www.ieindia.org/pastpres.aspx?acccod=ind, accessed 2 May 2013. Temple was a civil engineer with the PWD (1907-1919) and later President of the Institution of Engineers (1935-1936). In his presentation he described ten Water Towers.}

Temple describes the first, Puri Cholera Hospital Water Tower, as an octagonal tower 12 ft high [3.7 metres] constructed in laterite ‘with a reinforced concrete core in which are set the steel tension rods to resist the water pressure’.\footnote{Temple, ‘Some Water Towers in India’, pp.81-115.} (Figure 31.) The floor was reinforced concrete and the roof ‘a light dome on a steel frame work the panels of which are filled in with 3 inch [7.6 cm] thick concrete reinforced with diamond mesh’. Ventilation was obtained by means of gauze-covered openings all round the lantern.

The second water tower Temple refers to is the Ranchi Lunatic Asylum Reservoir. (Figure 32.) He explains that owing to its commanding position on a hill, Munnings paid particular attention to its design and included a balcony to facilitate a view of the surrounding countryside. The plan shows a 31 foot (9.5 metre) tower with a dressed stone base and brick walls with stone quoins. The light reinforced-concrete roof of the balcony provides shade for the sides of the tank and helps to keep the water cool. It rests on reinforced concrete pillars that stand on the cantilevered floor of the balcony. The lantern, which essentially is in the form of a small chhatri, provides light and ventilation. Significantly, it is the only time Munnings used the chhatri, the small domed kiosk or open umbrella shaped pavilion, which was usually placed on top of a roof for decorative or symbolic purposes.\footnote{Frampton World Architecture, p.XXVIII. Munnings, ‘Architecture of India’, p.1. Munnings, describing the chhatri to the Master Builders Association, Sydney, maintained that they ‘appear meaningless to modern eyes’, meaning that they served no purpose other than decoration.} A turret staircase provided access to the balcony and the tank. This separate domed tower is distinctive and resembles banded brickwork towers that Munnings incorporated into residences and schools throughout his career. Providing the additional function of a vantage point, this tower would...
seem to be Munnings’ attempt to create a building that did not look out of place in the landscape, rather in the manner of a minar built as an ‘observation post for hunting’.

The third water tower, mentioned by Temple was the Patna New Capital Reservoir (1918). (Figure 33.) The purpose of this tank, located near the High Court, was to supply ‘the town’ with water. The engineer had intended to place ‘a steel tank to hold 100,000 gallons on a lattice framework some 50 feet high [15.2 metres]’, however, Munnings ‘persuaded him to put it on a masonry tower and clothe it in masonry with a domed roof’. Temple describes the completed water tower as ‘reinforced concrete throughout, resting on a circular brick tower and on two brick cross walls which divide the tower under the tank into three compartments. The dome was constructed of panels of reinforced brickwork 3 inches [7.6 cm] thick supported on an angle framework and the whole building was surmounted by a lantern of concrete reinforced with steel rods. Although considerable changes were made, the tower still conforms largely to Munnings’ design. It is unusual in that it is an almost circular tower with a straight frontage, its classical portico with single and double columns fitting incongruously with the rest of the building. The classical theme is continued in the pediment of the window at the base of the dome.

Of remarkable significance, however, is that all three towers were amongst the earliest reinforced concrete buildings in India. Research by Stuart Tappin has revealed that the first recorded reinforced concrete water tanks were designed by Major Stokes-Roberts, a British military engineer, in the early 1900s. Tappin believes the earliest civilian buildings built of reinforced concrete were the Patna New Capital Reservoir (1918), the Patna High Court Reservoir (1912), and the Patna Golf Club Reservoir (1920).

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179 Asher, The New Cambridge History of India, p.127. The minar or free-standing tower, built as an ‘observation posts for hunting’, was a feature of the Indian rural landscape.

180 Singh, Patna, p.34. Singh maintains that the tank was designed with the purpose of supplying water to the court and surrounding areas, a service it continues to fulfil to this day.

181 Temple, ‘Some Water Towers in India’, pp.81-115. After construction had begun, the assistant engineer suggested the height of the floor of the tank be raised to 85 feet [25.9 metres], however, when Temple took over responsibility for the building he realized that ‘owing…to the divided responsibility no opening, except the door with a portico intended for access, had been left by which the water could go in or out’. At that stage the design of the tank was changed to reinforced concrete rather than steel and the capacity increased.

182 Temple, ‘Some Water Towers in India’, pp.81-115. Leaks which occurred early on in the walls and floor were stopped with ironite and Matex. A further complication was that when the tower was partially built it was realized that the clay bed, it stood on, was only 11 foot thick and that 7 foot of that had been dug out for the foundation. The material under the clay was water-bearing sand. Writing in 1929, Temple observed that ‘if settlement has occurred it does not appear to have injured the tower’. It still stands today.

reinforced concrete were student hostels built in Bombay in 1907, followed by five further accommodation blocks for workers in 1915 and 1917/18. It was not until the 1920s and 1930s that construction in reinforced concrete became commonplace. Therefore, Tappin considers the period during which Munnings’ Water Towers were built was a ‘period of experimentation and learning, both for the engineers and for the Indian builders who had to learn new skills and techniques’. Although the structural integrity of water towers was the responsibility of the engineer, it would seem that Munnings, as a member of the Institute of Concrete and having some knowledge of reinforced concrete, was keen to apply new construction methods into his work and, as such, he was a pioneer in the use of reinforced concrete for water towers in India. Significantly, having grown up about 800 metres from the Addington Water Tower (1883), the world’s earliest reinforced concrete water tower, Munnings was participating in the spreading of ideas, only made possible by the existence of the Empire.184

In the discussion following Temple’s presentation, G. Bransby Williams, a civil engineer, pointed out that it was ‘extremely difficult to design a water tower that was satisfactory from the aesthetic point of view, unless it was made to look entirely unlike a water tower’.185 Tappin points out that this is precisely what Munnings designed at Puri ‘where the structure of the tank is hidden behind a “New Delhi” style exterior’. He considers such architecturally designed water towers to be ‘considerably less robust than the more honestly expressed structures’.186 The discussion also raised other negative comments regarding architecturally designed towers; the respondents favouring less expensive structures designed by engineers. In particular, J. M. Ray criticised the need for a staircase in a side tower, pointing out that a winding stairway along the inside wall of the main tower could be installed more cheaply.187

practice. Stokes-Roberts was very aware of the need to ‘consider the construction process’ and, in 1910, published Some Practical Points in the Design and Construction for Military Buildings in India and included his own work as examples. Materials were still imported from Britain during this period and for this reason Munnings refers to concrete as ‘a luxury’ material. It was not until the 1930 that the Concrete Association of India (1927) published booklets on the use and application of concrete in India.

186 New Zealand Historic Places Trust, http://www.historic.org.nz/TheRegister/RegisterSearch/RegisterResults.aspx?RID=5390 Addington Water Tower, Registration no. 5390, Historic Places Category 1. With less than 800 metres from his house to the Addington Water Tower, it is likely that Joseph Munnings would have seen the 21.9 metre building being constructed in 1883. Built of steel reinforced concrete and cast iron it is ‘one of the earliest structures in the world to be made from reinforced concrete’.

185 Temple, ‘Some Water Towers in India’, pp.81-115.
However, if Munnings’ side tower in Ranchi was intended to provide access to view the countryside then, by this argument, its inclusion was justified.

With regard to Tappin’s description of the ‘New Delhi style exterior’ of the Puri Water Tower, he seems to be suggesting that the style derives from Lutyens’ or Baker’s architecture in the new capital.  

In fact all the domes on Munnings’ water towers were actually closer to those designed by Wittet, in particular the central dome of the Prince of Wales Museum (1905) in Bombay and the Karachi Port Trust Building (1912). Notably, however, Munnings’ domes resemble the dome on a tomb in Maner, near Patna, indicating that he probably referenced the vernacular style.  

Significantly, Munnings never used the dome on buildings other than water towers and the Allahabad Bank and almost certainly only employed it as a means of integrating these buildings into their setting. Therefore, when Singh wrote in 2008 that the brick structure of the Patna Water Tower ‘resembles the tower of a fort and adds interest to the city skyline’ he was confirming the success of Munnings’ objective.

Scrver suggests that the Consulting Architects to the Government of India between 1903 and 1921 were ‘compromised by conflicting loyalties’. For Ransome it had been a case of designing for the climatic conditions and resisting ‘exotic tendencies’ and the authority and influence of colonial administrators and engineers. For Begg it was a balancing act between defending the autonomy of architects and ‘compelling his colleagues to bend to his authority’. What Scrver uncovers is that in India during this period there was no ‘coherent or consciously articulated loyalty to the idea of Empire itself’ and that the Consulting Architects ‘in their...efforts to advance the cause of a “modern Indian architecture” found themselves to be increasingly at odds with a regime that had become obsessed with the representation of authority and tradition’. Scrver suggests that to presume the buildings of the British Raj to be ‘expressly conceived as “tools of empire” would be inaccurate’. He maintains that individual architects had the authority to ‘exercise their principled expert judgement in devising prototypic solutions for almost every typical building’. Support for this notion is seen in Begg’s admission that ‘each one of us has been toiling away independently in our several

192 Munnings, ‘Agra and the Taj’, pp.9-12. Munnings later claimed that ‘we were subjected to great criticism...and we used to get it pretty hot at times’.
provinces and spheres. We have had little opportunity to meet and compare notes'. 193 Begg believed that their work had been ‘of the nature of a number of sporadic experiments, the keynote in each case being derived from the individual reading of specific conditions...such as those of climate, materials, labour, surroundings and the purposes of the particular building’. 194

Munnings’ designs were certainly different from those of the other architects working in India at the time; however, there is no doubt that his imperial buildings were a statement of British authority. In an increasingly unstable political environment, the New City of Patna emerged as a statement of stability. Munnings conformed to Begg and Ransome’s preference for classical proportions for administrative buildings but never conformed to Begg’s preference for the Indo-Saracenic. 195 Volwahsen considers the Indo-Saracenic to be a style by which the British ‘distracted attention from their foreignness in India’. 196 By choosing not to design in the Saracenic, was Munnings attempting to distance himself from the problem of foreignness? Or perhaps Munnings’ philosophy was more inspired by his old teacher and mentor Samuel Hurst Seager, whose viewpoint was that ‘to attain harmony between nature and art...it is only necessary that we should build simply and truthfully, that we should free our own buildings from all useless excrescences and meaningless ornaments’? 197 Munnings’ known objection to ‘meaningless’ ornamentation suggests it was the latter. 198 What is significant about his imperial buildings is that they appear to acknowledge the indigenous population through their vernacular inspired features.

It would appear that the key issues for Munnings, whilst working in India, were how to satisfy the requirements of the Raj, incorporate the current ideas of the Consulting Architect for India and satisfy his own desire to design in a modern manner. The unusual amalgam of styles featured on Government House and, in particular, the Secretariat is most likely the result of this dilemma. The proportions are European, the porticos classical, and the pitched

194 Scriver, ‘Complicity and Contradiction’, pp.93-101. This supports the claim made by Scriver that Begg’s attempt to ‘influence’ his colleagues towards a ‘corporate vision of a modern British Indian architecture’ through his annual reports had limited success.
196 Volwahsen, Imperial Delhi, p.14.
197 Samuel Hurst Seager, Our Beautiful World: Man’s Works in the Making and Marring of it, Wellington, Whitcomb and Tombs, 1911, p.11.
roofs and chimneys on Government House are reminiscent of English houses. Although symmetry was a feature of the classical idiom it was also an important characteristic of Mughal architecture and the tower on the Secretariat incorporates classic Mughal features. Was Munnings responding to the call by Stokes for young architects to think for themselves? With the added complications of designing with regard to caste and climate it would seem that Munnings' had numerous issues to resolve, and that in the Stripped Neo-Classical he found the solution to some of them. His style, modern for the period and largely unadorned, was not modernist in the sense of having no historical reference and, as we will see from comments Munnings made in 1930, he believed that all buildings are founded on 'tradition'.

With the move towards Indian independence came a call for the establishment of an Indian identity, not only politically but also in terms of architectural expression. There emerged a revivalist approach that combined traditional forms and materials and a Gandian inspired architecture based on ‘simplicity of design’. As the latter was similar to modernism, which was associated with ‘imperialism’, the revivalist won the day. In looking to the ‘ancient past for inspiration’, they ‘ironically endorsed the works of the Indo-Saracenic architects like John Begg’. Although modernism, devoid of historic references, was eventually accepted as the architecture of the future, it did not become the dominant style until after Indian Independence in 1947. In the intervening period, the Stripped Neo-Classical style employed by Munnings remained a reminder of western imperialism.

The First World War brought many architectural careers to a halt. Both Alfred Mawson Millwood and Harry Stewart Pollen were in the Indian Army, whilst Munnings was a member of a Volunteer Regiment but continued working throughout the war. Millwood joined up in 1916 and if Pollen did so too, Munnings would have been the sole architect once

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199 Leonard Stokes, ‘Address to Students’, Journal of the Royal Institute of British Architects, Vol. 28, 3rd Series 1911, pp.216-220. In his address to students in 1911, Stokes maintained that past examples should be 'used intelligently and not blindly, even when [designing] on academic lines'.

200 Frampton, World Architecture, p.XX-XXI.

201 Press, 26 April 1919, p.7. Supplement to the Edinburgh Gazette, March 25 1919. Hallett, Bihar and Orissa, p.257. London Gazette, 9 January 1917. Indian Army List, Defence Department, 1922, p.313. Munnings may have been in the Chota Nagpur Regiment, which had its headquarters in Ranchi. The Indian Defence Force was a part-time force established to release regular troops for service overseas. Alfred Mawson Millwood was appointed to the Indian Army Reserve of Officers, to be second Lieutenant, Infantry Branch, on 6 October 1916. He was awarded the Military Cross in 1919. Harry Stewart Pollen is included in the Indian Army List, Defence Department, 1922. It is not known when he enlisted.
more. There is no evidence that Munnings left India at any time between his arrival in 1910 and his departure in 1918. He was probably due for leave when the war broke out in 1914.\textsuperscript{203} Scrver suggests that Munnings was among the architects who worked in India ‘with the strategic rationality of opportunistic adventurers’.\textsuperscript{204} He maintains that Munnings left ‘upon completing his work at New Patna’ to eventually take up a position with Power and Adam in Sydney. In reality, when the war ended Munnings returned to New Zealand ‘on furlough’ and, if family precedent had been followed, he would have returned to India.\textsuperscript{205} However, despite New Patna not yet being complete, Munnings chose not to return and his assistant A. M. Millwood replaced him to oversee the completion of the new city.\textsuperscript{206}

After Indian independence in 1947, the buildings of the New Capital City of Patna were retained for administrative purposes. This has ensured their survival and they remain relatively intact.\textsuperscript{207} As few resources are available in India for the preservation of historic buildings and reserves for their own sake, the maintenance of the buildings and parks of the New Capital City of Patna will depend on them remaining useful.\textsuperscript{208} As the number of buildings designed specifically by architects during the colonial period was small, the concentration of government buildings and residences in New Patna are a unique group and they form a distinctive and valuable part of the architectural history of India.\textsuperscript{209} As the designer of the city plan and of the majority of the buildings, Munnings has contributed enormously to this heritage.

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  \item \textsuperscript{203} Kennedy, \textit{The Magic Mountains}, p.217. \textit{N.Z. Electoral Roll, 1914}. Passenger Lists, Retrieved from: \url{http://www.ancestry.com.au/} There is no evidence that Munnings took leave at that time. During the war those due for leave, and women and children, were forced to remain in India and many retreated to the hill stations. Munnings’ wife and son returned to Christchurch early in 1914. They arrived in Sydney, from Colombo, on the \textit{Moldavia} on 16 February 1914. Sabina Munnings was a resident at 14 Hawkesbury Avenue, St. Albans, in 1914. It is not known when she returned to India nor where their daughter, Dorothy Fearis Munnings, was born in 1917. Under normal conditions members of the Indian services were eligible to travel to Britain on ‘extended furloughs...once every four years or so’.
  \item \textsuperscript{204} Scrver, ‘Complicity and Contradiction’, pp.93-101.
  \item \textsuperscript{205} \textit{Press}, 6 February 1919, p.7.
  \item \textsuperscript{206} Begg, \textit{Annual Report 1918-1921}. This report names Millwood as the Consulting Architect.
  \item \textsuperscript{207} Dhavan, C.J., ‘Manoj Kumar Singh vs State Of Bihar And Ors. Many spaces designated open spaces on the New City Plan have been encroached upon and demands are being made to restore the land to the public.
  \item \textsuperscript{208} \textit{Economic Times}, India, March 24, 2013. Retrieved from: \url{http://articles.economictimes.indiatimes.com/2013-03-24/news/37981405_1_world-class-museum-patna-museum-heritage} In March 2013 six ‘heritage bungalows’ and their gardens, No.2-7 Bailey Road, were demolished to make way for a new museum. Among these was No.3, originally the residence of the Chaplain of Christ Church, Bankipore. Kamini Sinha, associate Professor of Architecture at the National Institute of Technology in Patna, was among thirty scholars and academics urging for a fund to be established for the retention and refurbishment of historic buildings in Bihar province and, in the case of the bungalows designed by Munnings, suggesting that a new purpose for them by found in order that Patna’s colonial heritage can be preserved.
  \item \textsuperscript{209} Vikram Bhatt and Peter Scrver, \textit{After the Masters}, Ahmedabad, Mapin Publishing Pvt. Ltd., 1990, p.13.
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When Joseph Munnings arrived in Christchurch, early February 1919, he was ‘on twelve months furlough’ and expected to ‘tour’ the Dominion. After an absence of ten years, re-establishing a career in New Zealand could have been difficult but his association with other Christchurch architects afforded him the means to begin again. Furthermore, a high profile at the First New Zealand Town Planning Conference in May 1919 presented him with the opportunity to promote himself. Munnings lists his main commissions during this period as ‘important school buildings, hospital and commercial work’.

His first commission was a modest timber dwelling on Merivale Lane, Christchurch. In style, it was a typical New Zealand bungalow of the period and quite unlike anything Munnings had designed during his years in India. (Figure 34.) It would seem that, like Mountfort before him, for whom ‘no building was too insignificant, no material too humble’, Munnings could take on a challenge however small. The three-bedroom single-storey weatherboard house had a corrugated galvanized iron roof and two decoratively banded chimneys. There were two toilets and in the living room power points were provided for electric lighting and for ironing. It was a house designed for modern comfort and convenience.

Of significance to the re-establishment of his career was his friendship with Hurst Seager. Seager was the Organising Director of the First New Zealand Town-planning Conference and

210 Press, 6 February 1919, p.7. None of the newspaper reports suggest he would not be returning to India.
211 Building, 12 April 12 1932, p.46.
212 Macmillan Brown Archives, Accession#1418, ID 3303, ID 159781. Armson – Collins Architectural Drawing Collection, House on Merivale Lane for R. Wright Esq., The plan, dated 11 April 1919, shows his address as No.1 Government Life Buildings. The offices of Collins and Harman were at 81 Hereford Street at this time.
213 Lochhead, A Dream of Spires, p.302.
214 The gable-ends featured vertical boarding, shingle cladding and double hung and lead-light windows. The base of the entrance was Sumner Red Sandstone. The walls were wood panelled or half-panelled.
215 They had probably been in contact during the intervening years. At the very least Seager would have been aware of Munnings’ work in Patna from John Begg’s ‘Architectural Work in India’ in the JIRIBA in 1916. Seager bequeathed his set of The Royal Institute of British Architects Transactions 1853-1916, to Canterbury College c.1928.
Exhibition, to be held in Wellington in May 1919 and, within a month of Munnings’ arrival home, invited him to speak at the conference.\textsuperscript{216} Ian Lochhead maintains that the success of this conference ‘owed much to Seager's foresight, commitment and energy’ and there can be no doubt that Seager’s lecture tour around New Zealand, by which he gathered interest and delegates, was a significant factor in this regard.\textsuperscript{217} This Conference and Seager’s promotional tour were to become pivotal to Munnings’ work over the next four years.

The Proceedings of the Conference specify Munnings’ credentials as ARIBA and designates him as ‘late architect to the Government of Bihar and Orissa’; the latter indicating that he had made a decision not to return to India and had resigned from his position.\textsuperscript{218}

In his paper entitled ‘The City Beautiful’, a reference to the movement that had originated in the United States in the late nineteenth century, Munnings focussed on several key ideas.\textsuperscript{219} He took the definition of ‘City Beautiful’ as the ‘materialized expression of the lives of the people, coordinated and directed...towards the realization of an ideal’ and, although he believed the ideal was not fully realisable, he felt that towns could be made ‘more beautiful in every respect’ than they were. He was concerned with more than just the ‘external...ornament’ of cities; in particular he felt that the foundation of a beautiful city should be its engineered infrastructure, ‘the water-supply, drainage, lighting, and traffic control’ and he urged ‘architects, engineers, artists and craftsmen’ to take a cooperative approach.\textsuperscript{220} This was the approach he had taken in India and was to retain throughout his career.


\textsuperscript{218} The \textit{First New Zealand Town-Planning Conference and Exhibition 20th – 23 May 1919, Wellington}, Marcus F Marks Government Printer, 1919, p.159. \textit{Building}, 12 April 1932, p.46. \textit{Journal of the Royal Institute of British Architects}, Vol. 46, No.1, 1938, p.44. Later, Munnings maintained that he decided not to return to India ‘for health and other reasons’. In the \textit{Journal of the RIBA}, in the obituary to Frank Lishman, which is beside the one for Joseph Munnings, Theodore Fyfe mentions his ‘strenuous work in the Indian climate’. It is possible that Munnings also found the climate testing.

\textsuperscript{219}\textit{The Press}, 9 September 1897, p.3. Munnings, ‘The City Beautiful’, pp.159-164. Hurst Seager had long been committed to this issue and was a founding member of the Christchurch Beautifying Society in 1897. Munnings, as his pupil, must have been exposed to the philosophy of the movement from that time.

\textsuperscript{220} Thelma Strongman. \textit{City Beautiful}, Christchurch Beautifying Society, Christchurch, 1999, p.10. Munnings, in his presentation, advocated several means of beautifying urban areas; trees should be selected according to their eventual height, services such as ‘lighting and telegraph poles and wires’ should be placed below ground, and ‘advertisements...should be displayed ‘with due consideration to the buildings’ on which they are placed. Seager had headed a Christchurch Beautifying Society sub-committee which prepared a report on advertising in public
Munnings refuted the assumption that ‘beautification’ entailed expense, especially with regard to materials. To illustrate this he gave the example of beautiful buildings in India that were made of mud, saying that he too had built with this material.221 The beauty of the Taj Mahal, he maintained, came from its design rather than its materials.

Finally, and strategically, Munnings raised the topic of memorials. He believed that the ‘idea behind a memorial’ should be ‘the heroic spirit of those to whom it is erected’ and that a memorial should have a ‘heroic quality about it, an indescribable something that will take man out of himself and make him think and feel’. In summing up, he made the point that ‘a city cannot be built or beautified in a day, and one must be prepared to sow without the possibility of seeing in one’s own lifetime the fruits of one’s labour’.222 How true that was for his work in Patna.

Reports on Munnings’ presentation focussed on three controversial issues. The first was that of ‘cremation over ordinary burial’.223 Relating his experience of the Indian custom, Munnings maintained that, considering the expense incurred in burial practises and the resultant ‘gloomy and depressing and insanitary burial places’, there was much to be said for cremation. The second issue was that Munnings claimed that New Zealand cities lacked the ‘fascinating’ life of towns and cities in the Old World and the Continent.224 Linking this to the issue of ‘the reform of the liquor traffic’, he put forward the idea that ‘cafes with music and other interests open to the public gaze’ might help resolve the problem.225 The third issue was his suggestion that flats would provide the solution to ‘the difficulties of maintaining large houses’. Munnings’ recommendations, though not new overseas, were pioneering for New Zealand and he was not afraid to make his views known.

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221 This is probably a reference to Government House in Puri which was made of laterite. Although Munnings described some of his work in India, he focused on the planning of residential areas, the importance of the provision for services and the means by which even a small house can be enhanced by good design.

222 Akaroa Mail and Banks Peninsula Advertiser, 3 June 1919, p.2. Munnings, ‘The City Beautiful’, pp.159-164. Building Progress, June 1919, p.527. Miller, Town Planning in New Zealand, p. 260. Miller maintains that ‘the quality of the papers varied considerably’ and that Munnings presented a ‘rambling paper’. John Robert Thacker, chairman of the Akaroa County Council maintained, on his return from the conference, that in his opinion ‘one of the most able speakers [was] Mr. Munnings’. Charles Wheeler, editor of Building Progress, reported that Munnings read ‘an…excellent paper’.


224 Wairarapa Daily Times, 23 May 1919, p.4.

However, with regard to Munnings’ architectural philosophy it is in this paper that he makes his most important statement. He declared that architecture and town planning in New Zealand should reflect their ‘birthright, “to be New-Zelanders” and British’.  

He acknowledges the excellence of American architecture, but he asserts that to ‘produce works full of the spirit of New Zealand’ they should not ‘slavishly adopt the methods and expressions of another people’. Therefore, to Munnings, British architecture was not an ‘expression of another people’ it was the legitimate style for New Zealand; the people were British and their architecture was British.

The Conference significantly increased Munnings’ profile amongst New Zealand architects, the newspaper-reading public and those elected to public office.  

C. J. Parr, M. P., stated that the forum had enabled ‘members of local bodies and educational authorities’ to ‘compare notes’. Crucially, for Munnings it introduced him to people of influence and it established his profile with regard to the issue of town planning. Therefore, despite Caroline Lomax Miller’s observation that Munnings focussed neither on New Zealand problems nor the practical solutions that delegates wanted to hear and that the Conference inspired little new town planning activity, for Munnings it was a highly successful event.

The following month it was announced that the ‘old established firm of Collins and Harman, Christchurch’, was opening a Wellington branch with Munnings in charge. Chas. Wheeler, the Editor of the Building Progress, was of the opinion that ‘the experience Mr Munnings has had in India and else-where [made] him a valuable man for [the] country’. It is not known why Munnings joined this firm in particular but, having known him from when he was a

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227 Miller, Town Planning in New Zealand, p.256. There were three hundred delegates at the conference representing one hundred institutions New Zealand-wide.
229 Miller, Town Planning in New Zealand, p.272. Press, 18 June 1919, p.9. One development from the conference was that some delegates, on their return to their Councils, promoted the establishment of Town-Planning committees.
230 Building Progress, June 1919, p.527. A Century of Architecture: Collins and Son, Christchurch, Caxton Press, 1965, p.19. The book on ‘Collins and Son’ incorrectly gives Munnings’ initials as A. J. and states that the practice was known as Armson, Collins, Harman and Munnings. The dates given in this book for the period Munnings was a partner are incorrect.
partner with Seager and Wood, it is possible that they approached him to set up their second office.232

The partners in this firm were John James Collins, Richard Dacre Harman and John Goddard Collins. J. J. Collins and Harman both received their training in the office of William Barnett Armson, whose name was still officially part of the firm.233 J. G. Collins trained in his father’s office. Therefore, although highly experienced and designated Registered Architects from 1914, none had a British architectural qualification.234

The first tender notice under the name of Collins, Harman and Munnings appeared on 24 June 1919.235 It was for alterations to the Convent, Barbadoes Street, Christchurch. The second tender, a month later, was for building the Curator’s House for the Christchurch Domains Board.236 As the only address given for the firm is Christchurch, one might assume that Munnings had no involvement with these buildings but it is by no means certain as it is not known when he moved to Wellington.

In November 1919 a notice in the Wellington Evening Post indicated that Munnings was established in the city.237 It was a tender notice for new premises in Masterton for the New Zealand Farmers’ Co-operative Distributing Company and the firm’s name was written ‘Collins, Harman and Munnings, ARIBA, Architects, Dominion Farmer’s Institute’.238 Clearly, Munnings was keen to state his credentials.239 The office was located in a newly built six-storey Gothic style building on the corner of Featherston and Ballance Streets, designed by Collins and Harman (1917).240 This building, constructed in reinforced concrete and described by Peter Shaw as ‘a mixture of Tudor and Victorian Gothic’ was an ideal

232 Norris, The North Canterbury Hospital Board, p.4. Collins and Harman took over responsibility for the Sanatorium after the partnership of Seager, Wood and Munnings was dissolved.
233 A Century of Architecture, p.18. Armson’s name never appeared on plans or for tenders during the time Munnings was a partner.
234 The Colonist, 24 September 1913, p.3. Press, 14 May 1914, p.11. The Architects Bill was passed on 24 September 1913.
235 Press, 24 June 1919, p.9. Alterations to the Convent, Barbadoes Street. This may be the Anglican Convent (1911-1912) designed by J. G. Collins.
237 Evening Post, 8 November 1919, p.8.
238 Burdon, The Dominion, p.52-53. The farming industry was in a state of expansion owing to ‘the colonising of fresh territory, improved communications, and improved technical appliances’. For this reason the New Zealand Farmers’ Cooperative Distributing Company was in a sound position to be building new premises at that time.
239 Shaw, A History of New Zealand Architecture, p.103. Shaw maintains that J. J. Collins and R. S. D. Harman were ‘probably the first Christchurch architects to be born, educated and trained in New Zealand’.
240 Press, 21 July 1917, p.3.
location for the firm’s office as the building itself was an advertisement for their work. Having designed the head office, it is not surprising the firm was commissioned to design further premises for the Zealand Farmers’ Co-operative Distributing Company, firstly in Masterton and, in 1921, additions to a building on the Hutt Road. Munnings did not operate the office totally on his own during this time, as Donald Naughton was taken on as a ‘student’ some time before December 1921.

Munnings quickly became involved in the social and professional life of the city. He resumed his involvement with Art Societies exhibiting two of his Indian watercolours at the New Zealand Academy Exhibition, Wellington, during September 1921. More significantly, he became an active member of the Institute of Architects, at both national and local levels. Once more he seems to be following in the footsteps of Hurst Seager who was, as Ian Lochhead says, a ‘vigorous promoter of professional organisation and standards’.

When Seager helped established the Sydney Architectural Association in 1890, one of its purposes was to provide ‘a medium of friendly communication between members and others interested’ in architecture and ‘to advance the profession’. Seager maintained that one of the organisation’s benefits was that it afforded its members opportunities to ‘learn the art of

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241 Shaw, A History of New Zealand Architecture, p.103. The building features ‘bay windows, capped with triangular pediments, flattened Gothic arches…a corner tower…quatrefoil decorated balcony and oriel window’. It was designed to accommodate private offices as well as the offices of the Dominion Farmers’ Institute.


243 Evening Post, 10 December 1921, p.4. New Zealand Registered Architects Board, Retrieved from https://www.nzrab.org.nz/NonCMS/Find_Architect.aspx?show=alpha&n=a Donald Naughton was first registered as an architect on 17 February 1946. (Registration no. 3926) The 1921 newspaper report states that Naughton, ‘a student in the office of Mr. J.F. Munnings ARIBA’, had been awarded first prize in a competition held by the Wellington Branch of the NZIA.

244 Evening Post, 20 April 1921, p.12; 26 November 1921, p.12; 31 March 1922, p.4; 5 May 1922, p.8; 22 December 1922, p.5. Munnings played bowls for Khandallah and his wife, Sabina, was a member of the Khandallah British and Foreign Bible Society. As their son, Burton, attended Khandallah School, it may be assumed that they lived in that suburb.

245 Press, 18 May 1912, p.10. Evening Post, 27 September 1921, p.2. In May 1912 the Christchurch Artists’ Club, at their annual dinner, had toasted J. F. Munnings and others who were ‘The Members of the Club Who are Abroad’. A signed card was sent to every member of the club abroad, those being Messrs S. L. Thompson, A. W. Walsh, W Hounsom Byles, Owen Merton, Raymond McIntyre and J. F. Munnings. The watercolour sketches, Manair and Tin Gardi, were considered to be ‘of outstanding character’ and ‘truthful and brilliant impressions’. Manair maybe the Manair River in Andhra Pradesh or possibly an incorrect spelling of Maner, which was near Patna. Gardi is near Baramati in the province of Maharashtra.

246 NZ Registered Architects Board: Joseph Fearis Munnings. (Registration no. 4766)

247 Sydney Architectural Association Meeting Minutes and Notes, Sydney, Sydney Architectural Association, 1891-1892.
speaking’ and Munnings through the activities of the Institute in New Zealand and later in Australia became a confident public speaker, well able to represent the views of the profession.

At the AGM of the NZIA in 1920 Munnings presented a paper on ‘Architecture -The Public and the Profession’ in which he made reference to the relationship between architecture and engineering, the importance of treating ‘electric and telephone wires, heating water and sanitary pipes...fire escapes etc’ architecturally'. 248 To this extent it was a similar paper to that which he gave at the Town Planning Conference. However, his audience this time were all professional architects or students of architecture, and Munnings’ presentation was more academic. His intention was ‘to stimulate interest in matters of concern to architects and arouse criticisms and controversy on the problems...involved’. In particular, he was critical of architectural competitions in which shading was not permitted and of the NZIA which sanctioned it. With regard to his own practice he said:

The author has frequently made it his practice, in the designing of buildings to place over his drawing tracing paper, on which he put in voids and shadows only. In India, where light is so powerful, he found this method productive of excellent results; it concentrated ones attention on the big masses of light and shade and prevented an overcrowding of detail and an avoidance of the moulding mania. 249

Munnings strongly advocated the need for the architectural profession to ‘take a more active part in civic affairs and propaganda of vital interest to its members and the public’. It was, in his opinion, crucial to develop ‘cohesion and good fellowship amongst members’ and ‘a united front under good leadership for the benefit of architecture, the public and the profession’.

Possibly inspired by such people as Stokes and Seager, Munnings confidently took up official positions within the organisation. 250 At the Conference of the Institute of Architects in Wanganui in March 1922, he was elected as one of the Wellington representatives on the

249 Ibid. This emphasis on ‘shading’ was supported by Gummer at the conclusion of the presentation.
250 Stokes, ‘Address to Students’, pp.216-220. Hawerea and Normanby Star, 26 February 1921, p.4. Stokes had always encouraged young architects to support the Institute of British Architects. As President of the Royal Institute of British Architects, he organised the first British Town Planning Conference, in 1910. At the Architects Conference, held in Napier in 1921, Munnings was appointed to the Education Committee which was to review the educational syllabus.
Munnings was associating with energetic architects devoted to their profession and was keen to develop his own ‘good fellowship’ with them.  

In addition to serving on committees, in keeping with Hurst Seager’s views on educating the public, Munnings gave lectures. He spoke on ‘India and Some of Her Buildings’ to the Workers Educational Association on April 1922. He gave a lecture in July 1922 to the Wellington YWCA on the ‘subjects of housing and health’ where he spoke of the inevitability of flats as a means of ‘betterment of the health of those compelled by circumstances to live in towns under conditions that preclude the ownership of occupancy of a house of their own’.  

Many of the firm’s commissions during this period are listed in the firm’s history, A Century of Architecture; however, all except one of Munnings’ designs are omitted. This may indicated that the majority of the plans drawn by Munnings were not returned to the Christchurch office. Being the official architects to the North Canterbury Hospital Board,
Collins and Harman designed numerous hospitals during the period. One that Munnings was almost certainly involved with is Buller Hospital, Westport.

Planned just prior to Munnings’ resignation from the firm, the tender notice for a ‘modified scheme’ for the hospital additions was published on 7 March 1922. As the plans for these additions have not been found it is not possible to confirm it as Munnings’ work, however Westport historian Carolyn Hawes maintains that the single wing Children’s ward, which bears a strong resemblance in terms of its brickwork pattern to the Barbadoes Street Chapel, was added in the 1920s. (Figure 37.) A comparison between the brickwork on the hospital building and the brickwork on the Technical High School, built across the road in the same year, strongly suggests they are by the same architect.

Of the three schools Munnings designed during this period the Technical High School in Westport (1922) was the first. Significantly, the builders of the school were complimented on ‘their public spirit...in supporting...local industries’ by using locally made bricks from ‘the kiln of Messrs Neighbours and Sons, at Waimangaroa’. It may be that Munnings was partly the instigator of this. By choosing brick he was following the practice of E. R. Robson who built his London schools in brick, which he took to be the local vernacular material for the city. Furthermore, as in London and Patna, using locally produced brick considerably

Amuri Hospital plans is not in Munnings’ hand. There is an option given in the tender notice for this hospital; it was an option for the quote to be given for a wooden building or a concrete building, and there are two sets of plans. The plan for the timber building is held in the Macmillan Brown Archives, University of Canterbury: MB 2160, Trengrove Blunt Architectural Collection, I,D 140172. The plan for the concrete building is held at Canterbury Museum, Christchurch: Collins and Harman, Ref. 4323 and 4324. The hospital was built in concrete and features 4 inch double concrete exterior walls, with a 3 inch space. The aggregate is thought to have been obtained from the property.

This is the only building designed by Munnings that is mentioned in A Century of Architecture.

Carolyn Hawes, Great Expectations, Christchurch, Cadsonbury Publications, 2004, p.187. E-mail correspondence with Carolyn Hawes, 28 March 2013. Hawes describes the original Hospital as ‘a very handsome red-brick building’. Although much of it was destroyed in the 1929 earthquake ‘some of the building survives today, forming part of the hospital’s administrative block’.

Evening Post, 30 March 1920, p.12; 29 July 1921, p.6. The Grey River Argus, 4 November 1920, p.5. Westport Technical High School, Silver Jubilee 1922-1947, 1947, unpaginated. 75 Years of Memories 1922-1997, Westport, Centennial Committee, 1997, p.8, p.9. The Evening Post indicated that tenders would be received at the ‘Dominion Farmers’ Institute office up to Monday 19 April 1920. The contract was let by the Nelson Education Board in March 1920 and Munnings was instructed in May to accept the tender of Mr Drake at a ‘cost of £16,000 odd’ but there is no evidence that this occurred. In November The Grey River Argus indicated that Scanlon and Watt, Westport, were the builders. The final cost of the building was £32,000, but this may have included all the equipment for the workshops The Westport News claimed the High school had one of the ‘best equipped engineering schools in the Dominion’.

reduced expenses. Even though there is no evidence that it was reinforced brickwork it would seem that the construction was sound as, despite three successive earthquakes in 1929, 1962 and 1968, the buildings survived until 1978.

The school, a classically influenced U shaped single-storey building, comprised fifteen classrooms and workshops and was considered by the local people as ‘a magnificent structure’ and ‘visually uplifting’. (Figure 38 and Figure 39.) The main entrance featured a central prostyle portico fronted by four concrete Tuscan columns and two square pillars. Above the double door, there was a semi-circular thirteen-light window set into a semi-circular brick arch. (Figure 40.) On the frieze above each pillar, there was a decorative disc. The pediment of the central entrance and those at the corners of the building featured œil-de-bœuf windows reminiscent of Stokes’ Tottenham Telephone Exchange (1906) but rather than the opening square window, it had a fixed wooden ventilation panel. (Figure 41.) The Classical entrance, somewhat grand for such a small provincial school, was clearly a statement of aspirational intentions.

The fifteen chimneys, composed of bands of coloured bricks, were reminiscent of those he designed for the wooden dwelling on Merivale Lane. Although later photographs show a diamond patterned tiled roof, earlier photographs indicate a corrugated iron roof. The exterior walls also featured decorative brickwork. Spence makes an interesting observation regarding Lincoln Grammar School where Stokes had used two-tone banded brickwork. He says that ‘the building is not very expensive, for common brick is used as the basic walling material...and spare money has...been spent on the more lavish entrance feature, and...this concentration of expenditure on the entrance is successful, for the grand impression gained on approaching the building belies its economical nature’. How well that statement applies to Westport Technical High School. Another feature of the Westport school that was similar to

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263 Westport Technical High School, unpaginated. 75 Years of Memories, p.9.
264 75 Years of Memories, p.9, p.14. In 1929 the chimneys had to be replaced and the roof repaired. It was not until 1978 that the buildings were declared unsafe and demolished.
265 Westport Technical High School, unpaginated. 75 Years of Memories, p.9.
266 Westport Technical High School, unpaginated. 75 Years of Memories, p.81. Ron Hickford maintained that old students considered building to be ‘visually uplifting’.
267 Official Volume of Proceedings of the First New Zealand Town-planning Conference, p.274. 75 Years of Memories, p.17, p.20. As such, it fulfilled the first of the recommendations of Committee 7 at the Town Planning Conference which stated that ‘schools and surroundings should...form a centre of local interest and pride, a stimulus to the aesthetic development, and an inspiration to the community’.
Lincoln Grammar School was the semicircular arched openings, seemingly constructed in concrete, which afforded shade on the north side of the school.\textsuperscript{269} (Figure 42.)

Although the school does not resemble the London schools of E. R. Robson, Munnings applied the knowledge he had gained in England and probably from Robson’s book \textit{School Architecture} to design the classroom windows. They were set high and to the top of the brick wall, consistent with Robson’s opinion that ‘much of the cheerfulness of a school-room... depends upon the amount of sky which can be seen from the windows’.\textsuperscript{270}

Whilst this school was being planned, Munnings addressed the Wellington branch of the Educational Institute and maintained ‘that teachers should be consulted as regarded the planning of schools’.\textsuperscript{271} He believed that, as teachers ‘worked the finished machine’, they ‘should have the opportunity of expressing their views in regard to design’. No doubt speaking to members of the Educational Institute during this period, also promoted his reputation as a specialist school architect.

Since his arrival in India in 1910, aspect had been an issue of importance to Munnings. The façade of the Westport school ‘faced the mountains to the south’ and the ‘quadrangle’ faced the ‘area that changed with the weather’.\textsuperscript{272} The reason the corridor was placed on the north-side was probably to provide a covered-way to protect the students from the prevailing rain-bearing nor’westerly winds and from the summer sun. The reason the classrooms were placed on the south side, in the southern hemisphere setting, is undoubtedly related to Robson’s reasoning that the windows of schools in England should ‘face the north and east, these being the best aspects for ensuring a good and steady light for purposes of work’.\textsuperscript{273} Unquestionably, the façade was orientated to the road for reasons of aesthetic appeal.

The reason Munnings was commissioned to design public buildings in Westport is almost certainly related to his involvement with the Town Planning Conference. Seager had visited

\begin{itemize}
\item \textsuperscript{269}Spence, \textit{Stokes}, Vol.2, Figure 294, Lincoln Grammar School.
\item \textsuperscript{270}Robson, \textit{School Architecture}, p.224. Robson believed that when the head of the window is placed up to the ceiling ‘the upper stratum of vitiated air in the room can the more readily be removed’. He also maintained that the ‘height of the sills from the floor...should never be less than five feet’.
\item \textsuperscript{271}Evening Post, 3 August 1920, p.6.
\item \textsuperscript{272}75 Years of Memories, p.8-9. Conversation with Phyl Phipps, 31 March 2013. Phyl attended the Technical High School as a pupil and taught there from 1958 to 1988. The main classroom windows, on the south side, never received direct sunlight. The classroom windows on the inside of the cloister received little light.
\item \textsuperscript{273}Robson, \textit{School Architecture}, p.224. This directive would translate to ‘south and east’ under Southern Hemisphere conditions. Robson was also of the opinion that ‘side-lighting is superior’ within the classroom to ensure that the teacher ‘will not experience that common evil of having the sun in his eyes while teaching’.
\end{itemize}
the town to promote the Conference of 1919, and the mayor of Westport and a representative from Westport High School, who were delegates at the conference, would have heard Munnings speak. The reason Munnings was approached to design a High School for Masterton in 1921 are similar; Hurst Seager had started his promotional tour in Masterton, four delegates from the town attended the conference.

The Board unanimously approved the plans for Masterton High School in June 1921. The style, by Munnings’ description, was ‘a two storey building of Gothic collegiate design’ with classrooms on the ground floor and offices in a two storey block. Specifically he considered it ‘a free rendering on what might be termed Gothic lines for want of a better name, similar to colleges at Oxford and Cambridge, and the better universities of America’. However, the Department disapproved of his two-storey building. Munnings eventually prepared a plan that met with the wishes of the Board and the ‘desires of the Department’. However, when the school finally opened in February 1923, with only the front and south wings complete, Munnings had left the country.

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275 Ibid., pp.15-21. Evening Post, 8 November 1919, p.8. Wairarapa College. Retrieved from: http://www.waicol.co.nz/history.php, accessed 14 June 2013. New Zealand Herald 20 November 1919, p.11. Munnings was already known in Masterton for his design of the Dominion Farmers’ Co-operative Building in 1919. The Masterton delegates at the conference were: W Candy (Councillor), J. Archer (Borough Engineer), C.A. Cumming (NZ Education Institute), W. Kemp, (Masterton Progressive League) ‘speaking as one who has been a member of the school committee for seven years’.
276 Evening Post, 20 December 1920, p.8; 13 June 1921, p.8. Building Progress, January 1921, p.110. The first indication that Munnings was to design the new school for Masterton was an announcement in the Building Progress, where much was made of the fact that he was a partner in the firm of Collins, Harman and Munnings and the prominence of the firm as architects to the Board of Governors of the Canterbury College and of the North Canterbury Hospital Board.
277 Building Progress, July 1921, p.263.
278 Evening Post, 23 August 1921, p.8. Hawera and Normanby Star, 29 March 1922, p.4. Highly disappointed, the Board sent a deputation to Wellington requesting reconsideration. In March 1922 the Board announced that ‘sketch plans of the proposed school and a petition signed by over 100 parents’ were to be presented to Hon. J. Parr, the Minister of Education.
279 Evening Post, 12 December 1922, p.8. Munnings attended Board meetings to keep the members informed on the progress being made.
280 Building Progress, October 1922, p.46. Evening Post, 12 December 1922, p.8. NZ Herald, 13 September 1922, p.8. Northern Advocate, 17 January 1923, p.4. When the first principal, Dr Uttley, spoke at the opening of the school he indicated his vision for the school was ‘on the lines of such schools as Auckland Grammar, New Plymouth High, Wellington College and Waitaki Boys’ High School’. A proposal was made to the Government that ‘another £10,000 should be raised for a boarding hostel’ and by January the following year the money had been raised. There are plans for a Hostel, designed by Munnings, held at the Alexander Turnbull Library, but new plans were later drawn up by Mr. Page. Munnings’ plans were submitted from Sydney, January 1923. See ‘Secondary School Buildings – Wairarapa College 1922-1924’ [ABFI Box 281/7/16B].
The front of the school features three triangular single-step gables, similar to those of Stokes’ Downside School and La Retraite High School in Clapham, although the gables on Masterton High School vary in height. The concrete bands level with the top and bottom of the windows create interest on the brick walls. The windows are rectangular except on the gabled end walls where they are positioned below a pointed relieving arch, somewhat reminiscent of the windows of Seager’s Christchurch Municipal Building. The original roof was slate and each gable and gable step featured a finial in the form of an acorn. An oriel window projects from the main gable wall.

The main entrance to the school features a stone or concrete archway over which there is the school crest. Above the arch there are six perpendicular strips of herringbone-patterned brickwork, reminiscent of the pattern above the door of the Chapel of the Convent of Our Lady of the Missions (1907) in Christchurch. The entrance is similar, though less elaborate, to that designed by Stokes for the Porters’ Lodge at Emmanuel College, Cambridge. An octagonal tower to the right of the entrance also bears a strong resemblance to the Convent Chapel tower. However, the leaded windows are larger and fewer and the brick pattern, rather than banded, is in a striking diamond pattern. The diamond pattern motif is continued around the parapet of the tower. A tall five-light window is set into the front of the tower.

Masterton High School was in a markedly different style from the classically detailed school in Westport, and had more in common, as Munnings said, with the colleges of Oxford and Cambridge. For a relatively small school in rural Wairarapa its architecture stands out as a symbol of inspiration. The only obvious difference from English schools is the almost complete absence of chimneys.

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281 Spence, Stokes, Vol.2, Figure 314, Downside School. Figure 320, La Retraite High School.
282 Wairarapa College. Retrieved from: http://www.waicol.co.nz/history.php, accessed 14 June 2013. Only the original front façade remains. The acorn finials have been removed and the present roof is corrugated iron.
283 Spence, Stokes, Vol.2, Figure 336.
284 The corrugated iron roof detracts somewhat from the vision.
285 Ellesmere Guardian, 27 May 1922, p.6; 1 July 1922, p.3. Auckland Star, 9 May 1922, p.4. Robson, School Architecture, p.289-290. Munnings told the Board that he was not in favour of heating schools by means of hot water, considering it ‘up-to-date, but unsatisfactory’. He endorsed the ‘old Roman...system, by which the floor of the building was warmed instead of the air within’. In this he was at odds with Robson who considered this an impractical system for use in schools. Emphasising the need for the room to be air-tight to be effective, Robson states that ‘people must have windows...capable of being opened...in all water closets and all rooms’, and as such he felt underfloor heating was ‘practically inapplicable to a schoolhouse’. Munnings said the school was a ‘fresh air building’ and neither hot water nor hot air would ‘warm the room properly unless all the windows and doors were closed’.
A most interesting feature of the original building is the covered passageway between the main building and, what appear to be, the toilet facilities. The covered corridor was screened with an open hexagonal patterned barrier that would seem to serve the same purpose as the *jali* in Indian architecture, making the corridor secure yet allowing air and light to enter.

The other school Munnings designed during this period, and by far his most prestigious commission, was St. Patrick’s College in Miramar, Wellington. Although the scheme was never realised, the plans reveal a layout that conformed to the contours of the land in a way that illustrates his skill as an architect. If this school had been built, it would have sealed Munnings’ reputation as a school architect in New Zealand and he might never have left the country.

In 1918, one hundred acres had been bought in Miramar for a boys’ residential Catholic school under the auspices of the Marist order. The following year the school magazine reported that the college had ‘been fortunate in securing the services of so well-known an authority on town-planning as Mr. Hurst-Seager’ to help lay out the new grounds. It records that ‘under Mr. Hurst-Seager’s instructions a ten-foot contour map of the hundred acres of land has been prepared’ and that ‘on his return from his travels...he has undertaken to lay out a detailed plan which all subsequent improvements will necessarily follow’. In December that year, Munnings wrote to the Rector, Fr. T. A. Gilbert, saying he had received the contour site plan and requested details of the requirements to enable him to begin on a scheme. Clearly, Hurst-Seager was behind Munnings’ involvement in the project. The 1920 edition of the magazine referred to him as ‘Mr. Munnings of Collins, Harman and

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286 *The Patrician*, Magazine of St. Patrick’s College, Wellington, 1976. [no page no.] Reference to *Black and White*, 1918. The site was seen as ideal as it had ‘all the advantages of the country’ and was ‘readily accessible by tram for the fifty day boys’ that attend the current school. A description of the site is provided: ‘as one leaves the city boundary on the way to Seatoun a large tract of grassy land stretches to the right. It has at its farthest reach Lyall Bay beach but more directly ahead, a curve of hills rising from the plain and falling steeply to the sea. The first portion of it is occupied by the Golf links, the second by Scots College while the plain and slopes beyond, are the property of St. Patrick’s College’.

287 *Black and White*, Magazine of St. Patrick’s School, Wellington, 1919, p.105. Hurst Seager is described as being enthusiastic over the suitability of the property and ‘declared it one of the finest he had ever seen’.

288 Marist Archives, Wellington: MAW Mis 3, 39 [23 December 1919].

289 Chris Maclean and Jock Phillips, *The Sorrow and the Pride*, Wellington, Department of Internal Affairs, 1990, p.79. Seager left New Zealand in August for a world tour to collect designs suitable for war memorials. Seager, in introducing Munnings, may well have made reference to Munning’s association with the Chapel for the Sisters of Our Lady of the Missions in 1907, who were also of the Marist order, and to Munnings’ extensive experience overseas. It would also have been to Munnings’ advantage that his name was linked with the reputable firm of Collins and Harman who had recently completed the Dominion Farmers’ Institute, in central Wellington.
Munnings’, detailed his experiences, and made special mention that he had been a ‘pupil of Mr. Leonard Stokes of England’. It announced that plans and preliminary work was in progress and that final drawings would be finished early in 1921. Two further comments are made; firstly that the college was being planned on the most up-to-date methods and, secondly, that the whole scheme was being ‘planned at once, so that additions and extra wings harmonise with the general scheme’, both of which sound like remarks made by Munnings himself.

The correspondence between the Rector, Fr. T. A. Gilbert and Munnings over the years was consistently genial and warm. In one letter Fr. Gilbert reveals Munnings’ character, stating that he was ‘keen and interested in the work’, had been ‘most considerate’ towards the school and that ‘of his competency and honour there [was] no question’. Fr. Gilbert wrote, at the time of Munnings’ departure for Sydney, that he was ‘personally...sorry to break with him’, indicating his approval of Munnings’ professional and personal qualities.

After an examination of the site, in conjunction with consulting engineers, Munnings recommended that comprehensive preliminary work be carried out under his supervision. He submitted a comprehensive report and a model in March 1920, the latter intended to illustrate his proposal and to ‘stimulate criticism and discussion to enable finality to be reached in the determination of the scheme to be adopted’. He proposed the formation of a lake to drain adjoining land and to provide water for irrigating the playing fields and for swimming and a dam in the valley to provide water for the orchard and kitchen garden. An avenue, linking the College buildings to a monument on the ridge, was to be ‘planted with flowering and other shrubs grouped according to their colour’. Clearly, he was not just designing buildings; he was planning a campus and considering vistas and infrastructure just as he had done in Patna.

290 *Black and White*, 1920, p.70.
292 Marist Archives, Wellington: MAW Mis 3, 40-45 [1 March 1920].
293 Marist Archives, Wellington: MAW Mis 3, 40-45 [1 March 1920]. It is not known whether the model has survived.
294 Munnings regarded the avenue as the ‘back bone’ of the plan. It becomes clear that the Monument is a war memorial and he says, with reference to its design, ‘anything in the nature of statuary would be out of place, too small in scale and would not tell from a distance. Something...of good scale and proportion, simply handled on broad lines in simple materials would be best’.
Initially all the recommendations were accepted. However, the scheme was too costly and Munnings was asked for his terms ‘for plans only’. In reply he said he was ‘prepared to meet [them] in every way possible’ on the understanding that he would receive his fees when the work finally went ahead. He was ‘prepared to draw sketch plans...include the model and work already done for the sum of £150’. However, the matter was still not resolved. It seemed that the council would be out of office before work was likely to start and they did not want to ‘bind’ their successors to the plan. Ominously they wanted to know what further payment would be expected if the work did not go ahead.

Despite the dwindling size of the scheme and the continual changes, Munnings seemed patient and courteous. Writing to Fr. Gilbert with more plans in January 1921, he suggested that the Rector had a ‘good think over it’ and let him have ‘any further criticisms and developments’. It was over twelve months since he began working on the scheme and he had not received any payment.

In March 1921 “general estimates” were requested for construction in brick and in ferro concrete. On 11 April 1921 Munnings provided a Continuation Report giving only his own name on the cover page. Addressing his report to Fr. Gilbert, he included drawings ‘worked out from the...lists and notes supplied...in consultation with you and members of your staff’. Clearly, Munnings was practising what he advocated with regard to consulting teachers. It would seem that the client’s intention had always been to build gradually as money became available, but now fewer and smaller buildings were being requested.

Munnings, acknowledging the need for ‘building as and when required’, indicated that he had planned the new college as a ‘unified scheme’. He advised that ‘for economical and architectural reasons it would be better to erect a complete unit in shell...rather than build a portion...complete in finish and all respects’ which would have to be redone when further

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295 All recommendations were accepted with the reservation that the two men ‘already working at Miramar...milking cows and...building sheds’ should be employed to help with all the tests and experiments required at the site Any money saved in this way would mean more towards the building costs.

296 Marist Archives, Wellington: MAW Mis 3, 31 [24 June 1920].

297 The Board wanted certainty that £150 was all that was required at that stage and that the fees if the work went ahead would remain the same as quoted.

298 Marist Archives, Wellington: MAW Mis 3, 30 [22 June 1920].

299 Marist Archives, Wellington: MAW Mis 3, 58 [8 November 1920]. Munnings reduced the size of the buildings and eliminated the Gymnasium.

300 Marist Archives, Wellington: MAW Mis 3, 62-63 [30 March 1921].

301 Marist Archives, Wellington: MAW Mis 3, 14-22 [11 April 1921]. The firm’s name was above the office address on the first page.
building was undertaken. Giving the chapel as one of his examples, he was likely thinking of the process by which Westminster Cathedral had been built and which the Catholic community could relate to, but was probably thinking also of Stokes’ unfinished Downside School. Munnings was cognisant of the need to economise and claimed to have included ‘nothing superfluous in the plan’. All the materials and appliances he recommended were chosen for their modernity and economy. Significantly, Munnings indicated that his fees would be 6½%. At the end of the month and after discussing the matter with Fr. Gilbert, Munnings sent an account amounting to £150 for the work he had done on the preliminary plans and the model.

By August 1921 Fr Gilbert had the authority to go ahead but the total expenditure was not to exceed £75,000. He suggested to Munnings that work should be delayed until he returned to Wellington in January 1922. Meanwhile Fr. Ryan wrote to Munnings on 4 November

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302 Marist Archives, Wellington: MAW Mis 3, 23 [10 May 1921]. In May 1921, Munnings wrote expressing his understanding of the financial difficulties and indicated he was prepared to ‘let his offer of £150...stand subject to the provision that in the event of the work not being proceeded with’ he would ‘be entitled to receive 1½% on the estimated cost of the scheme’. In August he indicated that there would be no charge ‘for copies of the plans and specifications for which a charge of 1½% ...was usually made’. With regard to building materials, he believed that a reinforced concrete building would be economical and therefore he recommended ‘a composite system of construction using reinforced concrete or steel for all structural members, floors, roofs etc., and finishing the building in brick with stone (natural or artificial) facings’.

303 He recommended a modern steam plant to run the laundry, heat the buildings, provide hot water and to generate electricity for lighting, to operate a lift from the laundry to the dormitory floors, for ironing and for casual heating by radiators. He suggested slate rather than tiles for the roof, if they could be obtained at a reasonable cost. Timber, because of its expense, was to be confined for floor coverings, doors and furnishings. Windows were to be ‘gun metal or non rustable iron such as “Armco iron”’. Wood block, rubber or cork tiling was suggested for floors and a ‘seamless composition floor for lavatories and bathrooms’. Internal walls would be plastered. The cloister and verandah floors would be concrete flags. The gutters would be either copper or lead and ‘all plumbing fixtures of the best quality current’. He indicated that he had paid particular attention to the ventilation. The list of estimated costs indicates that there were to be several staircases and a lift tower.

304 Building Progress, November 1922, p.6. It would seem that Munnings’ fees were not low, as even in November 1922 the Building Progress was indicating that a minimum of 6% could be expected by architects in Australia. With a building cost of £161,124 and his fees £10,472 the final cost would be £171,596 — all estimates based on the prices in March 1921.

305 Marist Archives, Wellington: MAW Mis 3, 23-26, 37-38 [24 August 1921].

306 Evening Post, 10 May 1921, p.4. Marist Archives, Wellington: MAW Mis 3, 37-38 [24 August 1921]. Fr. Gilbert left for Europe ‘to secure the sanction of the Superior General of the Marist Fathers to proceed with the erection of the first part of the new College’, and to visit schools in Europe and America to gain ideas for the new college. The Evening Post indicated that the plans, now finished, were the work of ‘Mr. J. H. [sic] Munnings’ who ‘in the opinion of experts, has achieved a remarkable success in co-ordinating the difficulties of the site and the needs of the school’ and stated that ‘when complete the building will be one of the largest as well as one of the handsomest in the capital city’. The report pointed out that, although the authority to proceed with the ‘first wing’ of the college would come from the Superior General, the means by which Fr. Gilbert would carry out the work would ‘require the help of all old boys and friends’, indicating that the funds would be raised by donations. On 24 August 1921 Fr. Gilbert wrote to Munnings from Strasbourg to say that the ‘efforts for the new College have been successful’.

307 Fr. Gilbert had visited several schools in Belgium and France and had some suggestions to make regarding the design.
and asked him if he could provide ‘some reading to accompany the plans’ for the College Magazine. Within five days, Munnings had responded. Interestingly, he includes a perspective drawing of the plan that is entitled an ‘Aero-plane view’ rather than the more conventional ‘Bird’s-eye drawing’. (Figure 44.) Munnings maintained that the object of the design was to create a building that expressed the ‘high aims and attainments’ of their ‘distinguished’ school and the cloistered quadrangles, reminiscent of colleges in England, were no doubt one of the features by which this was to be achieved. The variations in level and ‘silhouette’ were intended to ‘add charm to the whole’. It contrasts markedly from Westport Technical School and Masterton High School, having much more in common with the style of Stokes’ Lincoln Grammar School. Significantly, in scale it has more in common with his projects in India but none of the architectural features.

When Fr. Gilbert and Munnings next met in May 1922 Munnings informed him that ‘now was a good time to move in connection with building work’ as a ‘considerable amount of large building work [was] to commence in the near future, and in consequence there may be a hardening of prices’. However, in December Munnings wrote to Fr. Gilbert confirming in writing his decision to accept ‘an exceedingly good partnership’ in Sydney ‘where the scope for good work is greater than in New Zealand’. In anticipation of retaining his commission for the College Munnings made several points. He maintained that the scheme could only benefit from his involvement with the Sydney firm as they had ‘great experience in this class of work’ and he would have the advantage of his partner’s advice. He assured him that if the scheme went ahead he was willing to return at his own expense and that he could appoint a joint architect to supervise the work wherever the school was built. Lastly, referring to a statement made in July that the £150 still owed to him would be paid when work started,
Munnings requesting a fee of 1½% if the project was abandoned. He also stated that ‘in the event of a change of site...with a consequent necessity for a re-adjustment of the plans, the revised plans would be covered by the present arrangement, and there would be no extra cost’. Evidently, there was a strong possibility that an alternative site would be chosen.

Knowing that he would not get a decision before he left the country on 10 January, Munnings sent Fr. Gilbert his Sydney address. Despite all the cordial correspondence, Munnings must have felt frustration at the slow pace of progress of the St. Patrick’s scheme and, considering the extent of the work he had done, the lack of payment must have worried him. The economic circumstances that thwarted the progress of the scheme must have directly affected Munnings’ income.

There was no further communication until 1925 when Munnings wrote asking if there had been further developments regarding the new College. Reaffirming his interest in completing the work, he assured Fr. Gilbert that he was now a recognised school architect in Sydney. The following year Munnings wrote to a firm of solicitors in Wellington asking them to see Fr. Gilbert and find out the present position regarding the new college. In addition, they were to request payment for ‘the sketch plan’ for which he had not received settlement. The last letter regarding this matter is from the Solicitors acting on behalf of St. Patrick’s College and dated 9th December 1926, three years after Munnings left Wellington.

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312 That is, there would be no fees paid unless it went ahead or was abandoned, and if it was abandoned there was a payment of 1½% on the estimated cost of the scheme for the plans already prepared.
313 That is, there would be no fees paid unless it went ahead or was abandoned, and if it was abandoned there was a payment of 1½% on the estimated cost of the scheme for the plans already prepared.
314 Marist Archives, Wellington: MAW Mis 3, 140 [20 December 1922]. In forwarding this communication to The Provincial of the Society of Mary, in January 1923, Fr. Gilbert’s only concern was with the man Munnings recommended as joint-architect, W. M. Page, the president of the Wellington branch of the NZIA. Fr. Gilbert although acknowledging him to be a very competent and able man did not want to be bound to this arrangement.
315 Marist Archives, Wellington: MAW Mis 3, 78 [21 January 1925]. Letter from Buddle, Anderson and Kirkcaldie, to Fr Gilbert. He wrote that ‘as the years are going...I am becoming anxious know whether the work is likely to go...or should be considered as abandoned’.
316 Marist Archives, Wellington: MAW Mis 3, 26 [10 January 1923]. Power and Adam, Architects, Bank of N.Z. Chambers, George Street, Sydney, New South Wales.
317 Marist Archives, Wellington: MAW Mis 3, 26 [10 February 1926] Marist Archives, Wellington: MAW Mis 3, 26 [9 December 1926]. Munnings had made an offer but it was not one the school could accept. With the intention of ‘arriving at finality’ the school made two counter offers through their solicitors: ‘(1) That our clients, on acceptance of this offer, pay Mr Munnings £975 in full settlement of his claim and employ him to supply new sketch plans for a college costing not less than £75,000, at a fee of £375, but that they shall not be liable for travelling, or incidental expenses – the fee of £375 to be paid on approval of plans by our clients. Plans to be supplied by 1 April 1927; or (2) That our clients pay Mr Munnings £975 in full satisfaction of his claim, payment to be made on acceptance of this offer. We do not have Munnings’ decision; however, the first offer seems to fit with Munnings’ proposal before he left the country and also indicates that Fr. Gilbert was still keen to have him as the architect of his new school.
In 1928, plans ‘for a residential college built in gothic style’ were designed for a new site in Silverstream.\textsuperscript{318} With the new site being flat, new plans were required and the resultant buildings, although somewhat similar in outline were different in style to those designed by Munnings.\textsuperscript{319} After Munnings left for Sydney there appeared a tender notice in the \textit{Evening Post} under the names of ‘Clere (FRIBA) and Clere (ARIBA) Wellington and J. F. Munnings (ARIBA) Sydney, N.S.W., Joint Architects’.\textsuperscript{320} It would seem that Munnings had transferred his on-going commissions to Clere and Clere. Therefore, it does not seem strange that, when St. Patrick’s College finally went ahead in Silverstream, Clere and Clere were the architects.\textsuperscript{321}

Significantly, during 1922 while Munnings was still waiting for St. Patrick’s College to make a decision, he seems to have had some input into the design of \textit{Kantara} (1922), a dwelling on Kilmarnock Street in Christchurch. (Figure 45.) Although it would seem odd for him to be involved with a residence in Christchurch when he was responsible for the Wellington office, it may well be that with the St. Patrick’s commission at a standstill and little work available due to the recession, he was asked to contribute towards the firm’s work in Christchurch. According to Alex Bowman, \textit{Kantara}, designed for Mr and Mrs F. Wilding, was one of the first concrete houses built in the Canterbury and ‘of a very advanced design especially for Christchurch’.\textsuperscript{322} He maintains that although the architects were Collins and Harman ‘the

\textsuperscript{318} \textit{The Patrician}, 1966, unpaginated. \textit{Blue and White}, December 1929, p.104. It was decided that the day boy school and boarding school should be on separate sites and in 1926 ‘two hundred acres of flat land and...a considerable stretch of hill country’ was acquired at Silverstream, in the Hutt Valley. In 1927 the Miramar property was sold and Fr. Gilbert left St. Patrick’s College.

\textsuperscript{319} \textit{Blue and White}, 1929, p.7. In \textit{Blue and White}, 1929, Fr. T. A. Gilbert was acknowledged ‘for his wonderful foresight in procuring the property, and for his work in drawing up the preliminary plans’. These must have been the plans he commissioned from Munnings in 1921.

\textsuperscript{320} \textit{Evening Post}, 4 June 1923, p.10. Shaw, \textit{A History of New Zealand Architecture}, p.109-110. The tender was for a reinforced concrete building containing store and offices, in Tory Street. F. de J. Clere was an advocate of reinforced concrete buildings and was responsible for the earliest steel-reinforced concrete churches in Wellington; St. Oswald’s (1914) in Westmere and St. Mary’s (1911) in Karori. St. Mary’s of the Angels (1918-1922), Boulcott Street, Wellington, was also built in reinforced concrete.

\textsuperscript{321} \textit{Blue and White}, 1929, p. 104. \textit{The Patrician}, 1976, unpaginated. The foundation stone of the new school at Silverstream, Hutt Valley, was laid on 27 April 1930. The school opened February 1931.

\textsuperscript{322} Alex Bowman, (1941), \textit{The Study of the Historical Development of Domestic Architecture in Canterbury, New Zealand}, Submitted at the Examination for Membership of The Royal Institute of British Architects, p.22, p.79. \textit{Auckland Star}, 18 December 1920, p.17. BDM on-line: https://www.bdmhistoricalrecords.dia.govt.nz/Home/ Francis (Frank) Wilding (1886-1964), brother of Anthony Wilding and Edwin Wilding, was in Egypt during WW1 which may explain the name \textit{Kantara}. El Qantara referred to as Kantara by the Allied troops, was the site of Headquarters No. 3 Section, Canal Defences and Headquarters Eastern Force up to 1916 and later the supply depot for all British, Australian and New Zealand operations in the Sinai (1916-1919). The earliest house in New Zealand to be made of reinforced concrete was built in Devonport in December 1920 and designed by A. W. Thomas, Auckland.
design was considerably influenced by Mr. Munnings who worked with this firm’.  

Munnings’ involvement with this house is difficult to verify, however, as Bowman’s research was done when the owners still resided in Kantara, they are the most likely source of his information. Certainly, there is a resemblance to some of the residences Munnings designed in India and the tower is highly characteristic of Munnings’ work.

Bowman considered ‘the external detailing, more especially of the projecting bands and balconies, (probably necessary in India)...rather coarse’ but felt that the house was ‘an interesting and courageous design for its period’. In discussing the impact of European architects and Frank Lloyd Wright in America, on post war New Zealand architecture, Bowman suggests that few New Zealand architects at the time were influenced by it. However, he says that ‘the designs of Herbert [sic] Munnings...suggest that he was interested in this modern architecture’. Bowman suggests that ‘Mr Munnings’ progressive ideas were not appreciated in this country, and he found it necessary to go to Australia to achieve success in his work’. Although there is no corroborative evidence for this statement, Kantara appears to be the only modernist dwelling that Munnings is associated with in New Zealand.

An issue of international and national interest during this period was war memorials and, considering Seager’s outspoken interest in these and his appointment as official architect of New Zealand’s First World War battlefield memorials’ in 1920, it is not surprising that

323 Bowman, (1941), Historical Development of Domestic Architecture, p.91, p.115. As Alex Bowman took the photographs of the exterior and interior in 1941, while both Frank Wilding and his wife were still alive, he likely obtained his information about Munnings from them and, for that reason, the attribution of some of the design detail to Munnings can be taken as certain.

324 Phone conversation with Michael Midgely, 4 January 2013. Bowman, (1941), Historical Development of Domestic Architecture, p.78, p.91. The walls were 5 inch [12mm] thick on the ground floor and 4 inches [10.2mm] thick on the first floor, all reinforced with ‘heavy gauge crimp-wire reinforcing’. The ground floor was wooden, but ‘the first floor and roof slabs...[were]...reinforced concrete supported on beams reinforced with steel rods’. The first floor was ‘lined with cork linoleum and the roof finished with a dressing of sand and fine shingle on malthoid’. External walls were rendered, internal walls were plastered and the window sashes were steel. The L shaped living room had ‘a simple concrete fireplace’ and the walls were ‘distempered cream’ and the woodwork was painted to match. This living-room opened onto ‘a paved terrace of Halswell stone flags which lead into the garden’. The concrete staircase, had a semi-circular half landing which formed the rounded tower on the exterior, led up to the first floor bedrooms and bathroom and continued up to a flat roof. Michael Midgely, who lived in an adjacent house on Darvel Street, recalls that when Kantara was demolished to make way for the Chateau on the Park (1973), so solid was the construction that the demolition took a week and a half to complete.

325 Bowman, (1941), Historical Development of Domestic Architecture, p.92. He mentions European architects such as Adolf Loos, Peter Behrens and August Perret.

326 Ibid., p.78-79.

327 Ibid., p.92.
Munnings became involved. Munnings became involved. The welcoming address at the Town Planning Conference, by the Acting Prime Minister, Sir James Allen, was largely on this subject. Munnings’ paper showed he was in total agreement with Allen and Seager whose views were that memorials should be ‘emblematical of what the war meant’. Munnings said that memorials should reflect ‘heroic qualities’ and he believed that ‘no memorial that does not rise above the mere physical or material plane [could] ever be great’. Ostensibly as part of the discussion that followed Munnings’ presentation, W. H. Montgomery put forward a list of principles to which war memorials should conform and proposed that ‘a National Commission to study the question of war memorials’ be set up. Clearly, his proposals were prearranged to be presented after Munnings had raised the subject.

As early as May 1920 Munnings had worked on a design for a memorial in Christchurch and he entered several war memorial competitions during this period. Although not among the winners in the Dunedin War Memorial Competition in 1921, out of the 63 designs submitted from New Zealand and Australia, Munnings was one of three that received an honourable mention. Smaller townships, though keen to build memorials, commissioned the work

Proceedings of the First New Zealand Town-planning Conference, p.113. Maclean, The Sorrow and the Pride, p.79. Seager had spoken on the topic during his promotional tour for the Town Planning Conference, for which he arranged for there to be eleven examples of war memorials on display. 
JNZIA, Vol.3, 1920, p.48-51. Maclean, The Sorrow and the Pride, p.75; pp.76-77, p.79. Sir James Allen was the Minister of Defence during the First World War and acting prime minister when the Town Planning Conference took place when the plans for war memorials were discussed. He supported Seager with the organising of the conference and exhibition. Essentially, Munnings was supporting Allen and Seager in their opposition to utilitarian buildings being constructed as war memorials. 
Press, 10 May 1920, p.6. NZ Herald, 2 April 1921, p.14; 7 September 1921, p.8. At a meeting of the Christchurch Bridge of Remembrance Memorial Committee, in May 1920, it was announced that ‘designs for the bridge and arch were being prepared by Mr J. M. Munnings [sic], of the firm Collins, Harman and Munnings’. However, the official notice inviting designs from ‘Registered Architects or qualified Engineers for a Bridge of Remembrance over the Avon River at Cashel Street’ was not announced until April 1921, suggesting that Munnings was being proactive rather than reactive. It is not known whether Collins, Harman and Munnings submitted a design for the competition. The winning design, out of 24 entries, was Prouse and Gummer. 
Building Progress, July 1921; October 1922. Evening Post 5 July 1921, p.6. 1st place: Prouse and Gummer, Auckland. 2nd place: Hyland and Phillips, Hastings. Also given Honourable Mentions: W. Gray Young and Wm. Page, Wellington and H. A. Wolstenholme, Napier. The Assessor was E. R. Wilson, Invercargill. Munnings also entered the Auckland War Memorial and Museum Competition in 1922.
directly with an architect and this was probably how Munnings was invited to design a memorial for Westport.335

A ‘collection of selected photographs’ supplied by Seager were sent to Memorial Committees throughout the country and these were probably the ones exhibited in a shop window in Westport in August 1920.336 After public consultation, it was decided to proceed with Memorial Gates.337 As Munnings was already working on designs for the Technical High School, he was the obvious architect to choose. By December his design in concrete and marble had been accepted.338 On 3 June 1922, an ‘estimated 2000 people witnessed the unveiling of the ‘fallen soldiers’ memorial in the form of massive marble gates...designed by Mr Munnings of Christchurch’.339

Of the 452 Great War memorials researched by Maclean and Phillips, only 56 or 12.4% were gates and it would seem that the one in Westport is possibly the only one that is modernist in style.340 The Gates comprise a central archway flanked by two smaller lintel-capped entrances.341 (Figure 46.) The three bays extending on either side are inscribed with the names of the prominent battles of WWI and create a curved entrance to Victoria Square gardens.342 On each side of the main gate is the Roll of Honour.343 The design, featuring decorative circular tablets similar to those on the Technical High School, makes direct reference to significant battles and these convey the ‘heroic qualities’ that Munnings believed

335 Maclean, The Sorrow and the Pride, p.114. Helms, ‘Wood, Cecil Walter’. Munnings’ former friends and associates were also designing memorials; Cecil Wood the Memorial Dining Hall at Christ’s College (1923-25). Collins and Harman designed the memorial at Little River. M. J. Guthrie designed the memorials at Halswell and Rakaia, and the shrine at Christchurch Boys’ High School. George Hart was later involved with William Trethewey in the composition of the Christchurch War Memorial (1937) in Cathedral Square.
336 Evening Post, 12 July 1920, p.8. Kete West Coast. Retrieved from: http://ketewestcoast.peoplesnetworknz.info/site/images/show/666-gates-of-remembrance-pg-6 Special News Supplement to mark the opening of the Gates of Remembrance, Victoria Square, Westport, April 2005, Notes compiled from Council Archives. A meeting was held to discuss the issue in September and in June 1921, having received authorisation from the department to proceed, the Borough Council formed a committee to choose a general design to submit to the public for approval. The public was fully consulted on the form the memorial would take.
337 Evening Post, 8 November 1922, p.16. Mr Fair, speaking at a special meeting to consider a War Memorial for Wellington City and Suburbs at the Wellington Town Hall in November 1922, said that Westport, with a population of only 3000 people, had erected memorial gates costing £3000.
338 Evening Post, 18 January 1922, p.12. The plans and specification were available for inspection at the Westport Town Hall and at Munnings’ office in Wellington.
339 Evening Post, 5 June 1922, p.5. The gates were unveiled by Mr G Mitchell, M.P. who was the president of the Wellington Returned Soldiers’ Association.
340 Maclean, The Sorrow and the Pride, p.100.
341 Kete West Coast. Special News Supplement.
342 The battles named are: Gallipoli, Palestine, Somme, Messines, Passchendael, Le Quesnoy.
343 Kete West Coast. Special News Supplement. Confusion at the time resulted in the names of some men who served and survived being included in the list.

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memorials should reflect.  

The structure conforms to Seager’s guidelines that the monuments should express feelings ‘simply’ and ‘forcibly’. He maintained that if an inscription was included it should ‘make its appeal direct to the heart’ and that if ‘verbal interpretation is necessary’ then it had failed its purpose. The battle names on the Westport Gates of Remembrance certainly appeals directly to the heart and need no further interpretation.

The firm’s name was an issue for Munnings. Although he was a partner from June 1919 there are several house plans produced by the firm in 1921 and 1922 that omit his name. Munnings never put ARIBA after his name after the first tender notice from the Wellington office, instead replacing it with ‘Architects’ and the office in Christchurch always put ‘Registered Architects’ under the firm’s name. The final tender notice that Munnings issued in the firm’s name was as ‘Collins, Harman and J. F. Munnings, Joint Architects’ and may be an indication that he was about to set up an independent practice. As J. J. Collins had retired at the end of 1921, he may have felt it timely to set up on his own. On the other hand, with the economic downturn and fewer commissions, Collins and Harman may have considered a Wellington office to be unprofitable.

On the 19 April 1922, a notice in The Evening Post announced that ‘Mr J. F. Munnings [had] removed his Offices from the Dominion Farmers’ Institute to the Commercial Bank Buildings, Lambton-quay’. There was no mention of Collins and Harman. By June he was

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344 Kete West Coast. This quarry, which closed in 1921, was also the source of marble for Parliament House and Nelson Cathedral.
346 Macmillan Brown Archives, Seager, Samuel Hurst “War graves and Memorials” typescript, [1920], Item ID 137102.
347 Kete West Coast. A 2003 report suggested that the Westport Gates of Remembrance is ‘one of the finest war memorials for smaller New Zealand towns’. Despite surviving several major earthquakes, by 2003 the Westport Memorial was in poor repair and a decision was made to restore it. During this process it was discovered that the marble slabs were of varying thickness and had been arranged to form an external structure which had been filled with un-reinforced concrete. The Gates were re-opened on 25 April 2005. NZHPT Registration no. 5032. The Gates of Remembrance in Westport is registered as Historic Place Category II. NZHPT incorrectly records the date of construction as 1920 and incorrectly identifies the building material as granite. Contemporary records indicate that the material was marble and the restored structure is marble.
349 Evening Post, 7 March 1922, p.3.
351 Evening Post, 19 April 1922, p.6.
signing himself as J. F. Munnings ARIBA, MCI, Architect. However, by the end of the year Munnings had decided to move to Sydney.

Under the revealing title of ‘A Popular Architect’ the Evening Post reported on a ‘Farewell to Mr and Mrs Munnings’ held at the Empire Hotel on 9 January 1923 and organised by Mr and Mrs W. M. Page, on behalf of the Wellington Architects Institute. Significantly, among the seventy people who attended, there were representatives of the Wellington District Branch of the NZ Institute of Architects, the Master Builders’ Association and the Academy of Fine Arts. Suggesting that it was lack of work that was prompting the move, and confirming what Munnings had told Fr. Gilbert in December regarding ‘the scope for good work [being] greater [in Australia] than in New Zealand’, W. M. Page predicted that in Sydney Munnings would have ‘bigger and better opportunities than awaited him here’.

Charles Wheeler maintained that Munnings was leaving ‘to the great regret of New Zealand architects’. In particular, he maintained that Munnings was regarded by the profession as an effective communicator with the public and that ‘his great capacity for clear explanation’ had made him ‘invaluable in popularising architectural subjects’. With reference to his experience in India, Wheeler commented that ‘Town planners found in Mr. Munnings an enthusiastic advocate whose actual experience of the science was an invaluable aid to them in securing its advancement in New Zealand’. Mentioning ‘Power and Adams [sic]’ as the established firm he was joining, Wheeler observed that while Munnings was wise to take ‘the wider field when opportunity offered’ he was beginning to secure ‘a wide recognition in his profession, and would have developed a considerable practice’ had he stayed. In his reply,

352 Ibid., 26 June 1922, p.12.
353 Marist Archives, Wellington: MAW SPW 2.140. Evening Post, 30 November 1922, p.10; 10 January 1923, p.6. On 30 November 1922, Munnings was re-elected to the committee of the Wellington Branch of the Institute of Architecture and, along with three others, was appointed to a special committee to ‘investigate the city building bylaws with a view to recommending certain amendments and revisions to the Bylaws committee of the City Council’. This suggests that the decision to move to Sydney was made in early December. Fr Tom Gilbert SM writing to Fr. Charles O’Reilly, Provincial of the Society of Mary in New Zealand, 20 December 1922, states ‘He is leaving for Sydney on Jan. 13th’. The newspaper article states that the family were leaving with ‘the intention of taking up their residence permanently in Sydney’.
354 Evening Post, 10 January 1923, p.6. The farewell was organised by Mr and Mrs W. M. Page, on behalf of the Wellington Architects Institute. Page described Munnings as ‘a man of the highest ideals’ and ‘a tower of strength in an executive capacity’ to the Institute, especially ‘as a member of the Educational Committee, on which he had done invaluable work in raising the standard of examination’. Page referred to Munnings as ‘literally a builder of cities’ and believed Munnings would be ‘a great acquisition to Sydney’.
355 Building Progress, January 1923, p.107. Wheeler mentioned that Page had spoken about Munnings under ‘three aspects’; his good qualities as a citizen, one who lived up to the ideal of making the city a good place in which to live, his great services to the Institute of Architects and his very lovable personal qualities.
Munnings acknowledged the ‘kindness shown to him and to Mrs Munnings since returning to his native country’ and encouraged the architects present to ‘equip themselves for the bigger and better work that was coming in New Zealand’. Finally, he made a statement he had made so often before; directing his words to the younger members of the profession he encouraged them to ‘travel, to widen their ideas and practical knowledge’. Highly significantly, though, he makes a point that is applicable to himself and his career; he ‘believed it to be an excellent thing for architects to travel, although this might mean temporary loss of connection’. This observation was undoubtedly the result of personal experience.

During his four years in Wellington Munnings achieved, as he himself said, some ‘important school buildings, hospital and commercial work’. He established a strong professional network through his involvement in national and provincial architectural organisations, prominent status within the Wellington architectural profession and a fine reputation as a genial and knowledgeable speaker at meetings of various organisations. Despite Kantara being his only involvement in a modernist dwelling, he had obtained significant school commissions through which he had established himself as a proponent of up-to-date services and systems. In many ways, it was a successful and professionally fulfilling period that bode well for his future career in New Zealand. He had designed several war memorials, one of which was built. However, owing to the recession he acquired only three new commissions in 1922 and one of those, Kantara, was in Christchurch. Therefore, when the opportunity to join a distinguished firm in Sydney arose he must have been relieved. It would seem that, just as the Luttrell brothers had done before him, Munnings was moving for ‘better prospects of employment and a more prosperous way of life’.

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357 *Building*, 12 April 12 1932, p.46.
358 These were Masterton High School, Kantara and the reinforced concrete building store and offices that was supervised by Clere and Clere after his departure.
Munnings had visited Sydney, where a number of his family lived, on several occasions.¹ Therefore, when he moved there in 1923, he already had a number of social contacts. Munnings continued his professional life much as he had done in Wellington. He became an active member of the New South Wales branch of the Institute of Architects and was appointed to important architectural committees; he entered architectural competitions, designed commercial and residential buildings and, most importantly, established himself as a school architect. In a formal discussion held by the Institute of Architects, he revealed his architectural philosophy. The foundation for most of his designs remained British but he incorporated Indian features more suitable for the climate. Munnings designed one house in the Mediterranean style, the style considered by many of his friends as the most appropriate for the Australian environment. His final work, an extension to Grafton Cathedral, confirmed Munnings as an accomplished designer of brick buildings.

Munnings joined the firm of Power and Adam, a highly regarded practice described as ‘rich in historical association’.² The firm, founded by John Sulman (1849-1934) and Joseph Porter Power (1856-1923), was ‘one of Australia’s foremost architectural partnerships’ of the nineteenth century.³ These two men were associated with many exceptional buildings in Sydney. In particular, the Mutual Life Building (1889, designed by Sulman, was the tallest building in the city when built.⁴ When Sulman retired in 1908, to further his interest in town

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¹ John Eddis Linton, ‘Cottee, William Alfred (1833–1904)’, Australian Dictionary of Biography, National Centre of Biography, Australian National University, http://adb.anu.edu.au/biography/cottee-william-alfred-3268/text4951, accessed 2 July 2013. Phone conversation with Warren Ferris Johansen, 28 October 2012. Munnings senior’s sister, Susannah Cottee (1833-1919) and her husband, William Alfred Cottee (1833-1904), lived in Felixtowe, Strathfield, Sydney. They married and emigrated to Australia in 1858. Cottee, a successful banker, pastoral company manager and financial adviser was also active in civic affairs. He was on the Board of the Australian Mortgage Land and Finance Co. Ltd and the Bank of New South Wales. The Cottees had three daughters and three sons. Although several of Munnings’ cousins had died by 1923, their families were still there. Furthermore, Munnings’ sister Florence (1881-1964) and her family moved to Cremorne, Sydney, in 1921.
⁴ SMH, 22 June 1889, p. 8; 4 July 1892, p.3. Power and Adam were also associated with the Women’s College at the University of Sydney (1894) and were well known for designing schools and hospitals. When the Walker Convalescent Hospital, designed by Sulman, was being built in 1892 members of the Architectural Association, including Hurst Seager and his wife, visited the site to see the progress being made.
planning, Power invited John Shedden Adam (1868-1941) to join him in the firm, which thereafter was known as Power and Adam.  

It is most likely that Munnings’ introduction to Joseph Power and Shedden Adam was through Hurst Seager, who had established strong links with them and John Sulman through the Sydney Architectural Association in the early 1890s. Power had assisted Seager with the formation of the Association and in October 1892, he helped him organise an Arts and Crafts exhibition. Adam was on the committee during these early days and he was awarded a prize in the Advanced Class of Design, which Seager lectured. It is certain that Seager maintained his contact with these men on his numerous visits to Sydney. Furthermore, his wife’s parents lived in Turramurra, near the Adam’s family home, and her younger sister, Mrs Gordon Craig lived in a house designed by B. J. Waterhouse one of Sydney’s best known Arts and Crafts architects, who later became Munnings’ close friend. Knowing Hurst Seagers’ close association with the Sydney architectural community, in particular the partners in the firm and B. J. Waterhouse, it would be inconceivable that Munnings’ introduction to these men was not through him.

Power and Adam’s office was on the top floor of the previously mentioned Mutual Life Association building and when Munnings arrived, late January 1923, it is possible that both men were there. (Figure 48.) Prior to leaving Wellington Munnings had indicated that he

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5 Australian Institute of Architects, NSW Architects Bibliographical Information: John Shedden Adam, compiled by Jennifer Harvey, Wahroonga, 2011. John Shedden Adam was proposed for Licentiate RIBA in July 1911 by W. L. Vernon, J. Sulman and J. P. Power. Between 1916 and 1927 Sulman lectured in town planning at the University of Sydney. He published An Introduction to the Study of Town Planning in Australia in 1921. John Shedden Adam LFRIBA, FRAIA, was articled to James Hine in 1887, worked in the office of J. B. Barlow and became a draughtsman in the Government Architect’s Office in the 1890s under Walter Liberty Vernon. He entered a partnership with William N. Nixon in 1901 and they were successful in several public competitions. The firm won the premiums for St. Clement’s Church of England, Mosman, the Southern Branch of the Savings Bank of NSW, Gundagai Hospital and St. Andrew’s Presbyterian Church, Singleton.

6 Sydney Architectural Association, Notes 1890 – 1892, p.114. SMH, 17 January 1891, p.11. Hurst Seager lived in Sydney between 1890 and 1893 and was instrumental in the establishment of the Sydney Architectural Association in 1890. One of the purposes of the organisation was to provide ‘a medium of friendly communication between members and others interested’ in architecture and ‘to advance the profession’. Sulman, at one of the Sydney Architectural Association meetings, referred to Seager as ‘their good friend’.

7 SMH, 12 April 1892, p.6; 27 October 1892, p.6. Whilst Seager was the president, Power became the secretary.


9 SMH, 13 April 1915, p.7; 24 July 1918, p.8. Seager gave a series of lectures at the University of Sydney in 1915 and attended the Town Planning Conference in Brisbane in 1918.

10 Harriet Edquist, Pioneers of Modernism, Melbourne, Miegunyah Press, 2008, p.55, p.57. Dr and Mrs Craig’s house Crossways, Centennial Park, was built in 1908. Dr. Robert Gordon Craig was the son of John MacMillan Brown’ sister, and the husband of Hettie Hurst Seager’s younger sister Maria.

11 Adam, The Pen and the Plough, p.32. Marist Archives: MAW Mis 3, 36 [10 January 1923]. Munnings gave his forwarding address as Power and Adam, Architects, Bank of N.Z. Chambers, George Street, Sydney, NSW.
was expecting to become a partner in the firm he was joining. However, according to Joy Walker, the granddaughter of Joseph Porter Power, Munnings had been ‘invited’ to help with the volume of work the firm had, whilst Adam went overseas. When Power died unexpectedly on 26 April, the *Sydney Morning Herald* reported that Adam was in England and that Munnings would carry on the firm in his absence. Therefore, Munnings, despite not being a partner, was left with the responsibility of running the firm.

The Australian Institute of Architects records indicate that Power was ‘the firm’s stalwart in technical and practical matters’ and it would be reasonable to assume that Munnings took on that role. Joy Walker maintains that ‘Power’s speciality was large buildings such as office blocks [and] department stores’ and that ‘Adam’s interest was in schools, homes and churches’. However, there is considerable evidence that most if not all of the firm’s school commissions were designed by Munnings, that several houses and at least one block of flats were also his work. (See Appendix C.) In addition, as Munnings’ final work was a church, it is possible that he was involved with other ecclesiastical work, especially as B. J. Waterhouse claims that Munnings designed ‘many fine churches’. Moreover, Waterhouse maintained that Munnings was ‘responsible for the designs of the firm from 1923’. Joy Walker questions the validity of this statement as ‘it was a very busy practice’ and Kathie Rieth doubts that Adam would ‘have ceded total control for the design of every project

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12 Marist Archives, MAW Mis 3. 33-35 [16 December 1922]. Letter to Fr. Gilbert.
13 *The Historian*, Ku-ring-gai Historical Society Inc, Vol.35, No.1. p.50. Email correspondence with Joy Walker, 9 November 2012. This was similar to the situation when Seager went overseas after Munnings joined the firm in 1907. Joy Walker describes Munnings as ‘well-connected’ architect, presumably a reference to Seager but it could have been his family connection with the Cottees.
14 *SMH*, 27 April 1923, p. 10. ‘Australian Architects and their Work’, *Building*, 12 April 1932, p.42-47. Adam, *The Pen and the Plough*, p. 31. *Edinburgh Gazette*, 18 May 1923. The article in *Building* confirms that Adam was in England when Power died but gives an incorrect date. John Sheddin Adam had gone to Scotland to try to resolve the problem of his inheritance of the family estate of Morishill. A Notice in the *Edinburgh Gazette* indicates that he applied to have the property disentailed so that he could sell it, which he eventually did.
15 Joseph Porter Power and partners, Tenders and Contracts list compiled by Kathie Rieth, Ku-ring-gai Historical Society, 2012. Tenders continued to be called under the name of Power and Adam until 1925.
16 AIA, Bibliographical Information: Joseph Fearis Munnings, ARIBA, FIANSW.
17 Adam, *The Pen and the Plough*, p.32.
18 *Architecture*, December 1929, p.276. With regard to the dearth of architectural plans by Munnings, it is of interest that when Florence Taylor, a writer/publisher with an interest in planning and improvement of the city, moved at a meeting of the Institute that ‘it is desirable that plans of important building and engineering works be supplied by the architects and engineers to the State Library, and be preserved by it as records of the country’s development’, Munnings spoke in favour saying that ‘there was much to be said in favour of such a scheme’. However, only three sets of plans by Power, Adam and Munnings have been located at the State Library, including those for Christ Church Cathedral in Grafton.
20 Ibid. Scriv, ‘Complicity and Contradiction’, pp.93-101. Scriv also maintains that Munnings was the firm’s ‘principal designer’, but he may be relying on information provided by Waterhouse.
coming out of the office to his partner’. Notwithstanding, by joining an established and reputable firm, Munnings acquired an established network of clients and, at least when he arrived, an abundance of work.\(^22\)

As in Wellington Munnings and his wife, Sabina, participated in a range of social activities. In particular, Munnings took up golf and Sabina Munnings became involved with the New South Wales Home for Incurables.\(^23\) (Figure 49.) Shedden Adam was also on this Board and was the Honorary Architect for the organisation. B. J. Waterhouse, his wife and daughter were often at the fundraising events.\(^24\) Clearly, these families associated with each other on a social as well as professional level.

Unsurprisingly, Munnings promptly involved himself with the activities of the Institute of Architects.\(^25\) In December he confidently seconded a motion for the removal of the ‘embargo placed on members of [the] Institute entering any competition in connection with the Federal capital’, its unanimous adoption later proving advantageous to him.\(^26\) By February 1925 Munnings was a member of Council of the Institute.\(^27\) Through his full participation, he was

\(1\) Email correspondence with Kathie Rieth, Ku-ring-gai Historical Society, 8 November 2012. Email correspondence with Joy Walker, 9 November 2012. Architecture, December 1923, pp.175-180. Dictionary of Scottish Architects, accessed 10 December 2012. In December 1923 Adam, having returned from his overseas trip, gave a talk to the Institute of Architects on his experiences in Britain and the United States. While in Scotland he had met Sir Robert Lorimer and was ‘shown over the Academy of Arts by Mr John Begg, who [had] charge of the architectural section’—an introduction which may have been arranged by Munnings. Begg probably introduced Adam to Lorimer, having worked for him in the 1890s and early 1900s.


\(3\) SMH, 22 January 1931, p.14; 30 July 1932, p.7; 19 August 1933, p.7; 29 August 1933, p.3; 30 April 1934, p.4; 16 February 1937, p.12. Munnings organised the Annual Bowls match between the Metropolitan Builders and the Institute of Architects. Sabina Munnings joined the New Zealand Women’s Association and became their vice-president. She was a director on the Board of the Home for Incurables and, as president of the Neutral Bay Auxiliary Committee, she held branch meetings at their home and they both hosted the annual dance.

\(4\) SMH, 19 August 1933, p.7; 29 June 1935, p.9.

\(5\) Architecture, August 1923, p.122. AIA, Bibliographical Information.; Joseph Fearis Munnings, Fellow No: 170. Munnings attended for ‘the first time since being elected to Fellowship’ in August 1923. At the time B. J. Waterhouse was the vice-president and Shedden Adam and Professor Leslie Wilkinson were on the council.

\(6\) Architecture, December 1923, p.174; July 1924, p.20; August 1924, p.24; July 1925, p.13; September 1925, p.14. By July 1924 he was contributing to discussion under general business. He explained the benefit of the registration law in New Zealand stating that all Hospital work had to be done by registered architects. In August he spoke in response to ‘Three addresses on The Purpose and Influences of Standardisation’, saying that although he was in agreement with the standardisation of locks and sanitary fittings he was not sure about the standardisation of fittings for windows saying that ‘the function of a window is not only to let in air and light but also to be a thing of beauty’. He often added his contribution to votes of thanks.

\(7\) Architecture, February 1925, p.4; April 1928, p.91; September 1932, p.194. Construction, 1 July 1925, p.8; 24 October 1928, p.6. Munnings spoke in July 1925 on ‘Agra and the Taj Mahal’ and in April 1928 on ‘The Architect and the Engineer’. In 1932, he gave an illustrated talk in which he declared his admiration of Mogul and Hindu architecture.
clearly upholding the ‘good fellowship amongst members’ which he had advocated at the AGM of the NZIA in 1920.  

Throughout the 1920s Munnings increased his involvement with the Institute, maintaining his position on the Council and serving on numerous committees. In 1925, as an Institute representative he was a member of a deputation to the Council calling for the amendment of the 30 year old Building Act and drawing attention to the fact that ‘reinforced brickwork...was an excellent factor for strength in construction yet was not recognised in the present out of date law’. As a result of this Munnings became a member of the Building Advisory Committee of the Sydney City Council, a group that met regularly to prepare schedules and regulations for the proposed new City of Sydney Building Act.

The extent to which he was able to devote so much time to Institute work in the late 1920s and early 1930s may be explained by the Depression and the subsequent dearth of commissions. The situation was so dire in 1932 that the Institute set up a special committee, of which Munnings was a member, to ‘take steps to assist in finding employment for members of the Institute who need it’. He worked conscientiously on these committees, as a special mention was made that year of his ‘loyal, faithful and energetic manner’ and his work for the common good of the members.

Furthermore, and significantly with regard to Munnings’ great respect for builders, as a representative of the Institute, Munnings regularly attended meetings of the Master Builders Association, giving a talk on the ‘Architecture of India’ in September 1926 and contributing

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29 *Construction*, 1 July 1925, p.8; 24 October 1928, p.6. *Architecture*, March 1927, p.55; August 1927, p.148.; June 1929, p.147. May 1930, p.418; April 1931. He introduced a discussion on ‘Housing of City Workers’ in October 1928. By 1927 Munnings was a member of the Civic Advisory Committee of the Council of the Institute and was involved in the First International Architectural Exhibition held in June and July that year. By 1929 he was on the Practice, Education and the Science Committees, by 1930 he was on the Art and Literature Committee and the Joint Committee with Engineers. The following year he was also on the Civic Design and Town Planning and Sessional Papers and Library Committees.  
30 *Construction*, 28 October 1925, p.9.  
32 *Architecture*, March 1932. One of the results of this was a scheme to assist younger architects and students who were unemployed, which included a project in ‘measuring drawings of buildings of historical importance’. They were paid from a fund raised and administered by the Institute.  
33 *Architecture*, April 1931; May 1932, p.122. In 1932 he became the Hon. Assistant Secretary and continued on the Practice Committee and the Civic Design, Aesthetics and Town Planning Committee.
knowledgeably to discussions at other times.\textsuperscript{34} No doubt in his desire to further ‘good fellowship’ between the two professions, he participated in social events such as bowls and cricket tournaments and in May 1930 took part in the ‘Architects v. Builders’ golf match.\textsuperscript{35}

It was also that year that Munnings became a Government representative on the Board of Architects of New South Wales, a position that ‘afforded...[him]...the opportunity to assist with his wisdom and advice the Australian Medallion and Travelling scholarships’.\textsuperscript{36} Donald Johnson maintains that these awards not only gave young architects financial assistance to travel but also on their return to Australia ‘legitimised contemporary ideas and modes of architecture’.\textsuperscript{37} Munnings had always subscribed to the importance of ‘travel, to widen...ideas and practical knowledge’ and through membership of this board he was able to help provide such opportunities.\textsuperscript{38} It can also be seen as his contribution to later developments of Australian architecture through the work of the recipients. Also of great prestige was Munnings’ appointment, in 1932, as one of three architects nominated by the Institute of Architects, to judge the entries of the inaugural John Sulman Medal for Architecture.\textsuperscript{39} The following year he sat on the panel of judges for the RIBA Bronze Medal.\textsuperscript{40} (Figure 50.) Munnings was also, for some time, a member of the civic Design Committee at Canberra,

\textsuperscript{34} Construction, 1 September 1926, p.4-7; 21 September 1926, p.7; 16 May 1928, p.14. He maintained at a 1928 meeting that there was ‘not the remotest possibility of hardwood replacing softwood in building construction’. He also attended the Annual Dinner of Master Builders in 1926.

\textsuperscript{35} SMH, 29 April 1930, p.8. Architecture, AGM March 1927, p.45, June 1928, p.122; 22 January 1931, p.14. He organised the Annual Bowls match between the Metropolitan Builders and Architects. In March 1927 Munnings ‘called for any members interested in bowls’ and wishing to play against the Master Builders’ Association, to contact him ‘as he wishes to arrange a winning team’. In 1931 he was the team captain.

\textsuperscript{36} SMH, 28 February 1931, p.15; 16 October 1934, p.3. Construction, 6 February 1929, p.15. Waterhouse, Architecture, November 1937, pp.234-235. The purpose of the Board was to supervise the registration and the practice of architects. It was a ‘semi-Government department on which all sections of the architectural profession [were] represented’. It consisted of eight members, two appointed by the Government, two elected by the NSW Architects, two appointed by the Institute of Architects of NSW and one each by the University and Sydney Technical College. In January 1937 Munnings was re-elected for a further three years. The appointments at that time were: J. F. Munnings, Wm. Martin, B. J. Waterhouse, O. W. Weston, Professor L. Wilkinson, A. W. Anderson and A. Martin.


\textsuperscript{38} Evening Post, 10 January 1923, p.6.

\textsuperscript{39} Email correspondence with Dr. Noni Boyd, Heritage Officer, Australian Institute of Architects, 9 November 2012. SMH, 4 January 1933, p.12. Sulman presented the Institute of Architects of NSW with a fund to provide a medal for the best design of a building of exceptional merit. The jury, under the conditions of the grant, must consist of four architects, one painter, one art critic and the director of the National Art Gallery. The jury for 1932 were, Norman Carter, J. S. McDonald, James Nangle, Professor Wilkinson, B. J. Waterhouse, J. F. Munnings and F. J. Oakeshott. That year the Institute decided to award the medal for an institutional building and the winning entry was the modified Florentine style Science House, by Peddle Thorp and Walker.

\textsuperscript{40} Architecture, October 1933, p.221. In 1934 the RIBA Bronze medal, offered every three years for the best building erected in NSW during the previous five years, was awarded to Fowell and McConnell for the Headquarters of the British Medical Association.
under the chairmanship of Sir John Butters. \(^{41}\) Considering the prestigious status of these awards and committees, Munnings must have been held in high regard by his peers to be selected as their representative.

The most informative discourse on Munnings’ philosophy of architecture is provided by his contribution to a formal discussion held by the Institute in 1930 and involving Walter Burley Griffin. \(^ {42}\) Organised as a debate, entitled ‘Traditional v. Modern Contemporary Architecture’, it was essentially a discussion on ‘Modernism’. \(^ {43}\) The ‘Traditional’ perspective was ‘entrusted’ to Munnings who, speaking first, took the viewpoint that, as ‘architecture is the expression in three-dimensional form of the activities and aspiration of the human race’, it was ‘impossible to divorce...the Modern from the Traditional’. Believing structural forms to have remained constant and universal, Munnings maintained that ‘only dressings’ vary and that ‘mere decoration is not Architecture’. He suggested that the ‘Moderns’ use forms that they believe are new ‘when these forms have been used centuries before’. Supporting this perception he mentions ‘a building going up in Sydney at the present time which is considered to be very modern, yet some of its main features follow Hindu work of a rather debased form’. \(^ {44}\) He asserts that people working in different countries ‘often arrive in external expression at the same forms’ and questions why an architect who ‘uses forms of the renaissance period be called Traditional, and one who uses Mayan or Hindu forms be called Modern’. He suggests that ‘a lot of nonsense is talked by Moderns about the ‘functional’; about ‘vertical lines predominating on the one hand and horizontal on the other’. \(^ {45}\) Summing up, he states that ‘it is more important that a building should be beautiful than that it should be labelled Traditional or Modern’ and that ‘the traditional must form the groundwork from which modern work is developed, if it is to be successful’. He seems to echo Seager’s opinion that ‘there is scarcely a modern requirement which cannot be met by adaption of ancient forms’. \(^ {46}\)

\(^{41}\) *SMH*, 1 October 1937, p.21.


\(^{43}\) The event was organised to give opportunity for ‘members to speak in support of the school of thought...to which they adhered’.

\(^{44}\) This is most likely a reference to his own firm’s work; *Scotforth* (1930) on Elizabeth Bay Road.

\(^{45}\) Munnings maintains that Modern work claimed to be ‘logical and free from sentiment’ but in his mind ‘the use of dominant vertical lines in building is sentiment’.

Griffin, speaking in favour of Modernism, maintained that development in architecture is continuous and that architects should develop ‘insight, imagination, intuition...rather than rely on...previous adaptations of matter’. 47 Munnings’ position in ‘opposition’ to Griffin to some extent explains the difference between the work of the two men. Both men had planned new cities and favoured the use of locally sourced materials; both were concerned with the placing of buildings within their landscapes. However, notwithstanding Munnings’ residences in India, his work was never as radical as Griffin’s houses on the Castlecrag Estate and this relates to the ‘tradition’ from which their designs arose. Griffin, whose background was with the American Prairie School, saw the dwelling as part of the landscape and a continuum of the exterior space. 48 Munnings’ buildings, on the other hand, were based on the British tradition and from the paper he delivered at the 1919 Town Planning Conference in Wellington, we know that he did not approve of American architecture for ‘British’ people. 49 Munnings did, however, believe that buildings should fulfil contemporary requirements and that modern materials and up-to-date methods should be employed. Therefore, when the second speaker, K. H. McConnel referred to Munnings as ‘half modernist’ he summed him up well. The term ‘half-modern’ was also used by Hitchcock and Johnson in 1932 to describe architects who, at the beginning of the twentieth century, ‘broke consciously with the nominal discipline of the revivals’ to create a style ‘in which the greatest common denominator of the ...[revival is]...preserved and fused with the new science of building’. 50 Essentially, therefore, the Stripped Neo-Classical employed by Munnings can be seen as much as a break with the past as it is a link with tradition.

Munnings’ thinking is not only illustrated by his built work but also by the design he entered for a major Australian architectural competition. 51 The design he chose provides further confirmation of his perception of what was an appropriate style for a British Dominion. With the embargo on members of Institute entering competitions connected with the Federal

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47 Griffin called for a reinstatement of ‘creative architecture’ through the application of the individual’s inner spiritual qualities.
49 Munnings, ‘The City Beautiful’, pp.159-164.
51 Stokes, ‘Address to Students’, pp.216-220. Munnings’ interest in architectural competitions had begun with Seager in Christchurch but Stokes too had been a great advocate of competitions, saying that ‘the line which divides a winning design from a losing one is often a very fine one indeed, and the very fact of having competed, and the spirit in which the result is taken, is what does the real good, and not the mere winning of the prize’.
capital now lifted, Munnings was free to enter the 1928 competition for the Anglican Cathedral in Canberra; its brief ‘to accommodate two thousand people and not to cost more than £150,000’ and to include a synod hall, church offices and a bishop’s residence. The judges unanimously shortlisted six designs out of forty-nine entries and referred them back to their authors of ‘further study of their schemes’. In due course, the firm of Power, Adam and Munnings were awarded third place and £100 prize money. (Figure 51.)

Munnings describes the firm’s design as ‘a very simple form of Gothic’. However, he maintains that it is not ‘Gothic as generally understood’ illustrating his philosophy that ‘the traditional’ was only forming the ‘groundwork from which modern work’ should be developed. The firm believed that the simplicity of the design that would create the Cathedral’s ‘dignity’. To achieve this Munnings suggested the use of ‘brick, tiles and concrete economically used’. His plan was ‘cruciform...with wide nave and transepts, with narrow passage aisles’ and, ever practical, he emphasised the importance of ‘unimpeded views of the pulpit’ and of ‘audibility’ and to provide ‘a spacious and well-placed chamber for the organ’. Furthermore, he provided for car parking. In consideration of the site, which he had clearly visited, he felt that ‘a tower or campanile dominating the Cathedral mass, and forming a landmark from the country around’ was desirable. He believed that there should be continuity to the scheme, suggesting the use of a carriage porch between the Cathedral and Synod Hall, and an arcaded garden between the Cathedral and the Bishop’s residence; the cloister to provide a covered means of linking the buildings.

Characteristically Munnings intended to create exterior ‘decoration’ by means of patterned brickwork; these to be hand-made Goulburn bricks. Internal walls were to be finished in cement ‘in combination with...tinted aggregate of a gritty nature to give texture’. Except for

52 SMH, 24 March 1928, p.10. Adelaide Chronicle, 9 February 1929, p.55. It was hoped to lay the foundation stone in 1929.
53 Architecture, Journal of the Institute of Architects of New South Wales, Vol.17, No.12, December 1928, pp.254. The judges were Sir John Sulman, Professor Leslie Wilkinson (Professor of Architecture at the University of Sydney) and W. A. M. Blackett (President of the Institute of Architects). The authors were given 12 weeks to prepare the ‘drawings required in the final competition by Clause 10 of the conditions’ and the details of all three final placings, the authors’ descriptions and perspective drawings were published.
54 Adelaide Chronicle, 9 February 1929, p.55. The competition was won by Harold Crone, Manly, who received £300 and A. E. La Gerche and D. E. Gower, Melbourne, were placed second and received £200.
56 A pool was planned on one side ‘to give reflections’.
crosses and finials, he avoided the use of sandstone ‘on account of cost’. Fenestration therefore was to be metal and glazed with leaded lights, and he recommended cork or wood for the floors. He made provision for electric lights and heating by means of ‘a boiler-room and conduits for pipes’. Once more, Munnings was advocating for modern conveniences and efficiency, and advocating the use of low cost locally-made bricks.

Throughout his report Munnings uses the term ‘authors’ rather than author, which suggests a collaborative approach. However, Waterhouse identifies Munnings as the author of the firm’s entry and maintains that ‘his admirable design’ was ‘preferred, by many sound judges, to that placed first’. Ultimately, this was of no consequence because the new Cathedral for Canberra was never realised.

Munnings’ greatest contribution to the architecture of New South Wales, however, is through his work as a school architect. In a letter to Fr. Gilbert, in 1925, Munnings mentioned that he was very busy with ‘school buildings’ having completed one, and that two more were ‘under way’. The first of these was Dangar House, a boarding facility for juniors at Armidale School, Armidale, New South Wales. Plans by the firm had been drafted as early as 1920, but Munnings took over responsibility for the final drawings when Power died.

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57 Among the improvement Munnings added to the initial plan was ‘a richer treatment of the altar and reredos, to be executed in sandstone’. He indicated that a stained-glass window should be used at the east end but this was not included in his design. He intended to ‘eliminate timber in the construction’ as far as possible, suggesting that the tiling battens on the roof should be ‘nailed directly to the Aero-crete concrete roof slabs’. He also emphasised that he had consultations with a structural engineer on construction issues and a quantity surveyor who confirmed his ‘costings’. The whole scheme was estimated at £148,447.

58 SMH, 21 April 1926, p.16. AIA, NSW Architects Bibliographical Information: Joseph Fearis Munnings. Architecture, 1 March 1932. There are few references to employees of the firm during this period. However, in a competition arranged by the Ideal Homes Exhibition in 1926, the first prize of £100 was awarded to John R. Brogan ‘care of Messers Power, Adams [sic] and Munnings’. Eric Apperly and Bruce W. Purse were also associated with the firm. Another, later employee was Nigel Ashton. J. A. Kerr, F. Clatworthy and K. Robertson are all listed as practising at Union House 243 George Street, but it cannot be certain they worked with Adam and Munnings. Evidence, however, clearly shows that employees contributed to the work of the firm.


60 Canberra Times, 19 October 1932, p. 1. Funding difficulties led to the plans being ‘left in abeyance’ in 1932.

61 Marist Archives, Wellington: MAW Mis 3, 78 [21 January 1925].

62 SMH, 28 February 1923, p.11.

The second school Munnings was involved with was Knox Grammar School, which became his most extensive school project. Knox Grammar, situated between the suburbs of Warrawee and Wahroonga, was a newly established Presbyterian school for boys. Between 1924 and 1936 the firm was associated with eight buildings at Knox Grammar, six of which are still standing.

The attribution of the Knox buildings to Munnings is clear despite there being no evidence on the plans. When Munnings was introduced, prior to his talk to the Institute in August 1925, the Chairman noted that ‘special mention’ of Munnings’ work at Knox had been made to him that day by ‘a prominent member of the Architectural Board’. Certainly, the Munnings family believed that he was involved with the design of the main School building and his daughter-in-law, Mrs Peggy Munnings, deposited several documents in the archives that support this. However, Bruce Mansfield maintains that the initial plan for a classroom block was made by Adam prior to the first Headmaster, N. H. MacNeil, being appointed. Furthermore, MacNeil stated that the new building was designed by a Scotsman, which further suggests the architect was Adam. Therefore, precisely what input each architect had into the initial plan is difficult to tell. Significantly, however, the architectural style was Scottish and fitting for the sons of Scottish Presbyterians.

65 Bruce Mansfield and Fay Richardson, Knox – A History of Knox Grammar School 1924–1974, Sydney, Halstead Press, 1974, p.17, p.19. The years 1924–1929 at Knox are described by Fay Richardson as the ‘era of building’. The Reid Handwork building and the Jessie Gillespie Hospital (Senior School) have been demolished.
66 Email correspondence with Jo Tait, Archivist, Knox Grammar School, 1 November 2012. The inscriptions on the plans relate to Building Development approvals with signatures and notes made by Ku-ring-gai Shire Council employees.
68 Email correspondence with Jo Tait, 1 November 2012. These documents include a cartoon of Munnings designing the second phase of the Main Building, a press cutting, obituary notice, a photograph of Joseph Munnings ready to play golf, the notice of Munnings’ partnership with Power and Adam and a photograph of the southern porch of the 1928 classroom.
69 Mansfield, Knox, p.18-19. The Historian, Vol.30, No.1, p.54. Adam, prominent in the Presbyterian Church and the Honorary Consulting Architect for the Presbyterian Church from 1911, was the obvious architect to design new school. Furthermore he lived locally and one of his sons became a founding pupil of the school.
70 SMH, 13 February 1925, p.10. Email correspondence with Jennifer Harvey, 19 November 2012. MacNeil said that the new building had been ‘designed by a Scotsman...built by a Scotsman, and was to be opened by a Scotsman in the presence of a large number of distinguished Scotsmen’. The builder was H. R. Mackenzie. Ku-ring-gai Historical Society records show that John Shedden Adam was born in Edgecliff and brought up in Bathurst, but his father was born in Stornaway, Isle of Lewis, Scotland.
The first classroom block was designed early in 1924 and completed in 1925. This steep-roofed building with its distinctive Scottish baronial features ‘set the School’s architectural style’. (Figure 52 and Figure 53.) The stepped gable, common in Scotland, differs from Munnings’ past work and may be further evidence that Adam was the architect; however, Munnings’ involvement cannot easily be dismissed. The arcade on the west side, the unusual terracotta jali along the balcony and the decorative brickwork panels on the front façade are all characteristics of Munnings’ work. (Figure 54 and Figure 55.) The stepped gable was a feature of Robson’s school buildings and one gable end strongly resembles those designed by Munnings for Masterton High School. The stepped gable and corner buttresses are typical of Leonard Stokes oeuvre, with which Munnings was familiar. (Figure 56.) There is an œil-de-bœuf window; but rather than circular as on the Westport Technical School, it is oval and likely references a similar shaped window on Earlston, the original house on the site.

On 1 June 1925, after the completion of this building, Munnings and Adam announced their partnership. (See Appendix D.) Subsequently, all plans for Knox Grammar School bear the name of Power, Adam and Munnings and all the buildings feature characteristics of Munnings’ work. The first of these was a dormitory situated close to Earlston. It featured rounded arches and single storey pilasters and plain gable ends in keeping with the original homestead. Munnings sent his own son to board at the school in 1927, possibly in a show of solidarity with the school councillors who were providing him with a substantial amount of work. In

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71 This included four classrooms a library, offices and physics and chemistry laboratories.
72 Mansfield, Knox, p.19. The school was aligned, according to MacNeil, to present an ‘ordered arrangement’ of buildings when viewed from the railway which passed along its boundary. Mansfield maintains the building ‘lost every trace of austerity by the warm colour of it brickwork, by the blandness of its many window panes’. He describes the class-rooms and offices as ‘bright and airy’.
73 Robson, School Architecture, Plate 2, and p.22. Upper Earl Street Board School (1875), Plumstead and Winstanley Road School (c.1874), near Clapham Junction both feature stepped gables and were illustrated in Robson’s book.
74 Spence, Stokes, Vol.2, p.127. The stepped gable and corner buttresses are features of Stokes’ St. George’s Cathedral School in Southwark (1886).
75 SMH, 27 November 1925, p.14. Initially known as MacNeil House, it is now known as Wing House.
76 Mansfield, Knox, p.19. More alterations were made to the dining-room and the dormitories above it. Later Earlston was extended to provide accommodation for a further twenty boys, including ‘dressing rooms, baths, a sitting-room…and a hospital’.
February that year the firm were working on designs to complete the main teaching block and further dormitories.\textsuperscript{78} The new building was joined to the first block by means of a stepped gable end, featuring a blue-faced clock, and an octagonal tourelle set into the corner.\textsuperscript{79} (Figure 59.) The latter, constructed in decorative brickwork, features a segmented turret. (Figures 60 and Figure 61.) At the base of the tower, there is a gargoyle, somewhat out of keeping with the rest of the building. It is reasonable to assume that Adam contributed the Scottish baronial features, as he had visited Scotland in 1923 and would have been familiar with the style.\textsuperscript{80} However, a cartoon, said to be the work of Norman Lindsay, is believed to show Munnings sketching this building and suggests that Munnings was the main designer.\textsuperscript{81} (See Frontispiece.)

During the Depression, there was a significant drop in enrolments at the school that resulted in staffing difficulties and, not surprisingly, all building projects ceased.\textsuperscript{82} Research by Richard Apperly shows that between 1929 and 1931 house building in Sydney fell from 7000 houses per annum to under 350 per year and there can be no doubt that a similar fall was experienced in all sections of the construction industry.\textsuperscript{83} This was the period during which

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\textsuperscript{79} A reinforced concrete floor takes the weight of the clock machinery.

\textsuperscript{80} \textit{SMH}, 4 August 1953, p.8. Adam would have been familiar with the work of Robert Lorimer, whom he met while in Edinburgh. When a new school Hall was built in 1953 it was described as having Scottish baronial features including ‘a circular tower, known in the Scottish Highlands as a pepperpot tower…characteristic of the old baronial castles of Scotland …and the typically Scottish crow-step gables’.

\textsuperscript{81} Email correspondence with Jo Tait, 1 November 2012. The copy of the cartoon, given to Knox Grammar School by Mrs Peggy Munnings, is said to ‘depict Munnings at the drawing board designing a two-storey building which is believed to be the second half of the main school building’. The family believed that Munnings knew Norman Lindsay. Munnings undoubtedly knew his brother Lionel Lindsay through B. J. Waterhouse. Waterhouse, Lionel Lindsay and Munnings’ cousin A. J. Munnings R.A., who may have been introduced to them by Munnings, travelled around Spain together during 1926. See \textit{Architecture}, September 1927, p.163.

\textsuperscript{82} Nisbett, \textit{Knox}, p.20, p.30. In November 1927, a benefactor gave the school £100 to start a fund to build a gymnasium and by 1928 enough money had been promised or collected towards the gymnasium and a swimming pool. Although these were built, because of the economic situation it took several years to fully pay the builders. The recession impacted the school significantly, parents asked for ‘a remission of fees’ and some withdrew their boys from the school. There were forty-five withdrawals for 1930 and only three new enrolments. The debt of the gymnasium was partially paid off by Reid and the Gillespies in 1931 and fully paid up by 1933. It is not known when the architects were paid. A water-colour perspective drawing for a Proposed Chapel, produced by the firm in 1927, shows a Gothic inspired building and, having no characteristic features of Munnings’ work, is probably the work of John Shedden Adam.

\textsuperscript{83} Richard E. Apperly, (1972) \textit{Sydney Houses 1914-1939}, Unpublished M. Arch. thesis, University of New South Wales, Sydney, p.14, p.48, p.334. Apperly writes that as a result of the Wall Street Crash of 1929 Australia ‘lost her ability to meet interest payments’ and, subsequently, ‘unemployment grew rapidly and the country found itself on the brink of disaster...finally [hitting] rock bottom in 1931’. A questionnaire sent by Apperly to architects who had practised during the depression elicited such comments as ‘Mostly unemployed from late 1929 to 1934’, ‘Paid office rent only’, ‘33\% salary reduction’ and ‘Became farmer for 2 years’. 
the previously mentioned special committee was set up by the Council of the Institute of Architects, ‘to find some means of relief’ for local architects. Adam and Munnings were in the same situation as the rest of the profession. The firm received few commissions between 1929 and 1933, none in 1931.

It was not until August 1933 that the *Sydney Morning Herald* was able to announce that ‘city architects report steadily improving business’ and that buildings ‘held in alliance for months – years in some instances’ were proceeding. The same edition noted that Power, Adam and Munnings had accepted a tender for a new technical building at Knox Grammar School.

Although emergency measures were still being followed with regard to the Knox Grammar School finances, Andrew Reid had donated money for a building, equipment and ‘first year of teaching’ for ‘the establishment of a technical branch’. This building, known as the Reid Handwork Building and opened in 1934, was built in brick and slate ‘in the same gabled and high-windowed style as the main school buildings and included ‘a stepped demonstration theatre and an art room with armoury and storeroom beneath’. Significantly, the slates were made of cement fibrolite, a material that Reid, as one of the directors of James Hardie and Co. Ltd., was responsible for manufacturing. The *Sydney Morning Herald* made the point that ‘the eaves, gutters and downpipes’ were unique in that they too were made of fibrolite. It was a significant building, the design room was 42 ft by 27 ft (12.8 metres by 8.2 metres) and the demonstration theatre could accommodate over a hundred boys. Notably, it featured herringbone brickwork, similar to that above the entrance to Masterton High School, and a stepped gable that linked it with the earlier Knox buildings. In 1933 work commenced on a school hospital and the firm designed a memorial gate,

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84 *Architecture*, October 1930, p.530; April 1931, p.83. There were five on the committee and questionnaires were sent out from which they could gather data. Two members of the committee met the State Treasurer and submitted proposals under which some of the unemployed architects and draughtsmen would be provided with work.

85 *SMH*, 1 August 1933, p.5. A further notice indicated the firm had let a contract to F. W. Lemcke for ‘a mezzanine floor at St. James’, King Street’, to provide two extra vestries.

86 Mansfield, *Knox*, p.20, p.33. *SMH*, 12 February 1934, p.15. His intention was to provide for the needs of boys intending to pursue commercial and agricultural careers. The technical branch was to offer ‘economics, bookkeeping and business principles, carpentry and iron work’. The *SMH* reported the cost of the new building as ‘nearly £4000’.

87 Mansfield, *Knox*, p.20, p.34-35. There was a carpentry shop which provided for twenty boys and a blacksmith’s shop with a furnace, bellows and anvil.


89 *SMH*, 13 June 1933, p.4; 13 February 1934, p.3. In the basement there was a store and repair shop for sports gear.
donated in memory of Brian FitzHardinge who died in 1932, which was also in keeping with the style of the main school.\textsuperscript{90}

In 1935 the firm designed six new classrooms and an assembly hall for Knox Grammar Preparatory School.\textsuperscript{91} Coloured bricks and patterned brickwork featured once more, with ‘walls finished in cream bricks’ and ‘darker mottled bricks for dadoes and facings’.\textsuperscript{92} Canec was used for the ceiling of the Assembly Hall and fibrolite on the classroom ceilings.\textsuperscript{93} Over the entrance to the Assembly Hall, there was a simple yet distinctive brick oriel window. (Figure 64.) The Hall also featured an oval \textit{œil-de-bœuf} window matching the ones on the buildings at the main school site. (Figure 65.) Clearly, the aim was to link the architecture of the Preparatory School with that of the Grammar School.

In 1936, at Robert Gillespie’s expense, a master’s residence and new dormitories were built, adjacent to and linked to \textit{Earlston}.\textsuperscript{94} (Figure 66.) The buildings were ‘constructed in reinforced concrete with concrete pier and beam foundations’; the walls were brick and the roof tiled in a ‘French pattern’, floors were tallow wood and concrete, interior walls plastered and the ‘joinery was of first-grade selected oregon’.\textsuperscript{95} All these buildings harmonised with the existing buildings.\textsuperscript{96} The Scottish baronial style of Knox Grammar School, despite the inclusion of decorative brickwork and \textit{jali}, was undoubtedly designed to reflect the origins of its Presbyterian community.

Over fourteen years, the benefactors of Knox Grammar School provided Adam and Munnings with a considerable amount of work and contributed significantly to their income

\textsuperscript{90} \textit{SMH}, 12 February 1934, p.15. Mansfield, \textit{Knox}, p.35. Both the Handwork Building and the Hospital were opened on Founders’ Day, 10 February 1934. Owing to the recession, the building of a school hospital had been delayed and sick bays had been operating in closed-in verandahs. The Hospital, comprising ‘two wards of four beds each, a matron’s quarters, convalescents’ verandah and kitchen’ was gifted by Mrs Jessie Gillespie. Both buildings have been demolished.

\textsuperscript{91} \textit{SMH}, 29 October 1935, p.5; 1 December 1936, p.6. \textit{Ewan House}, on the other side of the railway line, was purchased as a preparatory school in 1928. It was not until December 1936 that tenders were called for the construction of the new building.

\textsuperscript{92} \textit{SMH}, 29 October 1935, p.5.

\textsuperscript{93} Canec was a fibreboard made from a by-product of the sugar cane industry and treated with arsenic as an anti-termite agent. All the joinery was Oregon.

\textsuperscript{94} \textit{SMH}, 11 February 1936, p.5.

\textsuperscript{95} \textit{SMH} 25 February 1936, p.5; 12 August 1936, p.10. The new building, opened in August 1936, cost £6,000.

\textsuperscript{96} Mansfield, \textit{Knox}, p.71. \textit{SMH}, 1 June 1937, p.6. Email correspondence with Jo Tait, 19 August 2013. The last building the firm was associated with at Knox was the 1937 remodelling of the Gymnasium, when it was enclosed and a sprung floor added. The firm had constructed a Gymnasium for the school in 1929 but it was an open structure with only a roof and tanbark floor. (Tanbark, used for tanning hides, is obtained from the acacia tree.) Later buildings and additions by Ruskin Rowe, on both sites, were designed to harmonize with the earlier buildings and even more recent buildings also reflect numerous features of the earliest buildings.
and architectural reputation. Having demonstrated an ability to design to their client’s requirements they received further school commissions, though none in the same style.\(^97\)

When the firm acquired a contract to design a master plan for King’s School in Parramatta, in 1933, they must have felt that the worst of the effects of the Depression was over.\(^98\) In July Munnings presented the firm’s proposal to the school council and proposed an ‘impressive new frontage to the river with a terrace roadway running along the whole of its length’.\(^99\) The dominant feature of this frontage was to be ‘a square tower over a new entrance’.\(^100\) (Figure 67.) This was undoubtedly Munnings’ technique to link the new building to the old; the method he had used at the Convent Chapel in Christchurch and at Knox Grammar School. The plan also featured a cloistered courtyard. It was a large-scale building scheme comparable to his plan for St. Patrick’s Miramar, and similarly his plans were accepted but never realised. The only new building that eventuated was the new quarters for boarders and staff on O’Connell Street, known as School Houses Baker and Forrest (1934).\(^101\) It must have been a disappointment to Munnings that the scheme did not go ahead; however, the buildings that were built are now recognised for their ‘highly significant’ heritage value.\(^102\)


\(^{98}\) Peddle Thorp Architects, Marsden Rehabilitation Centre (former King’s School) Parramatta, Conservation Plan for NSW Health Department, 1991, p.14, p.79. King’s School was a public boarding school run by the Anglican Church. It occupied this site from 1836 to 1964.

\(^{99}\) E-mail correspondence with Jenny Pearce, Archivist, and Kevin Lee, Deputy Bursar, King’s School, 3 May 2013. On 7 July 1933, Munnings attended a meeting of the School Council Executive to exhibit the plans. It was resolved that Power, Adam and Munnings be appointed ‘Architects of the purpose of (a.) Preparing plans for and the supervision of the erection of the additional accommodation and alterations required (b.) Preparing outline plans for the future requirement of the school (c.) That a fee of 6 % be paid to the Architects based on the actual cost of all the work carried out’. The original plans are held in the King’s School Archives (A12415).

\(^{100}\) Peddle Thorp, Conservation Plan, p.55.

\(^{101}\) Ibid., p.28, p.44. The interior of the original main building was remodelled to accommodate a library and assembly hall. Classrooms were converted from Masters’ bedrooms and Matron’s quarters, New chemistry and physics laboratories were created from dormitories. Peddle and Thorp maintain that, as with other architects before them, ‘the firm fell out of favour with the Council and the master plan for the school never eventuated’.

\(^{102}\) Ibid., p.76, p.81, p.82. Parramatta Advertiser, 16 March 2011, p.30. NSW Heritage Inventory.

www.heritage.nsw.gov.au, National Trust of Australia, http://www.nationaltrust.org.au/nsw/heritage-register National Trust Listed Building, ID S8886. In 1976 the National Trust of Australia placed the buildings on the former King’s School site on their ‘classified’ list. The building is now included in the NSW Heritage Inventory. Peddle and Thorp (1991) identified the building as of ‘high significance within the architectural and landscape composition of the place and its surroundings’ and of cultural significance as the work of ‘architects important to
In 1991, a conservation plan for the King’s School site identified the building as Beaux Arts Classical Style and the monumental scale and symmetry of the three-storey T-shaped brick building would suggest this to be correct. However, the absence of classical motifs and ornamentation suggests a closer association with the Free Classical Style.\textsuperscript{103} (Figure 68.) The O’Connell Street frontage of the building is devoid of decoration other than that created by decorative brickwork and coloured bricks, Munnings’ well-established signature traits. (Figure 69 and Figure 70.) As at Knox Grammar School, at the rear of the building, there is an arcade on the ground floor and an open corridor on the first floor.\textsuperscript{104} (Figure 71 and Figure 72.) A centrally placed clock tower, which extends through the terracotta tiled hipped roof, features arches that reflect the shape of the ground floor windows of the earliest school building—a classically influenced 1836 stone building with a Greek Doric Style portico.\textsuperscript{105} Other similarities between this early building and the new building are their symmetry, rectangular and multi-paned windows, and wide eaves. It is certain, therefore, that Munnings’ intention was to maintain uniformity with the original building. The buildings provide a clear demonstration of Munnings’ belief that traditional style should form the basis of all modern work. That Munnings could design such contrasting school buildings, as the Reid Handwork Building at Knox Grammar and the Baker and Forrest Houses at King’s School, in the same year is testimony to his ability to design to the requirements of his clients and the traditions of the school communities. Despite the extensive use of decorative brickwork on both buildings, the architectural style of the two schools could hardly be more different.

The King’s School was not the only Sydney school Munnings designed in the Free Classical style. In 1937, the firm was commissioned to design a new Assembly Hall and classrooms for Scots College and Munnings drew up plans that conformed to the Main School building designed by Power and Adam in 1914.\textsuperscript{106} However, Munnings died before the plans were

the architectural history of NSW including Power, Adams [sic] and Munnings, the successors of the earlier firm of Sulman and Power’. The recent adaptation of the School Houses as an arts precinct should ensure the survival of the building. The precinct, which includes galleries, artists’ working and performance space and educational facilities, received government funding of $24.6m.

\textsuperscript{103} Peddle Thorp, p.28, p.44.
\textsuperscript{104} The dormitories housed 128 boys in the north and south wings. There were washing facilities in the centre of the building and masters’ rooms and work rooms in the east wing. The arcades are on the north wing.
\textsuperscript{105} The main building, originally two-storey and later extended to three, was built of stone and had a shingle roof, and a central pilled portico.
complete and the work was taken over by Eric Apperly, whom Adam joined in partnership, and the buildings completely remodelled.\textsuperscript{107}

Although Munnings’ school buildings vary, they all reflect characteristics of existing buildings on the site or of the culture of the institution, and they all feature decorative brickwork and arcades. Most significantly, the styles on which they are based are British.\textsuperscript{108}

The firm, however, did not only focus on educational buildings; they also designed business premises. One of the most significant of these was Murdoch’s Department Store (1926-29), Park Street, Sydney. Designed in the Stripped Neo-Classical Style, it was a high-level extension to a pre-existing building and and featured ‘a massive clock tower’ designed to emulate the clock tower of the Neo-Classical Town Hall opposite.\textsuperscript{109} When completed in 1929 it was one of Sydney’s tallest buildings, and the ‘ten swift passenger lifts’ which connected each floor showed that it was equipped with up-to-date amenities.\textsuperscript{110} (Figure 73.) This commission provided the firm with an opportunity to design on the large scale in the manner Munnings was used to in India and they must have been delighted when the \textit{Building Journal} described it as a ‘beautiful’ addition that considerably ‘improved the skyline’.\textsuperscript{111} Significantly, a considerable portion of the façade was ‘devoted to window space’ showing that the firm was capable of introducing modernist features to their work. As the only high rise building Munnings seems to be associated with in Sydney, it is proof that the firm was as capable of designing in the skyscraper mode as those who entered in the Chicago Tribune Competition of 1922.\textsuperscript{112} Notwithstanding its window frontage, however, the domes and columns still linked the design to its classical roots.

\textsuperscript{107} Eric Apperly was a former employee of Power and Adam. On Munnings’ death Adam joined Apperly in the firm of Adam, Wright and Apperly.
\textsuperscript{108} Johnson, \textit{Australian}, p.103. There is no evidence of Munnings having designed in the rationalist manner of Norman Seabrook’s Macpherson Robertson Girls’ High School (1933-1934) in Melbourne, despite its similarity to his Indian schools.
\textsuperscript{109} SMH, 23 June 1926, p.12. In June 1926, Murdoch instructed the firm to ‘prepare working drawings for an extension on the George Street frontage’. A feature of this building was to be a ‘brilliantly lighted arcade’ and the plans were ‘to provide for the provision of natural lighting in all departments’. The cost of the new building was estimated at over £120,000. The clock was omitted from the completed building and the dome was significantly different.
\textsuperscript{110} SMH, 30 November 1927, p.11; 10 January 1929, p.5. ‘Australian Architects and their Work’, \textit{Building}, 12 April 1932, p.42-47. The firm described itself as ‘The largest Men’s and Boys’ Wear Store’. In fact the store also sold women’s wear and household items. Parts of the building were opened in 1927.
\textsuperscript{111} Sydney Architecture, Retrieved from: http://sydneyarchitecture.com/HISTORY/SYD-HIST2010.jpg, accessed 22 August 2013. Johnson, \textit{Australian Architecture}, p.34. Electric powered elevators had only been introduced in 1923, three years prior to the plans being drawn.
\textsuperscript{112} SMH, 30 November 1927, p.11; 10 January 1929, p.5. ‘Australian Architects and their Work’, \textit{Building}, 12 April 1932, p.42-47. The firm described itself as ‘The largest Men’s and Boys’ Wear Store’. In fact the store also sold women’s wear and household items. Parts of the building were opened in 1927.
Evidence that smaller commissions were not beneath the firm’s dignity is their design for a War Memorial Gate at Turramurra, constructed in the same year as the Murdoch’s Department Store.\textsuperscript{113} Although, no individual is directly mentioned with regard to the design, it does bear some resemblance to Munnings’ work at Westport, especially as the massive stone pillars and gates form a corner entrance to the park. (Figure 74.) Similarly, the names the local men who enlisted during WWI are listed on panels on either side.\textsuperscript{114} As Turramurra was where Seager had spent holidays with his parents-in-law and where he retired a few years later, it is possible that the original idea for a memorial was his.\textsuperscript{115} Stylistically the memorial was in a form Seager would have endorsed.

There are also a significant number of houses attributable to the firm while Munnings and Adam were in partnership. Despite Adam’s reputation as the firm’s specialist for domestic buildings, Munnings is known to have designed three houses and he almost certainly had input into a block of flats.\textsuperscript{116} (See Appendix C.) One of the houses was his own, built in the suburb of Neutral Bay in 1925, the year he became a partner in the firm.\textsuperscript{117} The house Munnings designed for himself was an Arts and Crafts style brick house with a tiled roofed which comprised three bedrooms, sunroom, bathroom downstairs, dining-room, large lounge, kitchen, laundry and a verandah on the north side.\textsuperscript{118} (Figure 75.) Of interest is that it featured in an article in the \textit{Sydney Morning Herald} in March 1935, most likely as an

\begin{footnotes}
\item[113] D. R. V. Wood, \textit{Turramurra Memorial Gates and Book of Remembrance}, 2007. A Local Citizens Committee approached the Ku-ring-gai Council in 1927 with plans and specifications for memorial gates. In July permission was given for the gates to be erected on a public park, thereafter known as Turramurra Memorial Park.
\item[114] The names of 136 Turramurra men are listed. The wrought iron gates are 3.2 metres high and consist of scrolls and circles. Originally in the centre of each gate there was a ‘delicate hand-beaten copper shield’.
\item[116] ‘Australian Architects and their Work’, \textit{Building}, 12 April 1932, p.42-47. The firm designed a house built in Lindfield in July 1923. As this was after Power died but before Adam returned, it is probably Munnings’ work. However, as the client is not known, the house is unidentifiable. Further evidence that Munnings designed houses as well as schools, is that his two-storey residence for H. D. Yeates, in Tivoli Avenue, Rose Bay, featured in an article in \textit{Building}. It states that Yeates was ‘desirous of having a brick residence of distinction’ and ‘wisely’ chose Power, Adam and Munnings, ‘for Munnings himself has ever been a great exponent of brickwork’. In particular the article praised the ‘elevation of the staircase window and the eccentric position that it occupies’, the proportion and detail of the entrance porch arch and the small keystones to the windows.
\item[117] E-mail correspondence with Shannon Haritos, Stanton Library, North Sydney, 19 November 2012.
\item[118] Information regarding application to build from the Building Index and Building Register: Munnings applied to the Council, in 1925, to build a cottage at 9 Spruson Street, on land bought from B. J. Waterhouse who lived across the road. The Council Rate Books record Mrs Sabrina [sic] Munnings as the owner and gives her address as NZ Chambers George and Wynyard Streets, Sydney. The builder was J. W. Adams. The estimated value of the house was £1,600 and it was completed in 1926.
\end{footnotes}
advertisement of Munnings’ work. Written in conversational style, the article bemoans the noise of the city and suggests a move to ‘the few remaining house-building sites’ in the suburbs ‘only ten to twenty minutes from the city’ as a solution. Much of the narrative is about the location and need for harmony in planning new houses, and the author gives a description that is both charming and persuasive. It tells us that Munnings placed the house close to the road ‘leaving only a narrow paved garden between his gate and the front door’ and planted it to give ‘flower or colour nearly all the year’. Ever practical, he had provided a paved enclosure at the kitchen door for ‘utilitarian needs’ and a loggia at the back of the house from which a ‘big sunny lawn’ could be viewed. We are told that Munnings, being ‘an ardent carpenter’, made the garden seats himself. The interior is described as ‘of the simplest, for efficiency and convenience’. The author, by maintaining that ‘modern ideas’, such as the absence of architraves, were ‘used here before [they] became a daily commonplace in building’, suggests that Munnings’ work was progressive. In conclusion, it is revealed that the house cost comparatively little to build, was not extravagant to run and that the home ‘supplies all a tired, busy man’ could ask for, namely ‘quiet...privacy...and quick transit to his daily work’. However, as the author tells us that ‘the most intriguing glimpses of the harbour’ could be seen from a window in the architect’s workroom upstairs, it is clear that Munnings took his work home. This supports later comments by Waterhouse that the pressures of work allowed him little time for relaxation. Of interest is that the house was named Dorunda, suggesting that the family cherished the time they had spent in that settlement. (Figure 76.)

The photographs in the article show brickwork of varying colours. On the west side of the house there is a multi-butressed external brick chimney and the lower walls, on the sloping north side, are constructed of sandstone block. (Figure 77 and Figure 78.) The elegant entrance, set into a street-facing gable wall, is reminiscent of Edwin Lutyn’s early houses in

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119 SMH, 14 March 1935, p.10. ‘Seclusion in the Suburbs’ written by G.M.
120 The author, providing photographs to illustrate the property, invites us to ‘come to tea...in the little back garden of the cottage built for himself some ten years ago by Mr J. F. Munnings’. The photographs include: interior view of staircase and round arched niche, dormer window at the back, views of the garden with arched niche in a brick wall, front of house showing the gate and house nameplate, front door, a relief figure set into the wall and a sixteen-pane sash window.
121 The positioning of the house close to the road allowed space for the ‘real garden for the back’.
123 The brickwork has since been painted.
England that were based on the vernacular dwellings of the South of England.\textsuperscript{124} Munnings would have been aware of Lutyens’ domestic work through the \textit{Country Life} magazine but he may well have based his design on vernacular buildings he observed whilst in England.\textsuperscript{125} A round arched door with a fanned window is set within the arched barrel-vaulted porch—the style of which is also typical of English medieval houses.\textsuperscript{126} The first floor rooms, set into the roof space, are in keeping with the picturesque Arts and Crafts style. The house and the gable entrance has a half hipped gable roof and features dormer multi-paned sash windows, both of which are characteristics of other Arts and Craft style houses in the area, in particular \textit{The Gables}, across the road which was designed and lived in by Waterhouse.\textsuperscript{127} \textit{The Gables} (1920-1923), built just prior to Munnings acquiring the land, is considered by Apperly as ‘perhaps [Waterhouse’s] finest house’ and ‘provided a convincing demonstration that traditional forms and materials…still had a part to play in the domestic architecture’ of Sydney in the early 1920s.\textsuperscript{128} Elements of \textit{Dorunda} which echo those of \textit{The Gables} are the terracotta roof tiles and brick walls, the sandstone foundations, the double-hung windows and the shutters.\textsuperscript{129} Not having to conform to a client’s brief, it seems surprising that Munnings did not design for himself a modernist exterior as well as interior, more in keeping with the style of official houses he designed in Patna ten years earlier, however he was most likely endeavouring to maintain uniformity with the neighbouring dwellings.\textsuperscript{130} Moreover, if tradition was the basis of his work, what could be more appropriate for Munnings and his family than a style rooted in the English vernacular?

Of particular interest in the sitting room of \textit{Dorunda} is the white marble fireplace. Designed along classical lines and featuring two mantelshelves, it appears incongruous within its

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\textsuperscript{124} Gavin Stamp, \textit{Edwin Lutyens – Country Houses}, London, Aurum Press Ltd., 2001, p.10. Similarities can be seen with the porch at Fulbrook House (1897), Little Thakeham (1904), and Marshcourt (1901-1904). Almost all of his houses featured in \textit{Country Life} shortly after they were completed.
\textsuperscript{125} Peter Macky and Paul Waite, \textit{Coolangatta – A Homage}, Auckland, Livadia Publishers Ltd., 2010, p.21. A similar entrance was a feature of \textit{Coolangatta}, an Arts and Crafts style house in Auckland, designed by Noel Bamford and Hector Pierce, both of whom studied with Edwin Lutyens.
\textsuperscript{126} Ibid., p.157. A relief figure, of a woman, is set into the wall above the doorway. Its significance is not known.
\textsuperscript{127} Edquist, \textit{Pioneers of Modernism}, , p.56, p. 60. The Gables refers back to Horbury Hunt’s Pibrac. \textit{Ailsa} by Waterhouse and Lake, Neutral Bay, built for Captain Robert Craig, features a half hipped gable roof. Captain Craig was the husband of John Macmillan Brown’s sister, Elizabeth, and father-in-law of Hettie Hurst Seager’s sister, Maria.
\textsuperscript{129} Apperly, (1972) \textit{Sydney Houses}, p.268. Note: it is not certain when the shutters were added to \textit{Dorunda}.
\textsuperscript{130} Edquist, \textit{Pioneers of Modernism}, p.62. George Sydney Jones, who had visited India at the turn of the century, was designing flat-roofed, two-storey, cuboid houses in Sydney from the early 1900s.
\end{footnotesize}
modernist setting. Its significance, however, is partly explained by the design on the header above the mantel. (Figure 79.) This pattern is the same as that on the fireplace in the guest ‘Boudoir’ in Government House in New Patna. As the fireplace in Munnings’ house is more elaborate than that of the ‘Boudoir’, it is likely a replica of another fireplace in the Guest Block of Government House. It is without doubt, a reminder of his time and achievements in India.

In a very different style to Munnings’ own home, is the house he designed for Samuel Hurst Seager’s widow, ten years later. It too featured in an article in the Sydney Morning Herald, written by the same author and again styled to promote the idea of building in the suburbs. A more detailed article, written by Nora Cooper and illustrated with photographs by Cazneaux, however, appeared in the Australian House Beautiful Magazine in June 1937. This article, subtitled ‘A striking example of restrained modernism in building and furnishing’, extols the qualities of its modern interior and exterior design. In 1934 this magazine, in a reflection of the move towards modernism, had changed its emphasis from ‘the traditional and picturesque to European modern’ and the inclusion of Munnings’ design must indicate that he was considered modern in his work.

The house is located within a wooded section among other architecturally designed homes, in Myell Avenue, Warrawee, near to Knox Grammar School. The natural setting was an important aspect to Munnings and the article maintains that he ‘contrived to build the house in a natural clearing’ without sacrificing a single tree. (Figure 80.) The house, with its arched loggia, shutters and wrought-iron grill reflects elements of the ‘Mediterranean’ style.

131 The design on the legs of the surround is also similar but is not fluted like those in the ‘Boudoir’ in Government House.
132 An album of photographs of the New Capital at Patna is held in the India Office Records at the British Library in London. [Link](http://www.bl.uk/catalogues/indiaofficeselect/PhotoShowDescs.asp?CollID=652)
This album contains 100 photographs which ‘depict plans and interior and exterior views of the new Government House, High Court, Secretariat, Post Office, official residences, Market, water tower and General Hospital. There are also three views of buildings in Dhaka’. A search through this album may reveal the origin of the fireplace in Dorunda.
133 Samuel Hurst Seager died in Turramurra in 1933.
134 SMH, 28 February 1935, p.10; 23 April 1935, p.15; 20 July 1937, p.4. The friendship with Hettie Hurst Seager endured. In July 1937 Professor L. Wilkinson gave a lecture, entitled “The House’, at her home to raise funds for the Home for Incurables, the organisation with which Sabina Munnings was deeply involved.
135 Australia Home Beautiful, 1 June 1937, pp.30-34. Harold Pierce Cazneaux, born in Wellington, was a respected Sydney photographer. The article maintains that the house was built for a woman who ‘lives not in the past but in the present’.
136 Johnson, Australian Architecture, p.104.
137 John Shedden Adam lived nearby in Ferguslie.
138 Australia Home Beautiful, 1 June 1937, pp.30-34. Tom Parramore developed the garden.
The credit for the adoption of Mediterranean features upon Sydney architecture is given to Prof. Leslie Wilkinson, whose philosophy was that buildings should ‘respond to their climate and landscape’, a response which Munnings too had long advocated and practised.\textsuperscript{139} However, unlike Wilkinson who recommended ‘cement rendered exterior brick walls’ to achieve a ‘simplicity of form and lightness in colour’, Munnings, respecting his old teacher Hurst Seager, built ‘simply and truthfully’ using white reject bricks made locally.\textsuperscript{140} His use of white brick for the interior was also a departure from the conventional Mediterranean plastered interior wall.\textsuperscript{141} Furthermore, the front door, windows and pierced shutters reflect elements of the British Arts and Crafts Style. The shutters were painted cream to match the bricks.\textsuperscript{142} (Figure 82.) The arches of a loggia were faced with darker coloured bricks and ‘soft-toned weathered tiles’ were used for the roof.

The layout of the house is described as ‘well-balanced and restful’ expressing ‘all that is best in the modern movement in architecture and furnishing’ and it is clearly a fine example of Munnings’ ability to work in the modernist style.\textsuperscript{143} The interior walls were built of un-rendered bricks to provide ‘an excellent decorative background for furniture and hangings’.

As the house is set on a sloping section, to eliminate the need for deeper foundations the living area was designed on two-levels.\textsuperscript{144} (Figure 83.) The living and dining areas are separated by three shallow steps and to one side is a low brick wall. There are no architraves; the ‘white lines of the ceiling and the cream expanse of brick wall are unbroken, giving a pleasant air of space and air’. Bookshelves flank a plain cement fireplace and glass doors opened up to a square loggia.\textsuperscript{145} (Figure 84.) A semi-circular archway leads to the hallway leading to the bedrooms and kitchen, both of which featured built-in cupboards.\textsuperscript{146} The floors were oiled and polished New Zealand rimu and the doors Queensland maple. This building,

\textsuperscript{139} Apperly, (1972) \textit{Sydney Houses}, p.212, p.215. McGillick, \textit{Sydney Architecture}, p.84. Leslie Wilkinson, Professor of Architecture at Sydney University, was an active participant in Institute affairs and a strong advocate for climate control by appropriate orientation. Influenced by Wilkinson, Waterhouse took up the Mediterranean style in the post-war period. \textit{Nutcote} (1925), Neutral Bay, exemplifies Waterhouse’s Mediterranean style, though the interior is unmistakably Arts and Crafts.


\textsuperscript{141} \textit{Australia Home Beautiful}, 1 June 1937, pp.30-34. \textit{Evening Post}, 23 April 1935, p.15. The house featured a scarlet door, to contrast with the creamy-yellow bricks of the exterior walls.

\textsuperscript{142} \textit{Australia Home Beautiful}, 1 June 1937, pp.30-34.

\textsuperscript{143} Ibid.

\textsuperscript{144} \textit{SMH}, 28 February 1935, p.10.

\textsuperscript{145} Many of the original features of this house have been retained but the loggia has been enclosed.

\textsuperscript{146} In praise of the design, the author states that ‘of added decoration and ornament there is very little, the actual materials used in the structure of the room itself and the furniture in it providing in themselves a sufficiently warm and satisfying harmony’. 

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notwithstanding the Arts and Crafts elements, marks a departure from the British styles he was associated with and indicates that Munnings could see the suitability of the Mediterranean style for the Australian climate.

We know that Munnings had been an advocate for flats for many years but it was not until 1930 that he had the opportunity to design such a building. In 1930, the firm built Scotforth, one of the earlier blocks of flats in Elizabeth Bay, on land ‘owned/leased’ by Adam. Built during the Depression, Scotforth, was probably a scheme devised by Adam to create work for the firm. With its variety of decorative architectural detailing, Scotforth is considered ‘a powerful and imposing example of the Inter-War Free Classical style’. It is a four-storey curved building on a sloping site and, as was common in apartment blocks in the inter-war period, it included shops on the ground floor that ‘maximised the potential of the site’. (Figure 85 and Figure 86.) It is possible that both partners collaborated with the design but features that are characteristic of Munnings’ earlier work in India suggest his input was considerable. The distinctive cornice below the parapet and the ventilation panels above the shops are reminiscent of chhajja and jali, the latter not dissimilar to the jali above the entrance in the south corner of the Secretariat in Patna. (Figure 87 and Figure 19.)

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147 Proceedings of the First New Zealand Town-planning Conference, p.28-31. Evening Post, 25 July 1922, p.9. SMH, 7 November 1928, p.19. At the Wellington Town Planning Conference he had asserted that flats would solve the problems of people no longer able to maintain large houses, due to unavailability of domestic help, and he had predicted that blocks of flats would be introduced into New Zealand cities in ‘the near future’. In a lecture to the YMCA in 1922 he claimed that apartment housing was particularly appropriate for ‘that growing body of single men and women who, away from their own homes, work in our towns’. He believed that flats were misunderstood in New Zealand and ‘considered a evil to be avoided’ but he assured his listeners that ‘if properly designed can only tend to the betterment of the health of those compelled by circumstances to live in towns under conditions that preclude the ownership or occupancy of a house of their own’. In 1928 he told the NSW Institute of Architects that flats and semi-detached suburban dwellings were ‘the only real solution to the housing problems’ of Sydney.

148 Email correspondence with Noni Boyd, 9 November 2012. NSW Government, Environment and Heritage. Retrieved from: [http://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=2420686](http://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=2420686), accessed 25 August 2013. The Twentieth Century Heritage Society of NSW, ‘Heritage Walks: Elizabeth Bay and Potts Point Walk’. Retrieved from: [http://www.twentieth.org.au](http://www.twentieth.org.au), accessed June 2013. The building application for Scotforth, 43 Elizabeth Bay Road, held by Sydney City Council, does not name the architect. The land had been in the Adam family since the 1870s. The land was sold to Dr Douglas Carruthers who mortgaged it back to the trustees. Building plans for Scotforth were approved in 1929. Carruthers, having built the block of flats then transferred the property’s title to the Elizabeth Building Company in August 1930. Potts Point and Elizabeth Bay were considered to be fashionable suburbs and by the 1930s the work of many of Sydney’s prominent architects was represented in the area. The earliest flats in Potts Point were completed in 1912.


150 The Twentieth Century Heritage Society, ‘Heritage Walks’.
The building features a range of window styles, rectangular windows on the outermost bays, semicircular windows on the third floor and faceted bay windows, which break up the first and second floors. All the windows are steel framed. Recent deterioration of the ‘brick with cement render’ façade has revealed structural beams of reinforced concrete. The foyer features ‘terrazzo floor tiles, stained and painted polished timber joinery, decorative plaster mouldings on the walls and...elaborate cornices’. The entrance porch features cement rendered Corinthian columns and capitals, white marble threshold, timber joinery with glazed doors and sidelights, ‘polished wainscotting’ and brass crossbar handles on the entrance doors. (Figure 88 and Figure 89.) The apartment doors have ‘glazed fan lights...and the main stair features terrazzo treads and risers... stained timber handrails, newel posts and balustrades’. The mirrored shop entranceways feature marble thresholds and timber framed doors. (Figure 90.) Decorative wrought iron grills ventilate the shop cellars. (Figure 91.) Despite the Classical features of the exterior, the apartments were modern in terms of form and function. Contemporary advertisements claimed that Scotforth was supplied with ‘modern built-in fittings...hot water service, refrigeration’. This was a building designed and equipped to the highest standards. It is the most elaborate building Munnings is associated with in terms of its exterior decoration.

Despite Waterhouse’s claim that ‘many fine churches’ remain enduring monuments to [Munnings’] ability’ there is little written evidence regarding this. The firm was renowned for its ecclesiastical work but it is usually attributed to Adam and it is appropriate at this stage to consider the two men’s role in the firm. It may be that when Adam returned from Scotland having sold his family’s estate he may not have felt the need to continue with design work. As the official architect to the Presbyterian Church it is possible that Adam took responsibility for churches, however, it is also possible that, like the Luttrell brothers in Christchurch, one architect took on the role for finding work while the other did the

151 The Twentieth Century Heritage Society, ‘Heritage Walks’. The colossal pilasters to ‘regulate its façade’ are considered most unusual.
152 NSW Government, Environment and Heritage.
153 SMH, 18 June 1930, p.11. NSW Government, Environment and Heritage. Assessment of significance: Historical significance, Associative, Aesthetic, Rarity, Representative and Intactness. Each of the twelve flats comprised two rooms, kitchen and a bathroom. The heritage status of Scotforth prevents any additions and alterations to the façade and all original internal features must be retained and conserved. A conversation, on-site with conservation workers (July 2013), revealed that the current restoration of the property is in compliance with the guidelines.
155 Adam was also busy with serving the community through council and voluntary work.
designing. Throughout the partnership, the firm was involved with at least eight churches, including additions to St. James’ Church on King Street. However, the firm’s most prestigious commission was the extension to Christ Church Cathedral in Grafton, planned and constructed between 1934 and 1937.

The assignment was to design an extension according to the intentions of John Horbury Hunt (1838-1904), one of Australia’s most eminent architects and pioneer of the brick facing of buildings, and the firm must have regarded the assignment an honour. Munnings greatly admired Hunt’s work and he told the Synod in 1936 that ‘the Cathedral in Grafton was one of the finest ecclesiastical buildings in Australia’. He considered the ‘scale excellent and the remarkably fine brickwork as good as any in Australia or abroad’.

The concrete foundations of the English Gothic style Cathedral had been poured in 1881 and the sanctuary and four bays of the nave were opened in July 1884. However, at the 50th Jubilee celebrations in 1934 an offer was made to pay for substantial extensions to the building. Power, Adam and Munnings was commissioned to plan the alterations that involved extending the nave, the west front of the baptistery and the vestry according to sketches and perspectives done by Hunt fifty years earlier. Munnings took on the responsibility for the work. Moorhead claims that Nigel Ashton, son of Bishop Ashton and


158 John Moorhead, Cathedral on the Clarence, Grafton, Grafton Cathedral Restoration Committee, 1984, p.49. Howard Tanner (ed.), Architects of Australia, Melbourne, The Macmillan Company of Australia PTY Ltd., 1981, p.82. Moorhead suggests that the ‘mutual intellectual and architectural sparking’ between Hunt and the Bishop ‘provided the architect with the opportunity to do some of his finest ecclesiastical work’.

159 Moorhead, Cathedral on the Clarence, p.112.

161 Email correspondence with Geoffrey Foley, Archivist Grafton Diocese, 23 April 2013. No plans by Horbury Hunt existed for the Cathedral. He prepared perspective sketches of its proposed completed state during his dying years at the insistence Hon, T. H. Smith, M.P. These had been passed to the Diocese. G. Foley maintains the plans were drawn by Munnings, using input from Ashton. The drawings made by Nigel Ashton are held in the State Library. The contractors for the extension were Kennedy and Bird of Sydney. The whole project cost in the vicinity of £10,000.

162 SMH, 7 August 1934, p.10. Port Macquarie News, 20 November, 1937, p.1. The local newspaper reported, after the dedication of the extensions on 30 October 1937, that ‘the design and working drawings...were the work of Mr J. F. Munnings’.
articled to the firm, was responsible for the working drawings, but he then goes on to say that it was ‘to Joe Munnings that Mr Ashton’s father entrusted the important architectural task of completing the nave of the cathedral in Horbury Hunt’s tradition’ and added that ‘the Bishop knew, from talks with his son, that Mr Munnings was very experienced and skilful in the use of brickwork and was well respected in the profession’.  

J. M. Freeland writes that ‘in completing the building extreme care was exercised to make it faithful to Hunt’s intentions’ and this extended to using clay from the same pit and the same moulds to make the bricks. He maintains that ‘externally...it is not immediately obvious that the church was built in two phases nearly fifty years apart’. (Figure 92.)

In February 1937 Sabina Munnings went to New Zealand for a two and a half months’ holiday, which suggests that Munnings was unlikely to have been showing any signs of ill health. However, on 29 September that year, ‘shortly after the last of his periodical visits’ to Grafton, Munnings died of a heart attack.

In a sign of respect, a service was held on the steps of the Grafton Cathedral and the foreman ‘laid the latest plans drawn by Mr Munnings on a wreath of laurel leaves’. The workers must have held Munnings in high regard because they collected funds amongst themselves to erect a plaque in his memory. This tablet, made from stone used for the building, was placed inside the west wall of the Cathedral during the dedication service of the completed Cathedral on 31 October 1937. (Figure 95.) Munnings had always acknowledged the importance of the builder to the success of architecturally designed buildings. When he spoke to the Master Builders’ Association in 1926, he had wondered whether ‘Master Builders fully

163 Moorhead, Cathedral on the Clarence, p.110. Email correspondence with Geoffrey Foley, Archivist Grafton Diocese, 23 April 2013. Nigel Ashton was sent out to supervise the building of the Bellingen Church and, while in the area, was instructed to study and measure the Cathedral in Grafton.


165 SMH, 16 February 1937, p. 12. Evening Post, 28 April 1937, p.14. There are numerous newspaper references to Mrs S. Munnings arriving from or departing for Sydney, suggesting that she came to visit her family. It may be that, with such a busy practice, Joseph Munnings never had the time to accompany her.


167 Moorhead, Cathedral on the Clarence, p.114.

168 E-mail correspondence with Bev Knox, Grafton Record Centre, 30 April 2013. This sandstone plaque is situated on the south wall, on the right just beyond the front door. The writing is in gold.

169 In recognition of this I have, where possible, recorded the builder’s name alongside each building listed in Appendix C. All the workers who built the extension to Christ Church Cathedral, Grafton, are listed in Cathedral on the Clarence, p.114.
realised the importance of the work they were carrying out’. It would appear, considering the reaction of these workers, that he must have made it clear to them how much he valued their work.

Peter Reynolds describes the extension to the Cathedral as ‘soaring and light-filled’ and ‘fronted by a triumphantly arched western portal’. Professor Freeland describes its brickwork entrance arch as ‘daring’. As the entrance is Munnings’ interpretation of the perspective sketches prepared by Hunt in his later years, some credit for the success of the extension must surely go to him. Having indicated in 1909 that his interest was in architectural ‘church-work’, it seems fitting that Munnings’ last work was an English style ecclesiastical building. It is noteworthy that his first and last commissions were ecclesiastical and both highly regarded architectural achievements.

Joseph Munnings’ funeral was held at St Augustine’s Church in Neutral Bay on 1 October 1937 and, not unexpectedly considering his opposition to burial, his body was cremated. Having said at the Town Planning Conference in 1919 that ‘there was much to be said for cremation’, when his little daughter died in Wellington in 1921, cremation was not an option and she was buried in Karori Cemetery. It must have been his desire to be placed with her because on the 7 March 1939 his ashes were buried in the same plot.

Waterhouse reveals Munnings had not been as involved in the activities of the Institute as he had in the past due to the pressure of business. After the Depression, his workload had increased significantly and Waterhouse maintains that Munnings died ‘active mentally and bodily to the end, with a pencil in his hand until his last day’. Above all, Waterhouse

171 Reynolds, John Horbury Hunt, p.25. Email correspondence with Geoffrey Foley, Archivist Grafton Diocese, 23 April 2013. Reynolds attributes the extension work to Ashton but Geoffrey Foley believes that ‘he may have been too generous to Ashton’ in this regard.
172 Moorhead, Cathedral on the Clarence, p.117. Professor Freeland describes Horbury Hunt’s Christ Church Cathedral as ‘unique in the world’.
173 Ibid., p.118. Moorhead writes that the extension deviated from Hunt’s plans in that there were no vestries provided. Bishop Ashton commented that ‘our clever architect remedied that and vestries were added without interfering with the symmetry of the building’.
175 SMH, 1 October 1937, p.11. The newspaper notice advises that after the service at St Augustine’s Church, Neutral Bay, the cremation would be taking place at the Northern Suburbs Crematorium.
176 Karori Cemetery Records: Dorothy Fearis Munnings, age 4 yrs 10 mths, 12 August 1921. CH ENG2, Plot 322F, Record no. 67121.
177 Karori Cemetery Records: Joseph Fearis Munnings, Plot 322F, Record no. 67122.
claims, Munnings had led his personal and professional life with ‘geniality and humour’. With a ‘keen analytical mind, an impatience of pretence, and an intense love of architecture and art’ he had engaged the admiration of his fellow architects and builders alike, and it was with them that Woodhouse believed that the ‘memory of [his] attractive personality’ would remain. (Figure 96.)

Munnings had contributed hugely to the Institute and added considerably to the valued architectural fabric of Sydney, particularly though his school buildings. He had shown the ability to adapt to the stylistic requirements of his clients yet retain his integrity with regard to his beliefs about styles, modern materials and methods.
Conclusion

Munnings’ career path unquestionably owes much to Hurst Seager who was consecutively his teacher, lecturer, mentor, professional partner and friend. Munnings’ interest in entering competitions and exhibiting designs, his commitment to public and professional education and his participation in the interests of the Institute of Architects all demonstrate Seager’s encouragement and inspiration. Furthermore, his partnership with Seager gave Munnings the experience of supervising a large project, which prepared him for his work in Dacca, and the opportunity to design a chapel in the Byzantine-Revival style. By introducing this new style to Christchurch, he was following in the footsteps of Mountfort and Seager who respectively introduced the Gothic and Queen Anne styles to the city. The directive to build the chapel in brick led to his use of patterned and coloured brickwork, a feature that eventually became a characteristic of his work. Furthermore, his association with Seager led to his involvement in designing War Memorials both in New Zealand and in Australia, which reinforces the Imperial implication of his work.

The success of the chapel led Munnings to believe that his future lay with ecclesiastical work and he returned to London in 1909 to gain the internationally recognised qualification that would enhance his architectural prospects. On passing the RIBA examinations Munnings became eligible for employment by the Government of India and he accepted the position of Consulting Architect of East Bengal and Assam. However, with the partitioning of the province in 1912, he transferred to Bihar and Orissa and as Consulting Architect for the province he secured a responsibility he could never have anticipated, the opportunity to plan a new city. In planning the New City of Patna he introduced the Stripped Neo-Classical style to Government Buildings in India; much in the way he had introduced the Byzantine to New Zealand. As further evidence of his interest in innovation, Munnings is associated with the first concrete house in Christchurch, Kangaro, a house significant for not only its reinforced concrete construction but also for its modernist interior. He was a progressive traditionalist, committed to tradition but willing to explore a broad range of stylistic expression and adapt to climatic considerations.

Munnings’ association with Edward Robson and Leonard Stokes while in London was pivotal to the direction his career developed. Having acquired an interest in educational buildings through his work with these men, Munnings confidently designed schools in Bihar.
and Orissa, New Zealand and in New South Wales where it became his primary employment in the 1920s and 1930s. Although his schools feature some characteristics of Robson’s and Stokes’ work, in particular Stokes’ arches and towers, by adaptation they became traits of his own work. However, it is important to acknowledge that arches and the towers are characteristics of Indian architecture and, as Munnings admired Moghul and Hindu architecture, it is possible that his arches and towers reference Indian designs as much as they do the work of his former employers. Moreover, Munnings was not a copyist and he developed his own distinctive style of arches and towers, recognisable by their decorative brickwork.

Begg’s description of the work of the consulting architects of his era, as ‘the individual reading of...climate, materials, labour, surroundings and the purposes of the particular building’ is a precise reading of what Munnings did. He functionally adapted contemporary British styles to imperial and local conditions. Having adopted functional elements into his work in India, he later introduced them into some of his antipodean work.

Munnings served on numerous professional committees throughout his career. Through these, he maintained a close association with his colleagues and contributed significantly towards the educational aims of the Institute of Architects. As their representative, he made submissions to improve the standards of buildings and town planning in both New Zealand and in Australia. In his own work, he always advocated the use of modern services and systems that would enhance the living or working conditions of the occupants and he encouraged his colleagues to do likewise.

Munnings believed that architects should travel to see architecture not just read about it. It was something that he had encouraged students to do since he himself had travelled to Europe, however, it was not until he was a member of the Board of Architects of New South Wales and involved in the awarding of Travelling Scholarships that he could contribute towards such ventures. Over the years, he encouraged the young men who worked for him to participate in competitions and involve themselves in the Institute of Architects. During the Depression, he showed his compassion for architects who were out of work by his involvement in a committee set up to help create employment.

From his early working experience in Christchurch, Munnings acquired a respect for builders and several times he spoke of the value he placed on their work. The response of the builders
working on the Cathedral in Grafton when Munnings died indicates that the respect was reciprocal; there can be few memorial tablets erected in memory of an architect from money raised solely by the workers.

Munnings expressed his ‘British’ identity through his architecture and the views he expressed in the debate on ‘Traditional v. Modern Contemporary Architecture’ would have equally applied to a debate on ‘British v. Modern’. His work reflects the requirements of his clients and shows that he was capable of designing in many styles; Byzantine in Christchurch for the Catholic Church, Stripped Neo-Classical in India for the Raj, Scottish Baronial for the Presbyterians of Knox Grammar School, English Gothic for the Anglican community of Grafton to maintain the integrity of their Cathedral, and the Classical style for Scotforth in Elizabeth Bay. As his clients were invariably British, their demands were for the architecture of ‘Home’. However, the distinctive style of the smaller domestic buildings he designed in India, more in keeping with the vernacular than with British styles, suggest that he was capable of designing with an emphasis on plain surfaces, a style which in retrospect appears to anticipate the modernist idiom. Owing to their association with western imperialism, these dwellings lack appeal to writers of Indian architectural history and little has been written about them. Munnings continued to incorporate modern characteristics to his interiors for improved functionality.

This British identity is also apparent in the geographical distribution of Munnings’ family. Whilst his parents and several siblings lived in New Zealand, he had cousins in England, a sister in India, and an aunt, cousins and a sister in Australia. It would seem that he and his extended family were, as British citizens, comfortable within the ‘larger community’ of the Empire. Likewise, RIBA qualified architects and members of the Concrete Institute were part of the ‘larger community’, networking by means of their journals and moving easily between the colonies.

Despite all his successes and the reasonably high profile he enjoyed during his lifetime, Munnings is largely unknown in New Zealand and Sydney today, and there are several reasons for this. Unlike his former partners Cecil Wood and Samuel Hurst Seager, Munnings’ work is widely dispersed. When he returned to New Zealand, in 1919, he did not re-establish himself in his home town of Christchurch and his work focused on the smaller settlements of Westport and Masterton. His only building in Christchurch, the Byzantine Chapel, was rarely seen because it was part of a private institution. His impressive plan for St. Patrick’s School
in Miramar turned out to be unsuitable for the new site in Silverstream and was never realised. Furthermore, when Munnings joined a firm his name was always the last and frequently omitted. When he left the firm, he was forgotten because the partners continued to practise without him. Significantly, in New Zealand, most of Munnings’ buildings have been demolished, some by earthquakes and others because they were deemed unsafe in the event of an earthquake. Although Munnings achieved some publicity as the member of numerous committees, he was never the president and therefore never the public face of an organisation.

During his lifetime, apart from the newspaper articles reporting on the Town Planning Conference in 1919, New Zealanders were unaware of the extent of Munnings’ work in India and knew little of his achievements in New South Wales. All these factors have contributed towards Munnings’ obscurity in the architectural history of New Zealand.

Munnings was the earliest Christchurch-born and Canterbury-trained architect to establish an international career. His contribution to the built legacy of the British Empire is significant; he is the only New Zealander to have planned a completely new city and its governmental buildings. Furthermore, Munnings can be considered a pioneer in the use of reinforced concrete for water towers in India. He is also the only New Zealander to have developed an international reputation as a school architect. In New South Wales he made a valuable contribution to the work of the Institute of Architects, representing them on committees and judging two prestigious architectural awards. He designed a number of noteworthy buildings in New South Wales that are now protected by heritage status.

Munnings’ greatest legacy must be the group of Stripped Neo-Classical administrative buildings in New Patna. However, his contribution towards the residential, collegiate and medical buildings of the province is also considerable; their continued use, despite earthquakes and gradual decay, is testimony to the quality of their design and the strength of their construction.

Munnings was a ‘British architect’, working not in a national context but in the imperial context. It is within this framework that Munnings made a significant contribution to the architecture of the British Empire and, as such, is worthy of inclusion among respected New Zealand architects of the early twentieth century.
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Worcestershire Regiment.
Appendix A

Summary of the syllabus of the two hour Lectures and Classes held by the Architectural Association during 1903-05


Division I

**Greek and Roman Architecture and Classic Ornament** (13 lectures and classes)
Lecturer: Hugh Stannus F.R.I.B.A.

**The Elementary Principles of Building Construction** (16 lectures and classes)
Lecturer: C. E. Varndell A.R.I.B.A.

**English Architecture to the Year A.D.1500** (16 lectures and classes)

**Outlines of Mediæval and Renaissance Architecture in Europe** (12 lectures and classes)
Lecturer: B. F. Fletcher A.R.I.B.A.

**Elementary Physics as Applicable to Building, Formulae and Calculations, Stresses and Strains** (14 lectures and classes)
Lecturer: H. B. Ransom A.M.I.C.E.

**Plain and Solid Geometry** (8 lectures and classes)
Lecturer: F. E. Hulme, F.L.S., F.S.A.A

The Studio:

Freehand Drawing, Descriptive Geometry, Perspective, Ornament, Greek and Roman Architecture, Mediæval buildings and their accessories, Building Construction, Elementary Architectural and Decorative Design.

(The sessions included individual instruction, Lectures and Demonstrations)

Instructor: W. G. B. Lewis
Division II

Materials, their Nature and Application  (15 Lectures)
Lecturer: A. Satchell A.R.I.B.A.

Construction  (10 Lectures)
Lecturer: C. E. Varndell A.R.I.B.A.

Hygiene: Drainage and Water Supply  (6 Lectures and Classes)
Lecturer: Max Clarke A.R.I.B.A.

Hygiene: Materials and Construction, Ventilation, Lighting, and Heating  (6 Lectures and Classes)
Lecturer: Max Clarke A.R.I.B.A.

Professional Practice: London Building Act, Valuations, Dilapidations, Light and Air Specifications, Approximate Estimation of Cost, Contracts and Agreements  (6 Lectures and Classes)
Lecturer: A. O. Collard, A.R.I.B.A.

Land Surveying and Levelling  (4 Lectures, 4 Field Demonstrations at Brockley)
Lecturer: Prof. Henry Adams, M.Inst.C.E., F.S.I.

The Studio: Stereography and Sciagraphy, Architectural Perspective, Ornament and shaded drawing from the cast. Studies in Ancient, Mediaeval and Renaissance architecture and Design founded upon examples in these styles, Designs and working drawings of Modern Buildings, Internal decorative work, Time sketches. (The sessions included individual instruction, Lectures and Demonstrations) Instructor: W. G. B. Lewis

Extra Subjects

Elements of Quantity Surveying, including the Preparation of Estimates  (6 Lectures)
Lecturer: H. J. Leaning F.S.I.

Introduction in Modelling  (6 Lectures)
Lecturer: F. W. Pomeroy, Royal Academy Gold Medallist for Sculpture

Water Colour Class  (7 outdoor visits to places near London)
Lecturer: P. L. Forbes

Ornament and Colour Decoration  (5 Lectures and Classes)
Lecturer: Cole A. Adams F.R.I.B.A.
(Places recommended for Study: British Museum, South Kensington Museum, Italian Court at the Crystal Palace)
Class of Sketching and Measuring (6 Saturday afternoons May-July)
Committee of Visitors, Sec. W. A. Forsyth

Discussion Section (12 sessions)
(Study and discussion of papers contributed by members)

Lectures and Demonstrations on Perspective (Division I: 6 Lectures, Division II: 4 Lectures)
Lecturer: W. G. B. Lewis

School of Design and Handicraft

Course of Workshop Demonstrations
Lecturers: Visitors including Leonard Stokes, C. R. Ashbee and C. F. A. Voysey

The syllabus included a list of recommended text-books for each class.
Appendix B


**Domestic Architecture in New Zealand**

By J. F. Munnings, F.N.Z.I.A.

In New Zealand the majority of the houses are one-storied—of the bungalow type—but two storeys, with sometimes an attic, are on the increase. Of late a great number of the latter have been erected, and although in the majority of cases planning and design are completely ignored, yet one does find some, on the planning of which, much thought has been bestowed. Unfortunately, the builder element is so strong, and the belief in the merely (often wrongly called), practical man so deeply rooted, that architects are, in a great many cases, considered to be expensive luxuries, if not nuisances and some of them are), to be dispensed with if possible, with the result, that roughly speaking only about 10 percent. of houses erected are designed by architects.

Of late, however, there have been signs of discontent with the old order of things, and, owing to the influence of travel and books, people are beginning to think more seriously about their homes, and in all the four centres, Auckland, Wellington, Christchurch, and Dunedin, and in a few country districts, some well designed houses may be seen.

More attention, too, has been given to aspect, and whereas formerly it was quite a common occurrence to find houses with the reception rooms facing south, with sunless bed rooms, and balconies and verandahs on the rainy side, now it is realised that sunshine is desirable and that aspect should not be ignored.

Verandahs and balconies, particularly the former, are almost indispensable, and although a verandah be only 4 ft. wide and quite useless, it is considered a necessary feature, adding to the beauty of a home.

High ceilings, which at one time were always demanded, are giving place to ceilings of a height having some proportionate relation to the size of the rooms, and people are realising that floor space is more important than mere height, and that a room 12 ft. by 10 ft. with a 13 ft. ceiling, is an absurdity from which no advantage is gained.

Planning has been greatly influenced by the “Domestic Servant Problem”; in fact, this has been the chief cause of the latest developments in the arrangement of rooms. Labour-saving devices are insisted upon, and utility comes first with the thoughtful, although many still cling to the idea that meaningless turrets, gables, crude ornament, and cast iron “frillings” make a house beautiful.

In the better class of house great attention is given to economy of space, the avoidance of passages where possible, and the convenient and compact grouping of the kitchen quarters in particular, thus facilitating the work which, in many cases, is done by the lady of the house, who prefers to do it herself and avoid the distressing annoyance
caused by the modern servant. Servants over 21, by the way, have votes in our country. Generally speaking, it desirable to have at least one living room on a cool side of the house, as the heat at times, especially in the northern towns, is intense.

A common arrangement, too, is to have a large living room, with a smaller dining recess off it, with an arch-way or wooden screen between, and sometimes sliding doors.

At sea-side resorts great economy of space is required, and in the bedrooms bunks are frequently introduced, thus saving floor space. Fireplaces in these houses are often omitted, the cooking being done in oil stoves.

The importance placed upon compactness of plan, of course, tends to produce a square type of house, which is not always satisfactory form an external point of view; the building having too often a “chunky” appearance, lacking in line and breadth.

While on the subject of planning, I should like to refer to a type of plan which should interest members of the Rifle Section of the A.A.A.C., and which is slowly dying out—“The Shooting Gallery plan.” A long and sometimes narrow passage is run through the house from front to back, with rooms on either side. It is possible when standing at the front door to see right through the building, and thus be enabled, if a sportsman, to take pot shots at any ducks or other creatures which may be in the back yard at the time, and hence the term.

Sanitary and hot-water arrangements are carried out on much the same lines as in England, and in the towns, the majority of the houses are lit by gas, except where electric light is obtainable. Coal-burning ranges are generally used for cooking, although gas stoves are gaining in favour. The drainage is always carried out according to the rules and by-laws of the Drainage Board, which thus saves architects a great deal of trouble, in spite of occasionally causing annoyance with regard to the selection of fittings and the arrangement of wastes, &c.

In the suburbs and country districts, however, the septic tank system is largely in vogue, when the work has to be sanctioned by the District Health Officer. The water in most large towns is drawn from a high pressure water supply, but in Christchurch, and many other places the artesian well still holds its own.

With regard to materials, we are greatly handicapped. The majority of houses are built of wood and roofed with iron; the walls being formed with studs, weather-boarded on the outside and lathed and plastered inside. The foundations are generally of concrete without footing, and the portion above ground is usually rendered in cement. In the North Island country districts, Matai or Totara house blocks are used, often having wooden plinths making out to the ground. Brick houses are on the increase, but as a rule the cost is prohibitive, and even in a town where, when a house is within 15 ft. of a neighbouring building, the nearest wall has to be of brick, it is quite the usual thing for that wall only to be of that material, the rest of the house being of wood. In the fire areas, of course, all external walls must be of brick or other fire-resisting material. Bricks cost about £2 12s. 6d. per 1,000, and finished work comes out at about £20 per rod.

Fortunately of late years, Marseilles tiles have been introduced, and are being considerably used, thus in many cases doing away with the terrible corrugated galvanised iron, which is only too prevalent. Marseilles tiles, laid on Oregon battens cost £3 3s. a
square, while to import Brosely or other English plain tiles costs from £6 to £9 a square, consequently being almost prohibitive, as even slates can be obtained for £4 a square.

Lead is very little used for gutters, the principal material being galvanised steel of varying gauges. This material is also used for downpipes and for flat roofs, and when painted, will last from 20 to 30 years, according to the atmosphere.

Rough cast, on metal or wood laths for external walls, has come into favour, and in spite of the risk of cracking, due to movement in the timber framing, is very much in demand.

The timbers principally used are Matai or Black Pine and Totara for ground floor joists, plates, sleepers, &c. Rimu or Red Pine and Oregon for general framing and boarding. Rimu, Kauri, Matai, and Jarrah for flooring. Kauri for ordinary joinery; with Californian Red Wood, Clear or Yellow Pine or Baltic for doors, sashes, &c.

Figured Rimu is very much used for internal finishings and it is usually oiled and beeswaxed.

Japanese oak is obtainable at about 21s. per 100 super ft., and, although rather coarse in grain, is becoming popular.

Owing to the progressiveness of a Wellington firm, who employ a clever French modeller, it is now possible to get good modelled plaster work, which is being largely introduced, more particularly into banks and offices, but also into private houses.

Generally speaking, however, ornament is bad, and it is best to leave it alone.

Taking into consideration the age of the country and the remarkable developments in many lines for so young a place, one can safely say that architecture, more particularly domestic, is improving, due mainly, as has been said, to the influence of travel and books, and last, but not least, to the fact that several young architects have visited England and America and have there studied architecture and learnt to understand and appreciate good work. On their return they have endeavoured to raise the standard of work by thoughtful planning and by designing exteriors and interiors possessing the qualities of simplicity, breadth, and repose.
Appendix C

Works known to be designed or supervised by J. F. Munnings

In acknowledgement of Munnings’ great respect for builders the name of the construction company, when known, has been included.


New Zealand (1906-1908)

Hurst Seager, Wood and Munnings

1907-1908 Chapel of the Convent of The Sisters of the Missions (Contractor: A. Swanson Jnr.) Christchurch
1907-1909 Consumption Sanatorium, Cashmere (Contractor: James Greig) Christchurch

India (1910-1918)

Consulting Architect to the Government of East Bengal and Assam (1910-1912)

1910-1912 Government House (Supervisor) Dacca

Government House (Supervisor) Chittagong

The Church of the Divine Saviour Shillong
**Consulting Architect to the Government of Bihar and Orissa 1912-1918**

(Data from the *Reports of the Consulting Architect to the Government of Bihar and Orissa, 1912-1913, 1913-1914, 1914-1915, 1915-1916, 1918-1921* and from Temple, F.C., ‘Some Water Towers in India’, *Journal of the Institute of Engineers (India)*, VIII, April 1929, pp.81-115.)

The dates are from the completion of drawings to building completion.

<table>
<thead>
<tr>
<th>Location</th>
<th>Project Description</th>
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</thead>
<tbody>
<tr>
<td><strong>Ranchi</strong></td>
<td></td>
</tr>
<tr>
<td>1912-1914</td>
<td>Temporary Government House (Main Building, Kitchen Block, Water Tower)</td>
</tr>
<tr>
<td>1912-1915</td>
<td>Commissioner’s Residence</td>
</tr>
<tr>
<td>1913-1915</td>
<td>Vaccine Depôt, Namkum</td>
</tr>
<tr>
<td>1913-1915</td>
<td>Government High School</td>
</tr>
<tr>
<td>1914-</td>
<td>Central Asylum for Indian Insanes, Kanke</td>
</tr>
<tr>
<td></td>
<td>Hospital</td>
</tr>
<tr>
<td></td>
<td>Dormitory</td>
</tr>
<tr>
<td></td>
<td>Two Gate Buildings</td>
</tr>
<tr>
<td></td>
<td>Residence for Superintendent and Deputy Superintendent</td>
</tr>
<tr>
<td>Not known</td>
<td>Lunatic Asylum Reservoir (Water Tower)</td>
</tr>
</tbody>
</table>

| **Patna**  |                                                                                     |
| 1912       | Plan of New Capital                                                                  |
| 1912-1913  | Alterations to Guest House of Chujjabagh, Old Patna                                  |
| 1912-      | Government House                                                                     |
|            | Guest House                                                                          |
|            | Kitchen Block                                                                        |
|            | Council Chamber                                                                      |
| 1912-1915  | Officers’ Residence (Type C and Type D)                                               |
| 1912-      | Officers’ Residence (Type E)                                                          |
| 1912-      | Post and Telegraph Office                                                             |
|            | Main Building                                                                        |
|            | Post Master’s Quarters                                                                |
|            | Servants and Peons’ Quarters                                                          |
|            | Stock Depôt                                                                          |
|            | Telegraphist’s Quarters                                                               |
| 1912-1914  | Professors’ Quarters                                                                  |
| 1912-1914  | Executive Engineer's Residence                                                        |
1912-1914  Commissioner’s Court

1913-  Officers’ Residence (Type A and Type B)

1913-  University Project
        Hall of Residence
        Sanskrit College
        Patna College
        Vice-Chancellor’s Residence
        I. E. Officers’ Residence
        R. E. Officers’ Residence
        Plan of Gymnasium
        Block plan of University
        University Building
        Bird’s eye view
        Lay out showing paths and roads

1913-  Out of Offices for Government House
        European Inspector
        Police Sub-Inspector
        Police Barrack
        Doctor’s quarters
        Sentries’ quarters (Gate Lodge)
        Chauffeur’s Residence
        Garden Superintendent’s Residence
        Head Assistant’s Residence
        Head Overseer’s Quarters
        Sub-Overseer’s Quarters
        Motor Driver’s quarters
        Electric and Motor Mistrie’s Quarters
        Petrol Store
        Motor Garage
        Cow House
        Stable, two sets
        Single Syce’s Quarters
        Married Syce’s Quarters
        Harness and Fodder store
        Coach House
        Dhobie’s Quarters
        Laundry
        Personal Staff and Servants’ Quarters
        Ayahs’ Quarters
        Gardener’s Quarters
        Sweeper’s Quarters
        Body Guard’s Stall
        Harness and store
        Covered passage
        Body Guards’ Quarters
        Native Officers’ Quarters
        Married Quarters
        Bachelors’ Quarters

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1913- European Clerks’ Quarters
Type A, Type B, Type A1, Type B1
1913- Dispensary for New Capital at Patna
1914- Secretariat (Contractor: Martin Burn, Calcutta)
Main Building with connecting Bridge and Clock Tower
Out of Offices for Type C Residence
Out of Offices for Type D Residence
1913 Government High School
1913 Training School
1913 Middle School
1914-1918 New Capital Water Tower
1914-1916 High Court
Designed by Frank Lishman, adapted by Alfred M. Millwood
(Contractor: Messrs. Martin and Co.)
1916- Museum

**Musaffarpur**
1912-1915 Commissioner’s Residence
1913- Government High School
1915- College and Hostel

**Puri**
1912-1915 Lieutenant-Governor’s Residence
Unknown Cholera Hospital Water Tower

**Cuttack**
1914- Ravenshaw College
College Building
Physical Block
Chemistry Block
Hindoo Hostel

**Bhagalpur**
1916- College and Hostel
New Zealand (1919-1923)

Independent Practice

1919 Wright House, Merivale Christchurch

Collins, Harman and Munnings

1919-20 Farmers’ Cooperative Distributing Company Ltd. Masterton
Business premises

1920 Cottage, Queen’s Drive, Lyall Bay Wellington

1920 Cottage, Rona Bay Wellington

1920-1922 St. Patrick’s College, Miramar Wellington
(Unrealised)

1922 Technical High School Westport
(Builders: Scanlon and Watt, Westport)

1921 Addition to premises, Ballance/Maginnity Streets Wellington

1921 Floors and Sundry Works, premises on Hutt Road Wellington
for NZ Farmers’ Cooperative Distributing C. Ltd.

1921-1922 War Memorial Gates Westport

1922 Kantara, Kilmarnock Street Christchurch

Independent Practice

1922 Additions and alterations to Buller Hospital Westport
(Joint architect with Collins and Harman)

1922 Masterton High School Masterton

1923 Reinforced concrete building, store and offices Wellington
88 Custom House Quay
(Joint architect with Clere and Clere)
**Australia (1923-1937)**

*Power, Adam and Munnings*

Main buildings referred to in the thesis

1923-1924 Armidale School, Dangar Memorial House Armidale
(Plans by Power and Adam, in the care of Munnings)

1925-1926 *Dorunda*, 9 Spruson Street, Neutral Bay Sydney
(Munnings’ own home, Builder: J. W. Adams)

1925-1937 Knox Grammar School Wahroonga/Warrawee

<table>
<thead>
<tr>
<th>Year</th>
<th>Description</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1924</td>
<td>Main Building</td>
<td></td>
</tr>
<tr>
<td>1925</td>
<td>Dormitories</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Builders: P. J. Buesnel, Epping)</td>
<td></td>
</tr>
<tr>
<td>1929</td>
<td>Gymnasium, open structure with roof and tanbark floor</td>
<td></td>
</tr>
<tr>
<td>1933-1934</td>
<td>Reid Handwork Building</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Construction: Kell and Rigby)</td>
<td></td>
</tr>
<tr>
<td>1933-1934</td>
<td>Hospital Block</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Builders: W. H. Davies, Rhodes)</td>
<td></td>
</tr>
<tr>
<td>1933</td>
<td>FitzHardinge Memorial Gate</td>
<td></td>
</tr>
<tr>
<td>1935-1936</td>
<td>Alterations and additions at Ewan House</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Builder: Wolstenholme and McLean, Lane Cove)</td>
<td></td>
</tr>
<tr>
<td>1935-1936</td>
<td>Preparatory School Assembly Hall, Classroom</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Builders: Hutcherson Brothers, Bligh Street, Sydney)</td>
<td></td>
</tr>
<tr>
<td>1936</td>
<td>New Dormitory, Master’s Residence</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Builder: J. W. Adam, Roseville)</td>
<td></td>
</tr>
<tr>
<td>1937</td>
<td>Gymnasium</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Builder: Wolstenholme and McLean, Lane Cove)</td>
<td></td>
</tr>
<tr>
<td>1926-1929</td>
<td>Murdoch’s Department Store, Park Street</td>
<td>Sydney</td>
</tr>
<tr>
<td></td>
<td>High level extension</td>
<td></td>
</tr>
<tr>
<td>1927</td>
<td>Turramurra War Memorial Gates</td>
<td>Turramurra</td>
</tr>
<tr>
<td>Year</td>
<td>Project Description</td>
<td>Location</td>
</tr>
<tr>
<td>------</td>
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</tr>
<tr>
<td>1929</td>
<td>Competition entry for Anglican Cathedral (Unrealised)</td>
<td>Canberra</td>
</tr>
<tr>
<td>c.1930</td>
<td>Scotforth, 43 Elizabeth Bay</td>
<td>Sydney</td>
</tr>
<tr>
<td>1933-1934</td>
<td>King’s School, Baker and Forrest School Houses O’Connell Street (Contractor: Kennedy and Bird Ltd.)</td>
<td>Parramatta</td>
</tr>
<tr>
<td>1934</td>
<td>Residence for H. Hurst Seager, Myell Ave.</td>
<td>Warrawee</td>
</tr>
<tr>
<td>1937</td>
<td>Assembly Hall and Classrooms, Scots College (Unrealised)</td>
<td>Sydney</td>
</tr>
<tr>
<td>1937</td>
<td>Christ Church Cathedral, Extensions (Contractor: Mr. Jennings of Kennedy and Bird, Sydney, Local supervising architect: Frank Hargrave, Grafton)</td>
<td>Grafton</td>
</tr>
</tbody>
</table>

The ‘most important works’ carried out by Power, Adam and Munnings between 1925 and 1932, as listed in ‘Australian Architects and their Work: Power, Adam and Munnings’, *Building*, Sydney, 12 April 1932, p.42-47.

- Murdoch’s new premises, George and Park Streets
- Additions to Murdoch’s factory, Surrey Hills
- The Manchester Weaving Mills, Liverpool, for Murdoch’s Ltd.
- Warehouse, Arnold Place, for Angus and Robertson Ltd.
- The Sydney Book Club, for Angus and Robertson Ltd.
- Bussell’s Building, Pitt Street
- Knox Grammar School, Wahroonga
- New England Girls’ School, Armidale
- New England Boys’ School Armidale
- The Presbyterian Ladies’ Colleges at Goulburn and Orange
- Boys’ School Warwick, Queensland
- Churches at Wahroonga, Goulburn, Port Kembla, Guyra
- Several small country churches
- Power Houses at Casino and Coolamon
- St. David’s Church Hall and Sunday School, Haberfield
- St. Andrew’s Lecture Hall at St. Andrew’s College, University of Sydney
- Maternity Hospital, Annandale
- NSW Home for Incurables (Cancer Building)
### Buildings by the firm of Power, Adam and Munnings 1923 -1927

Compiled from articles, tender notices (source in brackets) and plans held at the Mitchell Library (1925 and 1937).

<table>
<thead>
<tr>
<th>Year</th>
<th>Project Description</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1923</td>
<td>Cottage, Lindfield <em>(NSWCR)</em></td>
<td>Sydney</td>
</tr>
<tr>
<td>1923</td>
<td>Presbyterian School Hall <em>(SMH)</em></td>
<td>Epping</td>
</tr>
<tr>
<td>1923-1925</td>
<td>Presbyterian Manse and Hall <em>(SMH)</em></td>
<td>Collarenebri</td>
</tr>
<tr>
<td>1924</td>
<td>Presbyterian Church <em>(SMH)</em></td>
<td>Goulburn</td>
</tr>
<tr>
<td>1924</td>
<td>Residence <em>(SMH)</em></td>
<td>Narrabeen</td>
</tr>
<tr>
<td>1924</td>
<td><em>Bendooley</em>, alterations and improvements <em>(SMH)</em></td>
<td>Bowral</td>
</tr>
<tr>
<td>1924</td>
<td>St. Stephen’s Church <em>(SMH)</em></td>
<td>Port Kembla</td>
</tr>
<tr>
<td>1924</td>
<td>Cottage, Killara <em>(NSWCR)</em></td>
<td>Sydney</td>
</tr>
<tr>
<td></td>
<td>(Contractor: J. W. Adams)</td>
<td></td>
</tr>
<tr>
<td>1924</td>
<td>Bungalow, Roseville <em>(NSWCR)</em></td>
<td>Sydney</td>
</tr>
<tr>
<td></td>
<td>(Contractor: G. T. Hooworth, Willoughby)</td>
<td></td>
</tr>
<tr>
<td>1924</td>
<td>School <em>(SMH)</em></td>
<td>Goulburn</td>
</tr>
<tr>
<td>1924</td>
<td>Memorial Tower, in stone, at Presbyterian Church <em>(SMH)</em></td>
<td>Nowra</td>
</tr>
<tr>
<td></td>
<td>(Contractor: W. Goldsborough)</td>
<td></td>
</tr>
<tr>
<td>1924</td>
<td>Lavatory Block, St. Andrew’s College, Missenden Road, Newtown <em>(SMH)</em></td>
<td>Sydney</td>
</tr>
<tr>
<td>1925</td>
<td><em>Gostwyck</em>, large residence for the Dangar family <em>(SMH)</em></td>
<td>Uralla</td>
</tr>
<tr>
<td>1925</td>
<td>Cottage, Mossman <em>(ML)</em></td>
<td>Sydney</td>
</tr>
<tr>
<td></td>
<td>(Brick construction, possibly <em>Duncraggan</em>, Musgrave Street, for W. E. Wilson)</td>
<td></td>
</tr>
<tr>
<td>1925</td>
<td>School and Hall for Presbyterian Church <em>(C)</em></td>
<td>Wahroonga</td>
</tr>
<tr>
<td>1926</td>
<td>Hayes-Williams House, 6 Telopea Street, Wollstonecraft <em>(ML)</em> (Brick construction)</td>
<td>Sydney</td>
</tr>
</tbody>
</table>
1926  St. Columba’s Presbyterian Church (*SMH*)
       Brick construction, and octagonal tower. Drawings and plans illustrated in *Construction*, 30 April 1930, p.11.
       (Contractor: C. F. Mott, Armidale,
       Local supervising architect: R. N. Hickson, Armidale)

1926  Reading Room and Library, Castlereagh Street (*SMH*)

1926  Residence, Roseville (NSWCR)

1928  Presbyterian School Hall (*SMH*) (1923 design?)

1928  St. Bede’s Presbytery, Pyrmont, additions (C)

1929  Presbyterian Church (*SMH*)
       (Alterations in stone)

1930  Presbyterian Church (*SMH*)
       (Contractor: Mackenzie Adams Ltd.)

1930  Abbotsleigh Girls’ School, general work (*SMH*)

1930  St. John’s Presbyterian Church, (*SMH*)
       Attributed to J. S. Adam
       (Builders: Messrs. Mackenzie, Adams Ltd.)

1930  Residence for H. D. Yates, Tivoli Avenue, Rose Bay (B)
       (Builder: Mackenzie Adams Ltd.)

1933  Large Residence, Lucinda Avenue (*SMH*)
       (Contractor: Girvan Bros., St. Leonards)

1933  St. James’ Church, King Street (*SMH*)
       (Mezzanine floor to permit addition of two extra vestries, Contractor: F. W. Lemcke)

1934  St. Margaret’s Church (*SMH*)
       (Concrete Church, Builder: R. McNiven, Hurstville)

1934  St. Paul’s Church, Church of England (*SMH*)
       (Extensive additions, Contractor: P. B. Butler, Camden)

1934  Ashfield District Friendly Society premises (*SMH*)
       (Contractors: H. H. Davies, Rhodes)

Guyra
Sydney
Sydney
Epping
Sydney
Gladesville
Pymble
Wahroonga
Wahroonga
Sydney
Wahroonga
Ashfield
1934  Gostwyck, extensions (*SMH*)
      (New wing in brick and coloured tiles, built in
       preparation for Duke of Gloucester’s visit, Dec. 1934.)
      (Builder: Kell and Rigby)
      Armidale

1935  Two storey residence, Braeside Street (*SMH*)
      (Builder: J. W. Adams, Roseville)
      Wahroonga

1936  Residence, Provincial Road (*SMH*)
      (Contractor R. M. Rowlison, Willochy)
      Lindfield

1936  S. J. Mollison Memorial Hall (*SMH*)
      Presbyterian Fellowship Camp
      (Builder: H. Askew, Lidcombe)
      Thornleigh

1936  Presbyterian Ladies’ College, alterations and additions
      (*SMH*) (Builder: W. T. George, Artarmon)
      Croydon

1936-1937  Nurses’ Home, Sydney Hospital (*SMH*)
            (Contractor: Wolstenholme and McLean)
            Sydney

1937  Shop alterations (*SMH*)
      (Contractor: H. K. McKenzie, Pymble)
      Turramurra

1937  Additions to residence, Stewart Street (*SMH*)
      (Contractor: Wolstenholme and McLean, Lane Cove)
      Turramurra

1937  Two semi-detached cottages at Archer Street (*SMH*)
      (Contractor: Wolstenholme and McLean, Lane Cove)
      Chatswood

1937  Barker College, Dressing rooms and showers (*SMH*)
      Hornsby

1937  Barker College, Memorial pylons and steps (*SMH*)
      Hornsby

1937  Presbyterian Ladies’ College, residence and classrooms
      (*SMH*) (Contractor: W. H. Davies)
      Pymble

I acknowledge the work of Kathie Rieth, (Joseph Porter Power and partners, Tenders and Contracts List, Ku-ring-gai Historical Society, 2012.), whose list forms the basis of this record.
Appendix D

Letter announcing the partnership of J. Shedden Adam and J. F. Munnings, under the title of Power, Adam and Munnings, 1 June 1925.
(Knox Grammar School Archives and Museum)