

**ARCHGEN 754 – Research Project**

**“MODERN AS THE MOMENT”:**

**THE 1930s AND 1940s ARCHITECTURE OF  
HAMILTON’S MODERNE ARCHITECT,  
TERENCE P. VAUTIER**

**Alice Morris ID# 584553662**

**14 November 2019**

## **ABSTRACT**

In today's urban environment the architecture defined as Art Deco and Streamlined Moderne are distinctive and provide a tangible connection to a certain period when significant change was occurring globally. Art deco and Streamline Moderne architecture emerged during this period, from post-World War I to the beginning of World War II and was a significant departure from the accepted building styles and forms advocated by the 'Arts and Crafts' movement'. The emergence of this new architectural style, and its merits were extensively debated internationally and later more nationally; including commentaries in the late 1930s that domestic architecture should be more than a home; it should be a form of architecture that responds to society's technical advances. New Zealand was not immune to these debates and local architects were being to integrate the greater repertoire of the evolving international styles from Great Britain, America and Europe into their work.

This research report investigates the influences of that architectural style and fashion during the 1930s and 1940s that continue to be strongly represented in the prominent Art Deco and Streamlined Moderne architecture by a young Hamilton architect of that period, Terence P Vautier. This research explores how his interpretation of Art Deco and Streamlined Moderne architecture eighty years ago continues today to be liveable modern homes and an important part of the history of Hamilton.

## **ACKNOWLEDGEMENTS**

I would like to express my thanks and appreciation for the assistance I have received from:

Michael Vautier

Noel Vautier

Wally Vautier

Lyn Williams

Helen Prentice

Ann McEwan

Laura Kellaway

Matt Grant

Staff at:

- Architectural Association School (London, UK)
- Architects Registration Board (London, UK)
- Architectural Archives University of Auckland
- Archives New Zealand
- Chartered Association of Building Engineers
- District Courts of New Zealand, Hamilton
- Hamilton City Council
- Hamilton Central Library
- Housing New Zealand
- National Library
- New Zealand Genealogy Association (Te Awamutu Branch)
- New Zealand Institute of Architects (Waikato Branch)
- Royal Institute of British Architects
- Waikato District Council
- Waikato Museum
- Waipa District Council
- Whangarei District Council

Owner of 16 Anson Avenue (not considered a Vautier design)

Owners of Vautier designed buildings:

- 82 Grey Street
- 39 Marama Street
- 65 Braid Road

## Owners and occupiers of the Vautier designed Fairfield Bridge Cluster:

- 13 Cardrona Road
- 2 Fairfield Road
- 534 River Road
- 543 River Road
- 1319 Victoria Street
- 1331 Victoria Street
- 1335 Victoria Street

**1937 Fairfield Bridge, Hamilton<sup>1</sup>**

<sup>1</sup> In 1935 a ferro-concrete bridge, jointly commissioned by the Hamilton Borough and the Waikato County, constructed “a considerable distance from any concentrated settlement” (Gibbons 1977, 194) across the Waikato River to provide greater access across the river in the north.<sup>1</sup> At its opening in 1937 the general opinion was that the Fairfield Bridge would never be used because it was located too far away from Hamilton’s town centre.<sup>1</sup> The Bridge’s prominent ferro-concrete arches, decorative metal railings and lamps posts gave it a “solidly distinguished look” (Gibbons 1977, 194) and immediately houses began to be built in its vicinity. As reported in the 1940 New Zealand Woman’s Weekly, the first flush of housing built around the immediate area of the bridge were of a similar style, first being constructed circa 1937-8 before the impacts of World War II began to be felt.

By 1949, all of these areas had been subsequently incorporated into Hamilton with the expansion of the Borough’s boundaries. In 2019 these areas are considered more inner city and the established residential suburbs of the City

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## INTRODUCTION

Globally, the late 1920s until the mid-1940s was a period of change; a time of austerity and prosperity as the Western World, including New Zealand went into and emerged from World War I, the Great Depression and World War II.<sup>2</sup> Nevertheless, from adversity emerges positivity, and out of this period came great innovations in machinery, manufacturing, and the development of ‘new’ materials and construction methods. Architectural styles changed, and avant-garde styles began to appear that made full use of those emerging materials and construction methods. Art Deco (‘Deco’) and later Streamlined Moderne (‘Moderne’) architecture was part of those changes. How those styles were applied to architecture was well debated by the likes of Le Corbusier and were showcased at the Paris Exhibition - Exposition Internationale des Arts Decoratifs et Industriels Modernes in 1925.<sup>3</sup>

These influences were also changing New Zealand building designs that included the appearance of Deco and Moderne architecture. Although today Napier is considered the ‘Art Deco City’ the majority of the country have Deco and Moderne buildings, and Hamilton is no exception.<sup>4</sup> Hamilton having a wide variety of Deco and Moderne styles, constructed in stucco, timber, brick – or a combination of these materials that are still occupied today. Authors, Terence Hodgson (1990) in his book *Looking at the Architecture of New Zealand*, and Terry Moyle (2016) in his book *Art Deco New Zealand* examine how quickly the Deco and Moderne style became the popular choice for new builds throughout New Zealand.<sup>5</sup> It was also a style that, as discussed by Hodgson (1990) fell out of favour just as quickly.<sup>6</sup> However, that period should be considered a significant ‘moment’ in the evolution of architecture, both locally, nationally and globally as today Deco and Moderne homes are a sought-after style choice and considered a style within towns’ streetscapes to be celebrated with its cladding, glazing and sense of proportions. In July 1940, the New Zealand Woman’s Weekly described Hamilton’s newest residential houses around the new Fairfield Bridge as “modern as the moment”.<sup>7</sup> This expression is a perfect summation of the Deco and Moderne architecture that exists in Hamilton and those designed by architect, Terence Philip Alfred Vautier (‘Vautier’).

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<sup>2</sup> “the capitalist system was shattered in October 1929 by New York’s Wall Street crash which rocked the financial world” (Gossel and Leuthauser 2012, 273)

<sup>3</sup> Le Corbusier’s book *Towards a New Architecture*, 1927

<sup>4</sup> McGregor, *The Art Deco City, Napier*, New Zealand 2009

<sup>5</sup> Hodgson 1990, 58; Moyle 2016, 8

<sup>6</sup> Hodgson 1990, 58

<sup>7</sup> *The New Zealand Woman’s Weekly*, 25 July 1940, page 6

Vautier's architectural style during the 1930s and 1940s appears to have been influenced by overseas trends and how that was emerging in New Zealand. This is investigated by considering his background and the architectural training options that were available in the 1920s – 1940s. During Vautier's early career he found himself at odds with New Zealand legislation and the New Zealand Institute of Architects ('NZIA') due to his traditional path in obtaining his architectural qualifications and registration from England. As this occurred at the height of his Deco/Moderne period following his extensive design period of over eleven homes around the 1937 Fairfield Bridge the background of this situation is examined. This research report explores that early Vautier work and examines why that architecture continues to be prominent in Hamilton's modern streetscape, and how those dwellings continue to be homes people enjoy living in. The aspects of Vautier's career development and his legacy buildings are considered in the following chapters in questioning why his architectural style endures today.



## A Selection of Art Deco and Streamlined Moderne Residential styles in Hamilton <sup>8</sup>



Author's photos, 2019

<sup>8</sup> None of these buildings are Vautier's.



## Literature Review

The longevity of Art Deco and Streamlined Moderne architecture in today's townscapes is, as it was when constructed, a personal preference for a particular architectural form. However, the evolution of this global design marker needs to be reviewed to articulate how it evolved between the world wars, the impacts on it from architectural debates and the emergence of the Modern Movement. In New Zealand Art Deco and Streamline buildings are examples from architects who were influenced by the greater repertoire of the evolving international styles from Great Britain, America and Europe. The literature review focusses on these aspects with an emphasis on the particular Deco and Moderne architecture by Hamilton architect, Terence P Vautier and the architectural training and legislation tensions during the 1930s and 1940.

International, Gossel and Leuthauser, Shaw, Watson-Smyth, and Wilson focus on the evolution of these architectural styles and the events that led to its worldwide adoption of Deco and Moderne architecture within the evolution of accepted formal architectural training. Reliance has been on authors: Gatley, Hallett, Hodgson, Shaw, and Tinniswood on the emerging architecture from Europe and America, along with the impacts that influenced the development and style of Deco and Moderne in New Zealand. There are some examples of Art Deco and Streamlined Moderne buildings in Hamilton, but only specific examples and no general information about the development of Deco and Moderne architecture in Hamilton. As a result of in researching the career of Vautier it is apparent that there is no literature specifically written about Terence P Vautier. As a result of this lack of this specific literature a broader focus on New Zealand literature has been applied to examine the development of Art Deco and Streamlined Moderne architecture in Hamilton and Vautier's architectural contributions.

## Research Question

Due to the lack of information on both Hamilton's Deco and Moderne architecture, and Terence P Vautier, the research question intends to address this by examining Hamilton's Deco and Moderne architecture, the development of specific buildings designed by Vautier, and why this type of architecture remains relevant in today's streetscape. The research question intends, through undertaking a comparison of accepted styles and the designs

Vautier used, to provide additional information on Hamilton's Deco and Moderne architecture:

Why have many of Hamilton architect, Terence P Vautier's 1930s – 1940s Art Deco and Streamlined Moderne designed buildings endured and remain relevant for modern living?

## **Methodology**

The research question was examined against the literature on the history and evolution of Art Deco and Streamlined Moderne architecture; archival research on Vautier, and the compilation of a building inventory of verified Vautier designs in Hamilton. The individual building inventories were compiled from interviews with owners and occupiers of those buildings, field observational work; the review of technical information on each building; and the development of individual building inventories. Reference to: authentic, commonalities and the distinctive features of Vautier's work, that distinguishes it as Deco and Moderne, provided a comparison between his designs during the late 1930s and mid-1940s and alterations and renovations undertaken to determine what has ensured the retention of these buildings today.

## ART DECO AND STREAMLINED MODERNE ARCHITECTURE

Typically, Deco and Moderne buildings feature parapet walls, low-pitched roofs behind the parapet walls that either sloped to the rear of the house into an external gutter system or sloped towards the centre of the building into an internal guttering, and stucco cladding, although there are examples of timber and brick, timber windows and doors without external facing boards. The introduction of the Art Deco and Streamlined Moderne architecture to New Zealand also introduced a variety of new decorative styles that both followed the overseas forms (ziggurats, chevrons and sunbursts) or were reinterpreted to be distinctively New Zealand through interpretative Maori designs.<sup>9</sup> Art Deco has a vertical emphasis; stepped wall recessions; the use of ziggurat and inverted ziggurat forms; and abstract, stylised flora or geometric motifs (e.g. chevrons, fans, shells, lozenges/diamond shaped, sunbursts, parallel straight lines); and the use of intense or pastel colours. While Streamlined Moderne features have a horizontal emphasis; asymmetrical facades with rounded features; corner windows; neutral colour schemes; and the use of raised plaster ribbon banding across the facades and window frames. The commonalities between the two styles was the use of motifs, the applications of circular, oculus or round window shapes and glass bricks; and the integration of the evolving new materials such as bakelite, chrome and vitrolite. These materials were showcased through the exhibitions that built on the 1925 Paris Exhibition during the 1930s, such as the ‘Century of Progress Exposition’ in Chicago in 1933; and the New York World’s Fair in 1939.<sup>10</sup>

The 1920s collective fashion style of Art Deco was not formally identified until 1968 when British Historian Bevis Hillier coined the term to capture the design style that evolved between World War I and World War II.<sup>11</sup> The Streamlined Moderne style evolved in the 1930s, coinciding with the uptake of modern conveniences such as electricity and small appliances like refrigerators and vacuum cleaners.<sup>12</sup> Moderne designs were strongly influenced by the greater repertoire of evolving international styles, particularly from Europe

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<sup>9</sup> Peter Shaw and Peter Hallett, in their book, ‘*Art Deco Napier Styles of the Thirties*’

<sup>10</sup> Gossel and Leuthauser 2012, 276 and 283

<sup>11</sup> Moyle 2016, 8; Hodgson 1990, 58

The term ‘Art Deco’ was derived, as later defined by Bevis Hillier in 1968, from the Paris exhibition - Exposition Internationale des Arts Decoratifs et Industriels Modernes in 1925, when the style was first exhibited (Tinniswood 2002, 8). The intent of the style being to create simple, clean shapes and stylised forms with the frequent use of man-made materials (bakelite, vitrolite and ferro-concrete) that were being developed at the time along with natural materials such as chrome, silver, obsidian); with the use of symmetry and unvaried repetition in design features.

<sup>12</sup> The 1933 New Deal policy in America, introduced by President Roosevelt to counter the Great Depression encouraged the development of functional rather than luxury items (Gossel and Leuthauser 2012)

and America.<sup>13</sup> The introduction of new building styles, even with the effects of the Great Depression and the world wars, effectively lifted the contextual fabric of towns' streetscapes through the use of new materials, colour palette and decorative motifs.<sup>14</sup> The simplistic construction and low-relief decoration, considered "cheap, safe and functional" was favoured after the catastrophic earthquakes experienced in New Zealand between 1929 and 1934.<sup>15</sup> An emphasis on style and individual flair was applied, depending on the craftsmanship of the designer and builder.<sup>16</sup>

Other strong influences in New Zealand at this time was the immigration of European architects following World War II; and the strong style influences from the American film industry, overseas travel and imported books and journals.<sup>17</sup> The uptake of these design concepts cumulating in Edmund Anscombe's Streamlined Moderne designed Centennial Exhibition held in Wellington between 1939 and 1940. At the time it was considered "the most extensive manifestation of 'Streamlined Moderne in the world', the designs of the Exhibition communicated progress".<sup>18</sup>

Vautier was a young draughtsperson in the late 1920s, working alongside his father, Registered Architect Charles Vautier. A Deco styled building in Hamilton, that remains in situ today, is the 1937 'Vautier and Vautier' design on the corner of Victoria and Rostrevor Streets this that has detailed Deco decorations and motifs. During the 1930s and 1940s Vautier designed a number of Art Deco and Streamlined Moderne homes in Hamilton; each design refining the architectural parameters he applied to his architectural drawings to promote modern internal layouts that actively engaged with buildings' exterior spaces.

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<sup>13</sup> The American film industry then helped to popularise Art Deco and streamlined moderne styles. Both were given fullest expression in public and commercial buildings, but also influenced domestic architecture in the 1930s. (J. Gatley 2014)

<sup>14</sup> Hodgson 1990, 69

<sup>15</sup> Murchinson in 1929, Hawke's Bay in 1931 and Pahiataua in 1934.

<sup>16</sup> Tinniswood 2002, 99

<sup>17</sup> J. Gatley 2008, *Long Live the Modern* 3 and Peter Shaw and Peter Hallett, in their book, 'Art Deco Napier Styles of the Thirties'; The New Zealand Building Journal and possibly the American *Ladies Home Journal* influenced both architects, and their clients.

<sup>18</sup> Moyle 2016, 16

## ARCHITECT – TERENCE P VAUTIER



Terence Philip Alfred Vautier, c.1970. Source: M. C. Vautier 2019

Terence Philip Alfred Vautier (1905-1987) known as Terence P Vautier or Terry Vautier, was born in Hastings.<sup>19</sup> His father, Charles Alfred Vautier (1869-1949), born in Napier, trained as an architect in the mid-1890s; designing a number of buildings in Hastings and Napier, including the Hastings Public Library and the Carnegie Library.<sup>20</sup> In 1902, Charles won the Palmerston North Borough Council's ornamental fountain competition to

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<sup>19</sup> N. J. Vautier 2007, 76

<sup>20</sup> <https://paperspast.natlib.govt.nz/newspapers/HBH18690706.2.6> Hawkes Bay Herald, Hawke's Bay Herald, Volume 13, Issue 1063, 6 July 1869  
<https://paperspast.natlib.govt.nz/newspapers/HBH18950617.2.19.4> Hawkes Bay Herald, Hawke's Bay Herald, Volume XXX, Issue 10018, 17 June 1895; <https://www.pressreader.com> 'The Dead Tell Tales', Lyn Williams, Waikato Times, 21 November 2011.

commemorate the Coronation of King George.<sup>21</sup> In 1900, Charles married Florence Isabella Bedford in Hastings.<sup>22</sup> After Charles had been practicing for the past 17 years in the Hawkes Bay and lower North Island he, Florence and their children moved to Hamilton; and Charles opened his Hamilton architectural practice in April 1912.<sup>23</sup> In 1913 he went into partnership with another local architect, John Anderson, forming the firm ‘Vautier and Anderson’. Charles was a registered architect and Fellow of the New Zealand Institute of Architects (F.N.Z.I.A) and Anderson was a member of the Royal Institute of British Architects (R.I.B.A).<sup>24</sup> Over the following four years they designed commercial, industrial and residential buildings; including the Borough abattoirs, additions to the Seddon Pavilion and the Ferry Bank Band Rotunda.<sup>25</sup> In July 1917 they were requested to act as judges of architectural students work.<sup>26</sup> However, by December of that same year they had announced their partnership had been dissolved with Anderson moving to Auckland.<sup>27</sup> Charles continued to practice in Hamilton up until his retirement in the mid-1930s. His grandsons, Michael and Noel recall Charles continuing to be interested in architecture and Terence’s work up until his death in 1949.<sup>28</sup>

Terence Vautier would have been about seven when the family moved to Hamilton. Although unclear where he first went to school, his latter primary years were spent at Southwell School.<sup>29</sup> It is understood he started Hamilton High School in 1920 and attended the newly opened Technical School from 1921.<sup>30</sup> Although no school records have been uncovered during this research information published in the New Zealand Herald during the

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<sup>21</sup> The Coronation Memorial Fountain, The Square, Palmerston North; Heritage New Zealand Pouhere Taonga List # 1258, <https://www.heritage.org.nz/the-list/details/1258>

<sup>22</sup> Between 1900 and 1912 they lived at a number of properties in the Hawes Bay; they had six children: Keith (1901), Dorothea (1903), Terence (1905), Constance(1908), Sheila (1911) and Maxwell (1913).

<sup>23</sup> <https://paperspast.natlib.govt.nz/newspapers/WAIGUS19120416.2.7> - Waikato Argus, Volume XXXII, Issue 4978, 16 April 1912

<sup>24</sup> <https://paperspast.natlib.govt.nz/newspapers/WAIGUS19130628.2.8> -Waikato Argus, Volume XXXIV, Issue 5346, 28 June 1913

F.N.Z.I.A stands for Fellow of the New Zealand Institute of Architects and R.I.B.A stands for Royal Institute of British Architects.

<sup>25</sup> ‘Victoria Buildings’, Victoria Street - Hamilton City Council Built Heritage Inventory, H74; the ‘Ferry Bank Band Rotunda’, Hamilton City Council Built Heritage Inventory, H12, 2012; <https://paperspast.natlib.govt.nz/newspapers/WT19171203.2.32> Waikato Times, Waikato Times, Volume 88, Issue 13650, 3 December 1917.

<sup>26</sup> <https://paperspast.natlib.govt.nz/newspapers/WT19170707.2.12> - Waikato Times, Volume 88, Issue 13528, & July 1917; and <https://paperspast.natlib.govt.nz/periodicals/progress/1917/05/01/3>

<sup>27</sup> <https://paperspast.natlib.govt.nz/newspapers/WT19171212.2.2.7> - Waikato Times, Volume 88, Issue 13658, 12 December 1917.

<sup>28</sup> Hamilton City Council Built Heritage Inventory, H12, 2012, p.3.; <https://www.pressreader.com> ‘The Dead Tell Tales’, Lyn Williams, Waikato Times, 21 November 2011.

<sup>29</sup> Hamilton City Built Heritage Inventory Record Form, H64, page 2

<sup>30</sup> New Technical School, New Zealand Herald, volume LVII, Issue 17484, 7 May 1920, page 4. <https://paperspast.natlib.govt.nz/newspapers/NZH19200507.2.23>

early 1920s confirms he excelled in draughting and woodwork.<sup>31</sup> In 1922, a seventeen year old Vautier was awarded an additional three years of free tuition at the Technical School. While there is no evidence confirming he took this opportunity; if he did, he would have completed his Technical School studies in 1925.<sup>32</sup> This is a possibility as in 1928 Vautier registered on the Electoral Roll as a ‘Draughtsman’ and resided with his parents at 28 Liverpool Street, Hamilton.<sup>33</sup>

An article on Vautier in the 2002 *Metropolitan Flyer* stated “he studied for his Diploma through a correspondence course sent out from London, England”.<sup>34</sup> It is questionable whether this was his chosen option because at that time the available correspondence courses advertised in New Zealand were American based and the London based Architectural Association School did not offer courses via correspondence.<sup>35</sup> It is more probable, from the recollection of both Vautier’s son, Michael Vautier, and nephew, Noel Vautier that Vautier entered into pupillage under the guidance of Charles Vautier. This assumption has further credence from the information shared during those discussions with Michael and Noel that Vautier working with, and shared the architectural office with their grandfather, Charles.<sup>36</sup>

## Architectural Training

Internationally, the foundations for the management of the architectural profession were laid in the late 1800s. Enacted in 1913, the New Zealand Institute of Architects Act (NZIAA) established the direction for the formal education while not prohibiting a person from using other educational avenues to gain their qualifications.<sup>37</sup> There were a number of options a person could take to ‘become’ an architect; these avenues also offered in New Zealand.<sup>38</sup> This system of training continued, even when the Auckland University College’s School of

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<sup>31</sup> New Zealand Herald, Volume LX, Issue 18463, 28 July 1923, Page 8.

<https://paperspast.natlib.govt.nz/newspapers/NZH19230728.2.35>

<sup>32</sup> Technical School; Waikato Times, Volume 96, Issue 15103, 25 November 1922, Page 5

<https://paperspast.natlib.govt.nz/newspapers/WT19221125.2.39>

<sup>33</sup> Hamilton 1928 Electoral Roll, Hamilton Central Library microfilm. Noting his surname was misspelt, being printed as ‘Vantier’ it can be confirmed as Vautier through the residential address

<sup>34</sup> The Art Deco Society Auckland 2002

One of those that was a prolific advertiser during the early 1920s, and the period when Vautier was attending Technical School was the International Correspondence Schools (Australasia Ltd) and more commonly referred to as the I.C.S

<sup>35</sup> Architectural Association School email with author, October 2019.

<sup>36</sup> They shared the office until Charles’ death in 1949. It was located in Hamilton’s city centre, upstairs in the Railway Building on the corner of Victoria and Ward Streets in Hamilton (the property address was firstly 22 Railway Building, Victoria Street } and later 193 Victoria Street). From the information in both Wisers Directories and the Hamilton and District Telephone Directories last listed Vautier’s architectural practice in the Railway Building in 1967.

<sup>37</sup> Wilton-Ely 1977, 204

<sup>38</sup> Auckland School of Architecture was established in 1917.



Architecture opened in 1917. Initially, the school only offering part-time study; young architects worked during the day in architectural offices and attended evening classes.<sup>39</sup> The first full-time course of study for a degree in architecture were not offered until 1926.<sup>40</sup> Prior to this full time course, those wishing to become architects continued to use one or more of the traditional options: pupillage, correspondence school or overseas experience.<sup>41</sup> ‘Pupillage’, the practice of a student being trained “on the job” under the guidance of an existing qualified and practicing architect; with their work being periodically peer reviewed seems to have been the most common option. Correspondence School normally supplemented pupillage of those trainee architects who were unable to attend the part time courses offered through the School of Architecture; or unable to travel overseas to gain experience. Two American schools offered courses by correspondence in New Zealand.<sup>42</sup> In the 1920s, the prolific advertiser, the International Correspondence Schools (Australasia Ltd), more commonly referred to as the I.C.S, offered many courses, including a full suite of architectural topics.<sup>43</sup> All three options seem to have run alongside the training offered by the Architecture School and although by 1926 that training was offered on a full time basis the three alternative routes to gain an architectural qualification were recognised in accordance with the 1913 Act.

Whether he undertook further formal training through correspondence school or pupillage, Vautier was actively learning the trade ‘on the job’ by 1926; possibly having spent five years at technical school did not consider further full time study was affordable when he was in his father’s practice. From the Chartered Association of Building Engineer’s archival records, Vautier gained membership to its original organisation, the English Institute of Architects and Surveyors in 1931 and started applying the acronym A.I.A.A after his name; he was also an active member of the Institute’s New Zealand branch during the 1930s.<sup>44</sup> Between 1938 and

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<sup>39</sup> Gatley and Treep 2017, 15;

A. McEwan, Learning by Example: Architectural Education in New Zealand before 1940. 1999

<sup>40</sup> Gatley and Treep 2017, 27

<sup>41</sup> Gatley and Treep 2017, 17

<sup>42</sup> Gatley and Treep 2017, 16

The Architectural Association School in London, UK has advised that during the 1920s-1930s no correspondence courses were offered (email correspondence between the author and the Head of Archives, Architectural Association, London, [www.aaschool.ac.uk/archives](http://www.aaschool.ac.uk/archives))

<sup>43</sup> Hawera & Normanby Star, Volume XLIV, Issue XLIV, 2 April 1924, Page 6

<https://paperspast.natlib.govt.nz/newspapers/HNS19240402.2.58.2>

<sup>44</sup> The organisation was formed in 1925 as the Incorporated Association of Architects and Surveyors (IAAS) became the Association of Building Engineers in 1993 and the Chartered Association of Building Engineers (CABE) in 2013. The original organisation <https://www.cbuide.com>

1940 he gained registration from England in accordance with the 1931 Architects Registration Act, permitting him to use the title “Registered Architect (England)”.<sup>45</sup> As Vautier did not obtain membership to an architectural organisation until 1931, it is assumed he worked under his father’s guidance from 1928; following his registration that arrangement became a partnership with architectural plans titled ‘Vautier and Vautier Architects and Structural Designers’<sup>46</sup>

Margret Egan Vautier, c.1980s; photo taken at 76 Lake Crescent by MC Vautier. Source: M. C. Vautier 2019



In 1935 Vautier married Margret Egan MacLean; they had two children: Michael (b:1935) and Judith (b:1936). Margret worked with Vautier overseeing his office and typing the specification documents for each set of architectural plans.<sup>47</sup> They spent their entire working life, and the majority of their retirement in Hamilton.

During Vautier’s 40-year career he designed six homes for himself and his family.<sup>48</sup> Their first home at 82 Grey Street, Hamilton East was Spanish Mission in style.<sup>49</sup> In 1937-8 they moved into their second home, an Art Deco styled single storeyed, situated on an elevated site on the eastern side of Waikato River,

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Vautier used the acronym A.I.A.A as directed by the Institute to identify he was an Associate Architect of that organisation. The full title being ‘A.I.A.A designated Incorporated Architect’ as set out in the *Parthenon*. Noting also he was not the only NZ architect to do so.

<sup>45</sup> His qualifications were not recognised under the NZIAA 1913 Act it is assumed he turned to the alternative that was available through the English Institute of Architects and Surveyors. Michael Vautier recalls his mother talking of his father sending examples of his work to London, England for assessment and certification

<sup>46</sup> Source: Architectural Plan: 803 Victoria Street, Corner Victoria and Rostrevor Streets, Shops for Cleary; Vautier & Vautier Architects and Structural Designers, 22 Railway Building, June 1937; Waikato Museum Architectural Plans Collection.

<sup>47</sup> M. C. Vautier 2019

<sup>48</sup> 82 Grey Street (1932), 543 River Road (1938), 1331 Victoria Street (1940), 9 Galbraith (1949), 39 Lake Domain (1961) and 76 Lake Crescent (1966)

<sup>49</sup> HCC Heritage #116

facing the newly opened Fairfield Bridge. Their last home again designed by Vautier was at 76 Lake Crescent, next to the Lake Rotoroa (Hamilton Lake); a typical 1960s low pitched gable roofed styled dwelling.

In 1986 they moved to Auckland to be closer to family; Vautier died on 6 March 1987 at the age of 81.<sup>50</sup>

## A Registered Architect

In 1944 Vautier was a registered architect and a member of a recognised architectural organisation. Nevertheless, following a placement of a tender notice in May 1944, the NZIA prosecuted Vautier for contravening section 27 of the 1913 New Zealand Institute of Architects Act, citing Vautier for using the term ‘registered architect’, and in essence falsely advertising his services.<sup>51</sup> The placement of tender notices by architects seeking tenders from builders for particular jobs was a standard practice at that time; the notice in question was placed in the Waikato Times.<sup>52</sup>

Key to this case was membership to the correct architectural organisation. When Vautier appeared in front of the Magistrate, the Court was advised that he had been a member of the Incorporation Association of Architects and Surveyors in England since 1931, allowing him to use the reference as ‘A.I.A.A’; and in 1940 registered under England’s 1931 Architects

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<sup>50</sup> Death Notice, NZ Herald, 9 March 1987

<sup>51</sup> During the reading of the Institute of Architect’s Bill earlier in 1913, it was purported that the enactment of the Bill would provide “a recognised status” and “a guarantee for the competency at high standard of men whose privilege it is to build safely, on the lines of beauty, comfort, sanitation and economy” (Editorial Comment. A Journal for progressive men interested in the development of New Zealand’s Architecture, Building, Engineering and Industries. 1913). This need of statute having been generated by NZIA members who wished to ensure mandatory membership of any person wanting to call themselves an architect. This driver, the eligibility of who could be deemed an architect, came under strong debate during the Select Committee’s hearing of the Institute of Architects’ Bill in 1913. A key amendment of the Bill made by the Select Committee was the limitations the Institute has sought to limit who could practice as an architect; instead the Select Committee amended the Bill removing any language that would “prevent or be deemed to prevent any person from practicing as an architect, or from using in connection with his business the word “architect””. Noting that the Act also set out that only a person who could become a Registered Architect “when they qualified as a member of the NZIA”, that “pupils could become members once they had served articles for three years and reached the age of 21”; and “on the basis of passing examinations” (Gatley and Treep 2017, 15). However, the Select Committee removed the proposed provisions that would have ensured total control by the Institute of the “administration to the profession, and the denial of the right of non-registered persons to do any architectural work”; and the control sought by the Institute of Architects’ desire to only permit registered persons to do “any architectural work”. Instead, the Select Committee revised those provisions that enabled Institute membership to be “open to persons who at the time of passing the Act are pupils or apprentices to an architectural practitioner, after three years’ experience in that capacity”. Those amendments were accompanied by provisions setting out penalties that could be imposed on persons who did not comply with the intent of the Act. The Select Committee also removed the £50 fine for “unregistered person who carries on the business of an architect or describes himself as a public practicing architect”. Rather the Select Committee replaced this wording with – if they use titles, abbreviations, or words, that were either “intended, or likely to cause, any person to believe that he is a member of the Institute”.

<sup>52</sup> Waikato Times, 31 May 1944.

Registration Act permitting him to use ‘Registered Architect’ as long as he also identified that registration was in accordance with the English Act. In reporting the case, it was identified that whilst the Incorporated Association of Architects and Surveyors was “*a body with a standing and prestige in the architectural world comparable with those of the Royal Institute of British Architects, having equal rights with that eminent body to appoint members to the ‘Architects’ Registration Council*” as Vautier was not a member of the NZIA, in accordance with the NZIA Act only members of the NZIA had the right to use the term ‘Registered Architect’.

Source: <https://paperspast.natlib.govt.nz/newspapers/NZH19440918.2.58>

The English association to which defendant belonged was a body with a standing and prestige in the architectural world comparable with those of the Royal Institute of British Architects, having equal rights with that eminent body to appoint members to the ‘Architects’ Registration Council and to the admission committee. The defendant had the right to use the initials A.I.A.A. and held the appropriate diploma or certificate, which entitled him to practise architecture in England. The magistrate held that the prohibition referred to in the New Zealand Act was absolute and the fact that defendant was registered in England was not open to him as a defence.

Accordingly, the New Zealand Court concluded he was not permitted, under New Zealand legislation to call himself a registered architect without the qualifier of ‘England’. Why Vautier was not a member of the NZIA when his father was, remains unknown, and further investigation should be undertaken. This case was widely reported at the time; those articles setting out the specifics of the case; identified as being only the third case brought before the Court.<sup>53</sup>

NZIA’s action against Vautier publicly cast doubt on the suitability of all architects who were not NZIA members even though those architects, trained before 1926, were qualified to practice as architects. In essence, this was an example of the sensitivities in which the

<sup>53</sup> New Zealand Herald, Volume 81, Issue 24993, 8 September 1944 <https://paperspast.natlib.govt.nz/newspapers/new-zealand-herald/1944/09/08/4>; and New Zealand Herald, New Zealand Herald, Volume 81, Issue 25001, 18 September 1944 <https://paperspast.natlib.govt.nz/newspapers/NZH19440918.2.58>

architectural fraternity operated, and the continued approach NZIA took to “outsiders” within the wider architectural profession. This court case would have been a pertinent point in Vautier’s career. It is questionable whether, at the local level, there was professional jealousy behind the case rather than the matter of membership. As although the archival information shows his 13 + years’ architectural experience at that time included the designing of prominent buildings, examples of his architectural design skills and a design portfolio that included new homes, in the new residential areas of Hamilton for local businessmen he did have to defend his expertise, training and right to be recognised as part of the architectural profession. A testament to Vautier and his architectural expertise, although convicted and discharged after paying legal costs he continued to design buildings in Hamilton and the wider Waikato until his retirement 25 years later.

## **IDENTIFIED VAUTIER BUILDINGS**

To date, twenty one dwellings and one commercial building have been identified as being designed by Vautier. All make a visual, social and design statement within their individual locations.<sup>54</sup> These buildings reflect the architectural influences introduced to New Zealand during the late 1920s and mid-1950s.<sup>55</sup> Sixteen of those dwellings were specifically constructed between 1937 and 1942, and of those dwellings, three featured in the 1940 issue of the Woman’s Weekly (circled below in green).<sup>56</sup>

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<sup>54</sup> The identification of Vautier’s buildings have been via previous research for the Hamilton City Council Heritage Inventory, title searches, interviews and the cross referencing aerials.

Due to the management of record keeping over time, it is not easy to identify the designers of buildings built before the mid-1980s. Prior to that, a building permit was registered by an entry into the Building Register that identified the date, site address or certificate of title reference, owner and building. The architect was not listed.

<sup>55</sup> However, it is assumed Vautier also designed modest and more conventional/traditional styles buildings depending on his clients brief

<sup>56</sup> in the vicinity of Victoria Street, to the north west of the Bridge, and on the other side of the Bridge’s north eastern side of the river along River Road



Source: The New Zealand Woman's Weekly, 25 July 1940 pages 6,7



### Examples of Vautier's Early Work in Hamilton

Vautier's early work represents the time of transition in architecture and are examples of his architectural ability to adapt and adopt the emerging styles, fashion preferences, modern materials, and client wishes. They also provide a chronology of his architectural work and examples of his own growth of experience.<sup>57</sup> The most identifiable Vautier's designs from the 1930s and 1940s are Spanish Mission, Art Deco and Streamlined Moderne. However, it is acknowledged that he also designed in timber and tile, brick and tile in bungalow, weatherboard and modern styles depending on his client's requirements. Only four of Vautier's buildings are scheduled heritage items in the Hamilton 2017 Operative District Plan in Hamilton.<sup>58</sup> The focus of this research is specifically on those early residential buildings. However, Vautier also designed commercial buildings, and in 1952 designed the additions to the All Hallows Chapel at Southwell School. For context, two of those commercial buildings

<sup>57</sup> Those buildings identified have been determined through the interviews with Michael Vautier, searching the tender notices Vautier placed in the newspapers during the 1930s and 40s, certificate of titles, and previous researched articles such as the Art Deco Society's magazine.

<sup>58</sup> Scheduled for their heritage significance : 82 Grey Street (H116), 1319 Victoria Street H75, 1331 Victoria Street (H76) and 803 Victoria Street, Cnr Victoria & Rostrevor Streets (98); All Hallows Chapel at Southwell School (H64)

are identified as the 1937 shops at the corner of London and Victoria Street and the now demolished 1938 Ebbett Motors Limited first showroom at the corner of Anglesea and Hood Streets.<sup>59</sup>



Photograph by A. Morris, 2019



Source: Ebbett Motors Showroom, c.1939. Hamilton Libraries, Historic Photographs Collection, <https://heritage.hamiltonlibraries.co.nz/objects/304/ebbett-motors-ltd>

It was between 1938 and 1947 that Vautier designed the identified sixteen dwellings, most on prominent sites in Hamilton's newer residential areas, including the cluster of homes in the vicinity of Fairfield Bridge. At that time this area was located in the Waikato County, but at the boundary with Hamilton Borough.<sup>60</sup> This cluster, consisted of Spanish Mission, Art Deco

<sup>59</sup> Schedule H89, Hamilton Operative District Plan 2017

<sup>60</sup> The Borough boundary extended in 1949 to include this residential area.



and Streamlined Moderne architecture and began to be constructed soon after the opening of the ferro-concrete arched Fairfield Bridge in 1937 with all being present by 1942.<sup>61</sup>

The concentration and prominence of Deco and Moderne architecture, complimented by Spanish Mission and later styles post 1950s in this area today provides a specific character and linkage with the historic development of Hamilton.

Throughout Vautier's 40-year career he had constant work throughout the wider Waikato region; although there is no evidence that he repeated the concentrated cluster around Fairfield Bridge. In the 1950s and 1960s he designed substantial residential and rural residential dwellings as well as commercial buildings.<sup>62</sup>

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<sup>61</sup>. Aerial Photograph, 13 March 1943 [https://files.interpret.co.nz/Retrolens/Imagery/SN266/Crown\\_266\\_632\\_36/High.jpg](https://files.interpret.co.nz/Retrolens/Imagery/SN266/Crown_266_632_36/High.jpg)

<sup>62</sup> Interview with MC Vautier 5 October 2019 – recalls seeing substantial farm homestead designs on his father's drawing board. Substantial dwellings (e.g. 65 Braid Road, Hamilton); rural homesteads around Te Awamutu, Cambridge and Matamata (M. C. Vautier 2019); or commercial buildings (e.g. Alexandra Street, Te Awamutu; <https://www.teawamutu.nz/courier/archive/2019/2019-07-18.pdf>)

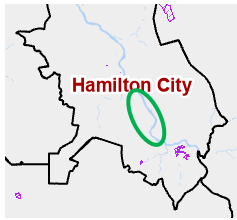
## Fairfield Bridge Cluster



Photographs by A. Morris, 2019

1. 13 Cardrona Road (1939)
2. 240 Crawford Road, Te Kowhai (originally located at 1311 Victoria Street, Hamilton)
3. 2 Fairfield Road (1937)
4. 534 River Road (1938)
5. 543 River Road (1937)
6. 523 River Road (1937)
7. 1319 Victoria Street (1938)
8. 1331 Victoria Street (1940)
9. 1335 Victoria Street (1942)
10. 1212 Victoria Street (1940)
11. 27 Ingleton Terrace (1940)

**1930s Residential Examples:**



Photographs by A. Morris, 2019



543 River Road (1937)



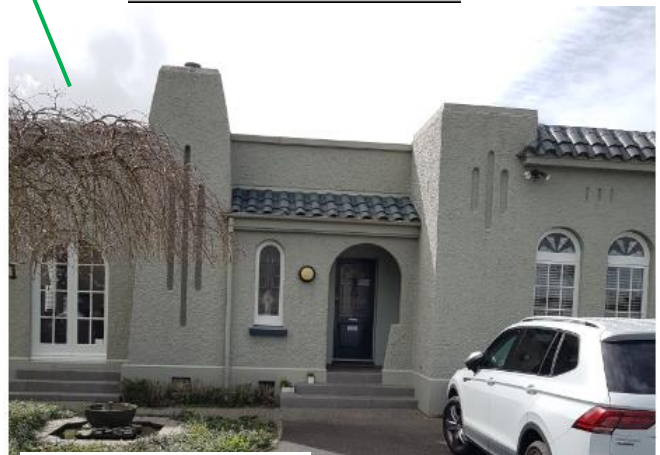
2 Fairfield Road (1938)



534 River Road (1937)



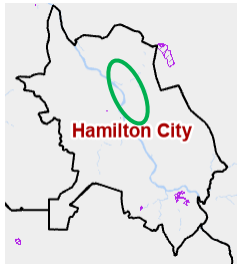
39 Marama Street (1938)



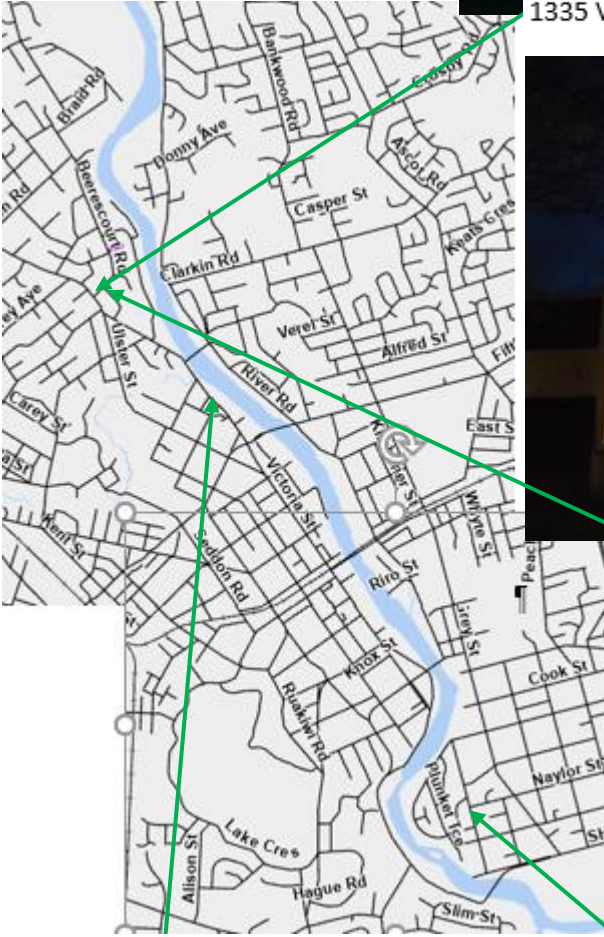
82 Grey Street (1932)



### 1940s Residential Examples:



1335 Victoria Street (1942)



1331 Victoria Street (1940)



1 & 3 Bledisloe Terrace (1940)

1212 Victoria Street (1940)

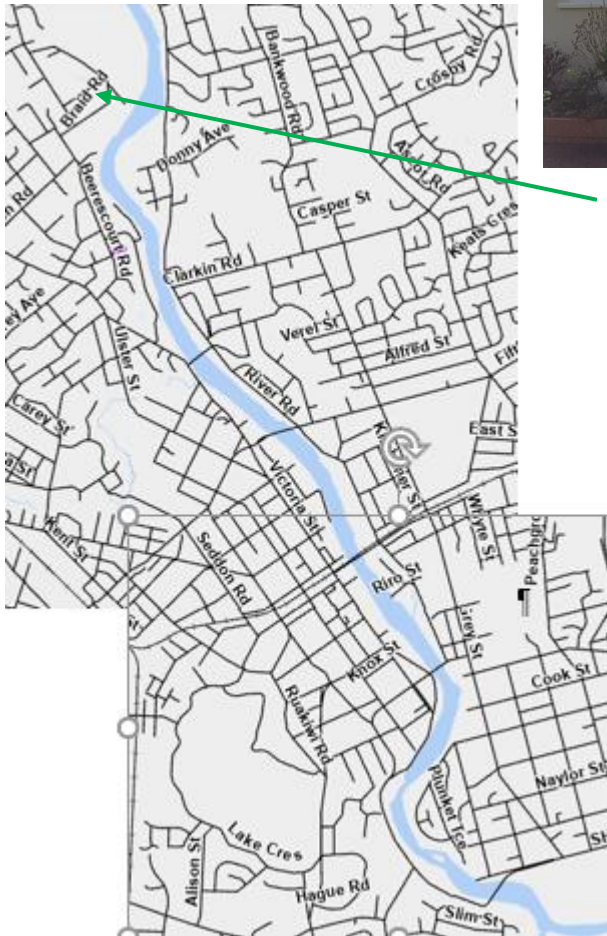


Photographs by A. Morris, 2019

## 1950s Residential Examples:<sup>63</sup>



65 Braid Road (1954)



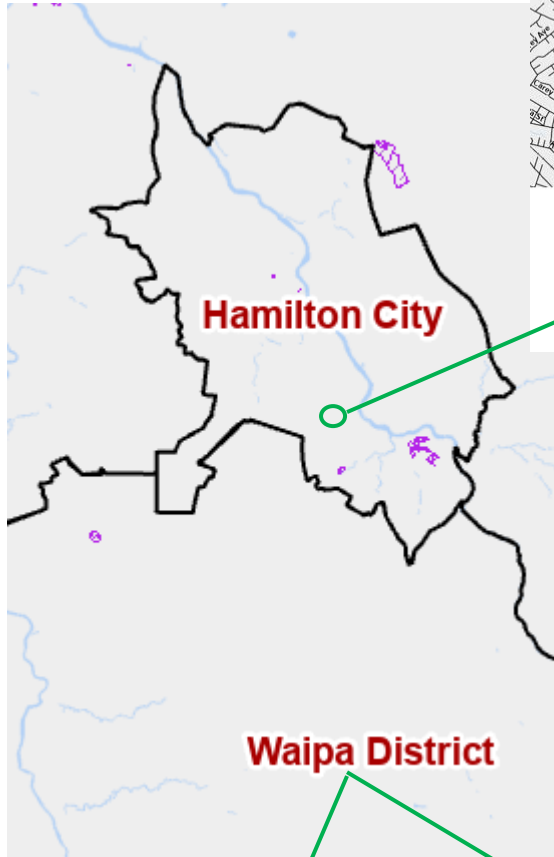
Photograph by A. Morris, 2019

Photo taken upon completion of the building in 1954, but before the stucco exterior it was painted. Builders signatures found during renovation by the Marshalls. Source, P & K Marshall

<sup>63</sup> Note: other dwellings identified as having been Vautier designed could not be photographed because they are on rear sites and owner consents were not obtained.



### 1960s Residential Examples:



76 Lake Crescent, Hamilton (1967)  
Photograph by A. Morris, 2019



Source: 2261 Cambridge Road, Te Awamutu. Te Awamutu Courier, 20 September 2012, p.13;  
<https://www.teawamutu.nz/courier/archive/2012/2012-09-20.pdf>



Maungatautari, Rural Roundup, 19 May 2009, p 4 and 14.  
<https://www.teawamutu.nz/courier/archive/2009/2009-05-19-rr.pdf>

## Building Inventory<sup>64</sup>

All identified buildings (listed in Appendix 1) form a strong chronology of Vautier's architectural career, evolution and his adoption of progress architectural designs over his 40-year career. The archival research and interviews undertaken to identify the Vautier's buildings have also identified that twenty of those remain on their original sites, while the other dwelling was relocated onto a rural residential property at Te Kowhai, Waikato District in mid-2000s. Of those twenty, only nine have been able to be accessed and photographed; two of that twenty are examples of Spanish Mission constructed in 1932 (82 Grey Street) and a flat-roof modern design in 1954 (65 Braid Road). The remaining seven were all built between 1937 and 1943; six are part of the 'Fairfield Bridge Cluster and the other is located above Lake Rotoroa.<sup>65</sup> All owners and occupiers interviewed were asked why their dwelling was important – the overall response was due to the dwellings unique character; the pleasure gained by simply living in one of these buildings; the dwelling's setting and orientation; the distinguishing exterior and the ability for modification to be undertaken to enhance without impacting on the building's original form.<sup>66</sup> In some instances, owners advised that they did not specifically intend buying an Art Deco or Streamlined Moderne dwelling. However, the individual building's unique character, the focus on detail and its charm and character could not economically be achieved with a new building.<sup>67</sup>

First observations: each building is unique; the exteriors make them prominent in their respective settings; those features immediately connect the building with a time period and the history of the area; the architectural design of the building extends to the site through the continuation of the building's structural elements into the landscape. These observations align with the literature (for example by Shaw, Hallett, McEwan, Gatley, Gossel and Leuthauser) on how Art Deco and Streamlined Moderne buildings are not 'on' their property but are 'part' of their site and setting. The importance for a building's setting to express the

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<sup>64</sup> Building Inventory - 39 Marama Street  
Building Inventory – 13 Cardrona  
Building Inventory – 2 Fairfield Road  
Building Inventory - 534 River Road  
Building Inventory – 1319 Victoria Street  
Building Inventory – 1331 Victoria Street  
Building Inventory – 1335 Victoria Street

<sup>65</sup> Also known as Hamilton Lake.

<sup>66</sup> Marshall 2019

<sup>67</sup> Pohio 2019



Deco and Moderne style of that building was clearly adopted by Vautier and continues to exist around the majority of the dwellings today.

The landscaped section, positioning of the dwelling and its engagement with the street it faces were all key design considerations of Vautier to ensure the dwelling was showcased. These design parameters remain as important today to ensure that visual connection with the setting to articulate the specifics of the individual building's design.<sup>68</sup> However, this is in danger of being eroded and if the curtilage is reduced a key design element of Deco and Moderne architecture is also being lost. Due to a greater focus on having higher housing densities, particular within the well-established housing areas close to the cities' town centres, the original curtilage around buildings are being eroded.

2 Fairfield Road is an example of this. Following a recent subdivision, the original open sweeping frontage now contains a large, modern home that screens the original Deco building from the street frontage it was designed to face and engage with as originally addressed. The entire orientation and relationship with the intended street frontage having been lost.

## 2 Fairfield Road in 2002



Source: H Prentice, photograph taken 2002.

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<sup>68</sup> A. McEwan 2015

## 2 and 2A Fairfield Road in 2019

Photographs by A. Morris, 2019



## Design Features

Although each of Vautier's designed dwellings is unique, there are clear similarities between Vautier's residential designs and use of materials that were available at the time of construction. The recurring features Vautier used can be catalogued as being: bespoke glass features and window shapes to theme a design; use of exterior curves that were integrated reflectively into the internal layout; the consistent use of one skirting and architrave profile; the emphasis on the formal open fire surrounds in the lounge (the exception being at 1319 Victoria where 'modern' electric heaters were installed); geometric scotia designs on plaster ceilings and feature doorways using either ziggurat or gothic arched forms (e.g. 39 Marama Street and 13 Cardrona Road). Although each house was customised and specifically built, the strong similarities provide tangible examples of what was explicitly Art Deco and Streamlined Moderne, fashionable and modern at that time; those similarities also link each building to Vautier. Even though most of the buildings have had differing degrees of modification during the past 80 years, none of these modifications have impacted on the overall design integrity of Vautier's architecture and all of them continuing to reflect their original Deco and Moderne architecture.

Of the seven Deco/Moderne dwellings visited, 1319 Victoria Street, 39 Marama Street and 13 Cardrona Road are considered to be representative of the characteristics seen in all nine dwellings and the three conditions in which those buildings are in, being: originality, modification and renovation. These three dwellings have had a number of owners; and were constructed during the three year period between 1938 and 1943. While they all have strong external structures that continue to fully reflect the Deco and Moderne period there are distinct differences in how those two styles have been retained through their internal features. Nevertheless, the overall integrity of each of the building's original design framework can be interpreted and the evolution of each building documented. This is testament to the functionality of Vautier's Deco and Moderne architectural style and, how this type of architecture connects with today's housing typologies.



## Originality – 1319 Victoria Street

This is the only dwelling, built between 1937-1943 that is predominantly in its original state. It is on a prominent site located on the corner of Victoria Street and Maeroa Road. It is scheduled in the 2017 Hamilton Operative District Plan for its Moderne styled architecture that remains largely intact in its original landscape.<sup>69</sup>



### Extent of Place

The building's elevation from the street, central position on its corner site, providing both a public face and privacy represents how it would have originally looked, and envisaged by Vautier. This setting gives the building presence in the street and remains typical of the original design concept of 'street to building' flow that is synonymous with Moderne architecture.

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<sup>69</sup>Hamilton City Built Heritage Inventory Record Form, H75, 2012

**2002 Aerial**



Source: <https://maps.hamilton.govt.nz/LocalMaps/>

**2019 Aerial**



Source: <https://maps.hamilton.govt.nz/LocalMaps/>

**This dwelling is part of the “Fairfield Bridge cluster:**



Source: 1956 - Source: HCL\_00088-235652.1-1956

Source: 1956 Aerial HCL\_00088\_235260 2-1956



**Elevations –**



Photographs by A.Morris, 2019

## Historic Summary

Vautier designed this dwelling for William and Elsie Menzie in 1938. Although there are no building permit records to verify the date of construction the building can be identified in a 1943 aerial photograph.<sup>70</sup> In 1939 the same architectural plans were replicated at 70 Kamo Road, Whangarei for N & R McFarlane (H. Prentice 2019).<sup>71</sup> In 2000 a *Metropolitan Flyer* article featuring 70 Kamo Road described how Vautier plans had been arranged through a relative and Hamilton builder, Bob Coombs (Hermon 2000) The Whangarei District Council holds a copy of the As-built' drainage plan N McFarlane submitted on 2 October 1941, and a copy of those original plans.<sup>72</sup> Although neither signed by Vautier or dated it is the Vautier design of 1319 Victoria Street.<sup>73</sup>

## 70 Kamo Road in 2018



Source: <https://www.google.co.nz/maps>, December 2018



<sup>70</sup> Aerial Photograph, 13 March 1943 [https://files.interpret.co.nz/Retrolens/Imagery/SN266/Crown\\_266\\_632\\_36/High.jpg](https://files.interpret.co.nz/Retrolens/Imagery/SN266/Crown_266_632_36/High.jpg)

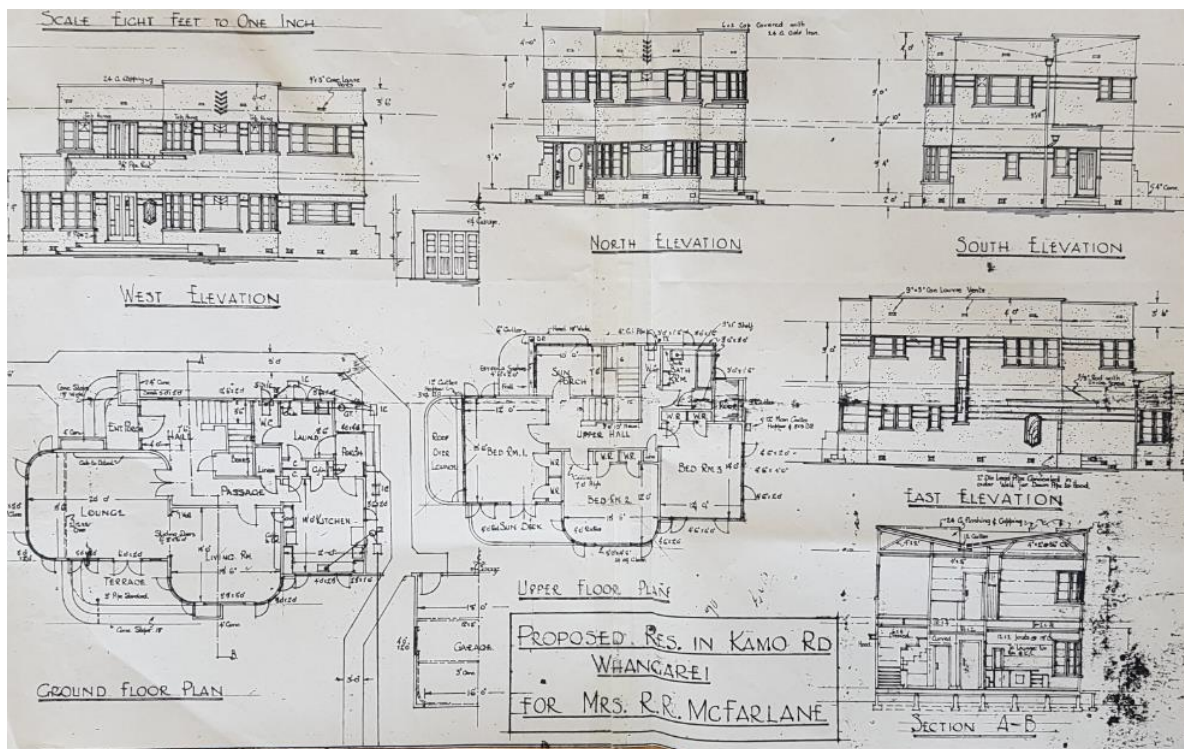
<sup>71</sup> the building can be identified on a 1942 aerial photograph - Source: 28 May 1942 - [https://files.interpret.co.nz/Retrolens/Imagery/SN209/Crown\\_209\\_403\\_35/High.jpg](https://files.interpret.co.nz/Retrolens/Imagery/SN209/Crown_209_403_35/High.jpg)

<sup>72</sup> Whangarei District Council records – BC0154295 and As-built plan 17441.

<sup>73</sup> No actual plans for 1319 Victoria Street have been discovered. Therefore, the plan of 70 Kamo is of even greater importance.



## Original Architectural Plans for 70 Kamo Road



Source: H Prentice, 2019

J and H Prentice, the present owners of 1319 Victoria Street, have lived in the dwelling since 1990. In June 1995, the Waikato Times ran an article on the dwelling, describing it as having “many of the hallmarks of what is known as the Moderne style”. That description remains true today because Mr and Mrs Prentice have not undertaken any major additions or alterations, ensuring the dwelling’s authenticity. This authenticity provides tangible links to the original design period, architect, and use of building techniques. These features also assist with the interpretation of what was fashionable in the late 1930s. It is also the only Vautier dwelling that can be used to fully articulate both his and his clients design preferences as well as being able to authenticate how those features, outlined in the Home and Building Journals were actually interpreted and applied.<sup>74</sup>

<sup>74</sup> <https://viewer.waikato.victoria.ac.nz/client/collections/55101022>

### Art Deco/Streamlined Moderne Features

1319 Victoria Street is an example of Streamlined Moderne with its curvaceous and compact form, the use of two lines of horizontal bands that follow those curves around both the upper and ground floor areas, along with the stucco exterior cladding is finished in a subtle ‘splatter plaster finish’. However, the exterior also incorporates chevrons motifs and a mixture of curved, circular and lozenges shaped window that provide a strong connection with the Art Deco style.



The floating curved concrete canopy above front entrance and



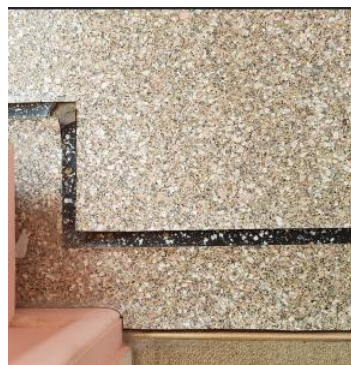
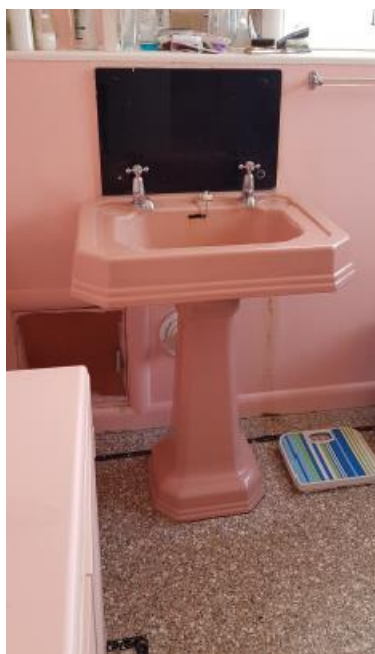
sweeping steps towards the dwelling's entrances is clearly Moderne in style. However, again there is a mix of Deco with the use of the ziggurat articulation on the side wing wall protruding from the front entrance and repeated on the internal staircase.



### Internal Features

While no major additions or additions having occurred since it was built in 1938, in the early 1990s the house's décor was refreshed and updated; and since then only general maintenance, including the replacement of the original toilet has been undertaken. Of those original features, the complete 1938 bathroom suite provides an important and tangible link with the both Deco and Moderne architectural period, fashion, and the manner with which bathrooms were being modernised and becoming more than simply a functional room. This is the only original bathroom that exists, although the bathroom in 1331 Victoria Street has the same configuration and corner windows but was fully updated in the 2000s.

### Bathroom:



Photographs by A. Morris,  
2019

## Modification – 13 Cardrona Road

This is one of three of the seven properties to have had extensive changes to their internal layout while retain the original exterior.



Source: H Prentice, 2002



Photograph by A. Morris, 2019

This property has prominence, located on the sweeping corner of the cul de sac. Whilst it has a strong Moderne architectural form it is not scheduled as a heritage item in the Hamilton City Operative District Plan.

### Extent of Place

The building, elevated from the street, is centrally positioned on the site, with a prominent public façade and structured landscaped frontage that was constructed in 2009.<sup>75</sup> Originally the street frontage was lawn that sloped

away from the bottom of the front steps down towards the low concrete wall along the front property boundary. Now terraced, the setting continues to showcase building and articulate the original design concept of ‘street to building’ flow.<sup>76</sup>

Photograph by A. Morris, 2019



<sup>75</sup> Merson & Beuzeval, 2019

<sup>76</sup> A. McEwan 2015

## Historic Summary

This house was built between 1939 and 1940 for Jack and Freda Ross.<sup>77</sup> The Ross' owned the property for 62 years. The property was sold in 2002; while in a run-down state, it still had all of its original features and was described in the 2002 *Metropolitan Flyer* as a “time capsule, it has the original kitchen and all the original light fittings which were imported from Czechoslovakia”.<sup>78</sup> Between 2002 and 2009 the property passed through two further owners until 2009 when the property was purchased by SL Goulin.<sup>79</sup> This owner undertook substantial alteration and additions in June of that same year.<sup>80</sup> In 2011, the present owners, D Merson and K Beuzeval purchased the fully renovated and landscaped property, in the past eight years they have only undertaken maintenance works.

### 2009 Aerial



Source: <https://maps.hamilton.govt.nz/LocalMaps/>

### 2019 Aerial



Source: <https://maps.hamilton.govt.nz/LocalMaps/>

<sup>77</sup> A McEwan, Memory Boxes, Waikato Times, 2015

<sup>78</sup> Merson and Beuzeval 2019; H. Prentice 2019; The Art Deco Society Auckland 2002, 5.

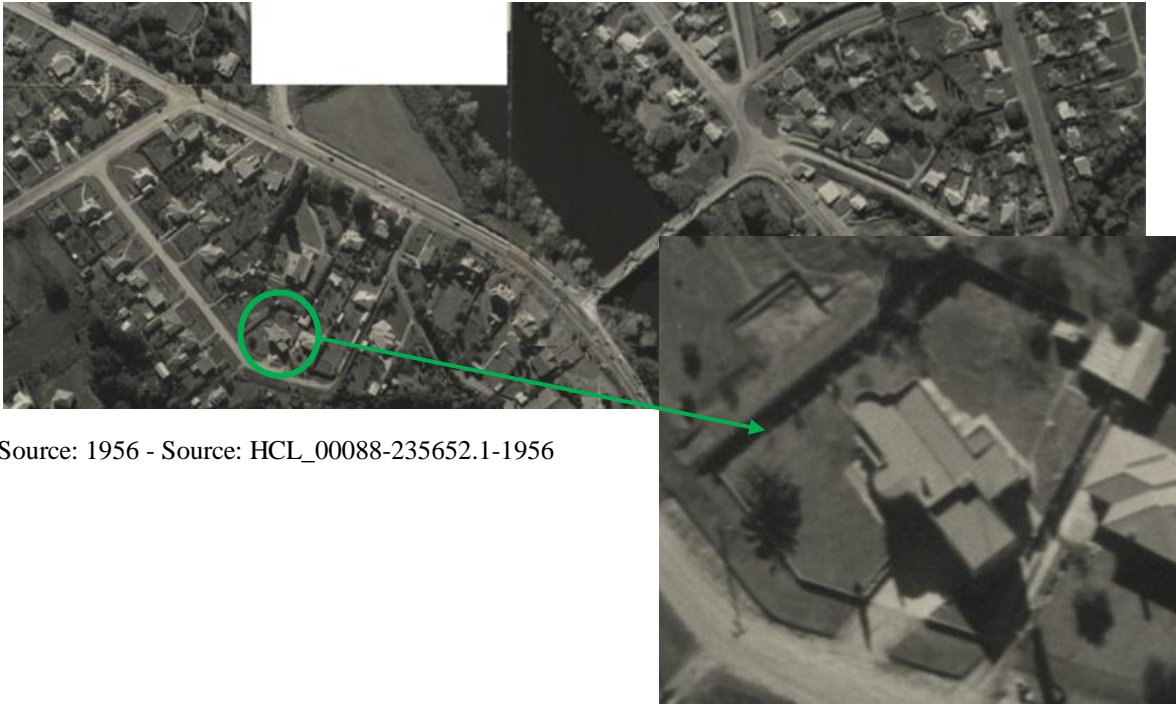
<sup>79</sup> Certificate of Title, historic search, identifier SA723/225

<sup>80</sup> Building Consent REF HCC 2009/22501



## Historic Pattern and Context

13 Cardrona Road is part of the “Fairfield Bridge cluster”



Source: 1956 - Source: HCL\_00088-235652.1-1956

## Art Deco/Streamlined Moderne Features

Photograph by A. Morris, 2019



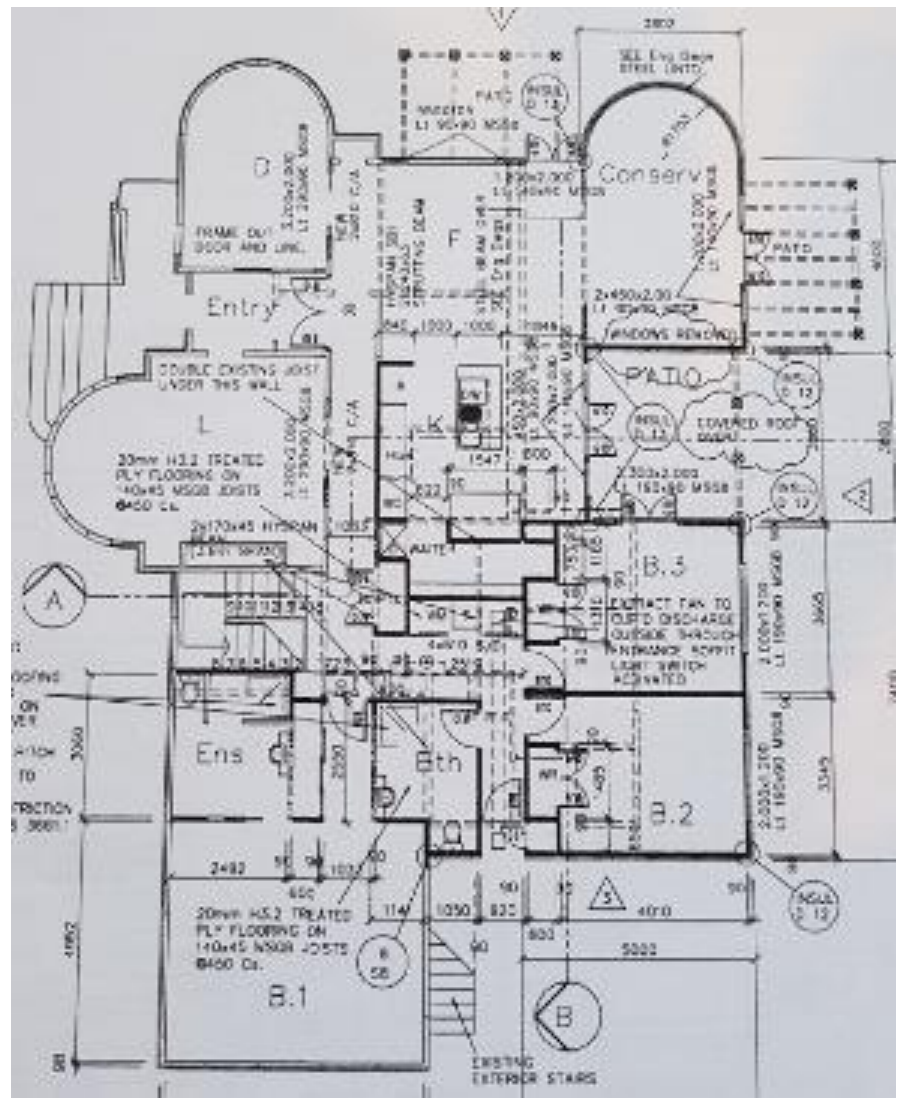
This dwelling is an example of Streamlined Moderne with strong design features including: centrally located continuous horizontal bands on all of the building’s facades; a parapet and low-pitched roof with internal guttering; centrally placed windows that form a continuous band flush with the building’s walls; and stucco exterior cladding finished in a subtle ‘splatter plaster finish’. The two projected curved rooms, complimented by the strong linear edge above the garaging and the curved concrete canopy above the recessed front entrance, the sweeping steps towards that entrance and a porthole feature window are all reflective of the nautical theme prominent with the Moderne style.

### Building plans

The substantial alterations and additions in 2009 resulted in the major reconfiguration of the dwelling’s interior totally altered the interior’s fabric. There was an extensive remodelling of the functionality with the relocation of the bedrooms from the north-eastern side of the dwelling to its southern end. While the original kitchen located in the south-eastern section was centrally relocated towards the north-eastern living areas of the dwelling. This reorganisation allowed direct access between the kitchen and the newly established indoor and outdoor entertaining areas at the north and north-eastern ends of the dwelling where the bedrooms were originally located.



Original Floor Plan in 2009

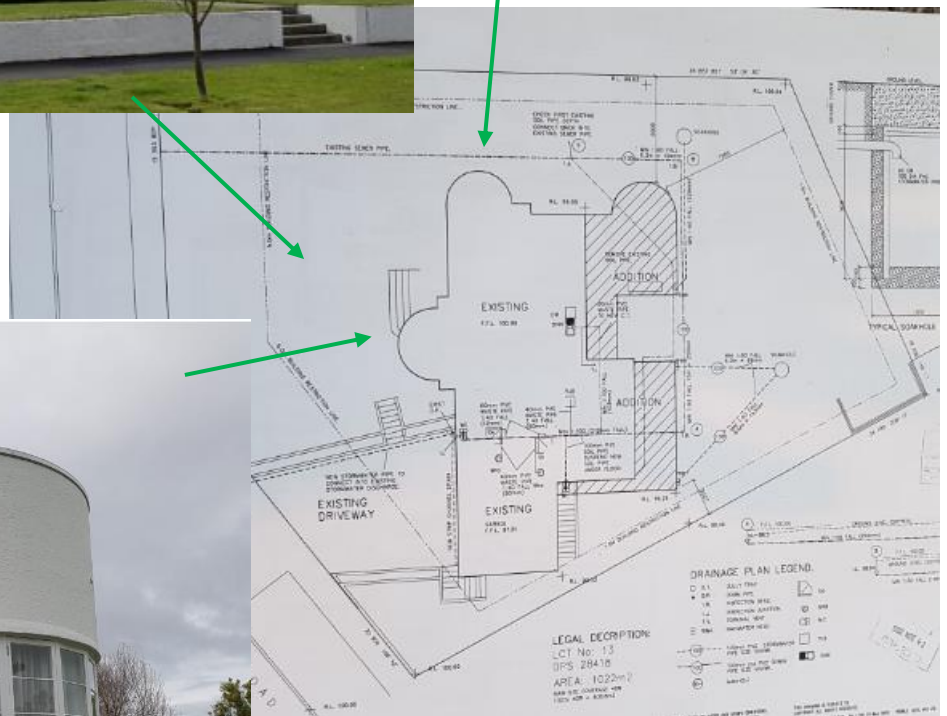


Existing Floor Plan, as proposed in 2009

Source: Building Consent HCC 2009/22501



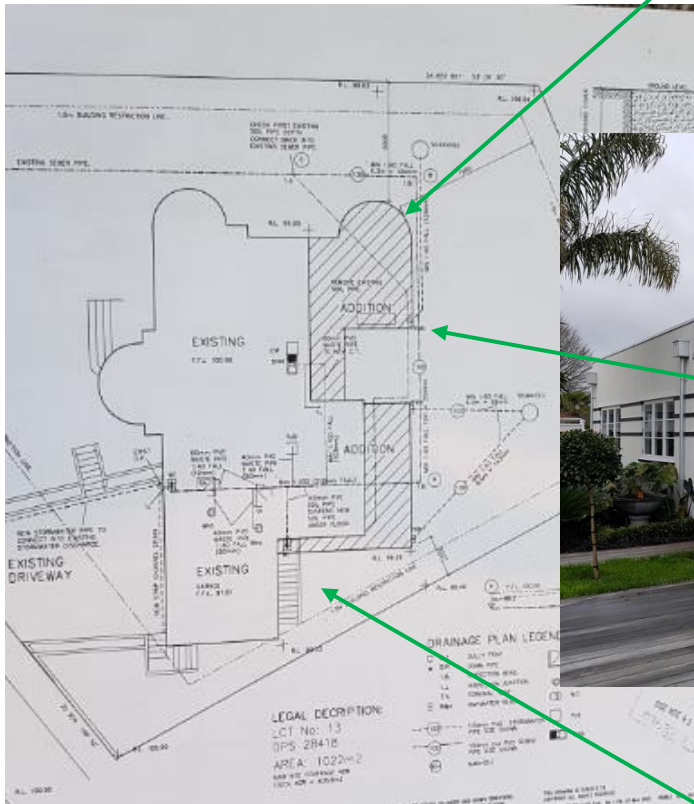
### Exterior Features – Original



Photographs by A. Morris, 2019  
Site Plan – Building Consent HCC  
2009/22501

### Exterior Features - Additions

Fully complement and respect the integrity of the original design.



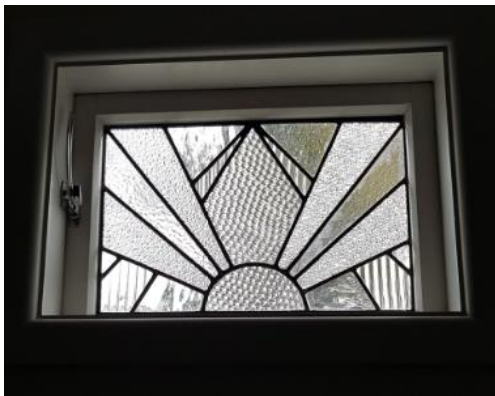
Photographs by A. Morris, 2019.

Site Plan – Building Consent HCC 2009/22501

### Internal Features

The 2009 renovations resulted in a wholesale loss of the dwelling's original internal features. However, what was retained was the timber joinery, two decorative plaster ceilings in the curved rooms, the concrete fire place, and three leadlight windows, two fanlights and a fixed porthole. These remaining features, along with the structure form of the buildings are the visible links to its original form to ensure the original form of the interior can be articulated.

### Original Windows:



Photographs by A. Morris, 2019.



**Original Plaster Ceiling Scotia:**



**2009 Ceiling**



Photographs by A. Morris, 2019.

**Original Fire Place:**



### **The junction between original and the 2009 addition**

Internally the junctions where original meets the addition have been executed skilfully to ensure a consistent form. However, the external junctions are more obvious due to the plaster bands running around all exterior façade mismatch at the rear junction with the original rear wall. Whether these areas were purposefully constructed to identify the ‘old and the new’, or the mismatch simply occurred because of the height differences between the two structures, this is an important feature. This junction ensures the “old and new” can be identified and articulate the work that has been undertaken.



Photograph by A. Morris, 2019

## Renovation – 39 Marama Street

39 Marama Street is the only dwelling that has been fully renovated, including additions and alterations that still retains all of its original design features. It is not a scheduled heritage item in the 2017 Hamilton City Operative District Plan.

### Extent of Place

The topography of the area provides the building with a prominent position within both its streetscape and the wider urban setting located above Lake Rotoroa.

Although the property is now screened by high plaster fencing, the road frontage was originally fully visible from the street; having a flat lawn that finished at the front property boundary with a low concrete fence, sweeping paths to both the front and side entrances and a separate driveway to an attached garage. The rear of the property, originally terraces to manage the property's sloping

topography was full landscaped, including the installation of a swimming pool in 1998.<sup>81</sup> Although the setting has been modified over time, the building still has strong presence in both the street and the Lake.



Photographs by A. Morris, 2019.

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<sup>81</sup> Certificate of Title: SA65B/783, issued 10 February 1998



## Historic Summary

Vautier designed this dwelling for S.R. Hawken in 1938. Three of its subsequent owners undertook additions and alterations to the building between the early 1980s and early 2000s. In 1981 an upper floor master bedroom was added.<sup>82</sup> In 1993 the most extensive renovation occurred when the original single car garage was enlarged, ground floor layout was reconfigured, a an ensuite installed adjacent to the master bedroom, a full refurbishment of fixtures and fittings; and the site was landscaped, including the installation of a swimming pool.<sup>83</sup> In 2008, further additions were undertaken to add another upper floor bedroom above the garage.<sup>84</sup> During those 1993 and 2008 aluminium joinery replaced the majority of the timber joinery. However, all feature windows were retained, either in their original timber frames or re-glazed into bespoke aluminium frames. The present owners, Mr and Mrs Pohio have lived in the dwelling for the past five years and only undertaken maintenance works.

### 2005 Aerial



Source:

<https://maps.hamilton.govt.nz/LocalMaps/>

### 2019 Aerial



Source:

<https://maps.hamilton.govt.nz/LocalMaps/>

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<sup>82</sup> Source: Mr & Mrs Pohia's building records

<sup>83</sup> Building Consent HCC 1993/1341

<sup>84</sup> Building Consent HCC 2008/21828

### 39 Marama Street (1938) - Locality



1956 Aerial – Source: HCL\_00088\_235652 2-1956

Photographs by A. Morris, 2019.

### Art Deco/Streamlined Moderne Features

39 Marama Street is an example of a combination style incorporating both Art Deco and Streamlined Moderne architectural features - vertical bands, horizontal features and the specific use of motifs. There are two distinctive elevations: the road frontage that features strong vertical decorative geometric windows and a floating concrete canopy over the front entrance that is trimmed with a thin set of chromium strips; and the Lake elevation that incorporates a large curved room wall that protrudes from the rest of the building. Prior to the 1993 renovations this was single storeyed with a roof balcony accessible for the upper storey rooms and an additional curved concrete canopy above the recessed backdoor originally accessing the laundry and kitchen.<sup>85</sup> The exterior vertical lines finish in a parapet hiding a low-pitched roof with central guttering. The stucco cladding has a subtle ‘splatter plaster finish’.



Photographs by A. Morris, 2019.

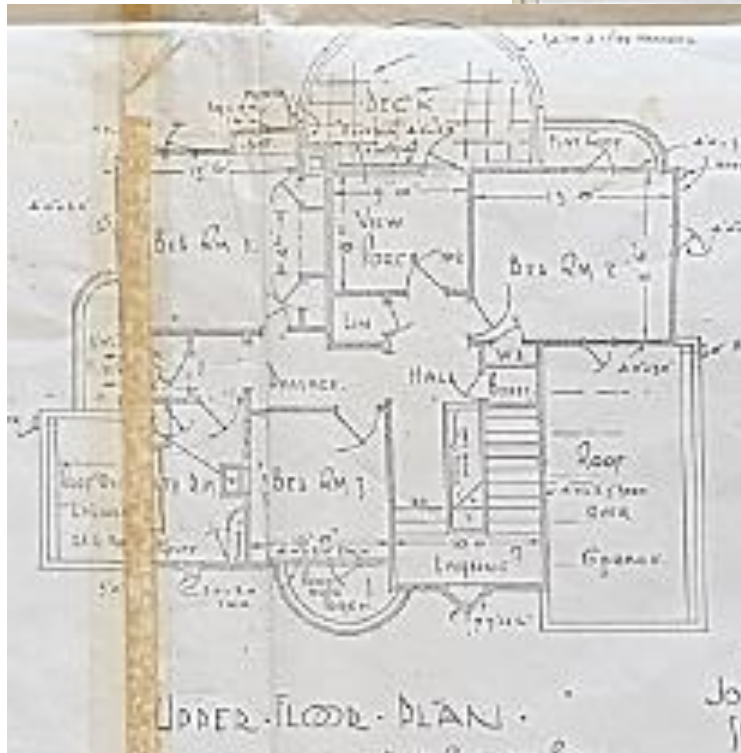
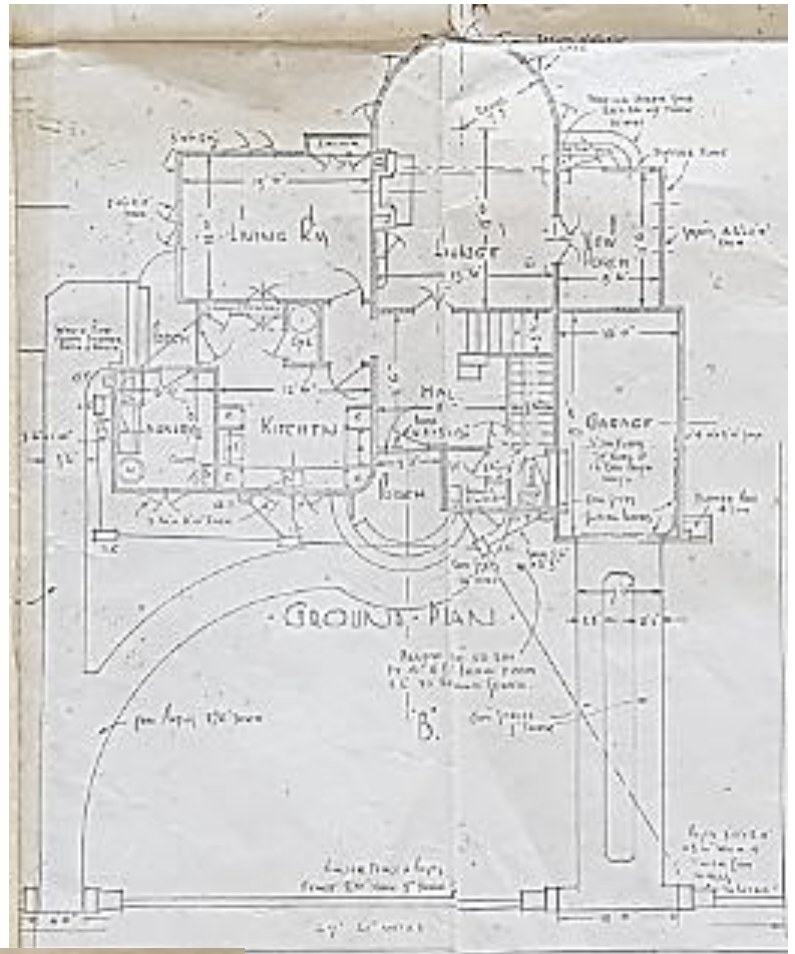
<sup>85</sup> Original architectural drawings, source: Mr and Mrs Pohio, 2019



## Building Plans

1938 Original Floor Plans: Source: Mr & Mrs Pohio

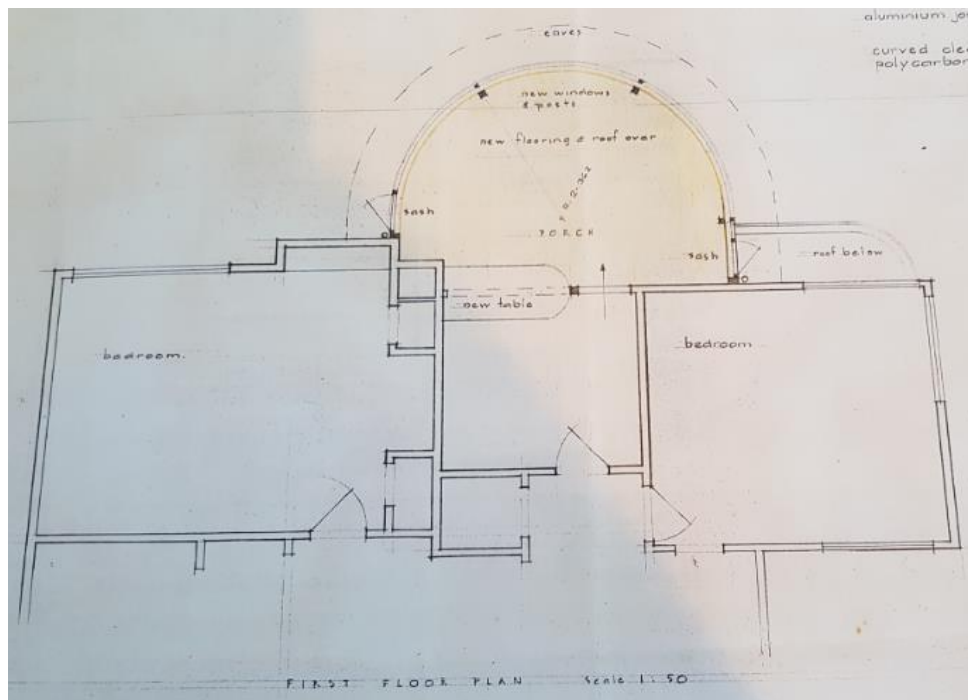
Although the alterations and additions were substantial the integrity of the building's original design has been retained, either through the retention of original features, the replication of features or the refurbishment of original features, such as the decorative windows. The 1993 work altered some of the originally planned functionality of the house through the swapping of the living room and kitchen – removing walls between these two areas and the laundry and porch; relocating the kitchen to the south-eastern side end of the building and orientating its internal layout to



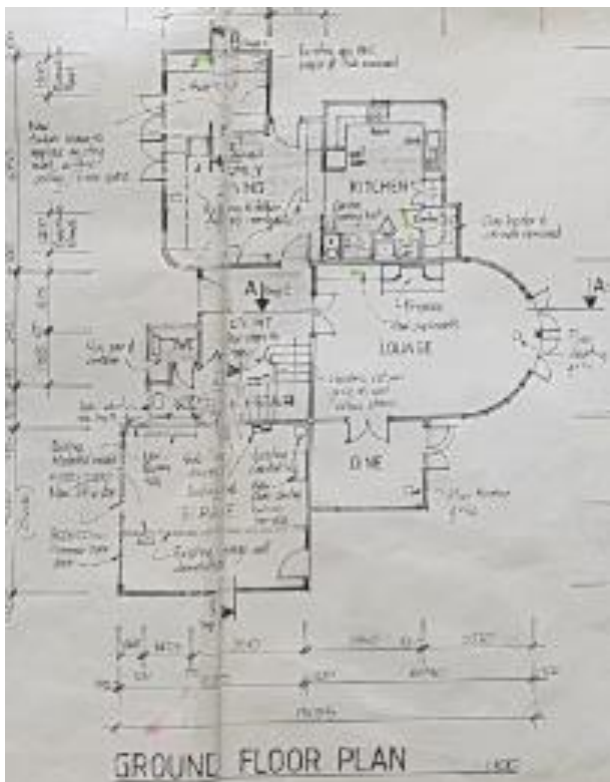
allow a view towards the Lake, while the living room moving to the spaces previously occupied by the porch, laundry and kitchen. The alterations to the upper floor including the addition to two further rooms and an ensuite modernised this area. All modifications to the building have retained the 'bespoke' features and have being sympathically incorporated and into the architectural changes during that 15 year period.



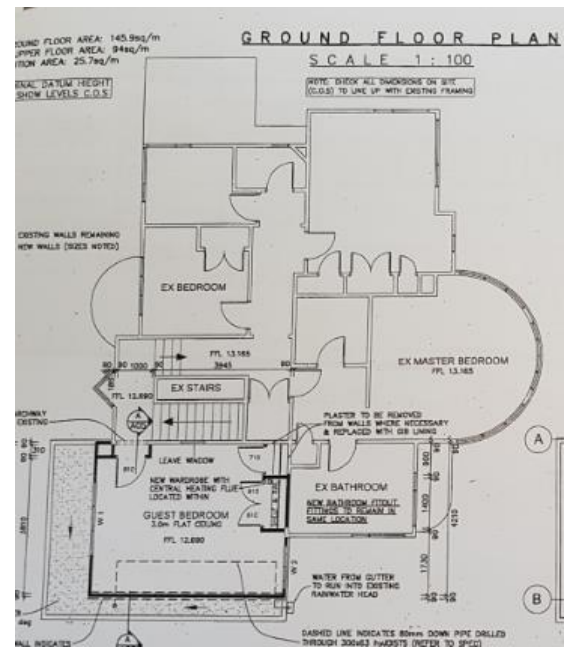
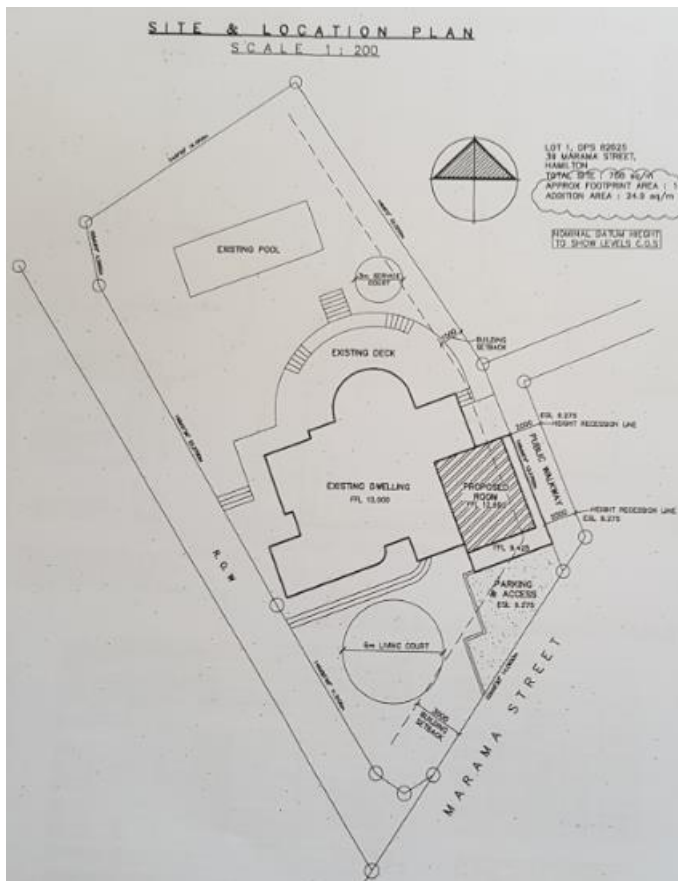
1981 Master Bedroom Addition: Source: Mr & Mrs Pohio



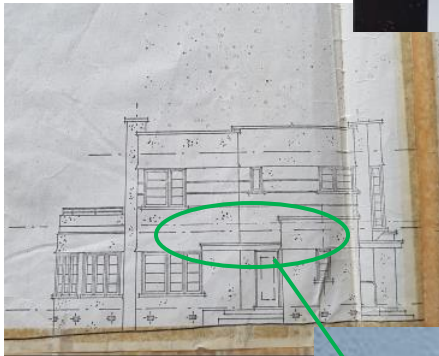
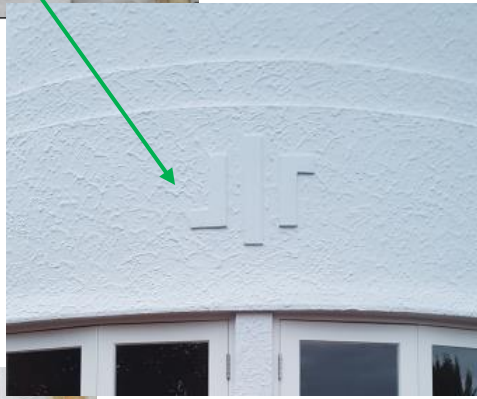
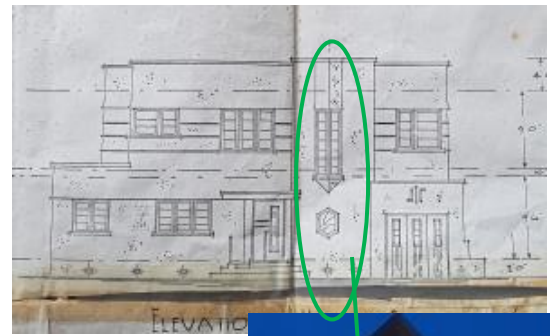
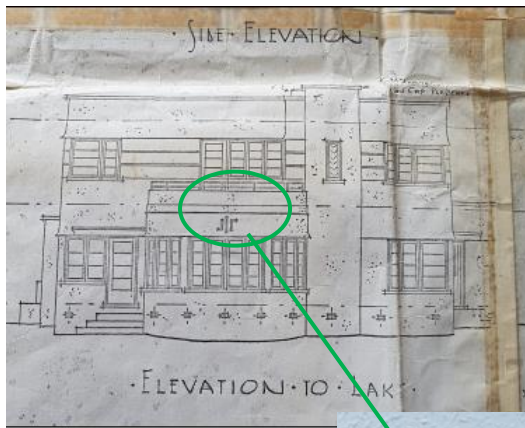
1993 Floor Plans: Source: Mr & Mrs Pohio



2008 Floor Plans: Source: Mr & Mrs Pohio



### Exterior Features – Original



Photographs by A. Morris, 2019



### Exterior Features - Additions



Garage extension (1993) and  
Upper floor bedroom (2008)



Upper floor master bedroom (1981)



Replacement of original windows with  
doors (1993)

Photographs by A. Morris, 2019



## Internal Features



Original fittings and fixtures, including a number of decorative plaster ceiling scotias, the concrete fire surround in the formal lounge, stair cast and trim; bespoke glazing in both exterior windows and internal doors, hardware and light fittings have been retained. These design features have been showcased to complement the modernisation.

### Original Fire Place:

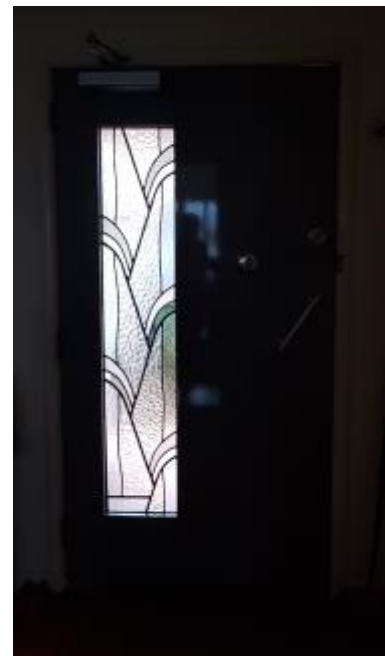


Photographs by A. Morris, 2019

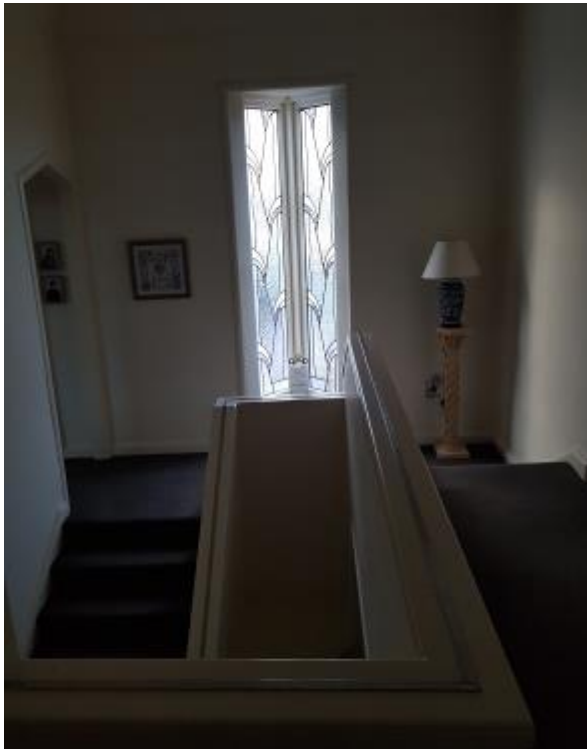
### Original Plaster Ceiling Scotia



**Original Windows:**



Photographs by A. Morris, 2019



**The junction between original and the additions**

The internal and external junctions, where original meets new have been executed skilfully to ensure a consistent form. As a result, there are no obvious junctions to indication where those additions and alterations, with the exception of the joinery have occurred. To determine when and the extent of those works reference to the architectural plans are required. This is problematic if those are not available. Thankfully, over time all architectural plans, including the original 1938 specification

have been kept with the house.

Photographs by A. Morris, 2019



## THE ENDURING DESIGN FEATURES

A constant observation of all seven Deco and Moderne dwellings visited was the similarity of their floor plans, the type of skirting and architrave, plaster ceiling finishes, joinery shapes and concrete fire surrounds. These physical features, when compared with those articles in the 1930s and 1940s Home and Building Journals indicate an architect who was as modern as the designs he was producing.

The editorial in the Home and Building Journal's May 1939 issue examined how to define what a house was by comparing it to the modern motor car and people's desire for that to be affordable, comfortable and efficient; and citing Le Corbusier's 1923 definition that a house is "a machine for living in". Although the literature review was not focussed specifically on any one design opinion, it is apparent, that Vautier's bold use of Deco and Moderne architectural style, although not adopting Le Corbusier's approach to austerity did reflect the functionality Le Corbusier advocated. The editorial's examination of the comparison between the car and the house concluded that design should celebrate adaptability, use new materials and adopt new construction methods; stating that the house design could not become static due to its complex ancestry of constant change required to accommodate the evolving living conditions of its occupants.<sup>86</sup> Therefore, in applying the editorial's 1939 comparison the traditional form should have traditional fittings and fixtures, and if using modern materials and techniques the item should be modern in appearance.

### 16 Anson Avenue – front elevation

Photographs by A. Morris, 2019



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<sup>86</sup> Editorial 1939





### **16 Anson Avenue – door** Photographs by A. Morris, 2019

Vautier's architecture epitomises this approach of functionality and modernism through his use of new building products, methods and form to produce a contemporary, liveable machine for the living. However, when comparing the identified Vautier dwellings in the Fairfield Bridge Cluster it became apparent that not all buildings' exterior Art Deco form translate through into their interiors. An example of this is 16 Anson Avenue. A single storey stucco clad dwelling with facades that are finished with high parapets that hides a low-pitched roof that slopes to the rear of the building. The front façade is typical Deco with a curved centre and square edged corners. However, inside there are no discernible Deco or Moderne features, the interior is strongly reflected of a bungalow. None of Vautier designed dwellings are like this, their Deco and Moderne exteriors fully translate into their interiors. This translation from exterior to interior was a design features constantly used by Vautier and a key element of the emerging architecture of the 1930s and 1940s. These design features continue to be the most obvious of Vautier's elements in the seven dwellings visited for this research. These features, as illustrated in Appendix 2 are a tangible catalogue of design features that were typical in the late 1930s and early 1940s. They were the height of fashion, and the most modern at the time of construction; and articulate the Deco and Moderne design principles of formality, functionality and symmetry. Due to their continued existence within these dwelling today is a strong indicator of the ability for this architecture to translate into the expectations for today's modern living.

The 1930s and 1940s Deco and Moderne buildings designed by Vautier are considered to have been typical of that architectural period, as identified in the literature by Gatley, Hodgson, Tinniswood, Hallett and Shaw. Today those same Vautier buildings, although some have been modified over the last 80 years continue to exemplify what that style spoke to when it emerged. Vautier's architectural work throughout his 40 year career reflects an architect who was adaptable to change and an adopter of the most fashionable features at the time. In looking through the nine Vautier designed houses, there are clear examples of those

fashionable fittings and fixtures and on-trend features, such as how the staircases were finished, the types of fire surrounds installed and the adoption, in some of the houses of the most ‘state-of-the-art’ appliances being advertised at the time.<sup>87</sup> That ability to transfer the client’s brief into reality is one of the strengths of an architect; Vautier had those skills and applied them to produce architecture that at the time would have been avant-garde, has endured because of its unique appearance, and progressive functionality that has been able to be translated and adapted by the dwellings’ numerous owners over the past 80-years to continue to meet the expectations of today’s living.

The research provides an insight into Vautier’s architectural knowledge and the adaptive approach he applied to articulate design features that now provide examples to articulate those original design concepts. When comparing the existing built form against such the feature articles like the *Cintra Flats* and *A portfolio of Modern New Zealand Homes* and advertisements that exemplified the use of modern designs, techniques, appliances and materials in the *Home and Building Journal* during that period, it is highly probable Vautier’s designs were influenced by them.<sup>88</sup> All of Vautier’s dwellings floor plans layouts adopted these modern concepts. The similarities between the modern styles promoted through the media at that time and how Vautier articulated those elements in his architecture gave his clients the most modern looking dwelling that reflected the emerging architectural styles from Europe and American of the time. His designs and the use of materials over the period between 1937 to 1942 also provides evidence of the rapid uptake of Deco and Moderne architecture in New Zealand; while his designs immediately after this period (e.g. 65 Braid Road) are evidence of the speed with which those architectural styles evolved between 1930s and the 1950s, from Art Deco through to Modern.

Endurance requires the ability of the structure to adapt to the changing expectations and living requirements the society at any particular time want. Vautier’s designs, have been able to be adapted to keep pace with what is modern without the wholesale loss of their original design integrity of functionality and construction methods. As illustrated by the inventories for 1319 Victoria Street, 13 Cardrona Street and 39 Marama Street, the most enduring component of Vautier’s architecture is the unique structural form he gave each building that

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<sup>87</sup> For example: the electric heaters in 1319 Victoria Street.

<sup>88</sup> *Home and Building Journal* 1936

continues to be a point of difference in today's urban setting and assists in articulating the architecture's origins.

## CONCLUSION

Vautier's architectural career was defined by his ability to understand the style of the time, an approach that influenced his four-decade career. Early in his career, within a period of global influences, and the evolution of how architects were trained, it was Art Deco and Streamlined Moderne architectural characteristics, fashionable during the 1930s and 1940s that were the influence. Vautier, can be considered a proponent of the Modern Movement, and likely a follower Le Corbusier early in his career. What is clearly obvious, through the enduring architecture he designed during the 1930s and 1940s is that he was an adaptable and progressive architect who, with awareness of the modern designs and materials was producing casebook examples of Art Deco and Streamlined Moderne architecture. This approach was likely borne from his time at Technical School and alongside his father; and his own interests in the technical evolution emerging from America and Europe. It is apparent from his 40 year career his ability to adapt to fashion preferences desirable at those individual periods. In particular, his early architecture of the 1930s and 1940s today provides the touch points with that period of austerity and prosperity when innovation, adaptation and "self-definition" occurred globally to attempt to positively improve peoples' lives.<sup>89</sup> Accordingly, both the tangible and intangible aspects of Terence P Vautier's designs endure and remain relevant for modern living.

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<sup>89</sup> J. Gatley 2008, 1-3

## **APPENDICES**

### **Appendix 1 – List of Identified Vautier Buildings in Hamilton**

- 36 Anglesea Street
- 1 & 3 Bledisloe Terrace
- 65 Braid Road
- 13 Cardrona Road
- 240 Crawford Road, Te Kowhai (originally located at 1311 Victoria Street, Hamilton)
- 2 Fairfield Road
- 82 Grey Street
- 27 Marama Road
- 39 Marama Street
- 534 River Road
- 543 River Road
- 523 River Road
- 1319 Victoria Street
- 1331 Victoria Street
- 1335 Victoria Street
- 1212 Victoria Street
- 39 Lake Domain Drive
- 88 Lake Crescent
- 76 Lake Crescent
- 27 Ingleton Terrace
- 803 Victoria Street (Corner Victoria & Rostrevor Streets)



## Appendix 2 - Pictorial Examples of Art Deco and Streamlined Moderne features used by Vautier

### Entrances

All photographs by A.Morris, 2019



### Landscaping



### External Curves, Vertical and Horizontal Features



**Internal curves**



1319 Victoria Street.

1331 Victoria Street.



1335 Victoria Street

Photographs by A. Morris, 2019

**Glass Features**



All photographs by A. Morris, 2019

Windows from: 2 Fairfield Road, 39 Marama Street, 1319 Victoria Street, 1331 Victoria Street



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Page 24 HOME & BUILDING



Above: 2 Fairfield Road;  
 Below 534 River Road.  
 Photographs by A. Morris, 2019



Source: Home & Building Nov 1937 Vol2 No.1, page 37

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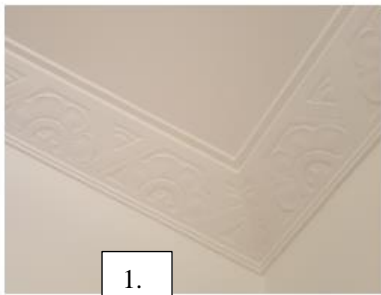


Source: Home and Building, Vol. 1, No.1, 1940



1319 Victoria Street.  
 Photograph by A. Morris

**Ceiling Scotias**



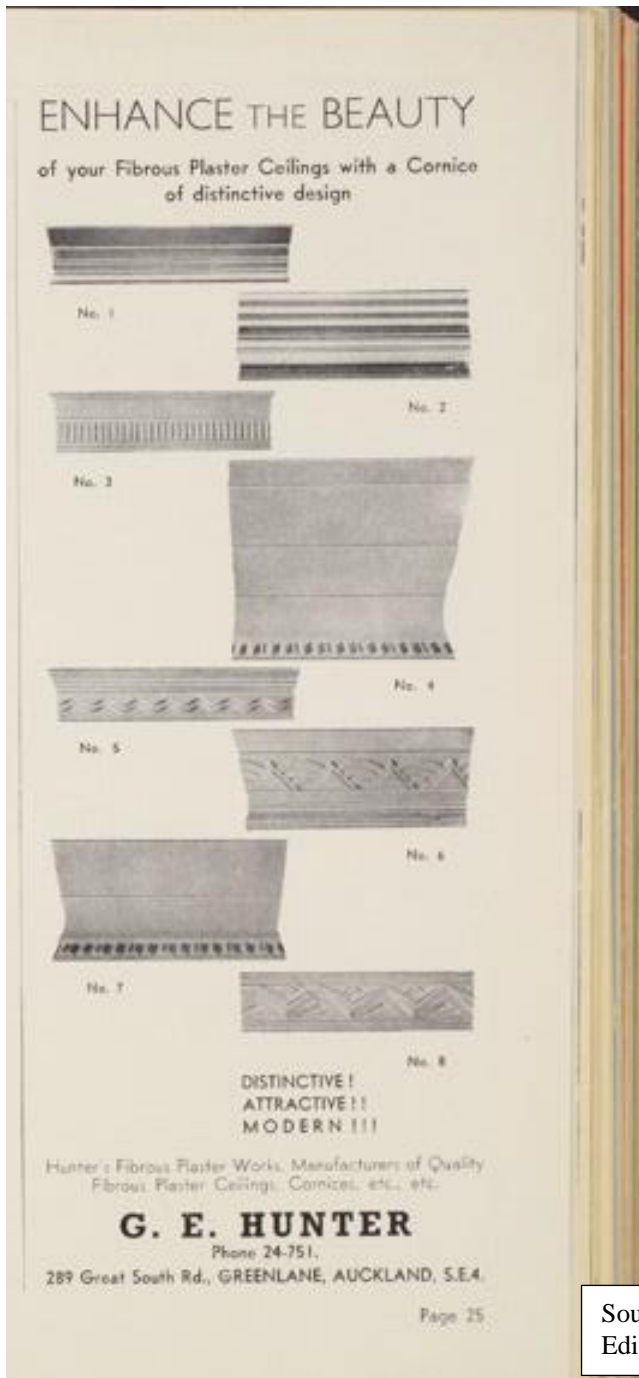
1.



2.



3.



4.



5.



6.

- 1. 39 Marama Street
  - 2. 39 Marama Street and 1319 Victoria Street
  - 3.-5. Common in all dwellings viewed
  - 6. 1319, 1331 and 1335 Victoria Street
- All Photographs by A. Morris, 2019

Source: Home and Building, Vol. 3, No. 2, 1939; Editorial page 7



## Staircase Designs



1319-Victoria-Street. Photography by A. Morris, 2019

Source: House & Building Nov. 1938 Vol. 3 No. 1 Page 14-15



Source: Home and Building, Vol. 2, No. 4, 1938

1331-Victoria-Street. Photograph by A. Morris, 2019

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