

# Ngā Pūtahitanga / Crossings

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# Learning with Lutyens: Noel Bamford and the Design of Ngahere, Auckland (1907)

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## Abstract

*Architects F. Noel Bamford (1881-1952) and A.P. Hector Pierce (1879-1918) both worked in Edwin Lutyens' London office before establishing their Auckland partnership in 1907. Just prior to the formation of the partnership, Bamford designed a house called Ngahere in the Auckland suburb of Epsom.*

*Ngahere is known as an early and important example of Arts and Crafts architecture in Aotearoa New Zealand. It is a novel application of the butterfly plan, with a dominant central section and two articulated wings. Although built in timber on a foundation of basalt, like some larger villas in surrounding Mount Eden, in its plan and form it was unlike any other house in Auckland.*

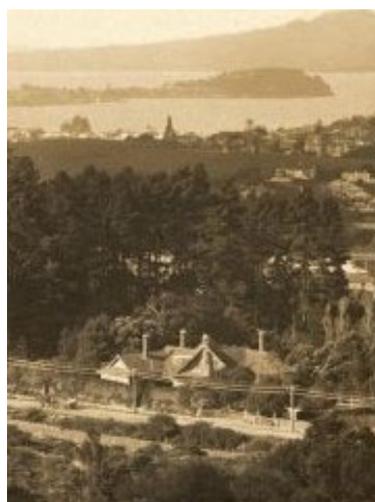
*This paper explores the design of Ngahere considering Bamford's knowledge and experience of Arts and Crafts architecture, including that gained during his time in Lutyens' office. It asks whether this house is true to the ideals of the Arts and Crafts movement as conceived in England, using pre-industrial forms, traditional construction methods and hand-crafting, or shows evidence of other geographical paths of the Arts and Crafts movement such as the United States and Australia. Additionally, it asks whether aspects of the house relative to planning (including relationship to the site), built form, materials and detailing are reflected in later Bamford and Pierce houses, or more widely in Arts and Crafts houses in the Auckland region.*

*The paper shows that while Bamford's time in Lutyens' office apparently provided him with a repertoire of design skills and ideas, it did not render him an acolyte. Rather, Ngahere included clear references to the broader architectural lineage and direction of the Arts and Crafts movement in*

*England and beyond, apparent in the ways the house responds to its site and context, including the visual and physical relationships between indoor and outdoor spaces.*

## Introduction

This paper is part of a larger project exploring the contribution made to the Arts and Crafts movement in domestic architecture in Auckland by Bamford & Pierce. The firm operated from 1907 until 1916. There is no centralised collection of drawings or records available, and few Council records. Information available is fragmented, which makes research difficult, but captivating. The role each architect in the firm played in each project is unknown because the drawings are not signed. This paper presents a house designed by Frederick Noel Bamford (1881-1952) prior to the formation of the partnership with Arthur Frederick Hector Pierce (1879-1918) in 1907,<sup>1</sup> so the design can be attributed to Noel Bamford alone. This house is known as Ngahere (Figure 1). It is the earliest of his known houses that has survived and demonstrates the application of ideas learned from working with Edwin Lutyens in London, lectures attended, reading material available and travel within England. It is situated close to the volcanic cone traditionally known as Maungawhau, and adapted for the local context in terms of the character of the site and the prevailing light timber frame construction industry in New Zealand.



**Figure 1.** Ngahere in its original form as viewed from Maungawhau c1915-20 (Photograph by Frederick George Radcliffe. Part of Image ID 264\_1 supplied by Auckland Libraries Heritage Collections).

Bamford continued alone in private practice after the dissolution of the partnership, still practising from the same premises. The lack of tender notices, except for the redraining of a house in Epsom,<sup>2</sup> and construction of three tram shelters for the Takapuna Borough Council,<sup>3</sup> suggests that his workload in late 1916 was meagre. In early 1917, on the recommendation of the New Zealand Institute of Architects, Bamford was appointed as director and lecturer for the new School of Architecture at Auckland University College, lecturing on the 'art side'. He was to be assisted by an older architect and engineer Ashley John Barsley Hunter (1854-1932), appointed to lecture on the 'mechanical side'.<sup>4</sup> Both Bamford and Hunter resigned from their positions in 1919.<sup>5</sup> Bamford did not advertise for tenders for further construction projects until 1922,<sup>6</sup> raising questions about his reasons for resignation from the School of Architecture.

#### **The Range of Domestic Designs of Bamford, and Bamford & Pierce**

There was considerable diversity in the houses of Bamford & Pierce. Almost ubiquitous was the use of steep roofs and symmetrical gables and hips generally clad in Marseilles terracotta tiles, but form, planning and materiality varied considerably. The extensive use of shingle was far ahead of most houses of the time, which only used small areas of shingles on gable ends or window hoods, although greater areas were used from about 1912 in transitional villas and early bungalows. Bamford & Pierce also used shingle cladding over extensive areas of wall as in the American Shingle Style, frequently with weatherboards cladding the ground floor and shingles cladding the upper floor and gable ends. The practice also designed in brick. A roughcast house was advertised for tender in 1915 in the emerging coastal suburb of St Heliers, but remains unidentified.<sup>7</sup>

Each Bamford & Pierce house identified had originality in its design, although certain elements and details were repeated. Looking at their entire known design portfolio, it is evident that some of the houses of the practice were a local interpretation of the Arts and Crafts movement, others carried some influence of the movement, and some largely departed from it in the latter years of the practice. Some were a single storey, others mostly a single storey with some attic rooms, while others again were two full storeys. One unusual example was a split-level bungalow.

Ngahere stands alone as a butterfly plan known to be entirely designed by Bamford. It was an adaptation to the Arts and Crafts movement to the local context.

### **The Richmond Family, its Houses and its Architects**

In June 1907, tenders were invited for the construction of Ngahere.<sup>8</sup> It was to be built on the Rockwood Estate for Mrs Jeannie Stirling Richmond (1845-1917), as a gift to her daughter Margaret Gillies Aitken Richmond (1882-1972) and her new husband Donald Francis MacCormick (1870-1945). Jeannie Richmond had been living at another house on the Rockwood estate with her three daughters and her uncle William Aitken (1826-1901). When he died, she inherited the estate.

Bamford had returned to Auckland from London in 1906, after achieving Associate Membership of the Royal Institute of British Architects while working for Edwin Lutyens, for three to four years. This had built on his experience while articulated to leading architect Edward Bartley (1839-1912) in Auckland from 1899 to 1903.<sup>9</sup> Before moving to England, Bamford would have become knowledgeable about New Zealand construction practices, especially construction using light timber framing.

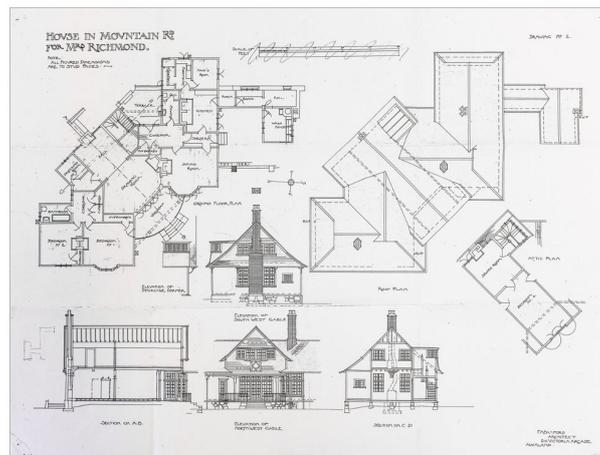
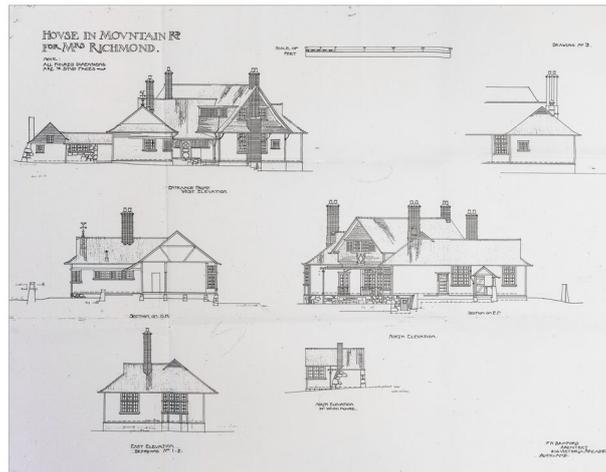
Bamford's introduction to the Richmond family is likely to have come from his brother Harry Dean Bamford (1878-1922), who married Jean Aitken Richmond (1882-1973). Their own house Woodend was designed on land in the estate by Bamford in 1914.<sup>10</sup> While Ngahere was under construction in 1907, Bamford formed a partnership with Hector Pierce, who had worked in Lutyens' office during Bamford's later years with Lutyens, but Pierce had delayed his return from London due to a further work opportunity.<sup>11</sup>

The known tender drawings that remain for Ngahere include two sheets of plans, sections and elevations. As with the few remaining and known drawings by Bamford & Pierce, or Bamford alone, there is no date on the drawings for Ngahere, nor any indication of a draftsman. The third drawing available is a copy of the drainage blank by Bamford & Pierce, held in Auckland Council records.

### **Architectural Description**

Ngahere is the earliest identified house known to be attributed to Bamford, and indicates his design interests prior to the partnership with Pierce. It is based on the concept of the butterfly plan, also known as the suntrap plan, associated with some English Arts and Crafts houses. The central portion included two upper rooms under the main gable, accessed by stairs from the entrance foyer. In all other respects the

house was a single storey. The plan created a single suntrap with a garden front on the north-east side of the house, providing an outdoor area sheltered from Auckland's prevailing wind from the south-west (Figures 2 and 3).

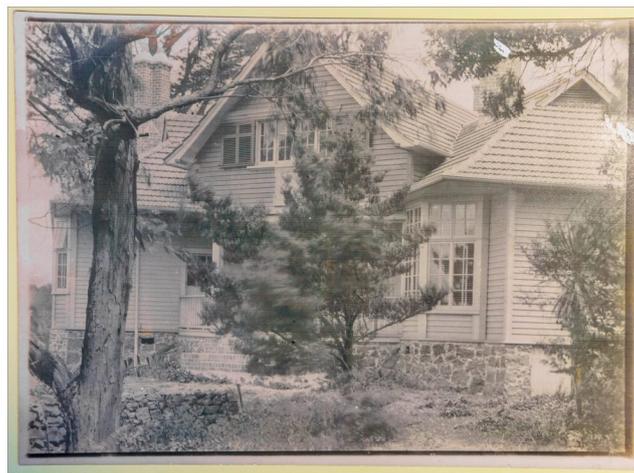


**Figures 2 and 3.** Plans, sections and elevations of Ngahere (Original drawings with Auckland War Memorial Museum; copies with Heritage New Zealand Pouhere Taonga, reproduced courtesy of Dorothy MacKinnon).

Ngahere has two wings attached to a higher gabled element at the centre of the house (referred to in this paper as the living wing), which has the form and proportions of a pre-industrial English house. Although now expanded into other attic spaces and reconfigured, the upper level originally included a sewing room and bedroom. The hall below retains a wide opening to the drawing room which originally had double doors to achieve open planning, but these doors have now been removed, leaving the opening. The hall gives a discrete access to the bedroom wing.

The living wing is set at 45 degrees to Mountain Road facing south-west. A wing on each side splays out at a 45 degree angle to the living wing, each with the ridge of the roof set significantly lower than the ridge of the living wing. Each side wing has a subsidiary roof folding back at a 90 degree angle to meet the living wing, with the ridge set slightly lower again. This conveys a sense of repose, further emphasized by the eaves bell casts in the roof forms. To the north of the living wing is the entrance porch, facing Mountain Road, and to the east of the living hall there is another porch with a door accessing the bedroom wing. The entrance door leads to a generous corridor which connects the private spaces of the house (now altered), the dining room, the stairs, and the hall.

The three wings of the house converge at the private garden front. The upper level, now with a wider window, extends forward above the drawing room, reminiscent of a jettied roof but with some support at each end (Figure 4). Abutting this to the east is the dining room with access to the entrance corridor, but no access to the drawing room was originally intended. The original kitchen design includes a service passage between the kitchen and dining room in the American manner<sup>12</sup> (but now removed). The dining room has a large bay window entirely covered by a deep roof overhang.



**Figure 4.** Garden front (Photograph possibly taken by Arthur Heather Aitken, killed in action in 1917. Original image previously owned by Margaret MacCormick; now with Heritage New Zealand Pouhere Taonga, reproduced courtesy of Dorothy MacKinnon)

The bedroom wing contains two bedrooms and a bathroom, as well as a changing area. The larger bedroom has a shallow bay window under the eaves. The bedroom area has its own entrance from an external porch.

The original plans and an early photographic image (Figure 5) show the outdoor utilities wing, which extended from a porch on the service wing along the Mountain Road frontage and was built in stone with a novel crooked chimney on the end wall. It housed boot and fuel storage, and a laundry.



**Figure 5.** Utilities wing (Photograph possibly taken by Arthur Heather Aitken, killed in action in 1917. Original image previously owned by Margaret MacCormick; now with Heritage New Zealand Pouhere Taonga, reproduced courtesy of Dorothy MacKinnon).

As designed, Ngahere had its main entrance directly facing Mountain Road, beneath a flat roof. A gabled roof has been added, as well as a lychgate. Apart from the entrance porch, which was originally designed in an unobtrusive form typical of Arts and Crafts houses, the house largely turns its back on Mountain Road, although there was a servants and trade entrance between the utilities wing and the north end of the house, accessed through a gap in the boundary wall.

An early photographic image shows Ngahere was largely built with light timber construction and a foundation wall of basalt, except for the outdoor utilities wing, accessed through a porch and constructed with basalt, but now destroyed. The roof of the house was originally clad in terracotta tiles, but these tiles have now been replaced with concrete tiles.

### **Noel Bamford's Commitment to the Arts and Crafts Movement**

Bamford had a particular interest in the Arts and Crafts movement. At the first Annual Meeting of Auckland's Arts and Crafts Club in December 1912, Bamford was elected President. At this meeting there was a discussion about the possibility of bringing together all the disciplines involved in creating Arts and Crafts buildings, mirroring similar discussions that led to similar Arts and Crafts associations in England some 30 years before. Bamford's availability for office on 20 December 1912 shows a remarkable commitment to the Arts and Crafts movement, given his new family home in Remuera, completed in 1911-12, had been destroyed by fire, while it was unoccupied, only six weeks prior to the meeting.<sup>13</sup> In 1928, as Bamford's very modest private practice in Auckland was coming to an end, he was appointed to the Board of Maori Arts and Crafts chaired by Minister of Internal Affairs, Sir Maui Pomare, suggesting a competence in this subject.<sup>14</sup>

A clue to Bamford's early application of Arts and Crafts thought in New Zealand is found in the only project by Bamford for which drawings are held in the Architecture Archive of the University of Auckland. It is a house based on a mature example of the villa but it has a large attic storey, with steep roof forms in a Gothic manner. The location given is Ranfurly Road. Aerial photographs of this road taken as early as 1940 do not reveal this house. It may relate to a project for which Bamford called for tenders in 1907.<sup>15</sup> In the sketch plan the house turns its back on the street and has its entrance door on one side, and a garden front entrance in the place that the front door would normally be present in a villa, but in this instance is facing the garden to the rear. It suggests an attempt to meld English Gothic design with the New Zealand villa, on a site divided into outdoor courts, including an open garden court, a secluded garden court with seating, a service court and an entrance court to the road. This is found in some of the work of Bamford & Pierce.

### **Key Identities in the Development of the Arts and Crafts House**

The Arts and Crafts movement in domestic design arose in England. It was subject to change as it spread to the rest of Britain, Europe and the New World, especially North America, Australia and New Zealand.

John Ruskin (1819-1900) defined the close relationship that could exist between nature and architecture from the early Victorian era, believing that landscapes were a

divine creation that arose from a co-operative order, in the manner of a design.<sup>16</sup> This led to his view that good architecture should have organic qualities and relate to its physical and cultural context.<sup>17</sup>

Ruskin's belief that English architectural design should relate to English history and landscape was given form in the architecture of George Devey (1820-1886), who used historical precedent found in early cottages in his work from about 1848.<sup>18</sup> Notable amongst his pupils was Charles Francis Annesley Voysey (1857-1941).<sup>19</sup>

Ruskin was also influential in the work of Phillip Webb (1831-1915), beginning with the Red House (built 1858-59) for William and Jane Morris. Webb designed it in collaboration with Morris, who became an important advocate for the Arts and Crafts movement. Morris designed the interior of the Red House.<sup>20</sup> While for Ruskin good building was fully expressed in the Gothic, Webb took a broader view, without reliance on historical revival styles.<sup>21</sup> Morris was an avid promotor of many of Ruskin's ideals, translating them into a new approach to furniture, furnishings and stained glass.

In England, it was not until the early 1880s that a younger generation of architects, including some that trained under Richard Norman Shaw (1831-1912), established associations to procure buildings using the way of thinking and design envisaged by Ruskin, then Morris, and reflected in the Red House.<sup>22</sup>

Under the Arts and Crafts movement, traditional brick and stone buildings referencing the local and historic contexts became common, but not universal. A finish of roughcast known in medieval buildings was widely used by Voysey.<sup>23</sup> Cladding using a heavy timber frame and infill also featured in Voysey's work, but generally to limited areas such as the gable ends, as at Walnut Tree Farm in 1890.<sup>24</sup> In some later examples he used a roughcast alone, but with a more articulated surface that created dramatic shadowing, as in Perrycroft at Lake Windermere (1893-84).<sup>25</sup>

Luytens' picturesque houses in Surrey, clad in weatherboard, were built during the early phase of his career, based on his expertise in the vernacular building methods of Surrey, which he had obtained working in a carpenter's workshop prior to commencing his architectural studies.<sup>26</sup> From 1898 to 1900 Lutyens continued in a similar vein, using increasingly symmetrical plans, followed by a greater variety of style and design early in the new century, and the use of an increasingly classical approach.<sup>27</sup>

During the Arts and Crafts movement in domestic design, particular attention was paid to admission of sunlight to the interior. There was also a move towards more open planning, and visual and physical connections to the exterior, achieved by using narrow and diffuse plans. To an extent this was trialled in Webb's house for Morris, which has an L-shaped plan and wings composed of a single row of rooms off one side of a corridor. It also had application in houses with more complex plans.<sup>28</sup>

### **The Origins and Development of the Butterfly Plan**

Shaw designed a precursor to the butterfly plan in his use of three wings in the additions to Chesters, to create a curved entrance façade with an Ionic colonnade in a Baroque style.<sup>29</sup> The butterfly plan also formed the basis for the development of the suntrap plan when it was refined as two wings extending from a central element including a hall, as shown in a house designed by Edward Prior known as the Barn in Exmouth, built in 1895-96. In this case Prior shaped the hall as an extended hexagon to efficiently use the triangular spaces inherent in the use of a butterfly plan. At Home Place at Norfolk (1903-04), Prior used a side entrance through an outer hall which led to a corridor between the garden front and central hall.<sup>30</sup> In 1903 Lutyens was commissioned to undertake modifications to Papillon Hall in Leicestershire, immediately before Bamford entered his office. Luytens had been impressed when he visited Chesters in 1901.<sup>31</sup> Lutyens' Papillon Hall also involved the addition of three wings to an existing building, with the third wing adjoining the part of the additions which incorporated an entrance vestibule within a colonnade leading into the circular 'basin court', through an outer hall, into the main hall.<sup>32</sup> It was Prior's butterfly plans, based on a central section with two wings and on the scale of a cottage, which began the association between the butterfly plan type and the Arts and Crafts movement.<sup>33</sup>

Australian architects experimented with the butterfly plan. Some incipient examples are very early, including the Purchas homestead in Gippsland, Victoria (1892).<sup>34</sup> The Alexander Troup house at Strathfield is a single-level house which had two angled rooms in a largely orthogonal plan designed by George Sydney Jones (1865-1927) in 1894. Another butterfly plan was used by Kent and Budden in the Weeden House at Hunters Hill in 1904, in which two bedrooms occupied the centre section of the ground floor, the drawing room was in one wing and the dining room (and kitchen) in the other wing. Harriet Edquist concludes that these Australian examples do not demonstrate a

direct relationship with the prominent English examples of the time and appear to be the result of original thinking.<sup>35</sup>

### **Shaw's Impact in the United States and Subsequent Developments**

During the 1870s and 1880s Shaw's Old English style had a particular impact in North America. A change in materiality to suit the predominant timber construction in North America formed a basis for the Shingle Style, which came from interpretations of Shaw's work by Henry Hobson Richardson (1838-1886). This was further developed by younger architects in his office and other architects, all in parallel with published plan books used by builders.<sup>36</sup> On the East Coast of the United States many of the initial Arts and Crafts houses developed within the Shingle Style, such as Frank Lloyd Wright's initial house in Oak Park, Illinois (1886). Such houses had more American inflexions because the Shingle Style referenced post-medieval American Colonial houses from New England, using simple colonial interiors reminiscent of the pioneers, or intense demonstrations of the excesses of the Gilded Age. The arrival of the Arts and Crafts movement resulted in more diverse expressions than those of England, which became more varied over time as the movement spread. Shingle Style houses developed formal and stylistic American inflexions from the mid-1870s due to growing interest in post-medieval American Colonial houses from New England, through celebrations of nationhood during the centenary of the Declaration of Independence of 1776.<sup>37</sup>

On the West Coast of the United States, a subsequent version of the Shingle Style appeared in about 1890, and continued into the new century. The California Shingle Style was closely aligned with the Arts and Crafts movement and Craftsman houses. It featured finely crafted structures expressed internally, as well as cladding of redwood shingles and redwood boards, often fixed directly over the intricate structure. The main exponent of the style was Bernard Maybeck (1862-1957). His work reflected his Northern European heritage and the American Craftsman style.<sup>38</sup>

### **Assessment of Ngahere based on the Original Plans**

Bamford's butterfly plan using two folded wings (each roofed by a main hip and a lower perpendicular roof with a gable vent in each wing) is an innovation. In its planning, it draws on aspects of Prior's design for the Barn, especially in the use of an extended hexagonal shape for the drawing room, although Prior used this for the hall.

The house adopts English preindustrial design in its forms, in the tradition established by Devey. Bamford's design also reflected Prior's entry to Home Place in Norfolk (1903-05) by providing an entrance through a wing so that the central portion could include a hall and drawing room, as well as the staircase which is walled off outside the hall and internally appears more as part of the entrance corridor. Home Place included a double-height hall with a gallery that was promptly enclosed because the hall became very cold.<sup>39</sup> This may have been known to Bamford when he designed an attic storey over the hall and drawing room at Ngahere.

The entrance foyer is generous for its purpose, giving direct access to the dining room, stairway and hall. It serves a similar purpose to the outer hall use by Lutyens at Papillon Hall. Although it does not have a fireplace, its size and proportions allow it to be more than a transitional space; it could also accommodate people during large gatherings, but its utility for this purpose is reduced by a relatively narrow doorway with a sliding door to the hall, limited in width by the presence of the stairway.

Due to its design as a complex clustering of forms, Ngahere presents itself very differently from various viewing points, a quality which recurred in subsequent Bamford & Pierce houses. An early image from within the Rockwood Estate shows that the bedroom wing, with its lower roof heights and gabled forms, approximates a Georgian form. In this sense Bamford's design reflects Lutyens' move towards the use of classical proportions and elements in the early twentieth century. The house at Rockwood dating from c1870 was altered by engineer and architect Ashley Hunter from 1902.<sup>40</sup> Hunter added a central wing with a gable, large bay windows and a new roof of terracotta tiles. This may have influenced aspects of the form of Ngahere through client preference or Bamford's consideration of the design and appearance of the other buildings on the Rockwood Estate as part of the context for the new house. The stable below had a central one-and-a-half storey portion with a steep roof and perpendicular wings at a lower level. Aspects of commonality of design elements of both these buildings appear on Ngahere, although the composition differs.

Bamford's design results in a very complex roof, which could be regarded as unnecessary in that it could have been simplified to a single roof over each wing with only minor plan adjustments. As viewed from the street, it creates a strong impression of repose, and a level of complexity commensurate with a larger house with four wings. This artifice is aided and abetted by intrusion of some of the spaces largely

under the roofs of the wings into the volume of the living hall and drawing room. The exterior of the house reflects the complexity of the plan more than the nature of internal spaces, and externally also mimics, through its complexity and clustering, the rock outcrops which previously dominated the immediate area.

Bamford used primarily light timber frame construction at Ngahere, largely clad with weatherboards but with some features clad with timber shingles. He would have been highly familiar with this construction method after working for Edward Bartley for some four years before leaving for England. The carpenters constructing this house must have been very skilled artisans to achieve the complex angles in the roof framing, even though the construction methods were typical of domestic construction in Auckland at the time, but excessive complexity would have come at a cost. Bamford seems to have learned a lesson through the construction of Ngahere. In 1913, in judging student work in the First Annual Exhibition of the Arts and Crafts Club, he praised the winning entry: "The house sits well under the roof, which is not unduly cut about."<sup>41</sup>

The basalt foundation wall provides an organic connection with the site and the area. The utilities wing, which seems to have masqueraded as an earlier cottage and was in a sense an attached folly, referencing early Auckland buildings that had a better quality of stonework. The use of stone on the foundation wall and garden walls provides an additional sense of crafting to the house. Dense basalt is an almost intractable stone in terms of shaping, so the use of rough stone in the foundation wall is a rational decision.

Internally, the house includes an emphasis on its public spaces. Movement from the Gothic front door through the public rooms of the house is carefully choreographed so that each room is appreciated in sequence. The guests enter through the front door into the large transverse corridor with the door to the dining room to the left. To the right are the stairs to the upper level, and beyond this is a narrow opening to the hall, with a single sliding door. The hall fireplace has been replaced. The hall connects with the drawing room through a wide opening that previously included sliding double doors. The drawing room has its own fireplace, placed in a corner location at the end of the room. This ensures that there is the traditional warm welcome in the hall but also the amenity of a second fireplace in the adjoining room. There is a vista from the hall through the drawing room to the garden front.

Bamford's sequence of spaces is composed of rooms which are not easy to furnish, but it achieves a more open plan than Shaw's Early English houses which have additional ancillary spaces around the hall. The dining room is separate allowing a more intimate space. The plans show a single door between the drawing room and dining room but this is not present, and it is unclear if it was ever installed. The original fireplace in the hall (now removed), reflects some of the Lutyens' fireplace designs in a generic way, as shown in Figure 6. The interior decoration and some detailing has changed due to successive alterations, but a beamed ceiling survives in the dining room and another in the hall, each with decorative carpenter's joints in the beam across the chimney breast. The stairway, with newel posts in various designs in a manner reminiscent of Lutyens, also survives, as do the stained-glass windows around the entry door, which reference Frank Lloyd Wright and Charles Rennie Mackintosh. Most of the exposed internal timber is clear finished rimu, although the ceiling beams in the dining room and hall have a dark stain reminiscent of medieval buildings. Except for the use of carpenter's joints attaching the beam across the chimney breast in the two beamed ceilings, there is no attempt to suggest a crafted finish in interior timbers.



**Figure 6.** View from the drawing room to the hall, corridor and stairs in Ngahere. The original hall fireplace, which references Lutyens' work, can be seen (Photograph possibly taken by Arthur Heather Aitken, killed in action in 1917. Original image previously owned by Margaret MacCormick. Now with Heritage New Zealand Pouhere Taonga, reproduced courtesy of Dorothy MacKinnon).

The strongest connections between the house and its curtilage occur at the garden front, which has windows and/or doors to the main bedroom, the drawing room below

and a bedroom projecting above, and the dining room with its large bay windows. Externally the importance of the spaces, from the point of view of a guest, is largely reflected in the stepping down of the roof.

An unusual aspect in the design, possibly related to the desire to use a butterfly plan, is that there were only two bedrooms grouped together with a bathroom. The third bedroom, at the other end of the house, was for the maid, and the fourth upstairs and accessed through the sewing room without proximity to a bathroom. It is tempting to regard the upper floor as a woman's retreat rather than an available bedroom. It was unsuitable as a family home if there were many children.

### **Conclusion**

The early work of Noel Bamford demonstrates the application of design strategies learned in England, while working under Edwin (later Sir Edwin) Lutyens, to the New Zealand context. In this instance Bamford created a beautiful house, but at the scale of even a large Auckland home it seems to have compromised some aspects of domestic living, especially in relation to the placing of bedrooms, to achieve his goals in regard to plan and form.

The interior spaces are reflected in a coherent exterior expression which, with a form that related to pre-industrial English design, inspired a number of the leading Arts and Crafts architects in England. The construction methods accord with the practices of the building industry in New Zealand at the time, largely received from North America but modified locally.

Strengths of the house include its ability to accommodate large numbers of guests and a variety of strongly connected spaces to enjoy, each with its own qualities in terms of orientation, sunlight access and interior design, including Arts and Crafts details and stained glass in the walls at the front entry. It also has a strong connection between the living areas and the garden through the garden front, which includes the main bedroom, which has beautiful views to the garden expanded by a bay window.

In Ngahere, Bamford achieved a design that has some dominance, especially over the living wing, but also a quiet repose. It uses aspects of the architectural tradition beginning with Devey, followed by Shaw, and notable Arts and Crafts architects such as Voysey and Lutyens. Bamford added his own ideas and adapted the design for

local building practices using light timber construction. The materiality is local and related to the nature of the site, which is spatially connected to the interior by openings and transitional spaces.

## Endnotes

- <sup>1</sup> Papers Past: "Partnership Notice," *New Zealand Herald*, 11 October 1907, 8.
- <sup>2</sup> Papers Past: Tenders, *Auckland Star*, 6 June 1916, 7.
- <sup>3</sup> Papers Past: Tenders, *Auckland Star*, 15 July 1916, 4.
- <sup>4</sup> Papers Past: "School of Architecture," *Auckland Star*, 9 March 1917, 4.
- <sup>5</sup> Papers Past: "University College," *New Zealand Herald*, 19 August 1919, 9.
- <sup>6</sup> Papers Past: Tenders, *Auckland Star*, 21 September 1922, 2.
- <sup>7</sup> Papers Past: Tenders, *New Zealand Herald*, 23 September 1915, 12.
- <sup>8</sup> Papers Past: Tenders, *New Zealand Herald*, 6 June 1907, 8.
- <sup>9</sup> Peter Macky and Paul Waite, *Coolangatta: A Homage* (Auckland: Lividia Publishers, 2010), 77.
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