



LAMB HOUSE CONSERVATION PLAN

Remuera, Auckland

Prepared by
Max Irving-Lamb

For
The University of Auckland, ARCHGEN751

2017

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Cover Photo: Lamb House, north west elevation, Max Irving-Lamb, 2017

Above Photo: Lamb House, north west elevation, Lamb Family collection, c. 1950

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1.0 Executive Summary

The Lamb House was built in 1947, designed by a pioneering female architect, Muriel Lamb. This was the first house she designed, and it is understood to be the most authentic surviving building of her work. An early practitioner modernism in New Zealand

and likely to be the first qualified woman to run a solo practice, Muriel deserves better recognition in our national history of architecture.

Lamb House is located on Arney Road in Remuera, built for Muriel's mother in law and her two daughters, on a property that has been in the family for 115 years. This Conservation Plan was undertaken by Max Irving-Lamb, a great-great-nephew to Muriel, for the purpose of his own architecture studies at the University of Auckland. This project documents part of the history of the Lamb family in New Zealand, their history at Arney Road, and the development of the house. It also presents the beginning of the most thorough investigation of Muriel Lamb done to date.

The Conservation Plan aims to present a clear case for the cultural heritage value of Lamb House, and develops policies to guide the ongoing care and use of the place. Section 1.0 sets out background information on the property. Sections 2.0 and 3.0 present the history of the occupants, place, architect and design of the house. Section 4.0 records and assesses the cultural heritage significance of the place. Section 5.0 and 6.0 develop and present the specific conservation policies for the home. Sections 7.0 and 8.0 contains recommended changes to the fabric of the home, and a maintenance plan for the owners. Section 9.0 contains the references for the report, and Section 10.0 presents collected appendices.

The house is an example of early New Zealand modernism, including elements such as a low pitched roof, large expanses of glass and interior fittings which were novel at the time.

The house was altered in 1989, but very little of the original building fabric has been demolished. The alteration includes an extension to the house, which was designed sympathetically to the original house, by Ron Herbert. Unfortunately no information on Ron Herbert was found.

The house is in generally good condition, restored in parts during the 1989 work. The current owners are Garth and Dorothy Lamb, directly related to the previous owners. The Lamb family themselves are historically significant as well, from their engagement in the New Zealand timber industry, of which the Parker Lamb Timber Company is the most notable. The Lamb House and the Former Lamb House next door are both made with an assortment of high quality native timber, representative of the family's traditional trade.

A small number of changes are recommended to be made to the house, including replacement of the carpet, and removal of a mechanical sunshade on the deck. General maintenance is advised, including repainting of the roof, exterior and interior and restoring lower deck as soon as practicable,

2.0 INTRODUCTION AND BACKGROUND INFORMATION

2.1 Commission

This conservation plan has been prepared by Max Irving-Lamb for assessment in the ARCHGEN 751 Heritage Assessment and Conservation Planning course at the University of Auckland.

2.2 Brief

This document has been prepared with reference to Bowron and Harris' *Guidelines for Preparing Conservation Plans* (Wellington: New Zealand Historic Places Trust 1994) and the *ICOMOs New Zealand Charter for the Conservation of Places of Cultural Heritage Value* (Auckland: ICOMOS NZ, 2010). Historic research has been undertaken by Max Irving-Lamb.

2.3 Legal and Statutory Background

Lamb House is located at 131 Arney Road, Remuera, and is owned by Garth Allen Lamb and Dorothy Ferrier Lamb, who currently live there.

The Certificate of Title identifier is NA893/154.

The Legal Description for the property is Lot 1-2 Deposited Plan No. 33194.

Registration on the Heritage New Zealand List

The house is not currently listed by Heritage New Zealand.

2.4 Acknowledgements

The assistance of the following people and organisations in the preparation of this report is gratefully acknowledged:

My grandparents Garth and Dorothy Lamb, thank you for countless stories retold. Sarah Cox and the Architecture and Planning Library Archive, as well as Libby Nichols and the University of Auckland Administration Archive, thank you for the trusting access to school records.

Lynda Simmons, thank you for access to information held by the Architecture + Women New Zealand database, and for the enlivened discussion.

Paul Mahoney, thank you for sharing your touching memories of Muriel.

The Auckland Council Archives for access to files and drawings.

The Auckland Council for access to files and background information.

Julia Gately, thank you for your guidance, support and enthusiasm.

3.0 HISTORY

Figure 1: Auckland Harbour looking towards Rangitoto from Remuera. painting by Maurice Crompton Smith, 1889.

3.1 Early History of Arney Road and Remuera

Treasured for its sunlit slopes and sweeping view of the Waitemata Harbour, Remuera has always been one of the most desirable areas in Auckland.¹ When the Ngati Whatua tribe were propositioned to sell the land in 1840 by John Logan Campbell, their immediate answer was no. But as a small tribe who were decimated by the musket wars, over the next few years they reluctantly sold their land piece by piece, and in less than two decades they were left with a mere 700 acres.²

In 1851 negotiations began for the north facing slopes which stretched down towards Hobson Bay, the area which in future would contain Arney Road. Conducted between Ngati Whatua and Henry Tracy Kemp, a son of James Kemp from Kerikeri, the land was eventually purchased by the Crown for £5000. Then dubbed 'Section 16' (see Figure 2), blocks of property went to public auction on 3rd May 1852.³

Pioneering British settlers were able to capitalize on property in the new colony, by farming, leasing, subdividing or selling the land.⁴ Leaving their humble backgrounds

¹ Jenny Carlyon, *A Fine Prospect: A History of Remuera, Meadowbank and St Johns*, ed. Diana Morrow, (Auckland: Random House, 2011), 20.

² Carlyon, *A Fine Prospect*, 21.

³ Recounted history from "The Tourist and Resources of New Zealand" in the N.Z. Illustrated Magazine, Vol XIII, No. 5. March 26, 1905, P.19, Ed. G.E. Alderton, published in Macdonald, *Recollections*, 6.

⁴ Carlyon, *A Fine Prospect*, 46.

behind, it was not long before Remuera became an 'aristocratic' suburb, according to *Brett's Auckland Almanac* in 1883.⁵

Figure 2: Map of Remuera, c.1880.

Figure 3: Lamb Family Tree, Max Irving-Lamb, 2017.

3.2 History of the Lamb Family

The Lamb Family Arrive in New Zealand

In 1853, brothers Alexander and James Lamb immigrated to Auckland from East Linton, Scotland. Hailing from a family of builders and carpenters, when their youngest brother Peter joined them a year later, Peter and Alexander went into business together as contractors.⁶ Potentially all three sons lived North of Auckland in Mahurangi, for James and Alexander Lamb appear on the Mahurangi electoral rolls in 1856, '57 and '58, as a farmer and carpenter respectively. In 1858 Alexander married Betsy Rebecca Kitching, in Auckland, had their first child Lydia in Mahurangi in 1859.⁷

In 1860 Alexander and Peter returned to Auckland, basing their business in Onehunga. Peter married Mary Annie Cox in 1864. Mary was born in Scotland as well, but had moved to New Zealand when she was only four years old, and grew up in Manukau, Auckland.⁸

The brothers worked in Auckland for fourteen years, before moving south to Thames in 1868. In Mary Street they established Lamb Bros. Timber and Ironmongers, a business which stayed in the family until 1975.⁹

It was in Thames where the brothers fathered most of their children, seven to Alexander and eight to Peter. They built identical houses next door to one another, beside the timber yard on Mary Street (see Figure 4). While Alexander and Betsy returned to Auckland in 1905, Peter and Mary stayed in Thames.¹⁰

Peter's second son James Alexander, likely spent his early childhood in Thames, before boarding at Auckland Grammar.¹¹ It was Peter's third son John, who stayed in Thames and eventually took over Lamb Bros.¹²

Figure 4: The Lamb houses on Mary Street, Thames. c.1870

James Alexander Lamb and the Parker Lamb Timber Co.

⁵ Henry Brett, *Brett's Auckland Almanac*, (Auckland: Henry Brett. 1883), 83 in Carlyon, *A Fine Prospect*, 46.

⁶ Rex and Adriene Evans, *Timber Merchants of Thames: The Story of the Lamb Family of East Linton, Scotland* (Auckland: Evagean Publishing, 1998), 57.

⁷ Evans, *Timber Merchants of Thames*, 57.

⁸ Evans, *Timber Merchants of Thames*, 116.

⁹ Evans, *Timber Merchants of Thames*, 57.

¹⁰ Evans, *Timber Merchants of Thames*, 57, 116.

¹¹ Evans, *Timber Merchants of Thames*, 116.

¹² Evans, *Timber Merchants of Thames*, 125.

James Alexander stayed in Auckland after leaving Auckland Grammar, but continued the family tradition and commenced training at the New Zealand Timber Company in 1884. After seven years of working in three different mills, he travelled to Australia, and on return began his own business of dealing timber.¹³ Around 1895 he married Effie Reeves, and they had their first child, Herbert, in 1896.¹⁴

In 1897 James went into partnership with William Johnson Parker, a fellow timber tradesman, and bought Messrs Combes, Hazard and Co. In its place, they established the Parker Lamb Timber Company, Timber Merchants and Mill Owners.¹⁵

The Parker Lamb timber yard was situated on Fanshawe Street, which in those days was on the water's edge. There were many neighbouring mills at this site including the Kauri Timber Company (see Figure 5).

Figure 5: The Parker Lamb timber yard in the foreground beside Victoria Park. Behind are the Leyland O'Brien and Kauri Timber Company mills. Henry Winklemann, 1905.

The Former Lamb House at Arney Road

In 1903 James' father Peter Lamb died. We can speculate he left James, his oldest living son, with a healthy inheritance, as that same year he purchased 11 acres of land on Arney Road, addressed number 69 at the time. There was a villa on the property that James and his family moved into, supposedly on the site of the present-day Lamb house.¹⁶

By then James had amassed a sizable wealth thanks to the success of Parker Lamb Timber Company, and in 1925 he commissioned a new house on his property. Designed and built for him by W. Johnstone, the house is of the Arts and Crafts style, naturally made of an array of quality native timber from the Parker Lamb stock.¹⁷ Boasting twenty-one spacious rooms over two storeys, this grand home remained an important place of congregation for James' descendants during his life.

James and Effie had five children together, three sons and two daughters. Their youngest born in 1906, was a son they named James Alexander after his father, but was forever nicknamed Jim. James was a powerful head of the household, remaining a strong influence on his children's lives even into adulthood, perhaps encroaching on their autonomy and confidence. His daughters, Winnie (Amy Winifred) and Maisy (May Edith) never married or left home, and both his sons Peter and Jim are described as being

¹³ Evans, *Timber Merchants of Thames*, 116.

¹⁴ Evans, *Timber Merchants of Thames*, 116.

¹⁵ Evans, *Timber Merchants of Thames*, 116.

¹⁶ This information is recalled by James' grandson, Garth Lamb (Pers.Com. Garth Lamb in interview with Max Irving-Lamb. May 2017). The only additional evidence of this villa is a small, undated photo of the property, which shows the existing driveway and arched trellis, and another roofed structure that is potentially the house, or a tennis court pavilion. "original house" inscribed on the back of this photograph. The first primary source which does confirm this ownership is a survey done for James in 1924. (H.M. Wilson, *Plan of Lots 14-42 of Allot 3 and Pt. Allot 3 Sec 16*, 19254, drawing, Lamb Family collection, Auckland. See Appendix 10.1)

¹⁷ Original drawings contained in Appendix 10.3. W. Johnstone, *Proposed Residence for James Lamb*, 1925, drawing, Auckland Council Archive, 27146, Auckland.

quiet, introverted men. Garth remembers his grandfather James, as a tall and imposing man, who needed a custom bath tub made to fit him, and dined on a whole chicken every day for lunch.¹⁸

Figure 6: Former Lamb House, built in 1925. Photo. Lamb Family Collection.

James' youngest son Jim was given the job running a new Parker Lamb Timber mill in Onehunga. Jim married Muriel Sanders sometime around 1930, for in 1931 they purchased a property together, 37 Gladstone Road, Parnell. However, the couple was not able to build for eight years while they saved for the necessary funds.¹⁹

James Alexander Lamb died in 1944, leaving his eleven-acre estate to be subdivided and sold for his family's inheritance (see Figure 6).

Figure 7: Subdivision scheme for J.A. Lamb Estate, 1945. M. H. Miller, drawing, 1945. Lamb Family Collection.

James' widow Effie, and her two daughters planned to sell their house that was then numbered 127, and they took the two properties next door, 131 and 133, the former which had the original villa. This had either been demolished some years earlier after their current home had been built, or was demolished now to make way for a new house. Seeing as Muriel Lamb was studying architecture, they enlisted her to design their new home.

Alice T. Friedman has explored the relationship female clients and modern architecture in *Women and the Making of the Modern House (1998)*²⁰ and *Your Place or Mine? (2003)*.²¹ In her research she found "many of the most innovative houses – like the Schroder House, or Mies van der Rohe's Farnsworth House, or Frank Lloyd Wright's Dana and Barnsdall Houses – were designed and built for women who headed their own households – women who were single, divorced, or living in partnerships with other women..."²²

Seeing as the house was designed for Effie and her daughters, by their sister-in-law, it seems likely they trusted Muriel's vision and this uncommon situation offered the perfect opportunity for innovation. It is not hard to imagine that if Muriel had designed the house for James Alexander Lamb, he would have been too a dominating force to contend with.

While the house is not as unconventional as the Schroder or Farnsworth House, instead still creating familiar room arrangements, features like the light fittings, low pitched roof and large expanses of glass were a definite injection of modernity into Arney Road.

¹⁸ Garth, who was born in 1930, also recalls that during his childhood the land on the opposite side of Arney Road was still unbuilt farmland, used for grazing cattle and horses. Much of James Alexander Lamb's 11 acres was also used for farming livestock. Pers.Com. Garth Lamb in interview with Max Irving-Lamb. May 2017.

¹⁹ Graham Hepburn, "Solid and substantial," *The New Zealand Herald*, May 11, 2011.

²⁰ Alice T. Friedman, *Women and the Making of the Modern House: A Social and Architectural History*, (New York: Harry N. Abrams, Inc., 1998).

²¹ Alice T. Friedman, "Your Place or Mine?", in *Women's Places: Architecture and Design 1860-1960*, ed. Brenda Martin & Penny Sparkle, (London: Routledge, 2003), 70.

²² Friedman, "Your Place or Mine?" 70.

Effie Lamb died in 1954, leaving her two daughters Winnie and Maisy to live in the house. Neither ever married, and lived in the home until around 1978, when they moved to a retirement home.²³ Winnie passed in 1981, Maisy around 1988.²⁴

Current Owners: Garth and Dorothy Lamb

The house had been empty for over ten years, and was in disrepair. The plumbing no longer worked, and the timber steps onto the deck had rotted away. Winnie and Maisy's nephew, Garth Lamb, bought the house in 1989.²⁵

Garth, born in 1930 had grown up in Auckland, visiting his grandfather James' house next door during his childhood, which gave him a strong connection to the property. He and his wife Dot (Dorothy) had also lived close by, at 89 Arney Road since 1962, and visited his aunts Winnie and Maisy at 131 often.²⁶

Although builders recommended demolishing the house and building anew, Garth was firm in his desire to keep the house.²⁷ They had alterations designed by Herbert Associates

Garth and Dot have lived in the house now for twenty-eight years.

Figure 8: Muriel Lamb, date and photographer unknown. Transgression.

3.3 History of the Architect: Muriel Emily Lamb

Muriel lived an eventful and successful life, and is remembered as a spirited, ambitious woman.²⁸ However, with her life's work published in only small scattered fragments, she is largely missing from the New Zealand architecture narrative, a situation not uncommon for women in history.²⁹ ³⁰

Muriel Emily Lamb (nee Sanders) was born on the 20th February 1911.³¹ She was "one of three daughters to George Sanders, who was an accountant for the prominent law firm Jackson and Russel."³²

Muriel was educated first at Diocesan School for Girls, and later in Hawkes Bay at Whitford House, the later providing Muriel with a prominently creative education.³³ When graduating from school, Muriel had the ambition to become an architect, but was halted

²³ Pers.Com. Garth Lamb in interview with Max Irving-Lamb. May 2017.

²⁴ Evans, *Timber Merchants of Thames*, 120.

²⁵ Certificate of Title, Garth and Dorothy Lamb, Appendix 10.7.

²⁶ Pers.Com. Garth Lamb in interview with Max Irving-Lamb. May 2017.

²⁷ Pers.Com. Garth Lamb in interview with Max Irving-Lamb. May 2017.

²⁸ Pers.Com. Paul Mahoney in interview with Max Irving-Lamb. May 2017.

²⁹ Julia Gatley, "Women in New Zealand Architecture: A Literature Review," in *Proceedings of the Society of Architectural Historians, Australia and New Zealand: 31*, Translation, edited by Christoph Schnoor (Auckland, New Zealand: SAHANZ and Unitec ePress; and Gold Coast, Queensland: SAHANZ, 2014), 249.

³⁰ Little information about Muriel's early life has been found, except for her own memories recounted in a 1993 interview conducted by Amanda Evans and Fiona Tomlinson. Most of the following biography is derived from the published interview, as well as the unedited transcript, and many of her memories are corroborated by other people's recollection. Where supporting primary information was available, is noted.

³¹ Muriel Lamb Funeral Programme, C. Little and Sons LTD. Auckland. 2010.

³² Gregory Smith, "Muriel Lamb," *Lost Property*, May 9, 2017, <http://www.lostproperty.org.nz/architects/muriel-lamb/>.

³³ The unedited interview transcript for the "Modernity in Suburbia" article, was generously provided by Lynda Simmons. Muriel Lamb, interviewed by Amanda Evans and Fiona Tomlinson, unedited transcript, 1993.

by the ill health of her mother. Deciding “fate was against me” she instead pursued a more typical lifestyle for a woman in the early 20th century, finding a husband and becoming a housewife.³⁴

As mentioned, Muriel married Jim Lamb around 1930. Muriel struggled with the banality of being a housewife, and was also unable to mother children.³⁵ Instead she ran her father’s 1000 acre dairy farm in Paremoremo, on Auckland’s North Shore. In 1939 when it came time for Jim and Muriel to build their house in Parnell, they employed architect Daniel B. Patterson.³⁶ But due to Muriel’s interest in architecture, and her forthright nature, she was unafraid to throw her weight around regarding the design. The house was of the Georgia country style, including two storeys and heart kauri construction throughout, thanks to Jim’s involvement in Parker Lamb Timber Co (see Figure 9).³⁷ It may well have been this experience that finally spurred Muriel to chase her dream of a career in architecture. Interestingly this house seems to have greatly influenced her own eventual work, or represented her design preferences early on. The staircase is near identical to the one in the Lamb House, as well as recurrent materials used, including a red concrete porch and white weatherboard cladding.³⁸

Figure 9: Muriel and Jim’s home in Parnell. The alteration she designed is the sun room at the bottom left corner. “Solid and Substantial,” 2011.

Around 1942 Muriel began her studies towards becoming an architect, with her husband Jim’s blessing.³⁹ First needing to gain University Entrance, Muriel attended the Fagan’s coaching college at the ferry building to study maths, and studied drawing and Elam School of Fine Art.⁴⁰ In 1943 she commence study of the architecture diploma at the University of Auckland, at that time called Auckland University College.⁴¹ At the time architecture “was almost exclusively a male domain”⁴². A few of the Muriel’s fellow female students included Lillian Chrystall (nee Laidlaw), Marilyn Reynolds (nee Hart), and Nancy Martin.

Figure 10: Architecture Class Photo, 1945. Muriel is second from left, second row. See appendix 10.5 for full list of names.

At the time, prominent modern architect Vernon Brown ran the studio classes, and Irwin Crooks took the technology papers. Muriel recalled clashing with Vernon Brown, accusing him of unfairly failing her in her third year:

“Vernon Brown considered I was a capitalist and he was a socialist, so when we came to exams at the end of the year he failed me and passed the boys. I hit the roof, you can imagine! Mr Brown was up in the tower so I went up to see Mr Brown and I said, ‘you have failed me I have got marks higher than eight boys,’ now I said, ‘you either fail us all or you pass us all,’ and he said, ‘you capitalists want your cake and eat it too,’ and I

³⁴ “Modernity in Suburbia: An Interview with Muriel Lamb,” *Transgression*, no. 10 (November 1993), 3.

³⁵ “Modernity in Suburbia,” 3.

³⁶ Hepburn, “Solid and Substantial.”

³⁷ Hepburn, “Solid and Substantial.”

³⁸ See the comparative photos in Appendix 10.6.

³⁹ “Modernity in Suburbia,” 3.

⁴⁰ Muriel Lamb, interviewed by Evans & Tomlinson.

⁴¹ Confirmation of her study of architecture at the University of Auckland comes from her student record held in the Administration Archive.

Student Record: Muriel Emily Lamb, University of Auckland Administration Archive. See Appendix 10.4.

⁴² Smith, “Muriel Lamb.”

said 'that's as it may be Mr Brown but I've earned my marks and I want them.' So he passed the lot of us."⁴³ ⁴⁴

Despite her victory, after her altercation with Brown Muriel decided to take a year away from university as she remembers. However, this detail has been difficult to corroborate with her student card, listing certain taken every year, perhaps it was simply part-time study.⁴⁵ However, this break from university does align with 1947, the year Muriel designed the Lamb House on Arney Road, her first realised work. Even at this early stage, this home was a well formed representation of her subsequent career.

Muriel returned to university to complete her final year, and she passed all classes except steel and concrete.⁴⁶ Frustrated with failing again, she decided to complete her study in London instead, earning her qualification from the Royal Institute of British Architecture instead in 1949.⁴⁷

Returning to New Zealand very proud of herself, Muriel recalls being told that Irwin Crooks said he was going to pass Muriel for Steel and Concrete anyway, and Muriel was awarded the architecture diploma from the University of Auckland in 1952.⁴⁸

While in London she had also met the manager of Shell Gas for New Zealand, who employed her to design their gas stations across the country.⁴⁹

Figure 11: Shell Gas Station on Beach Road, Auckland, Photo, c1955.

Figure 12: Muriel had her first office in this heritage listed building on Symonds Street. 2009, Martin Jones, Heritage New Zealand.

Muriel worked in an office in the Worked in office on the corner of Symonds Street an St Paul Street.⁵⁰ Terry Boon remembers in 1958 as a young architecture student walking past her office window, in it a sign asking for a part time assistant. They worked together for around five years, and developed a real friendship.⁵¹

⁴³ "Modernity in Suburbia," 3.

⁴⁴ While this exchange raises concern of sexism, Lynda Simmons, founder of Architecture + Women New Zealand, supports Muriel's claim that her clash with Brown's clash stemmed from a classist prejudice, instead of a gender bias. She explains that in the late 1930s tertiary education became free, becoming available to a much wider demographic, and there was a rise in egalitarian ethics. This created a far more socially mixed environment at university, and Brown, of a progressive socialist inclination, may have resented Muriel for representing an upper-class background. In terms of potential gender bias, Simmons testifies that Vernon Brown employed Lilian Chrystal, and was progressive enough to overlook gender. Pers.Com. Linda Simmons in interview with Max Irving-Lamb. June 2017.

⁴⁵ Student Record: Muriel Emily Lamb, Appendix 10.4.

⁴⁶ "Modernity in Suburbia," 3.

⁴⁷ The papers Muriel discusses studying in London ("Modernity in Suburbia," 3) match papers credited to her University of Auckland Student Card (Student Record: Muriel Emily Lamb, Appendix). In Home and Building articles publishing her work, Muriel is credited with A.R.I.B.A. ("Professional Building, Parnell," *Home and Building*, Vol 26, No. 5, October 1963, 60.)

⁴⁸ Student Record: Muriel Emily Lamb, Appendix 10.4.

⁴⁹ "Modernity in Suburbia," 4.

⁵⁰ Terry Boon (Architect), email to Jane Matthews on Aug. 30, 2013.

⁵¹ Boon, email to Matthews.

Muriel remembers designing around twelve houses, of which three were published in *Home and Building* (see *Appendix 10.9.*) Her second house she designed in 1953 for the Griffith family in Tarawera Terrace is strikingly similar to the Lamb House.

“I thought the good things are circulation and good construction, sun, light and plenty of air. But when the client came along with a definite idea I always incorporated it if it was right, because that made them happy.” – Muriel Lamb, 1993.⁵²

Muriel was also a mother to two adopted children, and a director of Parker Lamb Timber Company, in 1957 and '58. Ever ambitious her vision for the company was to set up a partner company to build houses with Parker Lamb Timber, that she had designed, to be then delivered to customers. Unfortunately, the company never had the funds to realise this plan, and it was sold around 1962, the end of an era.

Muriel's peak period of design lasted from around 1953 – 73 as she remembered twenty years on when interviewed for *Transgression*. While this shone a small light on Muriel, she has largely been lost in the narrative of New Zealand architecture. Muriel passed away in 2011.

Figure 13: Griffiths House, 1953.

3.4 History of the Fabric

Figure 14: Aerial photo of the property, highlighted by author. North is the top of the image. Arney Road is pictured to the left, Woodville road centre left at the top. The former Lamb House (altered) is directly below the highlighted section. Wharua Reserve is pictured on the right..

Description of Site

The site is on the east side of Arney Road, on a corner where Woodville road branches off. The property is surrounded by a metre-high brick wall with taller uncapped posts at 3 metre intervals. This is the original boundary wall built around James A. Lamb's 11-acre property in the early 20th century.⁵³ The property is comprised of two lots, together being 2077m² creating a generous garden that descends towards the north end.⁵⁴ The house is sited on the higher lot to the south of the property, allowing ample space from the northern neighbours and affording views over them to Waitemata Harbour and Rangitoto Island. The house is well orientated on the site to capture this view, and takes full advantage of the sun. Entrance to the site is from the south west corner, down a curve concrete driveway. There are also two other gates into the property, one on the corner of Arney Road and Woodville Road, the next onto Woodville Road. At the end of Woodville Road, east of the site, lies Wharua Reserve. This was also part of James A. Lamb's original land (see Figure 4).

Description of Garden

Along the boundary wall James planted ten puriri trees, an oak tree in the north-west corner and a pohutakawa on the western boundary. These still exist today, and are a dominant in the garden. Today the garden also features an abundance of different trees, including magnolia, olive, grapefruit and lemon in the lower garden. The upper garden is

⁵² “Modernity in Suburbia,” 4.

⁵³ Pers.Com. Garth Lamb in interview with Max Irving-Lamb. May 2017.

⁵⁴ Certificate of Title.

terraced with a rock wall, which seems to have existed with the earliest villa. From this time, a white timber trellis also remains, covering steps down through the rock wall which seems to have be the entry path to the first house. Today this trellis hosts a jasmine vine. There is also a timber 'summer house', similar in material to the trellis, perhaps built at the same time. This upper garden known today was mostly planted by Dot Lamb, and features a cypress tree, rose and daisy bushes and various other flowers. The planter box contains a prominent leucadendron and a few swan plants.

Figure 15: Plan of house, showing the amount of original fabric retained and demolished. Max Irving-Lamb, 2017.

Figure 16: Approaching the entry on the west elevation. Ayla Irving-Lamb, 2015.

3.5 Description of the House

From the main gate at the elevated southernmost corner of the site, you approach the house at a diagonal angle. Immediately striking is the low-pitched roof, rectilinear geometry and white weatherboard cladding, offset by a red brick chimney. Being the tallest element, this chimney also contrasts and emphasizes the horizontal lines of the visually 'flat' roof and overhanging eaves, acting as a strong visual anchor.

The house has two levels, with the ground floor extending one room out to the right. Beside this wing is a path along the fence line that borders the former Lamb House.

There are only a few windows on this side of the house one set on the upper level, as well as one wrapped around the right-hand corner of the ground floor. There are also windows on either side of the front door that feature frosted convex glass. The white timber front door is found at the centre of the west elevation, with a red tiled porch down the gently sloped driveway. To the left is a garage that was added as part of the 1989 alteration. The garage door is a white steel sectional, decorated with a raised rectangular pattern. On the east elevation of the garage are low lying brick planter boxes, curved on the corner, and providing steps to a timber door into the garage. This one story structure connects to the house with a covered carport, featuring translucent polycarbonate that replaces the original awning over the front door. Cylindrical columns support the carport roof, which are 100x100 posts, enclosed in polystyrene shells with a textured sprayed cement render. The introduction of this material finish helps distinguish the new work from the original house.

This addition of garage also replaced some of the original driveway, which used to sweep past the house toward the second gate at the north-east corner of the property. Most of this driveway still exists, but is interrupted by a white steel gate that sits between the garage and chimney.

Figure 17: 1989 Garage (centre), c.1925 brick wall and puriri trees (left), 1947 driveway and 1989 gate (right.) Max Irving-Lamb, 2017.

Following this driveway reveals the remainder of the west elevation, as well as the north, which are completely comprised of floor to ceiling windows. These windows are timber frame single glazed awning windows. On the eastern end of the house, the original northern elevation stepped back to allow a wider deck on the eastern end (see Figure 10). This was replaced by the 1989 extension, which was joined directly to the original

east elevation, but at a 45-degree angle to the rest of the house. While the extension was designed to mimic the style of the house, the angle makes the addition more obvious with that knowledge. The angled extension brings a new level of complexity to the form of the house, and further responds to the northern aspect and the view toward the garden, and out to Waitemata Harbour.

Figure 18: North elevation, from lower garden. Max Irving-Lamb, 2017.

There are decks on both levels, running along the length of the north and north-east elevations, except for the lower deck stopping 1.5 metres short of the west elevation. The original house did include decks in the same position, with a few differences. When Garth and Dot bought the house, these timbers had mostly rotted away. In the place of these stairs is another column, which matches the others and supports the upper deck, assuming increasing the load capacity. The wall of the lower deck was originally exposed brick, but now is covered in the same sprayed cement render as the columns. Along this wall an exposed brick planter box was added, as well as wide steps from the doors of the extension. The lower deck and steps are covered by terracotta tiles, a slightly smaller version of the original. The original deck used to curve up along the edge to roughly 200mm high parapet, which was then topped with metal flat bar hand rails (see Figures 8 and 9), painted a dark red according to memory.⁵⁵

Figure 19 (left): Winnie's goddaughter Judy Sutherland on her wedding day. She stands on the lower deck. c.1950s.

Figure 20 (right): Judy Sutherland and unnamed bridesmaids. Original lower deck in background. c.1950s.

The upper deck parapet wall has always been clad in the same weatherboards as the house, and was topped with a different style of rail, galvanised steel tube, painted white (see Figure 10). This railing is evidence of a streamline moderne influence. For the 1989 alteration, the flat bar railings were all removed, and replaced throughout the design with white steel tube. There is a cut-out on the western end of the upper deck, it has not been possible to confirm whether this was original or part of the 1989 alteration. Extending out from the upper deck addition is an open timber canopy, supported by columns. Below the extension is a basement level, which contains a garage. This level is concrete block construction, with a flat cement render.

On the west elevation of the house is a concrete path that leads to a washing line and up to the back door. The back door and laundry remain unchanged from the original design, still featuring a red concrete porch and a curved steel tube handrail. The west elevation is the best place to see the smaller weatherboards of the alteration, the largest available at the time (see Figure 12).

Figure 21: North east corner of the house near completion in 1948. Upper deck features steel tube railing, lower deck awaits flat bar railing.

Figure 22: East elevation from lower garden. The basement addition does not mimic the original brick construction. Max Irving-Lamb, 2017.

⁵⁵ Pers.Com. Garth Lamb in interview with Max Irving-Lamb. May 2017.

Figure 23: Lounge (foreground), entry through glass door and window (background left). Max Irving-Lamb, 2017.

Interior: Ground Floor

Entering the front door you are greeted with a generous hallway, a grand staircase to the right and a to the left window and glass sliding door into the lounge that allows a view right out to the garden (see Figure 13). This interior window was a common design choice of Muriel's, also seen in her Griffiths House (1953) and Morrow House (1958). The hall today features wall to wall grey carpet, which extends into the lounge, dining room and entire upper floor. Originally the floors were carpeted with a floral 'axminster' - stopping short of the walls (see Figure 13). Part of this carpet now lives in Garth's daughter Elizabeth's home in Kerikeri (see Figure 14). The lounge is a brightly lit room, with floor to ceiling windows on the north wall and north-west corner. A glass door offers access to the lower deck. On the west wall is an open fireplace made of polished stone.

The staircase features a turned kauri balustrade, which elegantly curves with the stair. Mottled kauri was used for wall panelling and a small coat cupboard under the stairs. A double height void was left over the staircase.

All the interior walls in the house have always been painted cream, and feature a simple cornice moulding. The house is full of well-crafted kauri furniture that came from the former Lamb House next door. Throughout the house are Muriel's specially designed light boxes recessed into the ceiling, and the lounge features a suspended circular glass shade (see Figure 13).

Following the hall around to the right, beside a half-height wall upon which sits an antique lamp, brings you to a bathroom on the left, and a spare bedroom further down. This bathroom was retiled in the 1989 alteration, and contains a shower, sink and toilet, none of which are original. The mirror over the sink features a line of exposed lightbulbs above, a typical feature in 80s domestic design. This room has one awning window. The spare bedroom is one of the few rooms with the original timber floor boards exposed, and includes a wardrobe that fits under the staircase.

Further down the hallway on the left is the dining room. Like the lounge this room features floor to ceiling windows. This room originally had a fireplace as well, and was used as the 'den', being smaller and easier to heat. The fireplace was boarded up.

At the end of the hallway is a door to the kitchen, and a glass backdoor on the right. This leads outside, onto the red concrete porch. Off the porch is the laundry, also containing a fridge and includes the only original light switch remaining in the house.

Figure 24 (top left): Judy Sutherland and bridesmaids in lounge, original carpet and existing fireplace visible. c.1950s.

Figure 25 (top right): Original Lamb House carpet, reused in Elizabeth Lamb's Kerikeri home. Max Irving-Lamb, 2017.

Figure 26 (bottom left): Judy Sutherland on staircase featuring original carpet. c.1950.

Figure 27 (bottom right): Staircase today featuring 1989 carpet. Mottled kauri panelling visible on staircase. Max Irving-Lamb, 2017.

Figure 28: Dining room. The original recessed light fitting is visible in the centre of the ceiling. Max Irving-Lamb, 2017.

Every room described so far has been mostly unaltered from the original 1947 design. Entering the kitchen and what was originally the dining room, now introduces you to the 1989 extension. This large open space includes the home's kitchen, breakfast table, and family room, less formal than the lounge. The rimu floorboards are exposed.

The kitchen occupies the same place as the original design, but the demolished interior wall reflects the change in culture. Cooking needed no longer to be a hidden task undertaken by the woman, but a more social experience to be shared with the family. However, the original kitchen did apparently include an innovative window to pass food through opened shutters. The original kitchen featured a stainless-steel benchtop, the current kitchen has a cream coloured laminate benchtop and cupboards, with a curved varnished timber bench that forms the island counter.

The family room includes a specially made television cabinet and bookcase, not original. The west and north walls are new floor to ceiling windows, and two glass doors, made to mimic the original windows in the house.

Figure 29: Kitchen from hallway door. Window is original. Max Irving-Lamb, 2017.

Interior: First Floor

All the upstairs bedrooms are situated on the northern side of the house with floor to ceiling windows, to take advantage of the sunlight, views and balcony. The first bedroom at the top of the stairs has a door to the upper deck. This bedroom also features the original built in wardrobe, complete with door handles, mirrors and shelving. The next room was originally a single bedroom, but is now used as a study. This room also has a retained built in wardrobe, with an original mirror but replaced door handle. This room does not have access to the upper deck. The next bedroom was the original master bedroom, but had some walls removed and made smaller to make access for the new master bedroom beyond. The master bedroom occupies the entire extension, including an en suite and dressing room. The deck outside the doors offers a fantastic view of not only the harbour but the neighbouring hills of Remuera, and is covered by an extended eave, supported by steel tube columns. The upper deck is a eucalyptus hardwood, now well weathered.

Figure 30: The upper deck running along the bedrooms. Max Irving-Lamb, 2017.

Very little about the communal bathroom on the upper floor has been altered. The room features a built-in shower, with a replace window and original green tiled walls. It has not been possible to confirm what the original treatment of the floor was. Next to the bathroom is a separate toilet, same place as the original house. Next to the toilet is a storage room with a small casement window.

Figure 31: Wardrobe in bedroom at top of stairs. Max Irving-Lamb, 2017.

Figure 32: Wardrobe door handle detail. Max Irving-Lamb, 2017.

3.6 Chronology

1851	Crown buys Remuera land from Ngati Whatua	Carlyon, A Fine Prospect
1852	Section 16 goes to public auction	Macdonald, Recollections
1897	Establishment of Parker and Lamb Timber Co.	Evans, Timber Merchants
1903	J.A. Lamb purchases 11 acres on Arney Road	Evans, Timber Merchants
1906	Jim Lamb born to J.A. and Effie Lamb	Evans, Timber Merchants
1911	Muriel Sanders born to George Sanders	Lamb, "Modernity in Suburbia"
1925	W. Johnstone designs and builds house for J.A. Lamb	Johnstone, Proposed Plans
1930	Jim Lamb marries Muriel Sanders	Evans, Timber Merchants
1945	11 acres subdivided following J.A. Lamb's death	Miller, "Subdivision Scheme"
1943	Muriel Lamb commences study of architecture diploma at Auckland University College	Student Record
1947	Muriel designs Lamb House at 131 Arney Road for E Lamb and daughters Winnie and Maisy	Lamb, "Modernity in Suburbia"
1949	Muriel completes architecture diploma at London University	Lamb, "Modernity in Suburbia"
1952	Muriel is awarded architecture diploma from Auckland University College	Student Record
1953	Muriel designs Griffiths House, St Heliers	Home and Building
1954	Effie Lamb dies	Evans, Timber Merchants
1958	Muriel designs Morrow House, Glendowie Heights	Home and Building
1963	Muriel designs Reeves House, Pakuranga	Home and Building
1979	Winnie and Maisy Lamb move out of Lamb House	Evans, Timber Merchants
1981	Winnie Lamb dies	Evans, Timber Merchants
1985	Maisy Lamb dies	Evans, Timber Merchants
1989	Garth and Dorothy Lamb buy 131 Arney Road	Certificate of Title
1989	Herbert Associates design alterations to Lamb House	Herbert Associates, Additions and Alterations
2011	Muriel Lamb dies	Funeral Programme

4.0 CULTURAL HERITAGE SIGNIFICANCE

4.1 Criteria for Assessment

The criteria for assessment has been based of the Keddle House Conservation Plan by Matthews and Matthews Architects Ltd.

Social

"The social significance or value of a place and its ability to demonstrate or represent distinctive aspects, change or continuity in the way of life of New Zealand and/or characteristics of New Zealand society."⁵⁶

The house is closely associated with the Lamb family, both in client, architect and current ownership. The family has a well recorded history that has been traced back to before their arrival in New Zealand in 1852, their story is reflective of the European colonisation of the country. Lamb House is a piece of that history inextricably tied to the family.

Very little of the original fabric has been lost. The original interior is nearly completely preserved and the majority of spaces are still used for the originally intended purposes. This allows for interpretation of the family's lifestyle in the 1950s.

The house is also evidence of building controls "enforced at that time"⁵⁷ in the form of space restrictions.

Aesthetic

"The aesthetic significance or value of a place is its ability to respond to the senses. It considers the formal qualities of the fabric and its setting such as the form, scale, materials, quality of spaces etc. It addresses the design and architectural aspects of the place."⁵⁸

Lamb House is an early example of modernism in New Zealand. Incorporating elements like a low-pitched roof, large expanses of glass and streamline moderne aesthetics in combination with Georgian domestic architecture, reflects a shift that occurred in the 1940s. In the setting of Arney Road the house is surrounded by more traditional forms of domestic architecture including Victorian and Arts and Crafts houses, which help to reflect this stylistic shift.

While the house has been altered, this work was designed by Ron Herbert sympathetically to the original design, and has not detracted from the authenticity of the original. In fact Ron picked up on the existing modern elements such as the steel tube railing, and worked these elements into his design. The columns pick up on vertical gaps between the windows on the original north elevation. Ron also seemingly made conscious decisions to differentiate the addition from the existing, such as the cement render and 45° angle. With the aid of basic knowledge, the separation between the extension and the original house is easily readable.

Technological

"The technological significance or value of a place and its ability to provide information

⁵⁶ Matthews and Matthews Architects Ltd., *Keddle House Conservation Plan*, (Auckland: Auckland Council, 2003), 22.

⁵⁷ "Taking Full Advantage of the Site," *Home and Building*, Vol 21, no. 7, December 1958, 29.

⁵⁸ Matthews and Matthews Architects Ltd., *Keddle House Conservation Plan*, 22.

*about past human activity or technical data about the fabric. It is concerned with the physical survival of the fabric and the use of that fabric as evidence.*⁵⁹

There is a high amount of original building fabric still existing. The house includes specially designed light fittings that were innovative at the time. The house features rare mottled kauri panelling and furniture.

An engineering feat using a cantilever system was employed to hold up the original balcony without columns or large beams for support. Told it couldn't be done, Muriel took a risk and was rewarded.

On the property there are constructed elements remaining from early 20th century.

There are potential archaeological remnants of the original house, and perhaps of Maori settlement as well.

Historical

"The historical significance or value of a place is its ability to demonstrate an association with important representative aspects of New Zealand's history. This might include an association with persons, ideas or events.

It includes the history of all the above concepts.

*Figure 33: Recessed downlight with glass removed.
Max Irving-Lamb, 2017.*

Most importantly this house has connection to an important person. Muriel Lamb was a pioneering female, New Zealand architect. Muriel was likely to be the first women to run her own solo practice in the country, and was an early practitioner of modernism in New Zealand. The Lamb House is the first house she designed, and is understood to be her best-preserved example of her little remaining work.

Not only was she an architect but she was also an ambitious business woman, farmer and mother.

The fact that it is the best-preserved example of a female architect's work, who has largely been lost from the historic discourse, makes it very significant.

Secondary to Muriel's significance, is the significance of the Lamb family.

The Lambs were pioneers that greatly contributed New Zealand's timber industry. The site was owned J.A. Lamb, founding partner of the Parker Lamb Timber Company, and has been passed down to his descendants. The house is constructed from high quality native wood supplied by the Parker Lamb Timber Co.

Muriel Lamb was also a director of Parker Lamb Timber Co.

4.2 Degree of Significance

To guide decisions made on the ongoing care and use of the place, it is important to understand how the spaces and elements which make up the building, contribute to or detract from the heritage significance. A tiered rating system has been employed to quantify the value of each space, relative to each other.

⁵⁹ Matthews and Matthews Architects Ltd., *Kedde House Conservation Plan*, 22.

Uppercase letters represent the overall space, while a lowercase letter is used for elements of that space.

Rating system:

A Exceptional Significance

These are elements which are integral to the overall heritage value of the place and should be preserved wherever possible. Modification should only occur to ensure the building is safe to inhabit, and meets statutory requirements. "Only processes of maintenance, stabilisation, restoration, reconstruction or reinstatement are appropriate for these elements."⁶⁰

B Considerable Significance

These are elements that are important to the overall heritage value of the place and should be retained and conserved wherever possible. "Any change should be the minimum necessary and not detract from the cultural heritage value of the place. Only processes of maintenance, stabilisation, restoration, reconstruction or reinstatement are appropriate for these elements."⁶¹

C Some Significance

These are elements which make some contribution to the overall heritage value of the place. Retention is preferable, but modification is allowed if it does not detract from any elements of higher heritage value. Modification is justified in order to recover Adaption may be appropriate to improve the functionality of a place.

Nil No Significance, but is not intrusive

These are elements which do not contribute to the overall heritage value of a place, but may simply serve a functional purpose that does not detract from any heritage value. Retention, adaption, and removal are appropriate.

Int Intrusive on heritage value

These are elements which detract from the overall heritage value of a place. Where possible items should be removed, replaced or concealed.

⁶⁰ Matthews and Matthews Architects Ltd., *Former Reuben Watts House / Golder House Conservation Plan*, (Auckland: Matthews and Matthews Architects Ltd., 2011), 24.

⁶¹ Matthews and Matthews Architects Ltd., *Former Reuben Watts House*, 24.

4.3 Heritage Inventory

Element	Description	Value
	Exterior	
Garden		B
Boundary wall	Brick construction, c. 1925.	b
North-west gate	Timber construction, iron hinges and clasps.	b
North gate	Timber construction, iron hinges and clasps.	b
Puriri trees	Have been in garden for over a century, planted by J.A. Lamb.	c
Oak tree	Has been in garden for over a century, planted by J.A. Lamb.	c
Rock wall	Potentially over a century old, forms the terracing of the garden.	b
Trellis	Timber construction, 70 – 100 years old.	c
Summer House	Timber construction, not original location, moved from north-west corner 1989.	c
Original driveway	Concrete construction, over a century old, damaged.	c
West Elevation		A
Wall	Original 12" timber weatherboards painted with white semigloss.	a
Chimney	Brick construction, steel flue.	a
Door	Timber door, raised rectangular pattern, brass lever doorknob, all original. Brass door step.	a
Tiled porch	Original 70x70mm terracotta tiles.	a
Original Windows	12 light, timber frame, frosted convex glass, single glazed.	a
North Elevation		A
Original windows	4 light awning in timber frame, sigle glazed.	a
Original glass doors	4 light awning in timber frame, sigle glazed. Lever door handle.	a
Alteration windows	4 light picture, single glazed.	b
Alteration doors	4 light awning in timber frame, sigle glazed. Level door handle.	b
Lower Deck		A
Wall	Combination of original brick and concrete block construction, semenet render finish.	b
Steps	Terracotta tiled steps, steel tube handrail.	b
Retractable fabric awning	Broken mechanism, faded fabric.	int
East Elevation		B
Wall	Original 12" weatherboards and brick constrction.	b
Window	Original, 3 light casement window, timber frame, single glazed.	b

Window	Addition, 3 light casement window, timber frame, single glazed.	c
South Elevation		B
Window	3 light casement window, timber frame, single glazed.	a
Window	2 light casement, timber frame, single glazed.	a
Window	Picture, timber frame, single glazed.	b
Back door	Timber frame, 4 light translucent glass, single glazed, lever handle.	b
Porch	Red concrete.	b
Storage chest	Plywood, hinged lid.	c
Hand rail	Steel tube.	b
Roof		A
Garage		C
Door	Electronically operated steel sectional, with rectangular pattern to match front door.	c
Wall	Timber weatherboards painted with white semigloss.	c
Window	2 light awning with translucent glass	c
Roof	Corugated iron	c
Gutters	Plastic PVC	nil
Lights	Sensor spotlights	nil
Floor	Poured concrete	nil
Carport		C
Timber beams		c
Roof	Translucent polycarbonate and butonol.	c
Columns	100x100 posts, enclosed in polystyrene shells with a textured sprayed cement render.	c
Metal gate	Steel.	nil
Planter box	Brick construction.	c
	Interior: Ground Floor	
Entry Hall		A
Staircase	Turned kauri balustrade joined with pins and dowels. Varnished. Rimu timber construction. / Covered by 1989 capet.	a/nil
Floor	Rimu floor boards / carpet	a/nil
Lounge		A
Family		B
Floor	1989 rimu floor boards.	c
Breakfast		B
Floor	Original rimu floor boards.	b
Kitchen		B
Ceiling Lights		nil
Laundry		b
Door	Original, timber construction.	b
Original Light Switch		b
Bathroom		B
Window	Original casement window, timber frame, forsted glass.	a
Wall	Original wall layout, timber frame with gib, cornice, painted cream.	a

Downlight	Recessed cavity in ceiling covered by transucent glass.	a
Mirror	Frameless mirror with exposed light bulbs above.	c
Floor	Tiles, not original	c
Toilet	Same position as original.	c
Shower		nil
Basin		nil
Bedroom		A
Downlight	Recessed cavity in ceiling covered by transucent glass.	a
	Interior: First Floor	
Hall		A
Downlight	Recessed cavity in ceiling covered by transucent glass.	a
Bedroom		A
Downlight	Recessed cavity in ceiling covered by transucent glass.	a
Wardrobe	Original built in wardrobe with original laver handles, mirrors and shelves.	a
Carpet		nil
Study		A
Downlight	Recessed cavity in ceiling covered by transucent glass.	a
Cupboard	Original built in wardrobe with replaced laver handle, original mirror.	b
Carpet		nil
Bedroom		A
Downlight	Recessed cavity in ceiling covered by transucent glass.	a
Wall	Altered wall layout, timber frame with gib, cornice, painted cream.	b
Wardrobe	Added with 1989 alteration, lever handle.	c
Deck		A
Floor	Replaced eucalyptus floorboards, 1989.	c
Railing	Replaced steel tube on exisiting balustrade	a
Column	Steel tube	b
Master Bedroom		B
Ensuite		C
Dressing Room		C
Bathroom		A
Downlight	Recessed cavity in ceiling covered by transucent glass.	a
Wall	Green tile base (original), enamel painted gib over timber frame, original layout.	a
Carpet	1989	nil
Shower	Original except for replaced shower head (moved) and window.	a
Bath	Replaced.	b
Soap dish cavity in wall		a
Towel rail		nil
Basin	Replaced.	c
Toilet	Replaced.	c
Storage		B
Downlight	Recessed cavity in ceiling covered by transucent glass.	a
Shelving	Original timber shelves attached to walls	c
Drawers		nil

4.4 Summary of Cultural Heritage Value

The existing unchanged fabric of Muriel Lamb's design is integral to the heritage value of Lamb House. Most important is the buildings historical significance because the house is the best-preserved example of a largely unrecognised female architect, Muriel Lamb. In order to best allow a wider understanding of her work the west and north elevations that are visible from the street must be retained.

However, it is not only the exterior that is important but the unchanged internal spaces as well. While the original wall arrangement is important to retain, most are not unique in their construction or design. Elements like the glass window to the lounge, staircase balustrade and light fittings reflect innovation and design decisions that may not have been made by another architect. It is these elements that speak most about Muriel's design ethos that are most significant, particularly because she can no longer explain herself, and there is little publication that does.

The alteration has a significance of its own. Because the Lamb family has continued to own it, and these changes reflect the changing needs of the homes occupants, this has social value. Elements in the garden also have some social and historic value, due to their connection to the house but also to the original property of James Alexander Lamb. However, despite their age this social significance is secondary to the historical, aesthetic and technological significance of Muriel's design.

5.0 EXTERNAL INFLUENCES

5.1 Heritage New Zealand Pouhere Taonga Zct 2014

The house is not currently registered on the Heritage New Zealand List; therefore it currently poses no restriction on the use or modification of the house.

5.2 ICOMOS New Zealand Charter

The conservation policy has been developed to align with principles of conservation in the ICOMOS New Zealand Charter Revised 2010 edition.

5.3 Unitary Plan

The Unitary Plan is currently operative in part and the property, as well as its neighbours on the same side of Arney Road, is zoned as Residential - Mixed Housing Suburban Zone.⁶² This allows for the house to be converted into two dwellings.

The property is also overlaid with two volcanic viewshafts to Mt Hobson. The H3 viewshaft nearly covers the entirety of the property, and restricts maximum building height to eight metres.⁶³

This may result in neighbouring buildings impeding on the surrounding views of Remuera and the Waitemata Harbour. This building zone may also encourage the owners to reuse all or part of the property for a new dwelling that makes the most of eased restrictions.

5.4 Compliance with Code

⁶² Auckland Council, *Geomaps*, Updated May 2017, <https://unitaryplanmaps.aucklandcouncil.govt.nz/upviewer/>.

⁶³ Auckland Council, "H4 Residential – Mixed Housing Suburban Zone," *Auckland Unitary Plan Operative in Part*, July 2017, http://unitaryplan.aucklandcouncil.govt.nz/pages/plan/Book.aspx?exhibit=AucklandUnitaryPlan_Print.

Because the house is a private residence there is currently no requirement for the building to be upgraded under the Building Act 2004, unless the building is altered or a change of use occurs.⁶⁴

If this were the case, elements that would be affected include but are not limited to:

- Deck railings and balustrade, replaced with complying vertical railings
- Windows, upgraded to double glazing
- Front door step, and lower level internal doorways, altered to allow disabled access
- Walls, insulation investigated and potentially upgraded

However, "Local Authorities are required to take account of special cultural and historical value in applying these provisions."⁶⁵

5.5 Requirements of Owner

As the owners Garth and Dot get older, their requirements of the spaces may change. For example, handrails may need to be added to the bathrooms.

5.6 Condition of Place

The condition of the elements of the house need to ensure the house is foremost a safe building for Garth and Dot, and future inhabitants to live in.

5.7 Constraints of Investigation and Modification

Lamb House is the private residence of Garth and Dot Lamb. Any investigation or modification would require their permission.

5.8 Threats

The puriri trees pose a potential threat to the garage. At their age and height, a sizeable branch could fall onto the roof. The boundary wall is threatened by graffiti or worse cars on the road potentially crashing into it.

6.0 THE CONSERVATION POLICY

6.1 Conservation Principles

Lamb House should be conserved with in a way that meets the principles of the ICOMOS New Zealand Charter. the ICOMOS New Zealand Charter values the life of a building. Therefore the 1989 alteration should not be removed to restore the house to its 1947 appearance, this would be dishonest.

6.2 Fabric, Physical Features and Setting

All spaces and elements that were identified as having exceptional or considerable significance in the Heritage Inventory should be preserved. Original construction techniques from the mid-20th century should be applied if necessary to the original fabric, but a

6.3 Use

⁶⁴ Building Act 2004, Reprint May 2017,
<http://legislation.govt.nz/act/public/2004/0072/latest/DLM306036.html>.

⁶⁵ Matthews and Matthews Architects Ltd., *Kedde House Conservation Plan*, 41.

The house has remained in use as a house, and this is a key reason why it remains so well preserved. The ideal future for this home is that it continues to be used as a domestic dwelling, as this is the intended, most compatible use, and would not require vast alteration to be brought up to code. However, it could also be argued that a new use that allows the public to also visit and understand the house would be valuable too. In this case, a house museum or a bed and breakfast could be appropriate future uses.

6.4 Interpretation

This house should be used to showcase Muriel’s work to a wider audience. Because it is a private residence the research on Muriel and this house should be published.

Interpretation could be aided by returning original furniture to house, that has been given to various members of the Lamb family. This would enhance the historical significance the house has in relation to the Parker Lamb Timber Co.

6.5 Control of Physical Intervention

Currently there is no intervention that is unavoidable. It is however foreseeable that in their old age downstairs bathroom may require the addition of grip bars beside the

6.6 Future Developments

Because the property is currently comprised of two lots. Selling of the land is understandably tempting due to the land valuation and the recent change in zoning in the Unitary plan. However, the aim of this conservation plan is to make the owners aware of the heritage value of the place. It would be a terrible shame to lose this house, as it is potentially the last remaining domestic design by Muriel Lamb.

In order to compromise, it would be permissible to sell the lower lot for future development, with covenants in place to allow ample room from Lamb House.

7.0 RECOMMENDATIONS

It is firstly recommended that the house be assessed by Heritage New Zealand, to ensure its protection for future generations.

Remove the retractable fabric awning on the lower deck. If shelter over the deck is desired, install glass into the pergola structure.

Replace the carpet. This would be an opportunity to honour Muriel’s vision of colour and character brought to the house with the carpet. A design that is similar to the original carpet, would enhance the heritage significance of the floor. The current carpet has no value, and if the condition of the timber below is good, reinstating an axminster style carpet would reveal floor boards that are more significant underneath. Reinstating stair rods in a material that as likely used at the time, such as iron.

7.1 Maintenance Plan

Location	Action	Time-frame
All exterior elevations	Repaint the exterior to match existing	Within one year. Repeat 5–10 years
Roof	Clean and repaint	Within 3 years Repeat 5–10 years
Roof	Keep gutters clear of debris	Weekly
Lower deck	RegROUT and replace broken tiles	Within 1 year
Upper deck	Replace timber floor boards	Within 5 years

Garden	Check and if necessary trim puriri trees	Every year
All interior rooms	Repaint the walls and ceiling to match existing	Within 3 years
All interior rooms	Clean ceiling lights	Within 1 month Repeat in 6 months

8.0 CONSERVATION IMPLEMENTATION

8.1 Management

The conservation of the house should be managed by Garth and Dot as long as they are able, with the support of either their children, or hired professional help.

8.2 Implementation

Conservation work will need to be privately funded by the residents, as long as it remains a private home. If the house was assessed and listed by Heritage New Zealand, grants would become a potential source of additional resources.

9.0 REFERENCES

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Image List

All images made by author, if not listed here:

Figure 1: Smith, Maurice Crompton. *Auckland Harbour looking towards Rangitoto from Remuera*. 1889. Painting. In *A Fine Prospect: A History of Remuera, Meadowbank and St Johns*, by Jenny Carlyon. Ed. Diana Morrow. Auckland: Random House, 2011, 20.

Figure 2: Map of Remuera. c.1880. In *Recollections, 1850-1920: A Sketch History of Early Remuera*, by Winifred Macdonald. Ed. Milnes of Remuera, [2nd ed.] Auckland: Milnes of Remuera, 1984. 16.

Figure 4: The Lamb houses on Mary Street, Thames. c.1870. Photograph. In *Timber Merchants of Thames: The Story of the Lamb Family of East Linton, Scotland*, by Rex and Adriene Evans. Auckland: Evagean Publishing, 1998. 20.

Figure 5: Winkelmann, Henry. *Looking from today's chimney at Vic Park Market with timber yard in foreground the site of the Victoria Park playground*. 1905. Photograph. Sir George Grey Special Collections, Auckland Libraries, 1-W999.

Figure 6: *Former Lamb House, built in 1925*. Photo. Lamb Family Collection.

Figure 7: Miller. M.H. *Subdivision scheme for J.A. Lamb Estate*. 1945. Drawing. Lamb Family Collection.

Figure 8: *Muriel Lamb*. Photograph. In "Modernity in Suburbia: An Interview with Muriel Lamb." *Transgression*. No. 10. November 1993, 3.

Figure 9: Photo. In "Solid and Substantial," by Graham Hepburn. *NZ Herald*. Wednesday May 11, 2011.

Figure 10: *Architecture Class Photo*. 1945. Photo. Retrieved from University of Auckland Architecture Archive.

Figure 11: *Shell Gas Station on Beach Road*. c.1955. Photograph. In *Modernity in Suburbia: An Interview with Muriel Lamb*." *Transgression*. No. 10. November 1993, 4.

Figure 12: Jones, Martin. *Terrace Houses*. 2009. Photograph. Retrieved from "Terrace Houses." Heritage New Zealand. <http://www.heritage.org.nz/the-list/details/568>.

Figure 13: Sparrow Pictures. *Griffith House*. *Home and Building*. Vol 15. No. 11. April 1953, 34.

Figure 14: Auckland Council GeoMaps, 2017.

Figures 19, 20, 24 and 26: c.1950s. Photo. Lamb Family Collection.

Figure 21: *Lamb House*. 1948. In "Modernity in Suburbia: An Interview with Muriel Lamb." *Transgression*. No. 10. November 1993, 7.