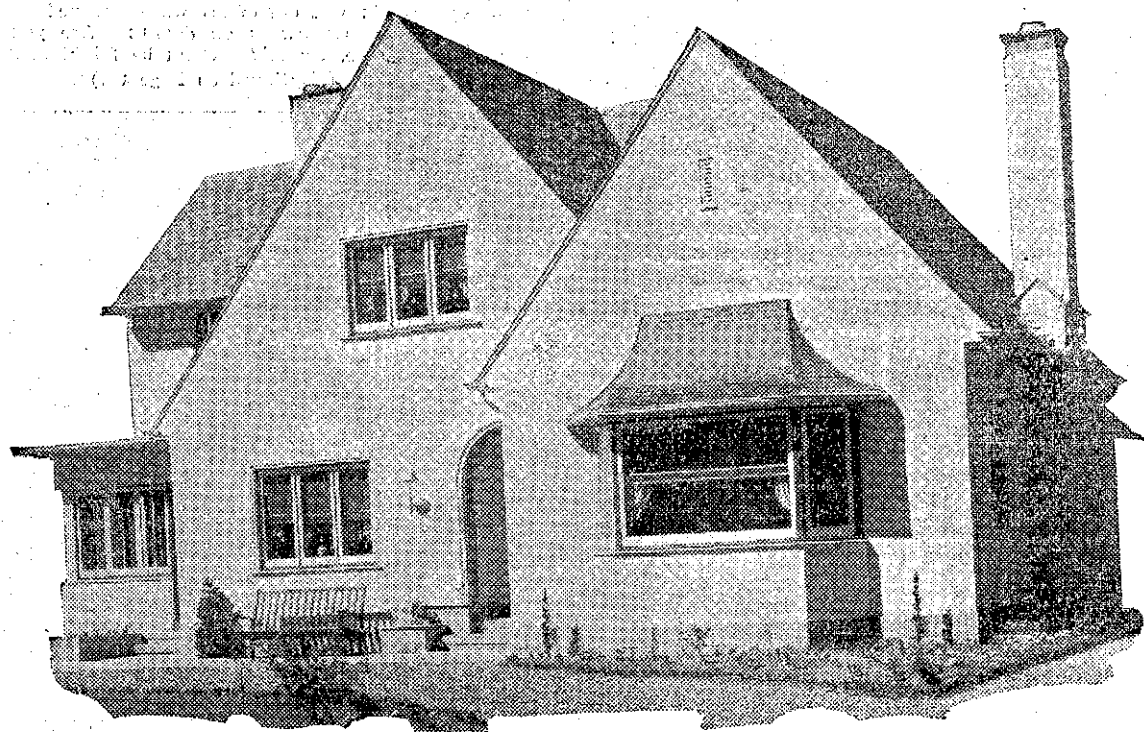


New Christchurch Home That Shows The Modern Trend

Tour Through Mr. S. J. Moore's House In Fendalton



ONE of the most striking of the recent acquisitions to the domestic architecture of Christchurch is the home of Mr. Samuel Moore of 14 Waiwetū Street, Fendalton. Constructed of brick with a plaster facing it is an outstanding example of the art of the builder, the architect, and the interior decorator, writes the Building Editor of "The Press." One of the most encouraging features of the work is the part that has been taken by New Zealand industries, for many of the charming aspects of the construction and decoration are the result of local enterprise.

The trend towards the functional—to make everything useful rather than purely decorative—has been a distinct phase of architecture in recent years, and its growth in New Zealand has become more noticeable with the stimulus to the building trade. That trend is most marked in Mr. Moore's home; but while to some people functionalism may be synonymous with coldness and severity—influenced perhaps by impressions of the starkness of tubular steel furniture and sharp-angled designs—the home dealt with in this article is as charming as one could wish, and the foremost consideration in any home—the need for comfort—has steadily been kept in mind.

The home is a pleasant mixture of period and modern fashions, furnished with delightful taste and balanced judgment, without ostentation or undue luxury. In it is noticeable the effect of the growing interest that women are taking in domestic architecture. With wider

scope for their activities, women to-day are unable and, reasonably, unwilling to give most of their day to constant work in keeping a house in order. They are asking for less work, but most do not wish the beauty of a home to be lessened in achieving their desire. Their influence has shown itself in the disappearance of dust-catching ledges, for example, and the coming of simpler design in building and furnishing—a change which, in moderation, is considered by many people to be thoroughly desirable.

The exterior of the house, with its clean, straight lines, is the result of the English influence in architecture, but the windows are suggestive of modern tendencies. A view from the outside causes one to think that there is an absence of window space, but such is not so, for when one is inside it is realised that there is ample light.

On the right, as one enters the hall, double glass doors lead into the sitting-room, where the colour-scheme is in green and gold, on a base provided by the walls of deep cream plaster verging into primrose. An unusual feature of this room is the lighting, all of which is concealed. A delightful effect is given by the provision of a two-toned light system. If the occupants wish to read they may use a white light to get the best results, but the beauty of the room may be enhanced by the use of a soft restful orange. The main light comes from the ceiling, from the centre of which is suspended by short chromium steel standards a sheet of etched and embossed opaque glass. On each side of the