

Jungle Jim?

Odo Strewe and Tropical Influence, 1948-1965

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Abstract

Odo Strewe left Europe in May 1937, a refugee from Nazi Germany, and island hopped his way across the South Pacific to land in New Zealand in June 1938. Twenty years later, having established a family and a landscape practice inflected by modernism, Strewe returned to his homeland to visit family and to review political and physical developments since his departure. On his return journey to New Zealand in 1958, he also passed through the South Pacific. This paper examines Strewe's landscape projects during the period 1948-1965, and discusses projects that display Pacific and tropical influences.

Introduction

Odo Strewe has been described as a pioneer modernist¹ and the champion of a Pacific style in New Zealand landscape architecture.² This regional style description suggests that elements of Pacific plant material were blended with a modernist formal vocabulary to produce the style. The paper reviews work done by Strewe in the period from 1948 to 1965, and tracks the way in which his sensibility to his Pacific experience and to tropical plant material developed.

Politics bookends this paper. At 5 a.m. one morning in January 1937, the Gestapo knocked at the door of Odo Strewe's apartment at 25 Wurttembergische Strasse³ in Berlin and took the 26 year old advertising agency owner away to their headquarters for questioning about his anti-Nazi activities. Strewe had the contents of his library seized and was interrogated for five days and nights. Shortly afterwards, he sold his advertising business, his car and his boat and left Germany for the Pacific.

Strewe began a career in landscape architecture in 1948 after his release from imprisonment as an enemy alien on Somes/Matiu Island in Wellington Harbour during World War Two. 1965 marked a point in his career, when the opportunity to work on a

significant project in a Pacific location, Fiji, was denied because of his political activism. Strewe continued to work in Auckland for another five years before moving to Sydney in 1970, and then to Eumundi in Queensland in 1975 where he lived until his death in 1985. Both these Australian locations offered climatic opportunities for tropical planting but are beyond the scope of this paper.

This examination of his work is predominantly through the magazine articles that he wrote, first in *Home and Building* during the early 1950s and later, in the early 1960s, in *NZ Modern Homes and Gardens*. In this later period he also contributed a four-page insert to *Palmer's 1962 Winter Planting Guide* which contains plans and descriptions of three of his gardens. This material is supported by photographs and drawings from Strewe's practice and family archives and the Group Architects files at The University of Auckland (UoA) Architecture Archive.

The Early Work, 1948-1956

Following the outbreak of World War II, Odo Strewe was imprisoned as an enemy alien on Matiu/Somes Island in Wellington Harbour. After his release from the island in 1945, he held a variety of jobs around Wellington and in the Nelson-Marlborough region before setting up Strewe's Garden Service in Wellington in early 1948. His first appearance as a designer of landscape came in a joint competition entry with architect Bill Toomath for a Wellington Garden of Remembrance on a site near the top of the city's botanic garden. I do not wish to revisit the discussion about this project as it has already been well covered by Paul Walker,⁴ except to say that the garden contained tropical plant material in the area dedicated to the Pacific theatre of war. Walker remarked upon the thematic inconsistency of a lot of the plant selections. 'These gardens are almost weedy in their lack of overall coherence.'⁵ He also remarked upon the climatically problematic plant selection of washingtonia palms. In my opinion, these questionable choices reflect a practitioner – a design neophyte – struggling with a restricted plant palette and a new environment.

Later in 1948, Strewe, with his wife Jocelyn and young son Chris, moved to a five-acre property at 73 Great North Road, New Lynn, Auckland. The property eventually contained the expanding family home, a market garden and a nursery to produce plant material for the landscape business.⁶ In the house, there is early evidence of a tropical plant sensibility with the location of a banana tree⁷ within the living room, and a pawpaw growing just beyond the patio. However, these are individual plants and,

whilst representative of the idea, they do not engage with the more complex issues of modernist landscape design or tropical landscape in a temperate climate.



Figure 1. Interior of Strewe House, Great North Road, Glen Eden, Auckland, 1951 (Photographer not known; Strewe Family Archive).

At this point it is useful to go back to the west coast of the United States and to the development there of a regional style pioneered by Thomas Church. Marc Treib in his book *Thomas Church, Landscape Architect: Designing a Modern Californian Garden* describes the characteristics of this style:

the design of Californian gardens promoted an integrated use of space with neither axis nor prescribed movement. It employed a new vocabulary based on shapes drawn from painting, sculpture and product design, tested new materials and promoted a particular way of living that fulfilled the postwar American dream.⁸

Church's iconic work in this regional style is the Donnell Garden, Sonoma County in 1948. In New Zealand in 1950, the April/May issue of *Home and Building* carried an article titled, 'Is a Pacific Style Emerging?', which quoted the characteristics of a Californian (architectural) style proposed by Walter Landor.⁹ The title suggested that a translation might be made, a transportation of some of the ideas of the Californian style to our shores to produce a Pacific regional architectural style. But what might that translation involve? The same issue also contained a review of the *Architects Year Book 3* which featured the work of Church, and the practice one of his younger

contemporaries Garrett Eckbo – Eckbo, Royston and Williams. Might the same translations be applicable to landscape architecture?

It is necessary to examine the early work that Strewe produced, in the period up until 1956, to see if it exhibits any of the characteristics that Treib identifies and to discover if any Pacific translations are evident. The main record is the series of articles that he wrote for *Home and Building* magazine from July 1951 through to September 1952. Additionally, there are some records in the Group File at the UoA Architecture Archive. A careful examination of the trajectory of the design work in the articles reveals a designer developing a style based on the modernist landscape architectural principles espoused by Christopher Tunnard, Thomas Church and Garrett Eckbo.¹⁰ Initially, in Strewe's projects, there appears to be no formal design schema integrating the various activities taking place within the work. However, this evolves in the later articles as he develops the terrace as a more intensely designed element, and describes the medium of the landscape architect's work as uncovered space, part of the spatial continuum that includes the building. The species selection is relatively consistent – mainly European with the occasional South African, Australian or South American specimen. However, there are no examples in this plant palette of what we would call tropical or Pacific species. There is some small evidence of the fluid line or biomorphic shape, but the gardens during this period do not appear to be strongly influenced by this particular design characteristic identified by Treib. There is also little evidence of experimentation with new materials. Only the landscape for the Mormon Chapel in Queen Street, Auckland City, late in this period (1954), shows a trajectory towards tropicality with the appearance of large leafed species down the Scotia Place boundary: banana, tetrapanax and flax.

From a review of the material in *Home and Building* and the UoA Architecture Archive, I would conclude that although Strewe travelled to New Zealand in 1938 through Hawaii and Fiji, and although he travelled as a researcher and as a journalist,¹¹ he did not seem to have incorporated the experience or the plant material of the region in a way that was consistently useful to him in his new career. When he originally travelled to New Zealand, he had no knowledge that he would become a Landscape Architect, and therefore the plant material of the Pacific region was of little design interest to him.

Return to Germany

Late in 1956, Strewe went back to Germany to visit family and to view the development of the country since the war. He travelled by boat from Auckland to Genoa, then by train and air to Berlin. A postcard from Berlin, addressed to Group Architects in Auckland, illustrated the recently completed modernist tower, Torre Breda (Gio Ponti, 1954) in Milan and had the following message on the back. 'Milano What a city what architecture! Mediocre Auckland. Viva Italia. Odo'.¹²

His frustration is evident. New Zealand had been the setting for his development into a significant modernist landscape designer but in contrast to the political, architectural and personal breadth of Europe, he found the place constraining.

When Strewe returned through the Pacific in early 1958, he had new eyes for this Pacific material; he purchased plants in Tahiti and brought them back to New Zealand with the intention of using them in his projects. Research to date has been unable to identify the specific nature of this material, but anecdotal evidence suggests that much of it was unable to survive in New Zealand's temperate climate.¹³

Scenic Drive, Titirangi

The new Bill Wilson (Group Architects) designed Strewe family home in Scenic Drive, Titirangi, first occupied in early 1956, straddled the period when Strewe returned to Germany and then re-entered New Zealand through the Pacific. The landscape for the new home subsequently became the site for Strewe's increased use of tropical material. Examination of family photographs of the period shows evidence of not only the ubiquitous banana palm but also *Alocasia*, *Tetrapanax*, *Philodendron*, *Monstera* and *Gunnera* – all large leafed species evocative of tropicality. These are mixed with bamboo and natives such as Cabbage Tree and Flax. Like Eckbo and many other designers, Strewe used the family home site to test these species and their formal and horticultural associations.

Popular Influences

It is useful to note that Strewe's move into a practice that involved a more consistent tropical influence was assisted by the contemporaneous availability of two publications from the west coast of America: Sunset Magazine's *Landscaping for Modern Living*¹⁴ and Garrett Eckbo's *The Art of Home Landscaping*,¹⁵ both first published in 1956. These publications were intended as guides for the lay person, to assist with planning

and implementing a new modernist landscape. These publications popularized landscape elements and in particular the patio, that attainable icon of the contemporary modern lifestyle. A new relationship with the sun was introduced through various shade and seating devices, and a new plant material palette, consistent with the ideas of rest and relaxation (R and R), was required. Broad-leafed and fluid-leafed species bear a strong relationship to the biomorphic shapes that Treib had identified as part of the 'new vocabulary based on shapes drawn from painting, sculpture and product design'.¹⁶ Although these plant types do not feature strongly in either the *Sunset* or *Eckbo* publications, the books did promote a consciousness about new landscape potentials.

Hand in hand with this new consciousness was the introduction of the large scale garden centre. In 1958 Palmers opened their new Garden Centre at Great North Road and described the enterprise in their catalogue:

this centre based on similar enterprises in the U.S.A. endeavours to display plant material and garden accessories for your easy selection, and make your garden shopping as convenient as possible.¹⁷

Palmers had the plant material and, as we will see later, through their association with Strewe, were able to provide a conduit to the design ideas.

The Later Work, 1958-1965

After he returned in 1958, Strewe published several articles in the local media, although these were about his trip to Berlin and what he had observed in the fields of housing and urban planning. Shortly afterwards he began another period of significant contribution to one particular magazine, in this case *NZ Modern Homes and Gardens* - a repetition of the contribution he had made to *Home and Building* in the early fifties. In the summer of 1959, he began with an article on indoor gardening which identified species suitable for growing indoors and potential locations in which to grow them: planter boxes, bookshelves, windowsills. He even included photos of the conical ceramic pot and wire frame planters that he and his wife Jocelyn produced commercially. The article was extensive (7 pages) and included information on plant care and cultivation. Most importantly, he talked about design issues related to these plants. He stated that, 'To flower enthusiasts most of the plants listed are of little value as their flowers are either infrequent or almost indistinguishable'¹⁸ and, by implication,

he privileged their foliage colour, texture and growth habit. He referred to *Monstera* leaves as 'abstract'.¹⁹ He noted the relationship between the sculptural forms of Henry Moore and Barbara Hepworth²⁰ and the African stone and pebble cacti; he referred to the publication *Kunstformen der Natur*.²¹ Running through the discussion was a thread of modernist abstraction related to plant form. The individual species discussed are in the main large leafed and of tropical appearance. The article was accompanied by a full page advertisement for 'Odo Strewe, Landscape architect' with a photograph of Strewe, without his glasses, looking directly at the reader. There were also photographs of two projects on the page: one showed a cabbage tree and banana palm group outside his own home in Scenic Drive; the other was an interior landscape, a commercial inner-city, under-stair garden of raked white gravel, rock and *Philodendron*. The photographs and text were embedded in, and cropped by, a black ground subdivided by an asymmetric hexagonal pattern in white line. The pattern is interesting in that it seems to subvert the intent of the advertisement. The cropping of the images is clumsy and renders them almost indecipherable. Strewe peers as if trapped behind this repetitive grid.



Figure 2. Advertisement in *NZ Modern Homes and Gardens*, Summer 1959 (Strewe Family Archive).

In the same issue, Strewe wrote another article, 'Understanding Design in Landscaping',²² where he restated the underpinning principles of modernist landscape design, and quoted Tunnard, Eckbo and Le Corbusier to validate his position. These two articles and the advertisement were an emphatic statement that he was back! Back in New Zealand and back in business!

The Summer 1959-60 issue again contained two articles. The first, 'Landscape the Larger Section',²³ reviewed a project planted in 1951-52, and the Tremewan House of 1953. The second article reviewed the Catley House landscape. This garden was done in two stages. Initially the street side was planted, probably shortly after occupation in 1953, with *Prunus* species, edible plums and silver birches, while the area outside the patio entry door was a bulb bed surrounded by concrete pavers. Later, after he returned from Germany, Stewe and the owner Bruce Catley constructed a pool and bog garden in the area formerly occupied by the bulb bed. Stewe described the pool:

The pool should not be something only to look at but something to be lazed around, hence the steps up to the right of the pool shaded by the long stemmed *Aralia Siboldii* with their single giant leaves. Pebbles, rocks, flagstones intermingle with taros, Paw Paws and the bright red berries glowing from underneath

A hollow stone block wall has been planned for the future but so spaced to allow air circulation and architecturally a lighter effect which again by association of ideas will create a tropical background effect.²⁴

In this project, there was a clear shift from the early work of the mid fifties to a tropical plant palette and the ideas of modernist tropicality represented by hard landscape elements such as the pool and block screen wall.

'Living Hand in Hand with Nature' in the Winter 1960 issue again privileged the tropical plant selection. In the first of three projects described in this article, he proposed this tropical selection as a counter to the northern hemisphere Victorian selection:

Auckland's tropical climate allows us to grow lush [*sic*] plants which do not necessarily create a riot of colour (there is too much in our gardens anyway) but make us appreciate the beauty of simple forms. The leaves of a taro, the leaves of bamboo, paw paw or flax. We have time for a glance, and we can comprehend, much easier and better than if our eye is distracted by a vulgar riot of colour in annual or perennial beds.²⁵

The second project described again asserted this opposition:

It is a house with two quite different characters. The southern aspect with the occasionally quite cool sea breeze lends itself to a more northern European treatment as far as the landscape is concerned. But no sooner had I reached the back of the house than I found myself bathed in bright sunlight, the air was quite tropical ... and as it was such a warm place it did not only ask but demanded tropical plants, hungry for sun and warmth.²⁶

The final project was a repeat of 'A Pool of Natural Beauty' from *Home and Building*, June 1952. I believe it was repeated because the project included a pool and large leafed plants like Gunnera and water lilies. Unlike the other two projects described in the same article, it did not use the word tropical anywhere in the text. This contrasting lack of an explicitly tropical frame is because Strewe, in the early 1950s when the article was originally written, did not see his work in this way.

'Landscaping at Red Hill', in the Autumn 1962 issue, reported on a half-acre landscape planted in 1959. Strewe complimented 'the sensitive skill of the architects, Haughey and Fox, who 'nestled the house into the site',²⁷ reinforcing the modernist idea of an integrated whole (project), as well as potentially strengthening the relationship between the professionals involved. Strewe designed the planting for the whole of the section including the grass verges to the adjacent roads. The plant material on the east, south and west of the house was a catholic mix of northern European, Asian, South African and South American species. To the north, however, the garden included a biomorphically-shaped area adjacent to the lower terrace which Strewe, in the article, described as an 'odd' shape. It is a small element in the overall site, but the most intensely designed part, and Strewe's description of it, indicated he was borrowing from Japanese landscape theory: one of the reasons for its existence, he said, was 'To symbolise again the greater landscape of the distance into the nearest surrounding'.²⁸ This area included a pool, biomorphically-shaped itself, 'planted with bananas, pawpaw, bamboo, ornamental grasses and large-leaved foliage plants. Taro, Gunnera etc.'²⁹ Bordering the adjacent, grid-paved terrace were beds containing *Bougainvillea Killie Campbell* and *Monstera*. Thus, the core of this garden, the area overlooked by and connected to the main living spaces by terrace and steps, and the area consequently most intensely inhabited, was constructed from modernist formal elements of the kind identified by Treib and plant material evocative of tropicity.

'Landscaping at Epsom', in the Winter 1962 issue, specifically lists an area for 'Tropical planting, Bamboos etc'.³⁰ Additionally, the rest of the plants listed show a stronger bias towards a broad leaved tropicity, and with the introduction of hibiscus, towards a Pacific tropicity rather than the variety shown at Red Hill. 'The Wonderful World of Bamboo',³¹ also in the Winter 1962 issue, is simply about bamboo. The Spring 1962 issue provides another two article double whammy. Both these articles refer to another aspect of Pacific tropicity that is relevant to Strewe's experience. In the project for Mr and Mrs R. Conyngham at Orakei, he writes that:

he became conscious of the repeating triangles formed by the surrounding hills and valleys, the shape of the sea bound by the horizon and again another triangle stretching itself up from the sea – the volcanic island Rangitoto.³²

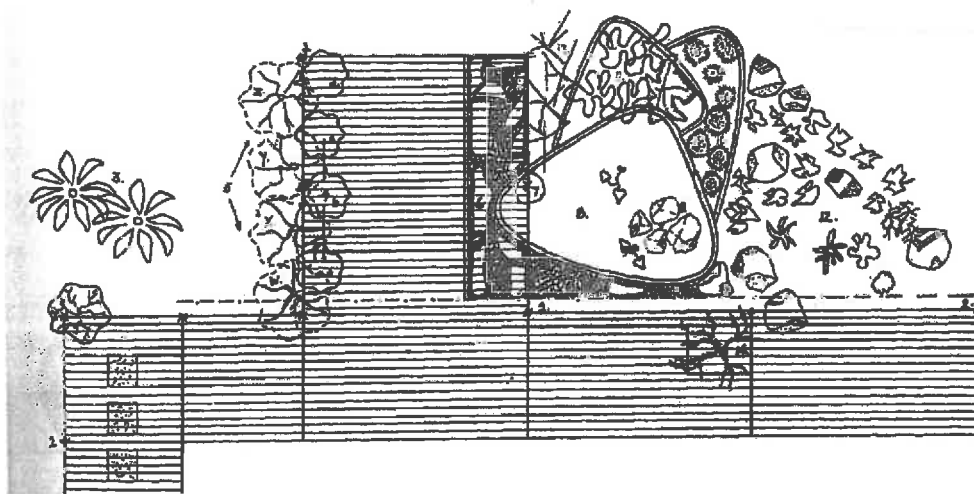


Figure 3. Plan; Conyngham landscape showing lower pools with Papyrus and Gunnera and the upper pool with the stone composition surrounding the fountain outlet (Strewe Family Archive).

Strewe abstracted these topographical relationships into three overlapping, round-cornered, triangular pools: the lowest pool (the bog garden) contained Gunnera, Taro and Rushes; the intermediate pool, Papyrus; and the upper pool, water lilies and a rock grouping with a central fountain jet, possibly alluding to the eruptive power of Rangitoto. This triangulation, the recognition of the island, in various ways, emerging from the sea, and the protective collar or reef around these islands are part of a Pacific experience that Strewe had known as a traveller and a sailor in the Pacific.³³ This maritime theme is continued in the second article, 'Tall Bamboo A Sea of Pebbles'.³⁴ Strewe is again very explicit about the source of form in this project:

Quite intentionally, the pebbles graduate in size, like a gathering wave, from one side of the courtyard to the other.

We see the urns on the crest of a foaming wave of white pebbles stretching their masts, the young plants, up, leading the eye to the tall thick bamboo.³⁵

The project is located in an internal courtyard, and Strewe's clear separation and contrast of the horizontal, planar elements of paver and pebble and the vertical, linear elements of bamboo and plant create a tense and evocative composition. Strewe's Pacific experience is brought to bear on this project, although not through dependence on a tropical plant palette. The final article in the Summer 1962 issue is a re-run of an earlier 1951 article from *Home and Building*. However, by then, he was on to other things.

The *Palmer's Winter Planting Guide* in 1962 had a section by Strewe inserted at the back of the publication. It was a four-page spread called 'Landscaping: An Introduction' and began with an explanation of the distinction between horticulture and construction and the theory of landscaping. Strewe was locating himself clearly as a modern landscape architect, asserting that: 'A little label "extinct" can be attached to the frail copies of pre- and post-Victorian gardens.'³⁶ He then provided quotes by Eckbo, Alina Scholtzowana, Moholy Nagy, Hudnut, Le Corbusier and Tunnard to support his case and his case for theory. Clearly, he had been reading Eckbo as the layout of this first page is formally and typographically very similar to chapters in Eckbo's *Landscape for Living* which deal with the same subject areas. In fact, almost all of the quotes used come directly from this book.

The projects illustrated seem to build in modernity and tropicality. The first, a Papakura house, had rectangular, pragmatic divisions of space at the rear with Elms, Silver Birches, and a curved shrubbery surrounding lawn to the front. On page three, the garden had a grid-paved, biomorphically-shaped terrace, an oval sandpit and an area of McCallum stone chip with a concrete bridge over it which draws on Japanese dry stone design elements. The description of the third garden began with: 'Even if you can't go to Tahiti we can create for you an atmosphere with plants that will satisfy your romantic notions.'³⁷ As in the project at Red Hill, there was a core of tropically

(Bamboo, paw paws, bananas, taro and fatsia) set in a modernist hard landscape of flagstone patio and overhead shade planting. This area was immediately adjacent to the dining room while the design of the rest of the site was more pragmatic and conservative. These gardens were part of the advertising strategy for both Strewe and Palmers. They advertised their design currency, while at the same time providing examples for their clients that were still comfortably within the normal design milieu.



Figure 4. Subritzky Courtyard
(Sparrow Industrial Photography; Strewe Family Archive).

To find work that is more extensive in its scope, it is necessary to examine the 18 acre landscape development for the Subritzky family at the aptly named, Tropicana Drive³⁸ in Mt Roskill (1962-64). The house was designed by the architectural practice McLachlan and Stemson, a practice whose scale of work and interest in the North American ranch styles of designers like Cliff May provided new opportunities for Strewe. The house and accompanying landscape featured as the full colour front cover of *New Zealand Home and Building* of January 1964.³⁹ The influence of the classic Californian gardens of Thomas Church and Garrett Eckbo is evident. The biomorphic pool, the open-ended spatial flow between building and landscape, and the large leafed tropicity of the project advertised Strewe as a truly modern landscape architect, one who could handle a significant scale of work.⁴⁰

The association with McLachlan and Stemson may well have extended beyond this project. A. R. McLachlan, writing a reference for Strewe in 1965, remarked that he 'has carried out several projects for clients of this office.'⁴¹ Certainly the house for Mr and Mrs R. O. Harold, featured in *Home and Building*, August 1962, shows elements of large leafed modernity that could be attributable to Strewe. The Strewe Archive

contains several photographs of the house under construction but neither the credits nor the text in the article mention Strewe.

Fiji (again)

Strewe's ultimate opportunity as a designer to engage with Pacific modernity was to come to a frustrating end. Late in 1965, he was offered a two year contract with an American company, South Pacific Hosting, to design and implement the landscape for two resorts in Fiji:⁴² one at Nadi and the other on the island of Yanuca. This promised to be the dream job and correspondence in December/January showed him excitedly making preparations, organising local plant sources, and researching and planning for the golf course, the market garden and the project nursery. However, entry to this promised (is)land was denied. Early in 1966, the Fiji Government refused Strewe a residency permit. Despite representations by Eddie Isbey (Strewe's local Member of Parliament), and a trip to Suva by Jocelyn Strewe to personally put the family's case,⁴³ the Kafkaesque Fijian bureaucracy would not relent. His active support for the trade union movement, and his outspoken criticism of the war in Vietnam were undoubtedly the catalysts for his banning by the Fijian Government. As with his exit from Germany, and the resultant closure of his advertising publishing business there, his political beliefs had once more cut across his professional trajectory.

Endnotes

Acknowledgements:

I would like to gratefully acknowledge the presence of Jocelyn Strewe in all of this work. She has patiently answered my questions and provided insight into the context of a lot of the projects. Without her assistance the particularity of this work would have not been possible. My research has also been assisted by the support of the staff at The University of Auckland Architecture Library: Librarian Wendy Garvey and Archivists Maria Ericksen and Sarah Cox who have enthusiastically provided me with access to the material they hold. Brendan Smith and the staff at the Unitec Library have always ensured I have access to the library resources necessary to carry out this work.

¹ Douglas Lloyd Jenkins, 'Modern Homes, Modern Gardens', in Mathew Bradbury (ed.), *A History of the Garden in New Zealand* (Auckland: Penguin, 1995), 162-65. This breakout sits within a chapter by Paul Walker, 'Towards the Modern Garden', which contextualizes Strewe's work.

² Rod Barnett, 'The Eclectic Garden', in Bradbury (ed.), *A History of the Garden in New Zealand*, 185.

³ Strewe Family Archive, Undated document. Application for restitution/compensation by Strewe for approximately 400-450 books seized by the Gestapo on the day of his arrest in 1937.

⁴ Paul Walker, 'A New Monument in a New Land', in Jan Birksted (ed.) *Landscapes of Memory and Experience* (London: Spon Press 2000), 31-46; and Paul Walker, 'Odo Strewe and the Modern Landscape in New Zealand', unpublished paper provided by the author.

⁵ Walker, 'A New Monument in a New Land', 40.

⁶ The house and site have been described more fully in a previous paper; Kerry Francis, 'Strewe's Houses or Housing Strewes' in Terrance McMinn, John Stephens and Steve Basson (eds.), *Contested Terrains: Proceedings of the 23rd Annual Conference of the Society of Architectural Historians of Australia and New Zealand* (Fremantle: SAHANZ 2006), 145-50.

⁷ This is the notation on the drawing in the article about the house in Betty Neilsen, 'All this for 800 pounds – modern plan fit for a family', *Australian Homemaker* (August 1954), 22, 23, 78.

⁸ Marc Treib, *Thomas Church, Landscape Architect: Designing a Modern Californian Garden*, (San Francisco: William Stout, 2003), ix.

⁹ 'Is a "Pacific Style" Emerging?', *Home and Building* (April/May 1950), 20-23. I would like to acknowledge Paul Walker for pointing out this trajectory in his chapter 'Towards a Modern Garden' in Bradbury (ed.), *A History of the Garden in New Zealand*, 169.

¹⁰ Kerry Francis, 'Odo Strewe and the Development of a Modernist Landscape Practice', in David Beynon and Ursula de Jong (eds.), *History in Practice: Proceedings of the 25th International Conference of the Society of Historians of Australia and New Zealand* (Geelong: SAHANZ, 2008), #45. This paper sets out more fully the evidence in support of this thesis.

¹¹ Strewe is described as a journalist and ethnologist in 'Germans to Study Polynesian Race', *Honolulu Star Bulletin*, 1 December 1937, and 'German Neglects Ps and Qs; US Nab him; He Likes It', *Honolulu Star Bulletin*, 11 March 1938.

¹² Group File: Wilson, personal correspondence, Architecture Archive, Architecture Library, The University of Auckland.

¹³ Personal communication, Interview, Jocelyn Strewe, 18 December 2008.

¹⁴ Sunset Magazine (eds.), *Landscaping for Modern Living* (California: Lane Books, 1956).

¹⁵ Garrett Eckbo, *The Art of Home Landscaping* (McGraw-Hill, 1956).

¹⁶ Treib, *Thomas Church*, ix.

¹⁷ Palmers Winter Planting Guide.

¹⁸ Odo Strewe, 'Indoor Gardening', *NZ Modern Homes and Gardens* (Summer 1958), 77.

¹⁹ Strewe, 'Indoor Gardening', 76.

²⁰ Strewe, 'Indoor Gardening', 74.

²¹ Strewe, 'Indoor Gardening', 75.

²² Odo Strewe, 'Understanding Design in Landscaping', *NZ Modern Homes and Gardens* (Summer 1958), 137-38.

²³ Odo Strewe, 'Landscaping the Larger Section', *NZ Modern Homes and Gardens* (Summer 1959-60), 126-27.

²⁴ Odo Strewe, 'Garden for a Sloping Section', *NZ Modern Homes and Gardens* (Summer 1959-60), 135-37.

²⁵ Odo Strewe, 'Living Hand in Hand with Nature', *NZ Modern Homes and Gardens* (Winter 1960), 62-64, 66, 67.

²⁶ Strewe, 'Living Hand in Hand with Nature', 64.

²⁷ Odo Strewe, 'Landscaping at Red Hill', *NZ Modern Homes and Gardens* (Autumn 1962), 40-43, 45, 47.

²⁸ Strewe, 'Landscaping at Red Hill', 47.

²⁹ Strewe, 'Landscaping at Red Hill', 41.

³⁰ Odo Strewe, 'Landscaping at Epsom', *NZ Modern Homes and Gardens* (Winter 1962), 26-29, 31.

³¹ Odo Strewe, 'The Wonderful World of Bamboo', *NZ Modern Homes and Gardens* (Winter 1962), 42-44.

³² Odo Strewe, 'The Trickle and Murmur and Splash of Water', *NZ Modern Homes and Gardens* (Spring 1962), 26, 27.

³³ There are many photographs in the Strewe Family Archive which show Strewe in the Pacific and sailing in the Pacific.

³⁴ Odo Strewe, 'Tall Bamboo – A Sea of Pebbles', *NZ Modern Homes and Gardens* (Spring 1962), 48-51.

³⁵ Strewe, 'Tall Bamboo', 51.

³⁶ Odo Strewe, 'Landscaping: An Introduction', *Palmers Winter Planting Guide*, 1962, 1.

³⁷ Strewe, 'Landscaping: An Introduction', 4.

³⁸ Personal communication; phone conversation with Paul Subritzky. 17 April 2009. He told me that his parents had the opportunity to name the streets exactly as they wanted.

³⁹ *NZ Home and Building* (January 1964), cover, 34-37.

⁴⁰ Letter of reference from Bill Subritzky noting that 'prior to engaging Mr Strew the writer had discussed the matter with several Landscape Architects none of whom were willing to accept the commission for such an extensive job', Strew Family Archive.

⁴¹ References Folder, Strew Family Archive.

⁴² Letter from Peter Slimmer, December 13, 1965 ATL MS-Papers-5921-092.

⁴³ 'Wife Making Appeal to Fiji Governor', *Auckland Star*, 14 April 1966.

