



**HERITAGE
COUNCIL**
OF WESTERN AUSTRALIA

REGISTER OF HERITAGE PLACES – ASSESSMENT DOCUMENTATION

11. ASSESSMENT OF CULTURAL HERITAGE SIGNIFICANCE

The criteria adopted by the Heritage Council in November 1996 have been used to determine the cultural heritage significance of the place.

PRINCIPAL AUSTRALIAN HISTORIC THEME(S)

- 3.14.2 Using Australian materials in construction
- 8.10.2 Creating Visual Arts
- 8.12 Living in and around Australian homes

HERITAGE COUNCIL OF WESTERN AUSTRALIA THEME(S)

- 306 Domestic activities
- 307 Intellectual activities, arts and crafts
- 605 Famous and infamous people

11.1 AESTHETIC VALUE*

The place is a good example of a Federation Bungalow style residence with an attractive hip roof emphasized by deep contrasting shadows under the wide verandahs. (Criterion 1.1)

The place is an excellent example of creative interior design exemplified in the timberwork of the entrance hall, living room, dining room and rear lean-to. The beaten copper panel over the dining room fireplace is unique in its design. (Criterion 1.2)

The place is important for its representation of the aesthetic styles fashionable in the applied arts during the first decade of the twentieth century. (Criterion 1.2)

11.2. HISTORIC VALUE

The place provides evidence of the Arts and Crafts Movement in Australia in the late nineteenth and early twentieth centuries, which was notable for a high participation rate of women and often characterised by women's art in the domestic sphere. (Criterion 2.2)

The place includes examples of the artwork of Sarah Martha (Mattie) Furphy, an artist associated with the Arts and Crafts Movement in Western Australia. (Criterion 2.3)

* For consistency, all references to architectural style are taken from Apperly, Richard; Irving, Robert and Reynolds, Peter *A Pictorial Guide to Identifying Australian Architecture: Styles and Terms from 1788 to the Present*, Angus & Robertson, North Ryde, 1989.

The famous Australian literary figure Joseph Furphy, who wrote *Such is Life* under the name Tom Collins, was involved in the construction of the house and assisted his daughter-in-law Mattie Furphy with her artistic fit-out of the place. (Criterion 2.3)

The place provides evidence of the influence of artist and teacher James W. R. Linton and the Art Department at the Perth Technical School. (Criterion 2.3)

The place is an excellent example of the technical and artistic skills of artists and craft practitioners working in Western Australia during the early decades of the twentieth century, as evidenced in the finely beaten copper repousee work over the dining room mantelpiece and carved and painted quondong motifs in the dining room. (Criterion 2.4)

11. 3. SCIENTIFIC VALUE

11. 4. SOCIAL VALUE

The place is important to the artistic and literary communities in Australia for its association with Joseph Furphy, and for its contribution to knowledge about the development of the visual arts in Western Australia. (Criterion 4.1)

The place is valued by the community as demonstrated by the decision to relocate the cottage from its original location in Clement Street to its current location in Allen Park Heritage Precinct. (Criterion 4.2)

12. DEGREE OF SIGNIFICANCE

12. 1. RARITY

The carved woodwork of the interiors and the unusual treatment of the door and window joinery are rare in Western Australia. (Criterion 5.1)

The place is a rare surviving example of a domestic home decoratively fitted out in the style of the Arts and Crafts Movement. (Criterion 5.1)

The plan form of the house was unusual for its time of construction and differs from its contemporaries in that its plan form dispenses with the central corridor, the front door appears to one side and leads not to a passage but to a square shaped entrance hall which in turn leads into other rooms, the living room and a bedroom. (Criterion 5.1)

12. 2 REPRESENTATIVENESS

The place is representative of early twentieth century modest houses of timber framed weatherboard clad construction. (Criterion 6.1)

12. 3 CONDITION

The condition of the place is generally poor, although some aspects, such as the interior timberwork, are in good condition. Although the basic structure appears sound, and restorative work is currently underway, the building has suffered from a general lack of maintenance in the past.

The external paintwork generally is in an advanced state of decay.

The weatherboard cladding is in good condition.

12. 4 INTEGRITY

The integrity is considered to be moderate. While no longer used as a residence, and unlikely to ever be returned to use as a residence, the original intention of the use is not obstructed in any way and no major changes have occurred to the fabric. Current conservation work and compatible future use proposals are not likely to diminish the integrity of the building further.

12. 5 AUTHENTICITY

Overall, the authenticity of the house is moderate to high. The original structural fabric is largely intact, albeit somewhat deteriorated. Following the relocation, the roof was entirely replaced, the house was restumped, and the decking of the verandah was replaced. In 2006, some elements are in storage, to be reinstated when possible, such as the lattice portico that surrounded the rear steps, the north verandah infill, the cellar, the chimney, and both fireplaces, their mantles and hearths. Much of the timberwork of the interiors is also in storage, including decorative dados, uprights, skirting boards, display shelves and the corner seat.

The new site of the place has an impact on its authenticity however it is planned to reinstate a garden setting commensurate with the original location.

13. SUPPORTING EVIDENCE

The documentation for this place is based on the June 2003 heritage assessment by Dr Robyn Taylor, Historian and John Pigeon, Architect, when the house was in its previous location at 74 Clement Street. Amendments and/or additions by the Register Committee and HCWA staff have been carried out following its relocation to the Allen Park Heritage Precinct.

13.1 DOCUMENTARY EVIDENCE

Mattie Furphy's House is a single-storey timber and iron Federation Bungalow style house constructed during the years 1907 to 1909 for Samuel (Sam) and Sarah Martha (Mattie) Furphy. It was previously located on the corner of Clement Street and Pine Close, Swanbourne, a coastal suburb of Perth, and since 2005 has been located in the nearby Allen Park Heritage Precinct.

Mattie Furphy's House was built in Swan Location 537, known as the Langoulant estate. Louis (Henri) Langoulant had acquired Swan Location 537 in 1869 and settled there with his family in 1872.¹ His property consisted of forty acres of freehold land that he named Pleasant Valley. The land nestled behind the high ridge of sand dunes of Swanbourne Beach and contained a well of fresh water. In 1888, Pleasant Valley was put up for sale and was eventually subdivided in 1895. Clement Street ran in an east-west direction and sat on a rise overlooking the valley to the north.²

In c.1903, Sam Furphy and his brother Felix arrived in Western Australia from Victoria to establish the Furphy Foundry in Grey Street, Fremantle. Felix was accompanied by his wife Emily and their five children and Sam was accompanied by his wife Mattie.³ In 1905, Felix and Sam's parents, Joseph and Leonie Furphy, joined them. Joseph Furphy was a writer of some standing and had achieved fame under the pseudonym Tom Collins when he published the Australian classic *Such is Life* in 1903.

Samuel Joseph Furphy married Sarah Martha (Mattie) McCausland in Shepparton in 1902, she was 24 and he was 25.⁴ Mattie was born in Kialla, a small town south of Shepparton where the foundry, Furphy and Sons was a thriving business. The foundry was owned by Joseph Furphy's brother, John Furphy and his two sons William and George. Joseph worked at the foundry for many years to supplement his income from writing and his sons learnt the trade. Felix and Sam set up a rival foundry business but eventually sold the business to their uncle and cousins with the proviso that they would not establish an opposition business in Victoria.⁵ The decision to move to Western Australia was

1 Auld, M. L., 'Harriett and Mary Ann King', in *Early Days*, RWAHS Journal, Vol. 4, Part 6, 1954, p.44. M. L. Auld was the grand-daughter of Mary Anne King, wife of Louis Langoulant.

2 John Pigeon, Dr Robyn Taylor and John Viska, *Conservation Plan for The Allen Park Heritage Precinct, Swanbourne, Western Australia*, prepared for the City of Nedlands, March 2001.

3 Williams, J., editor, *Tom Collins and His House*, published by Record Newspapers, Perth, p. 29. Kotai-Ewers, Patricia 'The Furphy Family in Western Australia Upwardly Mobile in Perth' in *Early Days*, RWAHS Journal Vol 12, part 5, 2005, p. 542.

4 Registry of Births, Deaths and Marriages from the Department of Justice Victoria, Australia online index <http://online.justice.vic.gov.au/servlet/IdxSearch?action=getHistIdxSearchCriteria> and information from Kotai-Ewers, Patricia 'The Furphy Family in Western Australia Upwardly Mobile in Perth' in *Early Days*, RWAHS Journal Vol 12, part 5, 2005, p. 546.

5 Kotai-Ewers, Patricia 'The Furphy Family in Western Australia Upwardly Mobile in Perth' in *Early Days*, RWAHS Journal Vol 12, part 5, 2005, p. 542.

probably influenced by the fact that Felix and Sam's sister, Silvia who was a tailoress, had moved to Western Australia some two to three years previously.⁶

Mattie's older sister, Frances Adelaide (Ada) McCausland married William Furphy the oldest son of John Furphy in 1899.⁷ It was probably through this connection that Sam and Mattie met. Little information is available about Mattie's life or artistic pursuits before she moved to Western Australia.⁸

The families found their rental accommodation in Fremantle expensive and within the year acquired four allotments in Swan Location 537, Lots 310, 311 312, and 313, along Clement Street. While his sons worked at the foundry, Joseph Furphy cleared the Clement Street allotments and built what he laconically described as 'hovels'⁹ for himself and Leonie, and for Sam and Mattie. It would appear that Felix, who had a larger family than the others, did not move there although he did own an allotment. Around 1906 Felix and Leonie sold their Clement Street allotments to Mattie 'at cost price'.¹⁰ Felix and Joseph bought land in Servetus Street, closer to the railway station, which Joseph cleared, and new homes were built. Apart from the Langoulant house, the Furphy homes in Clement Street and Servetus Street were to be among the earliest to be erected in the Swanbourne district.

Sam and Mattie proceeded to establish a substantial timber house for themselves in Clement Street with assistance from Joseph. Local builder Walter Vibert was also involved in the construction of *Mattie Furphy's House*.¹¹ It is recorded that another local builder, Thomas Reinfeld, assisted Joseph with the construction of his house in Servetus Street and may have been involved with other projects for the Furphy families.¹² It would appear the construction of *Mattie Furphy's House* took a couple of years as Joseph made references to its progress in letters he wrote home to his mother and staunch friend Kate Baker in Victoria. When commenting on his fencing around the property in 1907 he wrote:

At present I am fencing Sam's place. His allotment now is 3 chains by 100 feet, having a wide street along one end and down one side, with a right-of-way down the other side, and therefore only 100 feet of division fence. For both the street fences the pickets have to be planed, and put on upside down, with a cap along the top; then they are oiled instead of painted, and the effect is something grand. It must be many a year before this fence will contain a corresponding house.¹³

6 Kotai-Ewers, Patricia 'The Furphy Family in Western Australia Upwardly Mobile in Perth' in *Early Days Journal of the Royal Western Australian Historical Society* Vol 12, part 5, 2005, p. 542.

7 Registry of Births, Deaths and Marriages from the Department of Justice Victoria, Australia online index <http://online.justice.vic.gov.au> accessed February 2007.

8 An online search of local history information from Shepparton and surrounds did not reveal any information about Mattie McCausland or the McCausland family.

9 Williams, *Tom Collins and His House* p. 30.

10 Letter No. 184 to Judith Furphy (Joseph Furphy's mother), August 17 [1906], in Barnes, John, *The Order of Things. A Life of Joseph Furphy*, Oxford University Press, Australia, 1990, p. 221; Certificates of Title Vol 375 Folio 122 and Vol. 372 Folio 45, for Portions of Swan Location 537 Lots 310, 311 and 312, and Lot 313, respectively, on deposited plan 1140. Made out to Sarah Martha Furphy, wife of Samuel Joseph Furphy of Fremantle. Dated 20 August, 1906. Neither Sam's name nor Joseph's appear on the Title deeds.

11 Kotai-Ewers, Patricia 'The Furphy Family in Western Australia Upwardly Mobile in Perth' in *Early Days Journal of the Royal Western Australian Historical Society* Vol 12, part 5, 2005, p. 545.

12 Statement made by Mrs Emily Main dated 25/02/1977. Copy held in the Fellowship of Australian Writers (WA) archives.

13 Extract from Letter No. 202 dated 28 July 1907 quoted in *Bushman and Bookworm: Letters of Joseph Furphy*, Eds. John Barnes and Louis Hoffman, Oxford University Press, Melbourne, 1995, p.235.

In a letter to his mother dated 12 September 1908, he wrote about a double chimney, 'over 18 feet high', that he had built 'for Mattie'.¹⁴ In April 1909, he wrote to his mother about being busy on Sam's house, 'at present laying down the floor',¹⁵ then in May /June:

I am still working on Sam's house; to-day, for instance, I put in 2 door- steps and cemented the kitchen hearth. Already they sleep in one of the rooms, and make use of the cellar. They will be able to shift into the house in another week, though it will be a good while before the whole five rooms are finished. It is the beginning of a very elaborate home, for both Sam and Mattie are lovers of Home, and Mattie is painfully artistic. She spends all her spare time in repousse work – which is the hammering of sheet copper into grotesque and ugly relief of dragons, griffins, imps &c. Which is the very highest Art.¹⁶

A number of these copper repousse works were used to adorn the walls, doors and fireplaces in the Clement Street house with depictions of grapevines, kangaroo paws, and the native quondong tree. Mattie gained inspiration from her surroundings. Grapevines were to be found in their gardens while the surrounding bush abounded in wildflowers. According to Joseph:

Mattie still attends school for one day in the week, and spends another day out in the bush, or along the beach, with some advanced students, painting from nature. She is a wonderful all-round worker.¹⁷

Mattie was a talented art student of James W. R. Linton, the head of the Art Department at Perth Technical School (later College).¹⁸ As an art teacher, Linton was to have a significant impact on the development of the fine and applied arts in Western Australia and their application to the domestic home. Another lecturer was William Howitt who taught woodcarving during the time Mattie was a student.¹⁹ The similarity in the design of an examination exercise and the carved wooden details based on the native quondong fruit and leaves found in the living room of the Clement Street house suggests direct stylistic influences between what Mattie absorbed in her classes and what she created for her home.²⁰ Linton also made painted wood carvings and similarities are apparent between Mattie's quondong carvings, which reveal traces of green and red paint, and Linton's polychrome wooden brackets held in the Western Australian Museum collection.²¹

Mattie's artwork was part of the Arts and Crafts movement within Australia. The Arts and Crafts Movement originated in Britain as a reaction to the Industrial Revolution. It followed a philosophy of 'art for the masses', where everyone could be their own artist and art was not reserved for a wealthy elite. It also emphasised creating artworks by hand, rather than with the use of machinery, although by the late 1930s, 'Arts and Crafts' had become a stylistic term mostly

14 Extract from Letter No. dated 12 September, 1908 quoted in *Bushman and Bookworm*, p. 245.

15 Extract from Letter No. 219 believed dated April, 1909, *Bushman and Bookworm*, p. 248.

16 Letter No. 220 to Judith Furphy, [May/June 1909?], in Barnes, John, *The Order of Things. A Life of Joseph Furphy*, Oxford University Press, Australia, 1990, p. 248.

17 Letter No. 218 to Judith Furphy (no date, possibly early 1909?). Reproduced in Barnes, p. 247.

18 Entry on Mattie Furphy in Erickson, D., (ed.) *Art and Design in Western Australia, Perth Technical College 1900 – 2000*, A Central Metropolitan College of TAFE Centenary Publication, 2000, p. 29.

19 Erickson, D., *Art and Design in WA*, p. 18.

20 Erickson, D., *Art and Design in WA*, see illustrations p. 20.

21 Erickson, D., *Art and Design in WA*, illustration p. 19.

detached from its original ideological underpinnings.²² In the years before World War One, Arts and Crafts societies sprang up around Australia, and influential teachers at art school across the country, including L.H. Howie in Adelaide, L.J Harvey in Queensland and James Linton in Perth, encouraged students to take up decorative arts in the style of the Arts and Crafts Movement.²³

In Australia, women dominated the Movement, but art history has tended to ignore or underplay the decorative arts, and subsequently many of these women received little recognition. The Arts and Crafts Movement in Australia was characterised by women's art in the domestic sphere, especially in traditionally 'male' art forms such as wood carving, metalwork and furniture making.²⁴ Many middle-class women were involved in the Movement, often becoming extremely competent craftswomen but characteristically producing a small body of work.²⁵ The first major exhibition of Australian women's artwork from the Arts and Crafts Movement was the 1907 'Women's Work Exhibition', held in Melbourne, which included over 16000 exhibits from all States, and was an important milestone for both the Arts and Crafts Movement and for women's art in Australia.²⁶

According to Joseph's letters, Mattie spent considerable time at the School, five days a week at one stage of her course. Between 1905 and 1910, she won a number of scholarships to help pay for her studies, and received laudatory mentions in the School's annual reports during this time.²⁷ She was one of a select group of Western Australian artists who exhibited their work at the Women's Work Exhibition of 1907. Mattie's works from this exhibition were amongst those selected and sent to London for the Franco-British Exhibition at White City in 1908. She was one of the Western Australian artists to be awarded the Grand Prix and Diploma of Honour.²⁸ It is believed one or more of her drawings to win a prize were designs for the metalwork in the Clement Street house.²⁹ Nothing is known about Mattie's artistic interests before coming to Western Australia or her career as an artist outside the domestic sphere. In 1910, when she was still an enrolled student, she was 32 years of age. There were no children in Sam and Mattie's marriage and it could be assumed she continued her art practice until her death in 1948 at the age of 70.³⁰

Considerable attention was devoted to the decoration of the living room at Clement Street. A copper panel depicting two wyverns (fantastic griffen-like

22 Milley, Caroline, *The arts among the handicrafts: the arts and crafts movement in Victoria 1889-1929*, St Lawrence Press, Melbourne, 2001, pp. 1-14.; Topliss, Helen, *Modernism and Feminism: Australian Women Artists 1900-1940*, Craftsman House, Roseville East NSW, 1996, pp11, 82-84, 100-101.

23 Bilney, Elizabeth (ed.), *Decorative Arts and Design from the Powerhouse Museum*, Powerhouse Publishing, Museum of Arts and Sciences, Haymarket NSW, 1991, pp.92-96; Lane, Terence and Serle, Jessie, *Australians at Home: a Documentary History of Australian Domestic Interiors from 1788 to 1914*, Melbourne, Oxford University Press, 1990, pp.41-44;

24 Milley, op. cit. 1-14.; Topliss, Helen, op. cit, pp11, 82-84, 100-101.

25 Bilney, op, cit p.96.

26 Milley, op. cit. 1-14.; Topliss, Helen, op. cit, pp11, 82-84, 100-101.

27 Erickson, D., *Art and Design in WA*, p. 29.; Erickson, D. *Aspects of stylistic and social influence on the practice of gold and silversmithing in Western Australia*, vol. 2. Appendix 4. p. 79

28 Perth Technical School Annual Report and Prospectus, 1907, p. 16.; Erickson, D. *Aspects of stylistic and social influences*, p. 79.

29 Erickson & Taylor with Murray Slavin Architects, *Heritage Assessment and Conservation Plan for Tom Collins House*, February 1995, p. 31. Although designed for and erected at the Clement Street house, the design pieces discussed here are those that were moved in 1939 to the Servetus Street house.

30 Biographical notes compiled by Dr Dorothy Erickson, in Erickson & Taylor and Slavin Architects, *Heritage Assessment and Conservation Plan for Tom Collins House*, Appendix 6.

creatures) once adorned the space above the mantel-shelf, while round plaquettes with lion-like heads were positioned above and below.³¹ In one of his letters to Kate Baker, Joseph wrote with some humour:

... for the last couple of weeks Mattie has been spending an hour or so every day at her Art work. Not painting, sad to say, but embossing copper panels and placquets for her over-mantel. One panel of that work – about a yard square – took her nearly a year to belt into shape, and the shape was a couple of hideous wyverns glaring at each other. Which is supposed to be the highest Art. In fact, Decorative Art – which is Mat's hobby – is simply the Cult of Ugliness. Now YOU would immortalize Orpheus and Eurydice...³²

The walls of the living room were half timbered with built in seats and shelving of unique design. It is not known if Mattie was responsible for all the timber work in the living room, whether Joseph had a hand in its creation, or whether someone else who shared Mattie's enthusiasm for fine woodwork assisted with its making and installation. Joseph Furphy is stated as having made the panelled jarrah doors for Mattie, and a couple of jarrah chairs that are now part of the Tom Collins House collection, but these claims have not been substantiated.³³ It is not known whether the Kangaroo Paw designs for the lead light windows in the foyer are original, however, they are stylistically coherent with Mattie's artwork and likely to be part of her influence on the place. A metal light fitting in the foyer is also of unusual design, and this could either be one of Mattie's designs or created by someone connected to her circle of acquaintances. There is also the possibility the metalwork could have been wrought at the Furphy foundry in Fremantle where Sam worked. Linton and Joseph Furphy were friends and apparently a small enamelling kiln was set up in the Fremantle foundry for Linton.³⁴ This indicates artworks were being produced there.

On 13 September 1912, Joseph Furphy died of a cerebral haemorrhage at Sam and Mattie's house. He had been walking beside a horse and cart that had been carrying a load of castings from the Grey Street foundry to Karrakatta, and on his way home past Clement Street, Mattie had seen him, 'standing letting the horse nibble at the grass, he looked up and saw me... but had to lie down... his legs felt paralysed.'³⁵ Joseph was brought into the house and a doctor called. Mattie described how the doctor and Joseph shook hands and '...in a very few minutes all was over. Dear old Dads that was so good and clever.'³⁶ There had been a close bond between the two, and while Joseph joked in his letters about Mattie's artwork, he helped her by making the equipment she needed such as the pitch-boxes she used for beating the copper panels.³⁷

During the time Mattie and Sam lived in Clement Street, Allen Park was formally created across the road from their house in 1931, and rows of Norfolk Island pines planted along Clement Street and the perimeter of the park.³⁸ The northern extension of Marmion Street, which formed the western boundary of the property

31 These are no longer in situ. They now adorn the fireplace in Tom Collins House that has been relocated to the Allen Park Heritage Precinct following the widening of Servetus Street.

32 Lang, Jean, *At the Toss of a Coin, Joseph Furphy: the Western Link*, Tom Collins Press, 1987, pp. 29-30.

33 Lang, *At the Toss of a Coin*, p. 46. Archival records for Tom Collins House dated 03/12/1990.

34 Lang, *At the Toss of a Coin*, p. 46.

35 Williams, *Tom Collins and His House* p. 32.

36 Williams, *Tom Collins and His House* p. 32.

37 Lang, *At the Toss of a Coin*, p. 29.

38 Pigeon, Taylor and Viska, *Conservation Plan for The Allen Park*.

at 74 Clement Street, was eventually renamed Pine Close and made into a no-through road.

In 1939, Mattie and Sam sold their home to Robert William Hughes, a farmer of Babakin who took up residence in the house.³⁹ Sam and Mattie then moved into Joseph and Leonie's former home at No. 9 Servetus Street.⁴⁰ Leonie had not remarried, and was living with her daughter Sylvia Pallott in Nedlands. Mattie and Sam set about renovating 9 Servetus Street. Mattie removed the copper repousee works from the Clement Street house fireplace and reinstalled these into fireplace surrounds of almost identical design in the Servetus Street house. The doors with the copper panels were also removed from Clement Street and installed in the Servetus Street house. It would appear the only copper panels left behind were those featuring above the dining room fireplace that were still *in situ* in 2003. Sam and Mattie continued to live at No. 9 Servetus Street until Mattie's death in July 1948. Sam moved out of the house following her death and donated the property to the Fellowship of Australian Writers.⁴¹ He died in 1951, aged 74.⁴²

The Clement Street house remained in Robert Hughes' ownership until his death in August 1955.⁴³ Probate of the will was granted to Doris Jean Holten and Leila Gimson, both of South Perth, who became tenants in common and holding equal shares.⁴⁴ It is not known if these owners made any alterations or additions to the place. A Metropolitan Water and Sewerage plan for c.1948 shows a footprint of the house, suggesting that the second bedroom on the north side of the house had been added by this time.⁴⁵ The plan also shows a number of structures, mostly at the eastern end of what is an extensive block of land. These include a weatherboard garage, and several galvanized iron buildings with cement floors. It is highly possible that one of these buildings would have served as a studio for Mattie. These structures no longer exist, as the land was subsequently subdivided and new homes constructed.⁴⁶

In 1963, title to 74 Clement Street was transferred to sisters Doreen Mary Carrigg, a widowed teacher, and Sheila Regan, a spinster dressmaker.⁴⁷ Sheila Regan worked at her trade in the former dining room.⁴⁸ With regards to the exterior of the place during the 1960s, Doreen Carrigg's son Paul recalls there being two water tanks over the laundry, a windmill and a well which is still *in situ* but falling in. Paul and his brother John restored the windmill but a storm caused

39 Wise Post Office Directories from 1940; Certificates of Title Vol. 375 Folio 122 and Vol. 372 Folio 45.

40 Wise Post Office Directories from 1939- 1940.

41 Erickson & Taylor with Murray Slavin Architects, *Heritage Assessment and Conservation Plan for Tom Collins House*, February 1995, p. 27.

42 Metropolitan Cemeteries Board website, <http://www.mcb.wa.gov.au> accessed February 2007. Search results for Samuel Joseph Furphy.

43 Certificate of Title, Vol. 375, Folio 122, Registered 02/03/1956.

44 Certificate of Title, Vol. 375, Folio 122, Registered 02/03/1956.

45 MWSS Map 1195, dated 1948. State Records Office.

46 Discussion between Paul Carrigg and Robyn Taylor, 11/03/2003. Paul Carrigg lived in the house next door in 2003.

47 Certificate of Title, Vol. 375, Folio 122, Registered 14/08/1963.

48 Discussion between Jim Cunneen, a relative of the family living in the house in 2003, and Robyn Taylor, 11/03/2003.

damage to the brake and the structure had to be removed.⁴⁹ He also recalls planting a fig tree near the north-east corner of the house.

In February 1989, Doreen Carrigg died and her half share in the place was transferred to her son Paul Thomas, who currently lives at 66 Clement Street, and John Gearin Carrigg of Victoria Park. Sheila Regan's address is given on the title as 48 John Street, Cottesloe.⁵⁰ According to the 1989 title deeds the land comprised lots 310, 311, and 312, with a separate title in the same ownership for lot 313.

During the 1990s, the proposed widening of Servetus Street as part of the extension of the West Coast Highway was commenced. This raised community concerns about the need to relocate the house at 9 Servetus Street, known as Tom Collins House, the former home of Joseph and Leonie Furphy, and headquarters of the WA Chapter of the Fellowship of Australian Writers. The place had been gifted to the Fellowship by Sam Furphy in 1949.⁵¹ In 1996, the concept of a heritage precinct in Allen Park was revisited. It had been proposed before in 1990, with the idea that the Precinct could be created around the two existing Council houses (dating from c.1912-13 and c.1924-24) by adding Tom Collins House.⁵² In August of that year, Tom Collins House was moved into Allen Park and restored.⁵³ Before its removal and during the conservation process, a number of Mattie's craft works were removed to the Art Gallery of Western Australia and placed on display in the Gallery's new East Wing, which contains its historical collection of art, and craft works.⁵⁴ Tom Collins House was entered on the State's Register of Heritage Places on 27 August 1999. Another timber building, Tom Frickers Cottage (c.1917), was moved from Jolimont onto the site in 2000 and restored by the City of Nedlands.⁵⁵

When the site was chosen for Tom Collins House, the past history of the area and its connections with the Furphy family were considered. A potential site for the house at 74 Clement Street was also suggested in a subsequent Conservation Plan for the precinct.⁵⁶ It was recommended in that document, 'In order to prevent overcrowding, this should be the last building to be built within or transported onto the Precinct.'⁵⁷

At this time, the Fellowship of Australian Writers (WA) were entertaining hopes of being able to acquire *Mattie Furphy's House* and turn it into a place for writers and craft practitioners in memory of Joseph and Mattie Furphy.⁵⁸ Because of its concerns for the house, a referral was made to the Heritage Council of WA so

49 Discussion between Paul Carrigg and Robyn Taylor, 21/04/2003. Paul Carrigg could not recall at the time of the discussion when the windmill was repaired or when the storm caused the damage.

50 Certificate of Title, Vol. 1865, Folio 465, Registered 08/02/1990.

51 Erickson & Taylor and Slavin Architects, *Heritage Assessment and Conservation Plan for Tom Collins House*, p.27.

52 Pigeon, Taylor and Viska, *Conservation Plan for The Allen Park*, p. 37.

53 Pigeon, Taylor and Viska, *Conservation Plan for The Allen Park*.

54 The display of craft works was organised by Robert Bell. Curator of Crafts at the State Gallery

55 Pigeon, Taylor and Viska, *Conservation Plan for The Allen Park*. p. 37.

56 Pigeon, Taylor and Viska, *Conservation Plan for The Allen Park*, p.133. This site is described as being in the south-west corner of the Precinct.

57 Pigeon, Taylor and Viska, *Conservation Plan for The Allen Park*, Policy 37 – Interpretation Centre, p.133.

58 'Coastal Creative Foundation', document by Trisha Kotai-Ewers, President, FAWWA, November 1995. Copy held by Robyn Taylor.

that its heritage values could be assessed.⁵⁹ The Heritage Council's reply suggested this could be undertaken following the completion of the City of Nedlands Municipal Heritage Inventory, as this would provide a broader context for the place.⁶⁰

The place was included in the City of Nedlands Municipal Heritage Inventory that was adopted by Council in April 1999. It was given a 'C' Management Category rating, and not listed on the Town Planning Schedule.⁶¹

Around 2001, Sheila Regan, then aged about 93 years, moved to a nursing home. According to her nephew, Jim Cunneen, a builder from Kalgoorlie, she continues to have a great fondness for the place. A favourite family story relates to the sighting of a ghost of a young woman in white in the passageway of the house. Jim Cunneen has commented that the ghost is said to resemble Mattie Furphy as seen in her wedding photograph.⁶²

Jim Cunneen recalls that years ago on his visits to the house Sheila Regan would get him to treat the verandah floors with creosote to keep them in good condition. He believes the verandah boards extant in 2003 were original because of the way in which they had been nailed down to the joists, and because they were 'always protected from the weather'.⁶³ However, evidence of weathering suggests the care of the boards was not continued. Canvas blinds had also been hung around the verandahs and the attachments for these were evident in 2003. Jim Cunneen occupied the house in the role of caretaker, while the house remained in the ownership of Sheila Regan and her nephews John and Paul Carrigg⁶⁴ until 2005.

In 2005, ownership of the place was transferred to the Fellowship of Australian Writers (WA), and on 25th April 2005 the house was relocated to its new site at Allen Park Heritage Precinct. The move was meticulously documented, including records of the vegetation and site archaeology.

In order to enable the relocation some elements were removed from the house and stored. Both fireplaces and one remaining chimney were dismantled, with bricks stored adjacent to *Mattie Furphy's House*. The two handmade hearths were lifted, with all pieces numbered for reassembling, and the wooden mantles were removed in one piece. Of the decorative woodwork, the corner seat, display shelves and small seat were removed each in one piece and stored. The decorative wooden dado, uprights and skirting board from what was the east wall of the lounge room were removed and stored. The decorative light fitting from the entrance, and some of the internal doors were also removed and stored.

The lattice sided portico, which surrounded the rear steps was removed, and the wood stored on the new site. The annexe previously to the south of the dining room was removed and not kept for replacement as it concealed the French door and restricted light to the room. It was a low lean-to structure that was originally a latticed verandah, subsequently either enclosed with flat asbestos sheeting,

59 Letter to the Heritage Council of WA dated 27/01/1996 from Robyn Taylor on behalf of the Fellowship of Australian Writers and the Friends of Allen Park.

60 Letter from the Heritage Council of WA to Robyn Taylor, dated 12/03/1996.

61 Emailed advice to Robyn Taylor from the City of Nedlands Heritage Department, 17/04/2003.

62 Discussion between Jim Cunneen, a relative of the family currently living in the house, and Robyn Taylor, 11/03/2003. The photograph is reproduced in Jean Lang's book *At the Toss of a Coin*, op.cit., p. 25.

63 Discussion between Jim Cunneen and Robyn Taylor, 11/03/2003.

64 Jim Cunneen is the son of the third sister Nancy who stayed for a time in the house with Sheila Regan.

without external cladding due to dilapidation, clad with the remnants of the lattice, or infilled with an aluminium framed window. Also removed and not kept was a water closet enclosure accessible only from the outside of the house, previously occupying the re-entrant between the present bathroom and the pantry. It was a lean-to structure of studwork asbestos clad walls and corrugated iron roof cladding. The concrete front steps were also removed.

A lean-to shed which was formerly located on the southern boundary of the property (to the rear of the house) was demolished. The shed had formerly served as a laundry. It was clad with corrugated iron and overgrown with creepers, and was not able to be relocated.

Immediately after relocation, a new corrugated galvanised steel roof was added, new locks were installed on the front and back doors, major holes in the leadlights were blocked with chipboard, and the house was restumped, partially using the original stumps.

A \$30,000 grant from Lotterywest enabled the Fellowship to rebuild the front verandah, which was badly damaged, having previously been very overgrown with creepers. The flooring was replaced with jarrah decking, the former concrete steps were replaced with jarrah, and the handrails were replaned and reused where possible and replaced when not. Currently (2006) plans are in place to rebuild the balustrade in-fill using new timber.⁶⁵

13.2 PHYSICAL EVIDENCE

Mattie Furphy's House comprises a single storey timber framed and weatherboard clad Federation Bungalow style house with a corrugated galvanized steel roof, constructed for Samuel Furphy and his wife Sarah Martha (Mattie) in 1908. The house was formerly located at 74 Clement Street, Swanbourne and is currently located in the Allen Park Heritage Precinct, Kirkwood Street, Swanbourne.

The Allen Park Heritage Precinct is located to the north of the Allan Park ovals and comprises five timber framed cottages, two of which were built on their presents sites in the 1920s, and three which were moved there from other locations. Scattered trees throughout the area create a shady, sheltered environment and a bush regeneration project has produced denser scrubland on the gently sloping hill to the north, behind the buildings. *Mattie Furphy's House* is at the south-east corner of the precinct, adjacent to the car park, facing Kirkwood Street.

By rotating the house 180° during the relocation, it has retained a similar road-frontage aspect in its new location. This orientation has also provided a slope of land from the front verandah to the back steps that is almost identical to that of the Clement Street block. The compass points in this assessment refer to the orientation of the building in its new location.

The plan form of the house is a basic T shape with embellishments. The horizontal arm of the T runs on a north-south axis while the vertical trunk of the T runs from the arm eastwards. The north-south running arm contains the present bathroom at the south end and, proceeding north, a bedroom, a passage and the

⁶⁵ Information provided by Trisha Kotai-Ewers, President of the Fellowship of Australian Writers (WA), April 2006.

dining room. A further lean-to structure was added at the south end and serves as a bedroom opening off the bathroom. To the west of these rooms is a lean-to enclosed verandah with a pantry divided off at the south end and a scullery at the north end with the kitchen area in between.

The east-west running trunk of the T houses the living room. In the re-entrant angle east of the arm and south of the trunk is a square entrance hall that opens northward onto the living room and westward to the bedroom, which lies north of the bathroom.

A verandah abuts the east wall of the bathroom and folds around the south face and then the east face of the entrance hall before doing the same in relation to the living room. The verandah then runs down the north side of the living room to abut the east wall of the dining room.⁶⁶ the original verandah posts and balustrade remain. The verandah posts are 140 mm square and the balustrade in-fill is due to be replaced with new timber.

The structure of the house, apart from the brick fireplaces, is supported on timber stumps. The walls are timber studwork and in the original parts of the building are clad externally with feathered and chamfered weatherboards and internally, except for the kitchen area, with lath and plaster lining. The original ceilings, except for the kitchen area, are of lath and plaster. There are no cornices. The ceilings to the entrance hall and the living room are fixed up to timber joists supported by the wall plates. The ceilings to the bathroom/bedroom passage and dining room are fixed up to timber joists which are supported between the walls some 500 mm below the level of the wall plates.

The house displays large, simple roof planes, deep, shady verandahs, wide eaves with exposed rafters and, on the north and south elevations, prominent gable verges. All are characteristics of the Federation Bungalow style.⁶⁷ The roof over the original parts of the house is timber framed and pitched at approximately 30 degrees. The exposed rafters at the eaves are housed to support ogee gutters. Some of these gutters are missing and others badly rusted. Many of the rafter ends have rotted due to lack of regular painting.

The roof cladding is newly installed corrugated galvanized steel. The roof over the north-south running arm is a gable. On the west side, this roof slopes down over the rear enclosed verandah. The roof over the east-west running trunk is hipped, folding over the protrusion of the entrance hall and sweeping down at the same pitch to cover the verandahs.⁶⁸ The small lean-to roof at the south end of the north-south running arm is also corrugated galvanized steel. The roof over the later addition at the south end of the arm is also a lean-to but pitched at approximately 10 degrees.

The walls to the original parts of the house are timber studwork clad with feathered and chamfered weatherboard each covering a 150 mm (6 inch) height

⁶⁶ The full length of the verandah north of the living room was enclosed, and plans are in place to reinstate the in-fill with the material in storage and in some cases using new material. A 2.9 metre length at the west end of this verandah was enclosed with original weather board lined walling while the rest of the verandah was enclosed with fibro sheets, with adjustable louvres and aluminium windows. The latter construction was crudely executed

⁶⁷ Apperly, Richard; Irving, Robert and Reynolds, Peter, *A Pictorial Guide to Identifying Australian Architecture: Styles and Terms from 1788 to the Present*, Angus & Robertson, North Ryde, 1989, pp. 144 – 147.

⁶⁸ The brick chimney, which flared at the top and was capped with a cement rendered slab and terra cotta pot is currently dismantled and stored on site.

of wall. The boards are dark, almost black, coated with either a thick varnish or creosote. The window and door joinery is framed with wide and decorative architraves and is painted white. The cladding of the added-on bedroom south of the bathroom is flat asbestos sheet with asbestos cover battens at the joints between the sheets.⁶⁹

At the north-west corner of the building occupying the re-entrant between the dining room west wall and the scullery north wall was the cellar.⁷⁰

The front entrance door is diagonally across the verandah from the two concrete steps. The entrance door has three tall panels in the lower part with the upper part containing a full width lead light panel divided into rectangles through which stylised representations of kangaroo paws are entwined.

The entrance hall and the living room are enriched with clear finished jarrah joinery contrasting with planes of white plasterwork. The lath and plaster walls and ceilings are generally yellowed with age and in places stained by water leaks. The floors are of 85 mm wide jarrah tongued and grooved boards. The living room has carved jarrah seats, shelves and fireplace mantel.

The entrance hall measures 2.9 x 2.9 metres with a ceiling height of 3.54 metres. Centrally in each wall, some 300 mm below the ceiling is a decorative vent cover of cast plaster. The east wall contains the front door with side and fanlights as set out in the description of the exterior but with the timberwork clear finished jarrah rather than painted. The south wall contains a replica of the side light and fanlight associated with the front door and contains similar leadlights. At a height of 2.92 metres above the floor the architraves at the top of the fanlights and side lights are extended as picture rails fixed to each wall of the entrance hall. Suspended on a chain set in the centre of the ceiling was an iron and glass light fitting which is currently in storage, the unusual design of which appears to be inspired by the hurricane lamp. Centrally in each of the west and north walls is a door leading to adjacent rooms.

The door in the north wall opens into the living room, which measures 7.2 by 5.3, metres and has a ceiling height of 3.54 metres. A china shelf appears on each wall of the living room at the same height as the picture rail of the entrance hall. As with the picture rail in the entrance hall, the china shelf determines the head height of the external openings. Below the china shelf, the wall surfaces are divided into panels of equal width by jarrah slats measuring 150 mm by 25 mm. Fixed each side of each slat where it meets the picture rail is a half shield shaped jarrah plaque into the surface of which a quondong motif has been hand carved in relief. At their base the slats terminate upon a 290 mm jarrah skirting.

Centrally in the north wall was a 1.855 metre wide brick fireplace and chimney breast projecting 640 mm into the room, which is currently in storage awaiting reassembly. The chimney breast is adorned with a jarrah mantel piece stretching from the skirting at floor level to terminate at the picture rail. The brickwork has been smoke stained from open fires. Above the fire box was a jarrah panel containing three circular recesses over which sat the jarrah mantel shelf

69 At the rear entrance on the west side of the house there was an extension of the lean-to of the eastern enclosed verandah. This extension formed a 2.6 metre wide porch that sheltered a flight of six timber steps. The sides of this porch were clad with lattice. All materials are stored for reinstatement.

70 Plans are currently in place to reinstate the cellar on the below ground level. In 2003, the cellar was roofed with a flat galvanised iron sheet at 1300 mm above ground level, on timber framing, and built on a level plane. Once approached by means of stairs in the floor of what is now the scullery in 2003 it was approached by means of an opening in the south wall of the cellar.

supported on two carved brackets, all of which is also awaiting reassembly. Above the mantel shelf was a large mirror, the silver backing of which has decayed at the edges. Flanking the firebox were jarrah fuel storage boxes with solid jarrah lift-up lids. Between these was a hearth of 150 mm (6 inch) square quarry tiles and a bullnosed timber edging. The wall to the east of the chimney breast had a built-in carved and panelled jarrah seat which returns onto the western wall, also in storage.

The east wall has centrally placed French doors with a fanlight over to the soffit of the china shelf. Flanking the French doors are side light windows with sills 650 mm above the floor. The side lights have 1.58 metre high sashes. Over these sashes are highlight sashes with sill 2.23 metres above the floor and stretching up to the soffit of the china shelf. Flanking the highlight sashes is a further highlight sash. The sidelight sashes and the glazed part of the French doors are divided into Georgian rectangles with lead comes. The highlight windows are similarly treated and additionally have an oval on a vertical axis described with a lead glazing strip entwined through the rectangles.

The second panel from the east end of the south wall has a window that replicates the sidelight adjacent to the French doors, including the highlight over. The second panel from the western end of the wall contains the panelled door leading back into the entrance hall. A jarrah cabinet of shelves, which returns onto the eastern wall, occupies the western most panel. A built-in seat adjoins it and runs along to the door occupying the third panel from the south end of the west wall.

The door in the western wall opens into a 1.17 metre wide passage that leads 3.5 metres westward to a similar door leading to the kitchen lean-to area. The northern wall of the passage contains a panelled door leading into the dining room. This room measures 5.0 by 3.5 metres with a ceiling height of 3.04 metres. The walls are painted lath and plaster with a china rail all around. The timberwork except for the mantel piece is painted.

The ceiling is lath and plaster and there is no cornice. A centrally hung fluorescent light tube illuminates the room. The north wall contains centrally placed 2.3 metre high French doors opening into the room and flanked with sidelight sashes. The glazed part of the French doors opens inwards and the sashes have timber glazing bars dividing each door or sash into eight panes. At the south end of the west wall is a panelled door leading into the lean-to scullery area. To the north of this was a 1.855 metre wide fireplace and chimney breast protruding 330 mm into the room, currently in storage and awaiting reassembly. The chimney breast has a clear finished jarrah panelled mantel piece with a jarrah mantel shelf supported on carved brackets. Over the mantel shelf were two panels of copper embossed with a representation of grapes and grapevines. To the north of the chimney breast is a 1.2 metre wide aluminium framed sliding window. The floor has 140 wide tongued and grooved polished jarrah boards.

The door in the west wall of the entrance hall opens into a bedroom measuring 3.9 metres by 3.5 metres with a 3.04 metre high lath and plaster ceiling. The walls are of lath and plaster with a china shelf. Centrally in the west wall is a double hung window opening onto the rear lean-to kitchen area. The floor is of 140 mm wide polished jarrah boards. In the south wall is a panelled door opening into the room and giving access to the bathroom.

The bathroom measures 3.04 metres by 2.8 metres and has a 3.04 metre high lath and plaster ceiling. The walls are of plasterboard and the timber boarded

floor is covered with vinyl sheet. A water closet is partitioned off in the north-east corner of the room and a prefabricated fibreglass shower recess is fitted in the south-west corner. A vanity basin is fitted against the east wall at the south side of the water closet partition. To the north of the vanity basin is a panelled door opening into the room and giving access to the kitchen area of the rear lean-to.

Centrally placed in the south of the bathroom wall just east of the water closet is a French door, with timber glazing bars, opening into the added-on bedroom. This room measures 3.8 metres by 3.0 metres with a ceiling sloping from 2.7 metres at the south side of the room to 2.4 metres at the north side. The full width of the south wall is occupied by a bank of six panels containing adjustable glass louvres from the sill height of 1.0 metre to the ceiling. The walls are lined with flat asbestos lining with painted timber battens covering the joints but for the north wall, which, being originally an external wall surface, is of weatherboards. These have been painted. The floor is of 140mm wide tongued and grooved polished jarrah boards.

The lean-to at the west side of the house runs from the southern extremity of the original construction to finish 2.12 metres short of the northern extremity and incorporates the pantry at the south end, the scullery at the north end and the kitchen in between. The ceiling of the lean-to is 3.55 metres above floor at the east side against the house and 2.42 metres above the floor at the west side. The areas under the lean-to are 2.2 metres wide.

The pantry measures 1.65 metres on the north-south axis and has a small window in the west wall. This window is hung on sash cords with counter balances and is opened by sliding the sash up into a wall cavity. The walls are lath and plaster and the floor is of timber boarding covered with vinyl sheet. The floor is 50 mm below the main floor level of the house.

The kitchen occupies a 6.4 metre length of the lean-to. Here the ceiling is of clear finish jarrah lining boards and the east, north and south walls of clear finish dark coloured jarrah weather boards. The architraves and frames of the doors and windows in these walls are painted white. The west wall consists of three panels infilled between posts supporting the lean-to roof. These panels are framed into sub-panels worked in the dark clear finished jarrah. An 860 mm high dado sub-panel infilled with lining boards sits under a glazed sub-panel of sliding jarrah framed sashes and a sub-panel above up to the ceiling, which matches the dado panel. The top one-third of the glazed sashes have timber glazing bars dividing that area into 10 square panes glazed with coloured obscure glass forming. The floor is 50 mm below the main floor level and is of timber boarding covered with vinyl sheet. At the east end of the north wall is an opening leading into the 2.8 metre long scullery.

In the north-east corner of the scullery a 1.4 metre wide chimney breast, which is in storage and awaiting reassembly, backed the one facing the dining room, projecting 490 mm into the floor space. The chimney breast had a recess for a stove, which has been removed. The west wall has a centrally placed timber framed window on sash balances as for the window in the pantry. The ceiling walls are of lath and plaster but for hardboard lining in imitation of wall tiles over the benches. The floor is of vinyl sheet on boarding.

The structure is in sound condition. The poor condition of the previous roof cladding means the lath and plaster ceilings are heavily stained in the front rooms. The external paintwork generally is in an advanced state of decay. The weatherboard cladding is in good condition.

13.3 COMPARATIVE INFORMATION

The typical pattern for small houses of the Federation period was for rooms to flank a central passage, with the living room and a kitchen or dining room behind on one side and bedrooms on the other. The front door at the end of the passage divided the front elevation. Usually the living room projected proud of the bedroom with the space in front of the bedroom and front being occupied by a verandah. This was the pattern of Tom Collins House (1907) now situated in Wood Street in the Allen Park Heritage Precinct. It was also the pattern of the Mayo house (1913) and 118 Wood Street (c. 1928) which were built near-by in what is now an extension of Wood Street and which are also now within the Allen Park Heritage Precinct.

Mattie Furphy's House, however, differs from the typical pattern in that its plan form dispenses with the central corridor, the front door appears to one side and leads not to a passage but to a square shaped entrance hall which in turn leads into other rooms, the living room and a bedroom.

Until recently when the roof of *Mattie Furphy's House* was replaced, the above houses had their timber framed construction and corrugated iron clad roofs in common, and originally their walls were clad with weatherboard or part weatherboard. These aspects of the small houses in coastal areas were once common but many of these have been demolished to make way for larger houses of recent times. Apart from the houses mentioned around the Allen Park Heritage Precinct there are a number of such modest houses still surviving in the coastal areas, one such survives alongside Star Swamp, another at 352 West Coast Highway. Another remains just south of the Allen Park Heritage Precinct in Margaret Street Cottesloe.

Early building stock on the coastal strip also includes more opulent houses such as P3453 *Tukurua*, and P3306 *Le Fanu* on Marine Parade; and P3677 *Kulahea* in Forrest Street, Cottesloe. *Kulahea* has a similar arts and craft feeling to it as is displayed at *Mattie Furphy's House* in the leadlight windows and the timber joinery, but is of masonry construction.

Another house that could be compared with *Mattie Furphy's House*, in terms of its unique timber carvings created by the occupant, is 'Nyleeta' in Central Avenue, Swanbourne to the east of Allen Park. Designed for the Cairns family by architect Charles Oldham and completed in 1908, 'Nyleeta' features carved timber architraves depicting gum nuts and leaves, and possums. These were made by Mr Cairns, an engineer whose hobby was wood carving. Other examples of his work include two fire fenders in rough polished jarrah with carved local wildlife, a bobtail goanna, a frog and a dolphin sketched from the base of the C. Y. O'Connor statue in Fremantle. Mr Cairns also made bookshelves, tables and furniture.⁷¹

A number of homes that could have been compared to *Mattie Furphy's House* with regards to interior furnishings have unfortunately been demolished. These include the homes of artists, Francesco Vanzetti and Herbert Gibbs, all in South Perth, and Flora and Reg Landell's home in Maylands.⁷² Flora had studied art with Mattie Furphy. One home that has survived is the two-storey mansion

⁷¹ National Trust of Australia, Historic Places Assessment Form. 'Nyleeta' assessment compiled by David Kelsall, November 1992.

⁷² Email and discussion with Dr Dorothy Erickson, researcher into Western Australian crafts, 16 April 2003.

'Unalla' (c.1903) on the corner of View and Forrest Streets Peppermint Grove. 'Unalla' had been decorated in the fashionably modern Arts and Crafts style by Bessie Rischbieth who had studied under Linton during the first decade of the twentieth century. Evidence of the interior furnishings were captured in a series of photographs commissioned by Rischbieth in the 1920s when the house was being put up for sale.⁷³ Rischbieth is known to have had considerable artistic talents in art embroidery, copper-beating and other crafts and exhibited with the West Australian Society of Arts,⁷⁴ however, as the interior decorations at 'Unalla' are more ornate and extensive than those in *Mattie Furphy's House*, they may have been bought or commissioned rather than hand crafted by her. A known example of Rischbieth's work is a stencilled panel for the morning room that is apparently still *in situ*.⁷⁵

The homes referred to above were constructed and furnished during the first decade of the twentieth century when the aesthetic styles of the time were influenced by overseas artistic movements such as the Aesthetic Movement, Arts and Crafts and Art Nouveau. While a wide range of commercially made products for home furnishing were available in these styles, only a few homes were decorated with individually designed examples created by their owners. Of these, only a few houses remain to this day or have stayed largely intact. In this regard *Mattie Furphy's House* has been recognised by a number of professionals within the arts community as an important and possibly rare example of its type.⁷⁶ The individual design of the house and its age and intactness in an area of considerable change and development are also appreciated by many in the community.

13.4 KEY REFERENCES

No key references.

13.5 FURTHER RESEARCH

Knowledge about houses in Western Australia that contain comparable artworks to those made by Mattie Furphy for the house formerly at 74 Clement Street would assist in a better understanding of the visual arts and their manufacture in this state during the early decades of the twentieth century.

Research into designs based on the Mangles Kangaroo Paw for stained and lead light windows in Western Australia during the late 19th and early 20th centuries to establish the authorship of the windows in *Mattie Furphy's House*.

Research into the products of the Furphy Foundry in Fremantle and its association with known artists.

Further research into the education of Mattie Furphy prior to her move to Western Australia may indicate other influences on her artistic career.

⁷³ See illustrations in Pascoe, R., *Peppermint Grove, Western Australia's Capital Suburb*, Oxford University Press, Melbourne, pp. 117 – 122

⁷⁴ Rischbieth, Bessie Mable (1874-1967), *Australian Dictionary of Biography*, accessed at <http://www.adb.online.anu.edu.au/biogs/A110404b.htm> on 15 February 2007

⁷⁵ Erickson, D., *Art and Design in WA*, see illustrations nos. 14 and 15.

⁷⁶ Discussions with Robert Bell, former Curator of Craft at the Art Gallery of Western Australia, and Dr Dorothy Erickson, international jeweller and metalworker whose doctoral thesis includes research on the work of Mattie Furphy. Other established artists and curators who have been to the house or viewed examples of the artworks support this view.