



## 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)

- 3.14.1 Building to suit Australian conditions
- 8.12 Living in and around Australian homes
- 8.13 Living in cities and suburbs

#### HERITAGE COUNCIL OF WESTERN AUSTRALIA THEME(S)

- 104 Land allocation and subdivision

#### 11.1 AESTHETIC VALUE\*

*Lewis House* is a fine example of a substantial house built in the Inter-War Spanish Mission style, well composed and skilfully integrated with the landscaping to suit the sloping block. It is made more distinctive because of the novelty of the building techniques used in its construction. (Criterion 1.1)

*Lewis House* is an early and still rare example of the use of off-form concrete in house construction. It is outstanding for the high standards achieved. (Criterion 1.2)

As a fine example of a house built in the Inter-War Spanish Mission style, *Lewis House* contributes to the aesthetic qualities of the landscape of Barsden Street. (Criterion 1.3)

As an Inter-War Spanish Mission style house *Lewis House* is unusual in the streetscape of Barsden Street, a small street consisting of a mixture of houses from the late nineteenth and early twentieth centuries in the Californian Bungalow and Inter-War styles. However the careful siting of the house and its landscaping means that it does not detract from the established precinctual qualities of the street. (Criterion 1.4)

#### 11.2. HISTORIC VALUE

*Lewis House* represents a period when Western Australian architects were beginning to design houses in response to Perth's climate, and is associated with the important architectural philosophies of prominent Perth architect, Marshall Clifton. (Criteria 2.2 & 2.3)

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\* 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.

*Lewis House* was designed and built by Public Works Department Architect Thorald Travers (Peter) Lewis as a private residence for himself and his wife Edith. (Criterion 2.3)

*Lewis House* is a innovative and early example of the use of off-form concrete construction for a residential building. (Criterion 2.4)

### 11.3. SCIENTIFIC VALUE

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### 11.4. SOCIAL VALUE

*Lewis House* contributes to the character of Cottesloe as a substantial, attractive and unique residence, and also to the local community's sense of place. This is evidenced by its inclusion in the Town of Cottesloe's Municipal Heritage Inventory. (Criterion 4.2)

## 12. DEGREE OF SIGNIFICANCE

### 12.1. RARITY

*Lewis House* is an early and rare example of the use of off-form concrete in house construction. (Criterion 5.1)

### 12.2 REPRESENTATIVENESS

*Lewis House* is a good example of the substantial residences built in Perth in the Inter-War Spanish Mission style in the 1930s and 1940s. (Criterion 6.1)

### 12.3 CONDITION

*Lewis House* appears to be in a good condition. There are a few isolated areas of damp at the lower floor level.

### 12.4 INTEGRITY

*Lewis House* has high integrity. The original intended purpose of a residence remains in 2003.

### 12.5 AUTHENTICITY

*Lewis House* is of moderate authenticity. The main alterations to the house took place in the period between 1996 and 2000. These were added to the rear of the original house and did not involve major removal of significant fabric.

## 13. SUPPORTING EVIDENCE

The documentary evidence has been compiled by Clare Schulz, Historian. The physical evidence has been compiled by Alan Kelsall, Kelsall Binet Architects.

### 13.1 DOCUMENTARY EVIDENCE

*Lewis House*, a two-storey off-form concrete and tile residence in the Inter-War Spanish Mission style, was designed and built by Thorald Travers (Peter) Lewis between 1939 and 1950, with most work completed in c.1949.

In September 1886, Governor Sir Frederick Napier Broome suggested the name 'Cottesloe' for the crown land that was about to be subdivided between Perth and Fremantle. This name was taken from the title Baron Cottesloe of Swanbourne and Hardwick bestowed upon Thomas Fremantle, brother of Captain Charles Fremantle RN, in 1874.<sup>1</sup>

Although the route for the Perth-Fremantle Road lay through the Cottesloe area, very little settlement took place. This remained the case even after Governor Broome opened the Eastern Railway, Fremantle to Guildford section, in 1881 thus allowing for more permanent settlement of the area. By 1893, there were still only six fixed residents in Cottesloe.<sup>2</sup>

Growth of the area was accelerated when, in 1895, the Western Australian Government granted £100 to the improvement of the Perth-Fremantle road and £100 toward its ongoing maintenance. This made Cottesloe, and also Buckland Hill and Mosman Park, more accessible for both residents and holidaymakers.<sup>3</sup>

It was largely as a result of the wealth generated by the State's gold boom in the 1890s and its beachside location that Cottesloe developed as a prestigious suburb. In the late 1890s, the elaborate residences and holiday cottages of the State's prominent families were constructed in the emerging town.<sup>4</sup> Among those who built holiday homes or lived in Cottesloe were; Attorney General Justice Burt at his cottage *Tukura* (1896), General Manager of the Western Australia Bank H. D. Holmes at *Le Fanu* (1897), and F. D. North CMG at his residence *Catlidge* (now demolished).<sup>5</sup>

The year 1915 is the first year that Barsden Street, Cottesloe is recorded in *Wise's Post Office Directory*. In this year, only W. T. O. Liddell, manager of Hoskins Foundry, is shown as residing in the street.<sup>6</sup> Liddell is the only person listed at Barsden Street, Cottesloe from 1915 to 1920. In 1920, Mrs Avonia Arnold is shown to reside in the street.<sup>7</sup> From this time, the street gradually developed with the construction of more residences.

Lot 32 was owned by Walter Benjamin Sexton, Mill Manager, of Victoria Park, throughout this period, and remained vacant. On 15 October 1933, Walter Sexton died, and probate of his will was granted to Perpetual Trustees and Agency Company of St George's Terrace, Perth, as the executor named in his will.<sup>8</sup>

A 1934 Sewerage Plan shows Lot 32 as one of only three remaining vacant lots in Barsden Street, with 17 residences constructed.<sup>9</sup> The vacant lot is believed to have been used as a rubbish dump during this time, and later

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<sup>1</sup> Ruth Marchant James, *Heritage of Pines: A History of Cottesloe, Town of Cottesloe*, Second Edition, 1992, pp. 3 & 15. Captain Fremantle was sent by the British Imperial Government to take possession of the western part of Australia for the Crown, which he formally annexed on 2 May 1829. (Crowley, F. & De Garis, B., *A Short History of Western Australia*, MacMillan of Australia, Second Edition, 1969, p. 10.)

<sup>2</sup> *ibid*, p10; *In Retrospect 1897 – 1907*, Brochure by F. A. Moseley, St Columba's Manse, cited in Marchant James, *op. cit.*, p15; *West Australian*, 4 March 1881.

<sup>3</sup> Marchant James, *op. cit.*, p. 12.

<sup>4</sup> *Ibid*, pp. 7 & 15.

<sup>5</sup> *Ibid*, Chapters 7 & 18.

<sup>6</sup> *Wise's Post Office Directory*, 1915.

<sup>7</sup> *Wise's Post Office Directories*, 1915 – 1920.

<sup>8</sup> Certificate of Title Vol 688, Fol 107.

<sup>9</sup> Municipality of Cottesloe Sewerage Plan, PWD 1522, Sheet No. 1222, Surveyed August 1934.

residents reported unearthing remnant garbage when gardening at the property.<sup>10</sup>

On 4 October 1938, the property was purchased by Thorald Travers Lewis, Architect, of 31 Kathleen Avenue, Maylands.<sup>11</sup> Rate books for the next twelve years show Lot 32 as vacant land. In 1941-42 Lewis' address is shown as 119 Fairway Nedlands, and remains as such until 1949-50, when he is recorded as the owner and occupier of a home at 8 Barsden Street. The value attributed to Lot 32 increased in that year from £300 to £1100, indicating that a building had been constructed on the Lot.<sup>12</sup>

Travers Thorald (Peter) Lewis was born on 11 September 1900, the son of Travers and Frances Lewis. During World War One he lied about his age in order to join the army. He joined the Public Works Department as an architect in March 1935, and served the department continually until he was called up to the Australian Infantry Forces at the beginning World War Two, having been a member of the Reserves prior to the war. During the war, he was interned as a Prisoner of War at Sandakan Camp in Sabah, Borneo, which weakened his health to a degree that he never fully recovered.<sup>13</sup> In October 1946, following his return to Western Australia, Lewis was appointed District Architect – North Area, a position he held until his death from cancer on 6 April 1955. He frequently worked on projects in country areas, including a number of buildings connected with the railways, and his wife Edith often travelled with him on these trips.<sup>14</sup>

A 1935 sketch by Lewis, displayed at *Lewis House*, shows the house almost exactly as constructed, and is captioned 'A Modern House with a Spanish Influence', with T.T. Lewis identified as architect and builder. It is not known whether the caption was added by Lewis, although the picture was framed for his wife.<sup>15</sup> The design is similar to one of the styles favoured by prominent Perth architect Marshall Clifton in this period. Lewis was a friend of Clifton, and it is believed that he probably influenced the design of *Lewis House*, and may even have drawn the plans.<sup>16</sup>

A number of young architects practising in Western Australia were experimenting with Spanish Mission or Mediterranean style designs, including in particular Marshall Clifton, Reginald Summerhayes, and Rodney Alsop, as well as FGB Hawkins, AB Kreitmayer, Richard Spanney and Howard Bonner. They were attracted to the style's perceived suitability for Western Australia's Mediterranean climate. However, the style was seen as somewhat experimental and radical. Houses constructed in Spanish style were more expensive to build than more standard designs, and proved more difficult to maintain. As a result, most architects who advocated the Spanish

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<sup>10</sup> John McDiven, Conversation with Clare Schulz, 31 October 2002.

<sup>11</sup> Certificate of Title Vol 1061 Fol 902.

<sup>12</sup> Town of Cottesloe Rate books, Cons 5996/73, 5996/77, 5996/81, 5996/85, 5996/89, 5996/93, 5996/97, 5996/101, 5996/105, 5996/ 109, 5996/113, 5996/117, SRO.

<sup>13</sup> Lewis did was not interned at Sandakan for the duration of World War Two, as he is not listed among the six survivors of the notorious camp. It is likely that he was transferred from Sandakan to another Malaysian camp before the end of the war.

Firkins, Peter, *From Hell to Eternity*, Westward Ho Publishing Co, Perth WA, 1979.

<sup>14</sup> Western Australian Public Service List 1945 p.52; 1948 p.59; 1954 p.91; Teddye McDiven conversation with Clare Schulz, 31 October 2002; Karrakatta Cemetery Records 1985.

<sup>15</sup> Site visit, 23 October 2002.

<sup>16</sup> John McDiven, conversation with Clare Schulz, 31 October 2002.

style were required to modify their idealistic plans unless they were designing for their families of close friends.<sup>17</sup>

Original plans for the house were approved by Town of Cottesloe on 9 February 1940. These plans show the residence much as the early section remains in 2002. The lower floor area, which in 2002 is used as bedrooms, is indicated as a workshop, and the area beneath the stair is not excavated. Upstairs, the room that is the office in 2002 is variously shown as either a small bedroom or a verandah. The specification attached to the plans call for most walls to be of reinforced concrete poured between forms lined with masonite to the exterior, an uncommon building technique at the time. Features listed include a wall of 4 inch glass bricks to the bathroom, white cement mortar facings, cement grilles and fireplace fronts, and a roof of terracotta Marseilles pattern tiles finished with shell pattern ends.<sup>18</sup>

The Lewises built *Lewis House* themselves when Peter returned from World War Two. Due to post-war shortages of building materials, the house was constructed cleverly adapting materials available and over a number of years. Peter installed a train carriage roof in the kitchen as a ceiling, possibly obtained through his railways connections. The entrance stairway was constructed in Nedlands, at the Fairway home of Edith's mother, where the Lewises lived, and transported whole 'like a boat' to be fitted into the frame of the new house. Edith was responsible for the textured plaster finish to the lounge and dining room walls, and they show evidence of her technique improving as she proceeded. Sections of the house, especially the lower floor areas, remained unfinished when Peter died.<sup>19</sup>

Following Peter Lewis' death in 1955, his wife Edith Florence Lewis inherited the property.<sup>20</sup>

Edith Lewis was born on 8 February 1900. She was married to Lionel Larkan, and in 1920 they had a son, George, who was generally known as 'Kinch'. Edith and Lionel were divorced when their son was a child, and Edith lived with her mother, and operated her own business as a dressmaker in an upstairs shop on Stirling Highway, Cottesloe, at the corner of Napoleon Street. Her son died aged 16, on 13 April 1937, following a traffic accident.<sup>21</sup> He was hit by a car while crossing Wellington Street in Perth on his way home from work.<sup>22</sup>

Edith and Peter Lewis were friends for a number of years prior to World War Two, and often went dancing together. They married in 1939 after war was declared.<sup>23</sup> During the war, Edith worked at Hollywood Hospital, and lived sometimes at the hospital and sometimes with her mother. After her husband's return from the war, they both lived with her mother until *Lewis*

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<sup>17</sup> Richards, Duncan, 'Clifton: the Spanish Scene', in *The Architect*, Vol.88 No.3 (Spring) 1988, pp.16-20. The terms 'Spanish Mission' and 'Mediterranean' were used interchangeably by these architects.

<sup>18</sup> Undated plans for 'Proposed Residence Lot 32 Barsden Street Cottesloe', held at HCWA. (Architect not recorded on plans)

<sup>19</sup> Teddye McDiven conversation with Clare Schulz, 31 October 2002.

<sup>20</sup> Certificate of Title Vol 1061 Fol 902.

<sup>21</sup> Karrakatta Cemetery Records 1985.

<sup>22</sup> Teddye McDiven conversation with Clare Schulz, 31 October 2002.

<sup>23</sup> Battye Library Marriages Register 1939. Edith's former husband Lionel also re-married in this year.

*House* was sufficiently complete to live in. Throughout her life, Edith loved having a good time, especially dancing and attending the races.<sup>24</sup>

In 1981, *Lewis House* was included in *Looking Around Perth*, with reference to a 'thoroughly consistent Art Deco interior'. The place was called 'a minor gem', although the author conceded that war-time restrictions had led to a somewhat piecemeal construction.<sup>25</sup>

Edith continued to live at *Lewis House* until 1992, when she moved to Pioneer Memorial Lodge in York, to be close to her life-long friend Lillian Elkington and Lillian's daughter Teddye Gwendoline McDiven, who cared for both women as they aged, and was given power of attorney for Edith.<sup>26</sup>

Following Edith's move to York, the house was occupied by Teddye McDiven's son John, a Cottesloe jeweller, and his wife Susan, together with their sons Aaron and Cameron. The house in 1992 remained 'exactly' as it had been when Peter Lewis died, including the old copper in the laundry, which still had wood stacked under it from the day of his death, ready to be lit.<sup>27</sup>

In 1994, the 1940 fence at the rear of the block was replaced with a brushwood fence.<sup>28</sup>

In 1995, the place was entered into the Town of Cottesloe Municipal Inventory, with a recommendation that it be considered for entry into the State Register of Heritage Places.<sup>29</sup>

In January 1995, the Town of Cottesloe approved an application to lay a concrete slab to the east of the house, at an estimated cost of \$2000. The slab was intended to function as a parking pad, and also support the weight of future extensions. However, further work was required to strengthen this foundation when plans were submitted for these proposed extensions in 1996.<sup>30</sup>

Photographs taken in 1996 show the garage, which originally faced onto Finey Street at the western end of the lower floor, already altered to have a brick step across the entry and windows in place of garage doors. It is not known when these changes were made.<sup>31</sup>

In 1996, plans were approved for significant alterations to *Lewis House*. These included the removal of the timber balcony and outdoor laundry and addition of a new terrace and loggia to the east of the original house. A new bay window was erected at the east face of the family room and upper level study, and a substantial pergola to the northern elevation to replace an existing light-weight timber structure. The plans for this work were drawn up by Duncan, Stephen and Mercer, and a building licence granted to Mark Whittome of Dianella.<sup>32</sup> These extensions were intended to conform to the aesthetic characteristics of the original part of the house, and took until March 2000 to complete. During this time the McDivens also installed 18,000 litre

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24 Teddye McDiven conversation with Clare Schulz, 31 October 2002.

25 Molyneux, Ian *Looking Around Perth* (Wescolour Press, East Fremantle, 1981) p. 66.

26 Teddye McDiven, conversation with Clare Schulz, 31 October 2002; Building applications, Town of Cottesloe Property File: 8 Barsden Street.

27 John McDiven, conversation with Clare Schulz 31 October 2002.

28 Building Approval 6/10/94, Town of Cottesloe Property File: 8 Barsden Street.

29 HCWA database, place number 7467.

30 Building Applications and Approvals, Town of Cottesloe Property File: 8 Barsden Street.

31 Photographs in Town of Cottesloe Property File: 8 Barsden Street.

32 Plans and Photographs, Town of Cottesloe Property File: 8 Barsden Street.

underground fresh water tanks and dug out the cellar beneath the master bedroom. The large safe in the storeroom dates from this period, but the home was never used as a jewellery workshop.<sup>33</sup>

It is not known when the upstairs bathroom was refitted and altered to close doors which accessed the study and master bedroom and create an opening directly into the hall. 1996 plans show the bathroom as still having no direct access to the hall.<sup>34</sup>

Edith Lewis died on 15 August 1997, and on 23 December 1998 the property passed to Teddye McDiven and her husband, Western Australian artist Bryant Albert McDiven, as joint tenants. Bryant McDiven was also an art teacher, and served for many years as the head of the Western Australian College of Advanced Education.<sup>35</sup>

In 1997, John McDiven suffered serious injuries as a passenger in a light plane that crashed on a cattle station near Shark Bay. Initially there were fears that he might not walk again, but an extensive recuperative process saw him return to health.<sup>36</sup>

The following year, *Lewis House* was transferred to Gallery Nominees Pty Ltd of Crows Nest, New South Wales.<sup>37</sup>

A sump is located adjacent to the property, at the top of Finey Street. Residents at *Lewis House* frequently experienced flooding following heavy rains, as the sump overflowed into the lower level of the house. In February 2000, the McDivens claimed damages against the Town of Cottesloe's insurance for flooding from the sump.<sup>38</sup>

On 5 April 2000, *Lewis House* was purchased by Diana Elizabeth Downie for \$1.2 million. She and her family 'swapped' houses with the McDivens, who wanted to move closer to John's jewellery store on the corner of Stirling Highway and Albion Street.<sup>39</sup>

In 2002, the place continues as a family residence.

## 13.2 PHYSICAL EVIDENCE

*Lewis House* is a house built on four levels, constructed of off-form concrete and terra cotta roof tiles.

Barsden Street is only one block in length, running north-south between Forrest Street and Jarrad Street. The residential development in this street is characterised by modest single-storey Californian Bungalow type houses with a few Federation era houses located nearer Forrest Street and a few larger recently constructed houses

*Lewis House* occupies a site at 8 Barsden Street on the east side of the street. The eastern side of the street is lower than the level of the road and has a

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<sup>33</sup> John McDiven, Conversation with Clare Schulz, 31 October 2002.

<sup>34</sup> Duncan, Stephen & Mercer, McDiven Residence: New Loggia and Porch, September 1996.

<sup>35</sup> Certificate of Title Vol 1061 Fol 902; Gray, Anne, *Swingtime – East Coast West Coast*, Lawrence Wilson Art Gallery, Perth, 1997, p.59.

<sup>36</sup> 'Diamond fire burns in cutters' eye', in *Local News, Cottesloe*, Vol.8 No.3. Wednesday 21 July, 1999, p.10.

<sup>37</sup> Certificate of Title Vol 1061 Fol 902.

<sup>38</sup> Letter from Town of Cottesloe to Sue McDiven, 23 February 2000, in Town of Cottesloe Property File: 8 Barsden Street.

<sup>39</sup> Certificate of Title Vol 1061 Fol 902, DOLA Reserves index inquiry 8 October 2002; Diana Downie, conversation with Clare Schulz and Alan Kelsall, 23 October 2002.

grass verge planted with Peppermint trees, *Agonis flexuosa*. A concrete slab footpath runs along the rear of the verge. The western side of the street is elevated above the road and has a very narrow grass verge planted with Coral Trees.

The site of the house is also at the west end of Finey Street, a cul-de-sac that runs westward off Curtin Avenue. The street is substantially lower than Barsden Street and stops just short of it. The long façade (north) of the house faces onto Finey Street.

The site of *Lewis House* slopes quite steeply down from Barsden Street to Finey Street. As a result the house makes little impact when viewed from Barsden Street. A low brick wall runs along the rear edge of the footpath and the property is entered through a wrought iron gate set in a brick archway.

The garden is extensively landscaped as a series of terraces formed by retaining walls and connecting steps. The garden is a mix of hard landscaping and grass with planted borders and mature trees. A curved path winds across the upper garden to the gate, then leads, by steps, to a partly enclosed entrance forecourt. This forecourt level may also be reached by a path sloping down against the outer edge of the wall that encloses the west side of the courtyard. From here the forecourt is entered through a screen of three semicircular headed openings supported on pre-cast concrete 'classical' columns. The forecourt level is about half way between the level of Barsden Street and Finey Street. The courtyard is paved and there is a small fountain set against the west wall.

A further set of steps descends to the lower terrace, which is at the level of Finey Street. This paved terrace runs for the length of the original part of the house and occupies the space between the house and front boundary. The terrace is covered by a substantial pergola consisting of pre-cast concrete 'classical' columns supporting a framework of steel and timber beams. The house has been extended to contain a double garage. A double width driveway runs between the garage and Finey Street.

*Lewis House* is the only building on the site.

*Lewis House* is a house built on four levels with walls built in a combination of off-form concrete and brickwork. The walls are completely painted white. The roof is covered in orange coloured, Marseilles pattern terracotta tiles.

*Lewis House* displays a number of the characteristics of the Inter-War Spanish Mission style. This is most evident in the building's asymmetrical composition, the white walls and the orange coloured roof tiles. It is also apparent in the use of enclosing courtyards, decorative parapets, classical embellishments particularly to the columns, and decorative wrought iron work.

The house is composed as two wings, north-east and south-west, slightly offset in plan and arranged around the central entrance hall. The entrance hall is at the level of the semi-enclosed forecourt. The house steps down the hill and the upper level of the south west wing is set about half a storey above the entrance level while the ground floor of the north-east wing is a full storey below the entrance level.

The front west façade comprises the gabled end wall of the south-west wing of the house and the enclosing wall of the entrance forecourt. The wall of the front west facade has one centrally placed window opening. The opening has a semicircular arched head and contains a timber framed double sash window. The opening is faced externally by a tongue and groove boarded

double shutter. The outer edges of the gable are supported on masonry ogee curved brackets.

The west face of the north-east wing and the north face of the south-west wing form the inner face of the entrance forecourt. The courtyard façade of the building contains a faceted tower-like element that stands at the intersection of the two wings. The two-storey tower-like element has a parapet and a tiled coping.

The façade of the south-west wing contains a centrally placed semi-circular headed door opening housing multi-paned double French doors which open onto a small concrete balcony with scalloped corners supported on a pair of console brackets. A wrought iron balustrade edges the balcony. The front door to the house is set within the north west facet of the tower element. The opening has a semi-circular head and contains two doors, an outer door of wrought iron and glass and an inner door of multi-paned glazed timber. A small window is placed at high level above the door. The west wall of the north wing is constructed of off-form concrete, as is the centrally located chimney. The chimney is about one and a half metres wide and projects beyond the outer face of the wall. It rises to wall plate level where it decreases in depth and width. The chimneystack is of red coloured face brickwork. The change of materials is a stepped transition where the outer face terminates as an ogee profiled capping that sits just above a niche set into the chimney face. A small flat headed window is placed on either side of the chimney and the outer edges of each window contain a concrete grille cast in a geometric pattern.

The north wall of the north east wing is two storeys high. The front section is original but the rear part is a later addition containing a double garage with a terrace above it. The upper level of the original section is constructed of off-form concrete and the lower floor is of face brickwork. The upper level contains four evenly spaced window openings each with timber double hung sash windows. A large opening at the west end of the lower level used to be the door to the original garage. This now contains a window unit. There are also four windows with double hung sashes at this level. All the windows at the lower level are of aluminium.

The rear façade of the north east wing is of face brickwork and is composed as a solid base, housing the garage, on which sits the gable end of the loggia and the open terrace. The upper level of this later addition is edged with a brick balustrade with a roof tile coping. The roof of the loggia is supported on each face by three semicircular arched openings standing on pre-cast concrete columns. On the north side these form an arcade connecting with the open part of the terrace whereas on the east and south they take the form of stub columns sitting on the balustrade.

A semi-enclosed courtyard is formed on the south side of the building by the off-set in plan between the south west and north east wings. The rear of the south west wing is faced by a two storey faceted bay that was built in the 1990s. The spandrel of the bay is of fibrous cement weatherboarding. The upper floor windows, the lower level full height windows and the double doors are all of aluminium.

The middle level of *Lewis House* is entered from the entrance forecourt. A set of three steps rises from the lower area beside the front door to the main level of the room. This corresponds with the middle level of the house. The planning of the house is arranged around the entrance hall. The north wall of the entrance hall contains double doors that open into the lounge and a door

in the east wall leads to the kitchen. The staircase for the upper level bedrooms is against the south wall. A door in the south west corner of the entrance hall leads to stairs that descend to the lower level family room.

The entrance hall is a well resolved space that is the equivalent of one and a half stories high. The room has a strong Art-deco appearance, due mainly to the curvilinear design of the staircase that rises half a level to the bedrooms on the upper floor of the south-west wing. The form of the solid balustrading continues in the design of the balustrading that edges the sinuous upper level corridor that runs in front of the three rooms on this level.

The entrance hall has 150 mm wide jarrah boarded flooring and plastered walls and ceiling. The stair and balcony balustrading is plastered and has a jarrah capping. The balustrading at the foot of the stair incorporates a form of stylised newel post, the base of which has a drum like form, and this is repeated as a slightly larger element on the inner face of the stair. Original drawings indicate that this element was to have served as a plinth for a large vase.

The living and dining rooms run for the length of the original north side of the building. The two rooms are connected by a large opening set in the transverse dividing wall. Both rooms are similarly finished with jarrah floors, a simple 150 mm high painted timber skirting and a plastered ceiling. The ceiling has art deco style cornices and a recessed trough type of central rose. The walls are unusual, being of lightweight concrete blocks partly faced by plaster. Panelled timber shutters are fitted to the inner faces of the windows along the north side of the rooms.

There is a fireplace on the east wall of the dining room and the west wall of the living room. Each has a plain rendered surround that includes a run moulded edging to the top. Intriguingly, both fireplaces sit eccentrically within their chimneys.

The kitchen opens off the south side of the dining room. The room has a form of vaulted ceiling which has been achieved by using the roof of an old railway carriage. The floor is of jarrah boarding and the walls are plastered. The cabinetwork has been installed recently.

A small room to the east of the kitchen serves as a vestibule to the loggia at the rear of the building. A cast iron staircase located in the south east corner of the room leads to the lower level at the rear of the house. The room has a terracotta tiled floor and sand finished rendered walls. A set of double doors connects to loggia which has a terracotta tiled floor. The roof structure is not lined and this allows the overlapping of the new and old sections of the house to be seen.

The upper level of the south-west wing contains three rooms. The master bedroom at the front of the house, a smaller bedroom/office at the east end of the wing and a bathroom located between them. The bedroom floors are carpeted and the walls and ceilings are plastered.

The bathroom is a modern fit-out. The floor is vinyl tiled and the ceiling is plastered. The walls are a combination of plaster and tiling.

The staircase behind the door in the south-west corner of the entrance hall descends to the family room. This large room is located below the upper level bathroom and the bedroom/office. The floor of the room is tiled, the ceiling is plastered and the walls are sand finish rendered. A bay window projects from the east wall of the room. The opening for the bay contains the two faceted concrete columns that support the upper floor.

The door in the north-east corner of the family room opens on to the stairs that descend to the lowest level of the house. This area is below the living, dining, and kitchen areas of the original house and was originally the garage and workshop. The garage door has been removed, the opening enclosed and the area sub-divided to form children's bedrooms. The varying floor levels and exposed concrete beams that contribute to the low ceiling heights point to the earlier uses of garage and workshop.

The number of drawings produced for the original part (front) of *Lewis House* suggest that the design may have undergone a number of revisions. The original part of the house remains largely intact. The main alterations to the house took place in the period between 1996 and 2000 and were concentrated at the rear. The most noticeable alteration is the extension to the east-end of the north-east wing, comprising a double garage with an open terrace and loggia above it. Other changes include the reconfiguration of the original lower ground floor garage and workshop area to form bedrooms and the removal of the verandah from the east end of the south-west wing to form a bay window.

*Lewis House* appears to be in a good condition. There are a few isolated areas of damp at the lower ground floor level.

### 13.3 COMPARATIVE INFORMATION

Although Apperly, Irving and Reynolds' *A Pictorial Guide to Identifying Australian Architecture: Styles and Terms from 1788 to the Present* identifies Inter-War Spanish Mission and Inter-War Mediterranean as two distinct styles, their characteristics are extremely similar, and architects in the 1930s and 1940s used the descriptions interchangeably.<sup>40</sup> Comparison has been made to houses identified as either style.

There are a number of other large Inter-War Spanish Mission or Mediterranean style residences in Perth's western suburbs. Two prominent examples, both designed by Marshall Clifton, are P4635 Day House, at 166 Victoria Avenue, Dalkieth (constructed 1939), and P11672, Clifton's own residence, at 70 Johnston St, Mosman Park (1937). Both are two-storey white-painted brick homes with terracotta tile roofs. Day House is predominantly intact, while the Clifton House has had major internal and exterior alterations. Two Perth houses are shown in Apperly, Irving, and Reynolds' style guide as representative of Inter-War Mediterranean style, both of which are on Bay View Terrace, in Mosman Park. The house at 5 Bay View Terrace, P4256, was designed by Reginald Summerhayes following sketches by Rodney Alsop, and is also called MacKellar-Hall House or Grandview House. It was built in 1932, and is very similar in style to Marshal Clifton's later Spanish influenced houses. The date and architect of the second Bay View Terrace house are not known, and it is not listed in the Mosman Park Municipal Inventory. Both these houses are two-storey, white-painted, brick and tile buildings.

In comparison to both Day House and Grandview House, Lewis House has been subject to more alterations; however, these have been mainly in the form of extensions at the rear of the property and are easily identified. In 2002, there are no Inter-War Spanish Mission or Mediterranean style residences entered into the State Register of Heritage Places.

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<sup>40</sup> Richards, Duncan, 'Clifton: the Spanish Scene', in *The Architect*, Vol.88 No.3 (Spring) 1988, pp.16-20.

Lewis House is the only residence in the Heritage Council's database listed as off-form concrete construction, and one of only five residential buildings identified as being concrete construction of any sort.

Peter Lewis is not believed to have designed any other family residences.<sup>41</sup>

#### **13.4 KEY REFERENCES**

No key references.

#### **13.5 FURTHER RESEARCH**

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<sup>41</sup> Teddye McDiven, Conversation with Clare Schulz, 31 October 2002.