



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)

- 8.12 Living in and around Australian Homes

HERITAGE COUNCIL OF WESTERN AUSTRALIA THEME(S)

- 306 Domestic Activities

11.1 AESTHETIC VALUE*

Chisholm House (fmr) is a fine example of the Inter-War Functionalist style, exhibiting many of the key features of the style including asymmetric massing of geometric forms and stream-lined detailing. (Criterion 1.1)

Chisholm House (fmr) demonstrates an achievement in creativity and functionality in design. The light filled interiors and consistency in detailing provide pleasant domestic accommodation and are complemented by the original built-in furniture, much of which was designed and built by the architect, and landscape features including the barbeque area and conversation pit. (Criterion 1.2)

Chisholm House (fmr) contributes to the aesthetic qualities of the landscape. The curved forms complement the crescent setting created by the subdivision of land, which was based on garden city principles. (Criterion 1.3)

11.2. HISTORIC VALUE

Chisholm House (fmr) was constructed during the short building boom of the late 1930s, and is an example of the modern movement in architecture and design that prevailed at the time. (Criterion 2.2)

Chisholm House (fmr) is closely associated with architect Oswald Victor Chisholm, partner of eminent architectural firms Cameron, Chisholm and Nicol and later Powell, Cameron and Chisholm, who designed the place as his family residence and occupied it from 1941 to 1961. (Criterion 2.3)

11.3. SCIENTIFIC VALUE

* 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.

11. 4. SOCIAL VALUE

Chisholm House (fmr) is highly valued for its aesthetic associations, being an attractive and imposing home of the 1930s era, by such organisations as the Art Deco Society and the Royal Australian Institute of Architects. (Criterion 4.1)

12. DEGREE OF SIGNIFICANCE

12. 1. RARITY

12. 2 REPRESENTATIVENESS

Chisholm House (fmr) is characteristic of the Inter-War Functionalist style of architecture demonstrating geometric forms and streamlining with nautical overtones. (Criterion 6.1)

Chisholm House (fmr) demonstrates a departure from the main stream and the stylistic revivals of the inter-war period. (Criterion 6.2)

12. 3 CONDITION

Chisholm House (fmr) is in very good condition. The place was refurbished and extended in 1988 and has been well maintained since that time. Many of the original fittings and furnishings have been retained. Ongoing maintenance is required for control of water ingress.

12. 4 INTEGRITY

Chisholm House (fmr) has a high degree of integrity. The place has retained its original function since construction and it is foreseeable that this will continue. The extensions to the house in 1988 have provided additional accommodation reflecting late twentieth century domestic lifestyles.

12. 5 AUTHENTICITY

Chisholm House (fmr) has a high degree of authenticity. The place is highly representative of its original form and retains a very good proportion of original design features, built-in furniture and landscaping. The consistent use of waterfall and stream-lined detailing expressed in the internal and external render, stair balustrade, stepped parapets and curved glazing; the bathroom fittings and finishes, bedroom window seats and fireplace; and the landscape features of the conversation pit and barbeque structure have all been retained. Additions to the place have been carried out sympathetically.

13. SUPPORTING EVIDENCE

The documentary evidence has been compiled by Irene Sauman, Historian. The physical evidence has been compiled by John Taylor, Architect.

13. 1 DOCUMENTARY EVIDENCE

Chisholm House (fmr) is a two-storey residence constructed in 1939, in Inter-War Functionalist style.¹ The place was designed by architect Oswald

¹ Apperly, R., Irving, R. and Reynolds, P. A Pictorial Guide to Identifying Australian Architecture: Styles and terms from 1788 to the present, Angus & Robertson,

Chisholm as his family residence. Additions were made to *Chisholm House (fmr)* in 1988.

In September 1831, Adam Armstrong was granted 320 acres (130 ha) of land at Swan Location 85. Armstrong, who had migrated to Western Australia with Thomas Peel, named his land Dalkeith Farm. The name came either from the town of Dalkeith near Edinburgh, Scotland, or from the Earl of Dalkeith for whom Armstrong is supposed to have worked. In 1847, James Gallop acquired a 65 acre (26 ha) section of Dalkeith Farm and, by 1869, owned all of Location 85, as well as Location 504.²

Major development of the area for residential purposes began during the gold boom years of the 1890s which resulted in a quadrupling of Perth's population. In 1895, the Anglican Church developed the Glebe Estate on the boundary of Dalkeith Farm. Their quarter-acre (1012 sqm) lots sold for an average of £80. The following year, James Gallop II sold 174 acres (70 ha) of Dalkeith Farm to Alexander Forrest for £8,000. Gallop then decided to subdivide some of his remaining land himself. The first lots in his Freshwater Bay Dalkeith Estate were offered at auction in 1897. Sales were generally slow as the land was still bush, and there were no water or power services available. The nearest railway station was a mile away at Claremont over unmade roads. The last lots of this subdivision were sold by real estate agents Peet & Co in 1909. By this time, electricity and telephone services were available to the area.³

Peet & Co purchased part of the Location 85 land from Alexander Forrest's estate and established the Dalkeith Estate on the east side of the 1897 Freshwater Bay subdivision. The Dalkeith Estate was surveyed by Percy Hope and designed on garden city principles with crescent-shaped roads, 'partly to induce the building of a tram line through the estate with no right angular turns, but mainly to give most of the streets pleasing vistas'.⁴ It was hoped that the tramline would be extended from the University, through the estate, to the Claremont railway station.⁵

The streets of the Dalkeith Estate were named for yachts which were racing in the 1912 season. The names were taken from a list published in the *West Australian*, and included *Garland, Genesta, Cygnet, Adelma, Curlewis, Reine, Circe, Viking, Beatrice and Nardina*. *Genesta* was the scratch-boat in the 1903-04 Bedford Cup Race, and was skippered by Mr Justice R. B. Burnside.⁶

The Dalkeith Estate comprised 473 quarter-acre (1012 sqm) lots. Prices ranged from £35 to £70, and finance was offered at monthly installments with no interest. Potential buyers were taken on site inspections in a luxurious De Dion-Bouton car. Buyers' occupations included miners, labourers and tradespeople. There were few professionals among the early purchasers.⁷

A parcel of three lots - 417 and 418 on Genesta Crescent and 437 on Circe Circle - were purchased in 1917 by James Coles Taylor, jeweller of Hay Street. In 1929, the land was transferred to retired school mistress, Amy Taylor, of

Sydney, 1989, pp. 184-187.

² Williams, A. E. *Nedlands: From Campsite to City*, City of Nedlands, 1984, p. 20 & 28 ; Wilson, Nick Key 'History of Dalkeith Peninsula', two-page leaflet.

³ Williams, A. E. *op cit*, pp. 124-126.

⁴ Wilson, Nick Key, *op cit*, 2 p.

⁵ Williams, A. E. *op cit*, pp. 126-127.

⁶ *ibid*, pp. 127-128 & 320.

⁷ *ibid*, p. 130.

Sydney.⁸ By the late 1930s, prices for land in the Estate were beginning to rise as the area became a favoured locality, near the University and the river. The tramline extension had not eventuated, but bus services and the motor car made transport easier.⁹ In 1937, Lots 417 and 418 were purchased by Subiaco building contractor Leslie Preston Andrews. The following year, on the 16 February, title to Lot 418 was transferred to Oswald Victor and Melva Jean Chisholm.¹⁰

Oswald Chisholm was a partner in the architectural firm which has been known as Cameron, Chisholm and Nicol since the 1950s. He was born in May 1903 and educated at Perth Modern School. In 1921 he was articled to architects Powell and Cameron. After completing his articles he travelled to Europe in 1925. He became a registered architect in 1927. In 1928, with L. J. Walters, he won a competition for the design of Cottesloe Bathing Pavilion. Chisholm was made a partner of his firm in 1930 (then Powell, Cameron and Chisholm). Work of the firm during the 1930s included the Forrest Park Methodist Church, Mt Lawley Tennis Club Pavilion and the remodelling of ANA House, St George's Terrace.¹¹

Original drawings show the design for *Chisholm House (fmr)* was prepared in March 1938 and it is believed the family moved into the house in 1941 as war time shortages delayed the construction of the house. In 1940, Chisholm enlisted in the Royal Australian Engineers serving in Fremantle and later in Townsville. After the war he served on the Council of the RAIA (WA Chapter) and was president in 1953 and 1954. During this period, the firm was expanded and the name changed to Cameron, Chisholm and Nicol. He was responsible for the design of *Cronshaw's Department Store* in Bunbury and the planning of most works in the office.¹²

Oswald Chisholm's design for the two-storey residence on Lot 418 drew from European modern architectural styles of the 1920s and 1930s.¹³ The Inter-War Functionalist style emphasised functionalism, clean lines and complete dissociation from the highly decorated styles of the past.¹⁴ During a short building boom in the late 1930s, movie theatres, business and commercial buildings and residences in Western Australia were constructed, or remodelled, in the modern streamlined style. Modern architecture of the period also produced the more popular Art Deco style which drew on the same design principles but is described as being less cerebral and abstract than Inter-War Functionalist style.¹⁵

The broad term 'art deco' is often used to describe all design which features the characteristic streamlining and geometric shapes of the 1930s period. *Chisholm House (fmr)* is seen by aficionados of the style as a fine example of Art Deco design, and is one of the 150 or so Art Deco places in the State recognised by the Art Deco Society of WA.¹⁶ *Chisholm House (fmr)* displays

⁸ Certificate of Title Vol. 677 Fol. 176, 15 October 1917 & 8 May 1929.

⁹ Williams, A. E. op cit, p. 133.

¹⁰ Certificates of Title Vol. 677 Fol. 176, 26 July 1937; Vol. 1054 Fol. 965, 16 February 1938.

¹¹ *The Architect*, Vol. 8, No. 1, March 1965, p. 26.

¹² *ibid.*

¹³ Plans, 'Proposed Residence, 32 Genesta Crescent, Dalkeith, for Mrs O. V. Chisholm', March 1938, original drawing held by Katrina Chisholm. **Note:** No tenders were located for construction of the place and the builder is not known.

¹⁴ Apperly, R., op cit.

¹⁵ Apperly, R., op cit, pp. 188-191.

¹⁶ Geneve, Vyonne 'Significant Buildings of the 1930s in Western Australia', National Trust, 2 vols, 1994.

some features of Nautical Moderne in the curved lines, funnel-shaped pillars, and ship-like bulkheads reminiscent of ocean liners. While a Hollywood feel is captured in the colourful three-roomed bathroom suite with stage lighting and the blue and apricot glass tiles which were made to Chisholm's design by local manufacturers.¹⁷

The original furniture for the home was also designed with the same streamlined shapes. Most notable is the curved dressing table with built-in seat which graced the downstairs front bedroom, and the curved lounge, custom made to fit the corner beneath the front window in the living room.¹⁸ These pieces of furniture were also designed by Oswald Chisholm and many of them, including the dressing table, were made by him.¹⁹

The garden of *Chisholm House (fmr)* echoed the style of the house. The driveway and path from the street both curve slightly, and there is a semi-circular rose bed in the centre of the front garden. The back yard once had a row of tea-trees dividing the utility area at the back of the yard from the recreational and garden area at the immediate rear of the house. In the centre of the tea tree screen was a timber Deco 'arch'. The 'arch' of the period was rectilinear rather than curved, and was topped by timbers that extended beyond the width of the uprights. *Chisholm House (fmr)* had a second arch in the side garden bed, framing a place to sit under the jacaranda tree. A common feature of 1930s gardens was the paved sunken area. It is claimed that this was a way of dealing with the hole left after the builder removed sand for mortar and render, although many builders filled these holes with building rubble. The sunken 'conversation pit' at *Chisholm House (fmr)* is paved with cement and rock, and blends with the curved lines of the side garden bed.²⁰

The functionalism of *Chisholm House (fmr)*, a most important element of the Functionalist style, is confirmed by a former owner Rosalind Lawe-Davies, who has been quoted as saying that the house was one of the most comfortable she had ever lived in.²¹

Oswald and Melva Chisholm raised two children at *Chisholm House (fmr)*. Following the death of Melva Chisholm on 29 September 1960, Oswald Chisholm sold the place. *Chisholm House (fmr)* was owned over ensuing years by Western Press Limited (1961-1967), Basil and Eileen Telfer (1967-1985) and Senator Peter Durack and his wife (1985-1988).²² During the Durack's ownership the place was rented out.²³

In 1988, *Chisholm House (fmr)* was purchased by Philip and Rosalind Lawe-Davies.²⁴ The Lawe-Davies repaired the place, modernising the kitchen and adding a two-storey extension at the rear comprising a TV room on the ground floor and a bedroom suite above.

[The house] was quite run down but we were very lucky in that it was structurally sound and had hardly been altered architecturally. Because of this it was easier to

¹⁷ *Waltzing Moderne*, Vol. 9 No. 3 1996, pp. 12-13, including information previously provided to Rosalind Lawe-Davies by Oswald Chisholm.

¹⁸ Photographs, possibly 1951, held by Katrina Chisholm.

¹⁹ Glenys Wiesner, Oswald Chisholm's daughter, in discussion with Katrina Chisholm, John Taylor Architect File Note 011/00, 6 May 2000.

²⁰ Lawe-Davies, Rosalind 'Art Deco Garden Design', 3 page typescript.

²¹ 'Daring Deco', *Sunday Times*, 21 November 1999, pp. 14 & 16.

²² Certificate of Title Vol. 1054 Fol. 965 27 February 1961, 1 February 1967, 3 April 1985.

²³ *Sunday Times*, 21 November 1999, op cit.

²⁴ Certificate of Title Vol. 1972 Fol. 802, 9 March 1988.

restore. We made the decision to keep the original part authentic and to add an extension which was more contemporary.²⁵

The maid's bells in the kitchen were retained during the renovation. The bells were used to summon the maid from the kitchen to various other rooms in the house. The live-in maid was apparently only resident for two weeks after helping the family to move in 1941. She then left to contribute to the war effort..²⁶

In 1991, *Chisholm House (fmr)* provided a backdrop for producer David Elfick's film 'Love in Limbo'. Elfick was looking for a house demonstrating a wealthy, modern look of the 1930s-40s and found it in Genesta Crescent.²⁷ *Chisholm House (fmr)* has also featured in a number of articles on Art Deco homes.²⁸

The Lawe-Davies sold *Chisholm House (fmr)* in April 2000.

13.2 PHYSICAL EVIDENCE

Chisholm House (fmr) is a two-storey residence located on an irregular (fan) shaped block in the south-western segment of Genesta Crescent, Dalkeith. The street follows a semi-circular route with *Chisholm House (fmr)* situated on the outer side of the curve in a predominantly residential area, directly opposite a park. The house sits near the middle of the block extending almost to the full width, with landscaped gardens at the front and rear. A small, metal clad garden shed is located at the rear of the block.

Chisholm House (fmr) is constructed in rendered masonry; specifically the ground floor is double brick and the second floor is single brick with plasterboard interior walls. Timber floors are used throughout and the house has a tiled roof. The place exhibits many of the characteristics of the Inter-War Functionalist style.²⁹ These characteristics are expressed in the asymmetric massing of simple geometric shapes and contrasting horizontal and vertical motifs which contribute to a 'streamlined' effect. The Art Deco Society of Western Australia have used the term 'Art Moderne' and 'Nautical Moderne' in describing the style of *Chisholm House (fmr)*..³⁰ Using a more complex classification system for buildings of the period, divided roughly between symmetric and asymmetric styles, their description is based on the place's aesthetic and functional expression, derived from the European Moderne or the International style.³¹

A curved path on the west side of the garden leads from the street to the partially enclosed entrance porch. A wider path on the opposite side of the front garden leads to the double, lock-up garage. The front elevation is composed of juxtaposed geometric forms accentuating the three-dimensional quality of the composition. The curved street frontage allows a wide angle view of the house allowing the three-dimensional quality to be exploited. The semi-circular balcony, parapets, porch and cantilevered window awnings

²⁵ *Sunday Times*, 21 November 1999, op cit.

²⁶ *Waltzing Moderne*, Vol. 9 No. 3 1996, op cit.

²⁷ Newspaper article, 1991, source unknown. The article refers to the title of the film as *The Great Pretender*. Information also provided by Rosalind Lawe-Davies.

²⁸ *Homes & Living*, May/July 1989, pp. 217-230; *Homes & Living Renovations*, 1995, pp. 143-150; *Inside Style*, a special publication of *Home Beautiful*, 1996, pp. 42-47.

²⁹ Apperly, R., op cit, pp. 184-187.

³⁰ National Trust Assessment, 1996.

³¹ Lawe-Davies, Rosalind 'An International context for Western Australia's Art Deco Architecture', *Waltzing Moderne*, Vol11, Nos 2 and 3. 1988. No page nos.

contrast with the central, rectangular tower form of the stairwell. Parallel, horizontal lines expressed in the render and also in the balcony balustrade which includes a zig-zag motif, and the vertical strip window of the stairwell contribute to a streamlined effect. A tiled, hipped roof over the central, two-storey section of the house extends back behind the tower. The lower roof forms over the single-storey sections of the house and garage are concealed behind parapets and step down towards the outer edges with a chimney rising above the parapet on the north side of the house. These roofs are of metal deck construction over the original bitumen surface and a rubberised surface has been applied to the balcony above the front porch. A plinth of squared rubble coursed limestone forms the base of the external front walls, above which the building is rendered and painted white.

The use of glazed elements is an important characteristic of the style allowing sunlight and fresh air to penetrate into the interior. The curved plate glass windows of the front bedroom and lounge and the vertical strip of glass blocks allowing light into the stairwell were common elements in buildings of the period. The curved glazing in particular tended to emphasise the streamlining and contributed to a nautical style although the more traditional timber sash and casement windows have horizontal mullions which also contribute to the streamlined effect. A circular mirror in the lounge is an interesting internal features reflecting the desire to maximise light in the interior spaces of the house.³² It is believed a glass panel with an etched 'shark motif' was originally located in place of the current mirror above the bath.³³

The front porch and semi-circular arched front door open onto an entrance hall containing a closet and the timber staircase to the upper level, which is notable for the quarter round waterfall detailing in the chrome balustrade. Other features include the flat circular cinema-style light and the built-in chrome and sand-blasted glass hall table beneath arched mirrors which echoes the shape of the doorway and reflects the stairwell. Sliding timber framed divide the lounge from the hall while a passage on the opposite side leads to the front bedroom, with bathroom, kitchen and laundry areas at the rear. The bathroom suite comprises three rooms with separate shower room and WC. A dining room is located directly behind the hall and a verandah runs across the rear elevation providing a sheltered outdoor entertaining area. Octagonal jarrah posts at the outer edge of the verandah support the metal deck roof above. A TV room, constructed in 1988, extends to the rear of the house from the open plan kitchen which was modernised at the same time, retaining the original bulkhead of overhead cupboards above the kitchen sink, which contains a set of maids bells. Fabric from this period of construction is cavity wall on concrete floor. An original enclosed verandah area runs along the southeast side of the house between the laundry and garage. Originally the side verandah was roofed with asbestos and enclosed by asbestos and flywire walls. The walls and roof were replaced with hardiboard and zincalume and windows replaced the flywire.³⁴

The first floor comprises a sitting room directly off the stairwell, around which the three original bedrooms are located. Seats under the windows in first floor bedrooms accommodate a change in ceiling height of the lower

³² A circular mirror was also located in the bedroom as part of the 'Harvest Moon' Art Deco dressing table. This table is currently in storage. Information from Rosalind Lawe-Davies.

³³ Glenys Wiesner, in discussion with Katrina Chisholm, John Taylor Architect File Note 011/00, 6 May 2000.

³⁴ Information from Rosalind Lawe-Davies.

floor rooms. The grander spaces at the outer edges of the ground floor of the house, the main bedroom and lounge, have higher ceilings than the central rooms. This was achieved by recessing the ceilings into the roof cavity. It is believed this innovative feature assisted in limiting the overall height of the house as the local council would accept an average ceiling height across the lower floor rooms.³⁵ The balcony over the front porch is accessed from the stair landing. In 1988 the upper floor was extended with a bedroom wing including ensuite bathroom and walk-in robe constructed at the rear of the house. Partitions and the internal leaf of the exterior walls of this extension are constructed with plasterboard lined stud walls to match the original fabric.

Notable internal features include the original set of maid's bells in the kitchen and the colourful glass tiles in the bathroom. A circular plaster plaque on the wall in the upstairs sitting room displays a motif of the 1925 Arts Decoratif exposition in Paris, which gave its name to the Art Deco style. The plaque may have been a standard item from Brady's, a local plaster manufacturer. Parallel stripes expressed in relief in the plaster, moulded plaster architraves and cornices are all typical of the period. Some of the original built in furniture remains in the lounge and dining room areas. Initially this was a pale plywood timber which would have contributed to the emphasis on a light filled interior but has been painted black. Niches for display of ornaments are evident in many of the interior walls. The lounge room contains a fireplace with a curved masonry surround. The ash tray at the base of the fireplace and adjacent fuel cabin are accessible externally. Bricks around the hearth were painted and a plate installed at the rear of the fireplace while the place was owned by the Lawe-Davies. The screen across the fireplace once contained the family crest in the off-centre panel.³⁶ This may have been removed to the architect's later home where a similar screen was evident.³⁷ A corbelled arch divides the wall between the lounge and dining room and continues the theme of waterfall, detailing also evident in the stairwell balustrade and exterior parapets. This element also suggests the Mayan/Aztec step motif in Art Deco style. Early photographs show that curtains were initially suspended across the arch to divide the lounge and dining rooms. An internal finish, believed to be known as 'Spraytex', is evident on internal walls.³⁸ Other design features of note include the sliding doors into wall cavities and the sash windows that have flywire extensions within the cavity. Elements such as the double garage and internal toilet which have become standard items of domestic architecture later in the twentieth century, were not as common at the time of construction.

The landscaping at *Chisholm House (fmr)* features a central rose garden, common to many front gardens in the Nedlands/Dalkeith areas in the 1930s. At the rear a mature, lemon-scented eucalyptus is a dominant feature. It is believed that this was planted by the original owner, as was the Magnolia tree beside the barbeque.³⁹ Built elements which are evident in early photographs of the place include the low, square-coursed limestone wall with built-in barbeque and basin. This basin was to be used only on social occasions, it was supplied with water from a garden hose. A 'conversation pit' in the rear north-east corner may be evidence of where sand was excavated for construction of the barbeque area. Evidence of a former poultry enclosure

³⁵ Rosalind Lawe-Davies, in discussion with Katrina Chisholm, John Taylor Architect File Note 011/00, 13 April 2000.

³⁶ Family photographs held by Katrina Chisholm.

³⁷ Glenys Wiesner, op cit.

³⁸ Rosalind Law-Davies, op cit.

³⁹ *ibid.*

and an air-raid shelter constructed in the rear garden during the war years is no longer obvious.⁴⁰

13.3 COMPARATIVE INFORMATION

The Inter-War Functionalist style was applied to a large range of building types from social/recreational and commercial to educational, government and residential (both multi-storey and single). No houses of this style have yet been listed on the State Heritage Register, although Berkeley Flats, East Perth (demolished) was assessed and found to be below threshold. Alternative building types which are representative of this style and are listed on the State Heritage Register include Astor Theatre, Mt Lawley, Coronado Hotel, Claremont and Criterion Hotel, Perth.

Some examples of the variety of structures, many of which are classified by the National Trust and listed on local Municipal Inventories, include: Westpac Bank Building, Harvey; Sol Café, Nedlands; Lord Forrest Olympic Pool, Kalgoorlie; Plaza Theatre, Perth; Memorial Hall, Mosman Park; Civic Hotel, Inglewood; Harper's Buildings, Hay Street, Perth; and Albany Bell Hatchery, Maylands.

Single residences in the style include: 19 Melrose Crescent, Menora (1939) which is listed on the Shire of Stirling Municipal Inventory as being finely detailed and restrained, with high authenticity; and Bel-Air, 27 Grant Street, Cottesloe, listed in the Town of Cottesloe Municipal Inventory as an unusual example of functionalist architecture in the American Art Deco style. The Sol Café, Nedlands also has a residential function. An example of a multi-residential building in the style is the apartment building at 55 Stirling Highway, Nedlands.

Oswald Chisholm's later home at 6 The Coombe, Mosman Park, designed by him in the early 1960s, shares a concern for functionality but in outward expression clearly belongs to the Post-War style period by his architect son, Ross Chisholm who became a partner in the practice in 1958.

13.4 REFERENCES

National Trust Assessment, 1996.

13.5 FURTHER RESEARCH

⁴⁰ Glenys Wiesner, *op cit.*