

INDIVIDUAL HERITAGE PLACE – CITATION

HO285

NAME OF PLACE: Tongaboo

OTHER NAMES OF PLACE: Outhwaite house.

ADDRESS / LOCATION: 6 Stonnington Place, Toorak

PROPERTY INFORMATION: part 1856 subdivision of Crown Portion 25.

LEVEL OF SIGNIFICANCE: Local.

ASSESSED BY: Graeme Butler, Francine Gilfedder.

ASSESSMENT DATE: March 2002

REVISED ASSESSMENT October 2003

STATEMENT OF SIGNIFICANCE

(as visible from the street)

Tongaboo, the house at 6 Stonnington Place is locally significant architecturally and historically:
- as a relatively well preserved and successful house designed by and built for the noted Arts & Crafts architect, Rodney Alsop (Criterion H1).

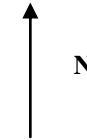
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PLAN

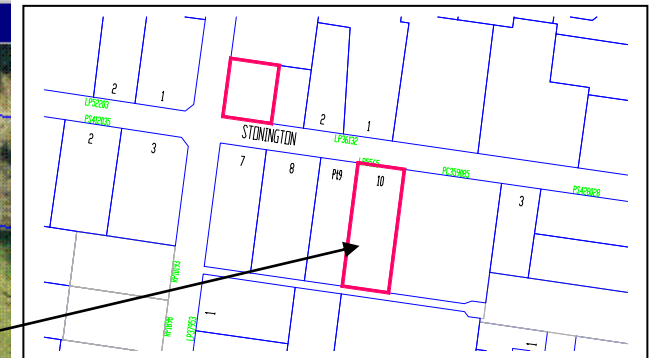
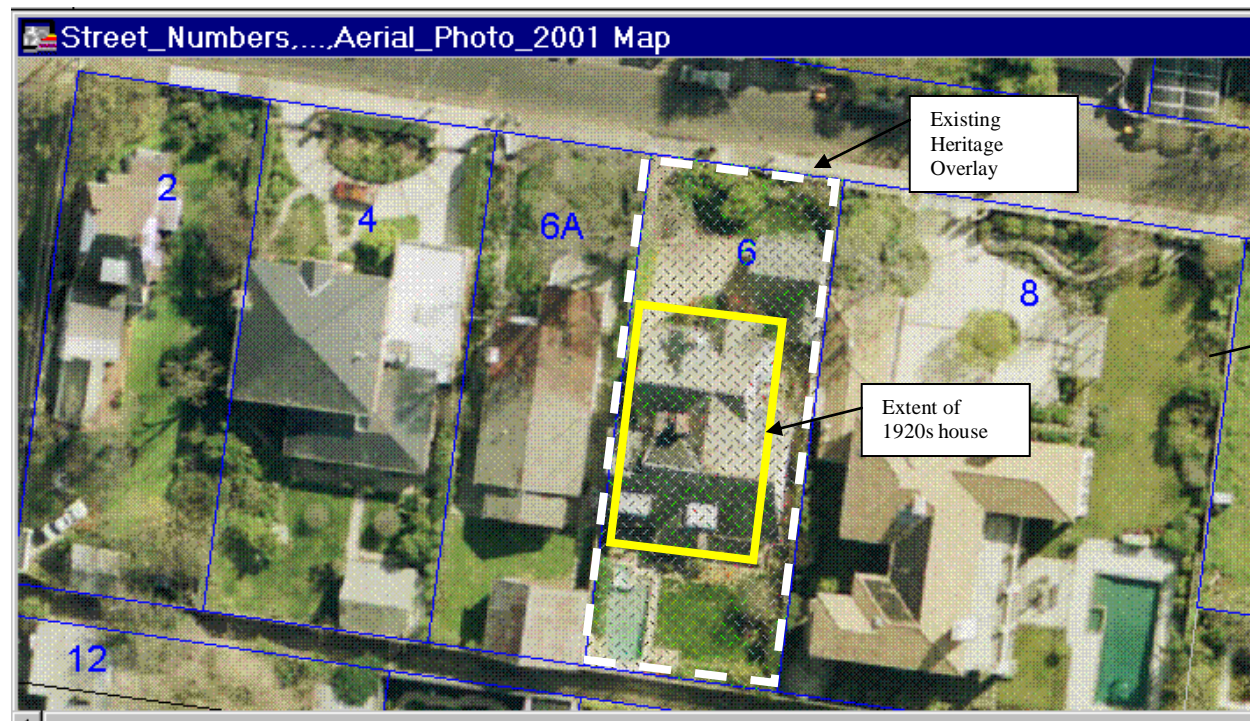
NAME: Tongaboo

OTHER NAMES: Outhwaite house

ADDRESS / LOCATION: 6 Stonnington Place, Toorak
Not to Scale¹



6 STONNINGTON PLACE, TOORAK



¹ Cadastral plan and aerial photograph supplied by the City of Stonnington

PHOTOS:



(Source: Graeme Butler & Associates **March 2002**) **View from street**

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(Source: Graeme Butler & Associates **March 2002**) View from street, showing additions and former garage

DESCRIPTION:

(as assessed from the street)

This attic-storey Arts & Crafts English Domestic revival style house has multiple gabled roofs clad with slate, stuccoed walls, tall brick (over-painted) chimneys, deep eaves with exposed and shaped rafters and joists, timber-framed multi-paned sash windows, and half-timbered and vertical boarded (once stained?) gable ends. The overall character of the design is in the manner of noted British Arts & Crafts designer CFA Voysey.

Interior

Not inspected. Early construction drawings show both levels: entry hall, dining and living rooms, two bedrooms, bathroom and kitchen; and, on the upper level, 4 bedrooms, dressing room, open stair hall and bath room.

Condition & integrity

(as assessed from the street)

Given the changes of the 1920s, the house is generally externally near to original as seen from the street except for minor and related changes to the attic dormer facing north (was a skillion roof dormer). A visually related garage wing has been added in front of the house at the north-east corner of the house and another to the rear west side of the original kitchen block. The window sills in the added north bay of 1924 have been lowered to ground level, with matching glazing infill.

Context

Near two other houses (5, 7) associated with Marcus Martin (later Henderson Alsop & Martin) and west of a Laird & Buchan design (22): all from a similar era. Houses in the street associated with Alsop include The Croft, 4 Stonnington Place (1913) Alsop's own house (demolished); 8 Stonnington Place (1914), demolished; Crumpford, 2 Stonnington Place (1918).

HISTORY

Historical background

(from Malvern - A Physical History, by Georgina Whitehead in Appendix A, Malvern Urban Character Study 1989)

1909-1914

It was not until the early 1900s that land prices had recovered sufficiently (after the 1890s depression) to encourage further subdivision. There was a great increase in building activity in Malvern during the five years prior to the First World War when over 2,000 new buildings were registered. New subdivisions were created as far east as Darling Road and further building consolidated older subdivisions. During this period Malvern's character was indirectly affected by the issue of slum abolition. Concern with overcrowding and the appalling conditions prevalent in parts of the old inner suburbs had resulted in the formation of the Minimum Allotment, Anti Slum and Housing Crusade. The efforts of this pressure group were directed towards municipal councils, as these bodies exercised the little control there was over local subdivision and housing construction. The group called for the electrification and extension of trams to the outer suburbs to encourage suburban development as a means of preventing overcrowding in the inner suburb; they also advocated that in all new subdivisions streets should be a minimum width of 66 feet and allotments should have a minimum area of 7,500 square feet (50 feet wide and 150 feet deep), with only one dwelling per allotment { Grubb: 24}.

1910

Electric tram services commenced operation in Malvern along High Street and Wattletree Road and along Glenferrie Road between Kooyong Station and Malvern Station to Dandenong Road. The Dandenong Road line was opened the following year and the system was further extended { Cooper: 204-19}.

The flexibility of the tram system with north south and east west interconnecting directions of travel, as well as numerous alighting points, gave the public greater ease of movement between and within various localities.

1912

The Mayor of Malvern attended the Minimum Allotment, Anti Slum and Housing Crusade conference in the Melbourne Town Hall.

1916

Allotment size in Malvern was fixed at a minimum area of 6,000 square feet with a minimum frontage of 50 feet { Strahan}. The Malvern Council's designation of certain streets as brick areas was another means by which some residents hoped to maintain 'standards'. In such streets timber dwellings were prohibited and only brick houses were allowed to be built. By the First World War the majority of Malvern's streets were nominated for brick construction { Strahan}.

1920s

A downturn in building activity accompanied the war years, but after the war finished there was another rush to build. During the 1920's many of the remaining orchards and market gardens east of Darling Road were subdivided and sold.

1930s

Development again stalled in the early 1930's with the depression. By then the only vacant land left in Malvern was in the most easterly section, and most of this was subdivided by the end of World War. Land in the vicinity of Batesford Road and Warrigal Road was the last to be developed in the 1950's.

Specific History

(from D Foster, 1999)

1849

Crown Portion 25 includes 84 acres of elevated land, bounded by present day Toorak Road, Glenferrie Road, Malvern Road and the line of Denham Place. At the second sale of Crown land in 1849, John Sullivan, assistant to the Colonial Surgeon for the Port Phillip District, purchased lot 25 for £151.

1853

English barrister Charles Bruce Graeme Skinner paid a gold-inflated £10,972 for Sullivan's land. Skinner planned a village on this land to be named Ledbury after the town on the slopes of the Malvern Hills in England, where his forebears had lived. The Malvern Hill Estate was divided into mainly small allotments and narrow streets, including School Street (Stonnington Place).

1856

Although the Malvern Hill Estate was reported to have sold 'at a large profit', much of this was on paper and Skinner made serious losses in the land scare of 1856. That year the estate was advertised as 'Freehold properties in the Township of Ledbury, Parish of Prahran, Malvern Hill Estate', and described as one of the most 'fashionable suburban localities' with 'delightful sites for villa residences'.

1858

In 1858 a syndicate including Frenchman Armand Auguste Fortune LaMoile and his wife Caroline, purchased block 2 of the Malvern Hill Estate, bounded by School Street, (Stonnington Place) Gertrude Street (Denham Place), Church Street and Malvern Hill (Hopetoun) Road. A brick and mud house of seven rooms was erected on the site and in 1861 M. LaMoile opened the Malvern Hill Water cure establishment. LaMoile's Hydropathic Establishment offered board, including residence, treatment and bath attendance, at five guineas per week and an omnibus ran daily from South Yarra railway station. The Frenchman advertised his business extensively

1911

Although a number of substantial villas were built along Hopetoun Road in the latter years of the nineteenth century, the site of LaMoile's establishment remained undeveloped until 1911, the year following the establishment of Malvern's tram service. The extension of this line down Toorak and Malvern Roads, encouraged development.

The (new) Malvern Hill Estate, the site of LaMoile's Water cure establishment was subdivided and auctioned as twelve 'splendid building sites' (September 30) which allowed for larger allotments in Hopetoun Road and smaller allotments in the narrow cross streets.

Architect Rodney Alsop purchased a number of allotments from the Malvern Hill Estate in Stonnington Place, including lot 10 on the south side.

Rate books for 1911-12 list Alsop as architect of 375 George St, Sydney owner of vacant land at lot 10,

1912

Rate book 1912-13 lists Alsop as owner and Colin Campbell, an indentor, as tenant of a wooden house of 8 rooms.

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1913-14

Rate book 1913-14 lists Alexander H Outhwaite, manager, as the new owner after Campbell of the eight roomed wood and brick house, purchase price £1400.

1914-15

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Rate book 1912-13 lists Outhwaite as owner-occupier of the 8 room roughcast house.

1916

On the 1916 MMBW drainage plan, Klingender & Alsop are shown as the agent and A.H. Outhwaite the owner, of 6 Stonnington Place. The same year, the 'Real Property Annual' featured a photograph showing the side open first floor balcony and projecting porch and original front elevation

1924

In 1924 architects A. & K. Henderson, Alsop and Martin, submitted plans for alterations to Tongaboo, shown as a brick house, for new owner, solicitor, Henry McLeod Duigan. The plans show a projecting single storey front gable and new single storey bays to the east elevation.

1932

The property was purchased by Lionel A. Middows who resided there until past 1947.

1958

The property was purchased by Hilton Wood

1959

A new house was built in 1959 on vacant land to the west of Tongaboo, and Tongaboo's stables became part of the adjacent property. The stables were located at the rear of 6a Stonnington Place. K Sitlington listed as occupier until the 1970s.

1963

Tongaboo was sold to Lidgett

1973

Building application for renovations to value of \$12,000.

1995

Offered for sale at \$750,000 plus, described ('The Age' 27 May) as brick, 10 rooms, 882 square metres of land: notes interesting history and Alsip connection. States (incorrectly) that former famous illustrator Ida Outhwaite was former resident. Then 'barn' and environs was on the property (now on 6A) and offered storage for 5 cars. There were mature trees in 'generous' front and rear lawns. David McGlashan had designed rear family room as the house's second main extension.

1995-6

Building applications for alterations and extensions.

1997

Auction hand bill (6 December) shows clinker brick Arts & Crafts style fireplace with panelled (oak?) chimney breast, stained timber joinery and vertical boarded doors. Related additions and open pool at rear.

1998

Building application for alterations to 6A Stonnington Pl for Mr & Mrs Chapman-Smith, valued at \$1500.

2002

The house at the adjoining 6a Stonnington Place was demolished



ANALYSIS

Thematic context

The Principal Australian Historic Themes (PAHT) have been developed by the Australian Heritage Commission to allow assessment of historical significance within a national historical thematic framework.

PAHT	Subtheme	Category
Building settlements, towns and cities	Making suburbs	House, urban

Comparative analysis

Alsop

Alsop is a well known practitioner of the Arts & Crafts style in Victoria, particularly his design at Glyn, 224 Kooyong Rd, Toorak built 1908, as used by Apperley et al as an exemplar of the style in their national publication.

Houses associated with Alsop as identified in previous heritage studies in the City include:

Glyn, House, at 224 Kooyong Rd, Toorak built 1908
House, in Lansell Road, Toorak built 1913
House, at 8 Stonnington Place, Toorak built 1914 (demolished)
House, at 3 Mernda Road, Kooyong built 1915
House, at 1088 Malvern Road, Armadale built 1916
House, at 2 Stonnington Place, Toorak built 1918 (demolished)
House, at 13 Whernside Ave, Toorak built 1926 (demolished)
House, at 6 Church Street, Toorak built 1927
House, at 20 Yarradale Road, Toorak built 1937

Alsop's miniature estate in Stonnington Place, where at least three houses in a row were designed and built by him, was unusual. Other similar types of estates were developed by Walter Butler in Armadale and Toorak, as the only other known architect speculators in this period.

Arts & Crafts

Apperley et al (1989) define Arts & Crafts architecture under the heading 'Federation Arts & Crafts':

'As its name implies, the style was concerned with the integration of art into everyday life through the medium of craftsmanship. There is a strong flavour of morality, with stress on the truthful use of materials and the honest expression of function. Arts and Crafts buildings are unpretentious and informal, evoking an atmosphere of comfortable familiarity.'

'In nineteenth century England, the moral attitudes to architecture and design preached by A. W. N. Pugin and John Ruskin were put into practice by William Morris, father of the Arts and Crafts movement. Dismayed by the effects of the Industrial Revolution and inspired by Ruskin's writings on 'The Nature of Gothic', Morris tried to put art into a broadly based social context through the reestablishment of handicraft methods reminiscent of a rural, pre industrial age. C. F. A. Voysey and Philip Webb were important Arts and Crafts architects in England. In the United States, Gustav Stickley promoted the 'Craftsman' image in architecture, interior design and furniture.'

'In Australia, Federation Arts and Crafts architecture exhibits qualities similar to those of the overseas models from which it drew inspiration. Buildings in this style are domestic in scale and make free use of

traditional (usually English) vernacular motifs to achieve an unassuming, homely, well established character. Designers aimed for informality in planning, massing, fenestration and landscaping. The roof is a dominant element, featuring gables (with barges or parapets) and/or hips of medium to steep pitch and prominent eaves. Tall, tapering chimneys, battered wall buttresses and bay windows are characteristic elements of the style. Pebbledash stucco (roughcast) was commonly used as an exterior wall finish, together with other materials having earthy, 'natural' colours and textures. Interiors frequently display timber panelling and sturdy ceiling beams. Touches of Art Nouveau detail are common, both externally and internally.'

The examples provided here are typically of the Edwardian-era but the approach to architecture prevailed beyond this date within the architectural practices that had pioneered the style here, such as the Butlers. The use of English domestic vernacular as a basis for interpretation in the Arts & Crafts manner, follows the example of CFA Voysey.

Assessment against the criteria adopted by the Australian Heritage Commission

Summary of relevant Australian Heritage Commission criteria

Code	Summary	Assessment as locally significant	Assessment as contributory significance
A.4	Association with important events or historical themes		part of a small and unusual housing estate built in this part of Toorak soon after the arrival of tramways allowed speculative ventures of this type
B.2	Rarity or distinction among a comparable group		part of a small and unusual housing estate Alsop designed and built, architects typically not being involved with this type of development.
H.1	Association with important person or group	associated with noted Arts & Crafts architect, Rodney Alsop	

RECOMMENDATIONS:

The building and existing mapped land should remain in the heritage overlay of the Stonnington Planning Scheme.

Proposed extent of heritage place for the heritage overlay

The house and land with emphasis on external fabric from the construction date in the period c1912-16.

Planning Scheme Protection in a heritage overlay: Recommended

Other heritage registers

Heritage Victoria Register: No
Register of the National Estate: No

REFERENCES

Lewis & Aitken 1992 cite:

MMBW Drainage Plan No 84203: 1916, A.H. Outhwaite 0 & 0. Agent, Klingender and Alsop
'Real Property Annual', 1916, p. 5 1
Nancy Shaw 12 October 1989: letter to Mayor and Councillors, City of Malvern,
John Clare. The post-Federation house in Melbourne: Bungalow and Vernacular Revival styles 1900-1930,
unpublished thesis, Faculty of Architecture and Planning, University of Melbourne, 1984.
'Sands and McDougall Directory'
Malvern Building Plan 5033: 1924, 'H McL Duigan Esq. Alterations to Tongaboo, Stonnington Place, Malvern
A & K Henderson, Alsop & Martin Architects'

Foster 1999 cites:

Rob Bower, 'Malvern: A History of the Subdivision, 1840 1989, (unpublished manuscript, Malvern Archives):
plan 1 set 1, p.24. (Skinner's subdivision created a number of 33 feet roads in November 1854.)
Leslie Schumer, 'Malvern Pioneers 3' (unpublished 1979), Malvern Archives.
"The late Judge Skinner" obituary, 'Table Talk' 11 January 1895:12.
'The Argus', 26 November 1856: 3.
M. La Moile, 'Victoria Water Cure Establishment, Malvern Hill near Toorak', Melbourne, 1861. M. S.
collection, SLV.
Minutes of the Gardiner Road Board, 15 November, 1865: A meeting of ratepayers at the Malvern Hill Hotel
on 15 November 1865 was held to discuss the proposed water from Yan Yean. Block 2 was sold to Thomas
Hill in 1865 for £645. .
MMBW plan of 1902: The block bounded by Hopetoun Road, Stonnington Place, Denham Place and Church
Street was shown as vacant land .
Malvern Hills Estate subdivision and sale notice, 1911,
Alway Collection, Malvern Archives
Gardiner Road Board, rate book, Lot 25,1856 7..
Gardiner Road Board, rate book, Lot 25,1861;
City of Malvern rate book, north ward, 1911 12, no. 343.
City of Malvern rate book, north ward, 1912 13, no. 379.
City of Malvern rate book, north ward, 1913 14, no. 446
City of Malvern rate book, north ward, 1931 2, no. 873;
MMBW drainage plan,1916.
'Real Property Annual' 1916, p. 51.
Malvern Building Plan 5033: 'H McL Duigan Esq. Alterations to Tongaboo, Stonnington Place, Malvern'.
City of Malvern sales register.
City of Malvern sales register.

Further references:

Sands & McDougall 'The Directory of Victoria' 1924-1974

Further work

None.

Appendix 1 Previous citation

Council has considered a series of amendments to the Schedule to the Heritage Overlay of the Stonnington Planning Scheme. During the exhibition period of former Amendments L47 and L61 objections to the inclusion of some properties in the Schedule to the Heritage Overlay were received. Therefore Council resolved to undertake further analysis of the heritage citations of affected properties prior to holding an independent panel hearing. The amendments are now known as C5 and C6(2) respectively. The following citation was exhibited with amendment L47.

Architects: Klingender & Alsop

1916: A.H. Outhwaite 0 & 0. Agent, Klingender and Alsop (MMBW Drainage Plan No 84203)
1916: Photograph showing side open first floor balcony and projecting porch and original front elevation ('Real Property Annual', 1916, p. 5 1) 1924: Outhwaite ('Sands and McDougall Directory')
1924: 'H McL Duigan Esq. Alterations to Tongaboo, Stonnington Place, Malvern A & K Henderson, Alsop & Martin Architects' - for a projecting single storey front gable and new single storey bays to the east elevation (Malvern Building Plan 5033)
1929: Duigan, H.
1947-59: Middows, L.A.
(Sands and McDougall Directory)

Renowned architect Rodney Alsop designed and built a unique precinct In this section of Stonnington Place (see also area description). The cottages included:
The Croft, 4 Stonnington Place (1913) Alsop's own house, now demolished
8 Stonnington Place (1914), now demolished.
Tongaboo, 6 Stonnington Place (1916)
Crumpford, 2 Stonnington Place (1918)

This property at 6 Stonnington Place was possibly the residence of well known children's illustrator Ida Rentoul Outhwaite as A.H. Outhwaite was listed as owner and occupier in 1916. A long time resident of Stonnington Place recalled that Rentoul's colleague May Gibbs reputedly sketched in the garden of Tongaboo. [1]

Clare has described this residence as:

Typical Craftsman single ridged box form with dormer and window attic. The rough casted walls and bordered gables are Craftsman elements, however, elements as the steep pitched roof, the tall chimney place in picturesque conjunction with a narrow, single windowed dormer, the bay under a low projecting eave and the timber balcony instead of a verandah give the house more an English cottage than an American character [2]

This property once included No 6a, the allotment to the west, and this still contains a large attic style timber barn or stable type structure, In 1992, 6 Stonnington Place was of note for the steep gabled roof, prominent chimneys, flat decked dormer, multi-paned windows and vertical timber planking to gable ends, heavily textured rough cast walls to ground level and detailed items such as the latticed enclosed porch to the front entry. The house was substantially intact other than the full length French doors on the front gable extension alterations to the rear windows on the first floor level and to the east elevation.

This house has an extremely picturesque character enhanced by a mature garden and massive trees. In 1992 it still retained the apparent remnants of the original lattice fencing clad with an ivy hedge. The barn at 6a Stonnington Place is clad with timber planking with the same narrow timber cover straps used on the gables of the main house and provides an essential continuum between the two properties. The narrow street and small allotments lend themselves to the cottage form of the house and barn.

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More recent alterations have been the enlargement of the single windowed dormer facing the street from a flat roof to a full gabled dormer that encloses the chimney. A small garage has been constructed in the front garden, matching the architectural form and detailing of the house. A new Edwardian timber picket fence has replaced the earlier fence. Notwithstanding these changes, the house still retains the essential character of the original design.

John Clare in his study of Post-Federation houses in Melbourne (3) has indicated how Alsop's Stonnington Place houses expressed a concern for a simple, unornamental and functional architecture. This was quite advanced for contemporary practice. The use of stained timber cladding which was shared by Nos 4, 6 and 8 was based on the American Craftsman style, however the vertical boarded gables frequently used by Alsop at this period (e.g. 30 Albany Road) provided an Australian character to this idiom. The houses and gardens were designed to be of a complementary character. Alsop was also of note for his landscaped designs, the best known major commission was Footscray Park. This group pre-empted Edna Walling's famous cottages and landscapes at Bickleigh Vale of the 1920s and 1930s.

Tongaboo is of regional significance as an important example of the modest cottage style favoured by Alsop for his own use and for like minded clients for whom he designed a several houses near his own in Stonnington Place. The possible association with Ida Rentoul adds considerable historical significance to this property.

1 Nancy Shaw to Mayor and Councillors, City of Malvern, 12 October 1989.

2 John Clare 'The post-Federation house in Melbourne: Bungalow and Vernacular Revival styles 1900-1930', unpublished thesis, Faculty of Architecture and Planning, University of Melbourne, 1984.

3 *ibid.*