# Heritage Citation – Individual Place

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| **Heritage Place:** Crumpford | **HO Reference:** HO341 |
| **Address:** 2 Stonnington Place, Toorak | **Citation status:** Final |
| | **Date Updated:** 17 March 2022 |
| **Designer:** Klingender & Aslop | **Year of Construction:** 1920 |
| **Builder:** Unknown | |



Photograph of Crumpford (source: Extent Heritage Pty Ltd, 2021).




Location map and extent of HO341.

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| **Heritage Group:** Residential buildings | **Key Theme:** Buildings suburbs |
| **Heritage Type:** House | **Key Sub-theme:** Creating Australia's most 'designed' suburbs – houses as a symbol of wealth, status and fashion |

**Significance Level:** Local

**Recommendation:** Retain as an individually significant place on the HO; tree controls recommended in relation to the mature oak (*Quercus robur*).

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| **Controls:** | ☐ | External paint colours | ☐ | Internal alterations | ■ Tree controls |
| | ☐ | Victorian Heritage Register | ☐ | Incorporated Plans | ☐ Outbuildings and fences exemptions |
| | ☐ | Prohibited uses may be permitted | ☐ | Aboriginal Heritage Place | |

## Statement of Significance

### *What is significant?*

The property at 2 Stonnington Place, Toorak (otherwise known as Crumpford) are significant. Specifically, the scale, form and detailing of the Interwar Old English house with Arts and Crafts influences is locally significant, as well as the mature oak (*Quercus robur*) and timber boundary fence. Later alterations and additions to the property are not significant.

### *How is it significant?*

Crumpford is of local aesthetic significance to the City of Stonnington, and is associated with the famed Australian architectural firm, Klingender & Alsop.

### *Why is it significant?*

Crumpford is aesthetically significant as a highly intact and well-presented Interwar Old English house with Arts and Crafts influences. Key characteristics of aesthetic value include the steeply-pitched gabled roof with slate, weather gable end and soffit, clinker brick, offset external chimney breast and a timber fence constructed on bluestone footings. In addition, a mature oak (*Quercus robur*) planting adds to the setting of the place as an early planting. (Criterion E)

Crumpford has associative significance as a house designed by the reputed Australian architectural firm Klingender and Alsop. (Criterion H)

## HERCON Criteria Assessment

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| *A* | *Importance to the course, or pattern of our cultural or natural history* | This place does not meet this criterion. |
| *B* | *Possession of uncommon, rare or endangered aspects of our cultural or natural history* | This place does not meet this criterion. |
| *C* | *Potential to yield information that will contribute to an understanding of our cultural or natural history* | This place does not meet this criterion. |
| *D* | *Important in demonstrating the principal characteristics of a class of cultural or natural places or environments* | This place does not meet this criterion. |
| *E* | *Importance in exhibiting particular aesthetic characteristics* | Crumpford is aesthetically significant as a highly intact and well-presented Interwar Old English house with Arts and Crafts influences. Key characteristics of aesthetic value include the steeply-pitched gabled roof with slate, weather gable end and soffit, clinker brick, offset external chimney breast and a timber fence constructed on bluestone footings. In addition, a mature oak (*Quercus robur*) |

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| | | planting adds to the setting of the place as an early planting. |
| *F* | *Importance in demonstrating a high degree of creative or technical achievement at a particular period* | This place does not meet this criterion. |
| *G* | *Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of the continuing and developing cultural traditions* | This place does not meet this criterion. |
| *H* | *Special association with the life or works of a person, or group of persons, of importance in our history.* | Crumpford has associative significance as a house designed by the reputed Australian architectural firm Klingender and Alsop. |

## Description

- ### Physical Analysis

Crumpford is a two-storey residence built in the Interwar Old English style with Arts and Crafts. The structure consists of red clinker brick laid in a running bond. The structure takes on the distinct form of its high pitched single ridged gable roof. The roof is clad in flat square slate tiles and contains attic rooms with a projecting flat deck dormers on the southern side of the roof. The main structure is aligned almost to the west boundary along Denham Place. A flat roofed shed extension projects from the south of the main structure and from that another single pitched roof extension has been added. The white weatherboard pitched roof extension is also clad in a similar flat and square slate tile and was likely an original external structure that was connected to the main house by the newer corrugated flat roof.

The front façade faces Denham Place as opposed to Stonnington Place. The set back from the street is built up on a brick laid platform, steps and garden bed. The entrance area is enclosed from the rest of the property on its sides, forming a small entrance courtyard just off the footpath. The front garden beds are planted with shrubs and a mature hibiscus (*Hibiscus rosa-sinensis*) bush. There is a horizontal timber plank front door and a timber framed window to the left. There is a projecting awning roof clad in slate tiles, supported with timber brackets triangular in profile running across the entire length of the façade that shelter the front door. Above the awning on the upper level is two centred timber casement windows. The upper window consists of an eight pane window. The window has a brick sill and an expressed timber section on the top of a window imitating the presence of an architrave. The windows are sheltered under a projecting timber clad soffit. The soffit and the rest of the façade up to the roof apex is clad in white weatherboard. At the centre of the weatherboard façade is a rectangular vent window with white timber louvres and sill. An open face brick chimney extends from the ground level awning, next to the left upper-level window before projecting above the roof form. The chimney is simple in design and lacks detailing.

The north façade of the residence mostly consists of the roof façade except at the ground level. There was a short porch reported on the north façade that has since been infilled. There is a lean-to roof

projection extending further which has white timber framed casement windows with stained leadlight glass. Like the north façade, the south façade also consists mainly of the roof façade. However, there is a flat roof dormer window, clad in white weatherboard with three banks of paired four-pane white timber awning windows. The east façade includes a lean-to bay window projection, French doors and a centred chimney.

The grounds of Crumpford are landscaped with mature trees to the north and south extents of the property including an oak (*Quercus robur*) and jacaranda (*Jacaranda mimosifolia*) tree. In the front garden is a large and mature oak tree (*Quercus robur*). The northern and western street front boundaries are demarcated with a brown panel fence set atop a bluestone base laid in a random course. The corner of the boundary fence is recessed to address its street corner location. The corner includes a projecting raised bluestone garden bed and a low timber entrance gate. The west boundary fence along Denham Place is broken at the west elevation entrance, a secondary entrance with a timber gate and mailbox slot and at the southern end where there is a car entrance garage door flanked by tall brick piers. The south boundary runs along a no-through lane and is demarcated by a tall brick wall. The brick wall and piers consist of a polychrome open face brick laid in a running bond. There is a single storey gable roof garage structure forming the border of the south wall. There is a front lawn along the north side of the property and a narrow area along the eastern elevation of the residence which opens up to an extensive backyard occupying most of the property. The shed area is laid in a red brick with a small pathway leading to the garage.

Crumpford is located on a corner lot bordering Stonnington Place and Denham Court. It is located close to the main Glenferrie and Malvern Roads as well as the Lauriston Girls School. Crumpford is currently used as a private residence. The white timber façade elements and roof cladding, especially along the west and south elevations, are in poor condition. The property would be considered in fair condition overall. The north verandah infill, shed and garage extension represents the main alterations to the property with the grounds appearing largely unaltered. The property would be considered to be of moderate integrity.

### • Alterations and Additions

- Antenna added to the main roof.
- Reported original north boundary wall with large hardwood lattice panels removed.
- North verandah infilled.
- Flat dormer window on the south elevation likely a later addition.
- Shed extension off the south of the main structure.
- Garage structure added.
- Brick pier and garage entrance door added to west wall.

## History

### • Historical Context

For thousands of years preceding European colonialism, the area now known as Stonnington was the traditional home of the Woi wurrung and Boon wurrung people of the Eastern Kulin Nation. This environment would have provided Traditional Owners with access to pre-contact plains, grassy woodland, and floodplains on the banks of the Yarra River (Birrarung), Gardiners Creek (Kooyong Koot), and Hawksburn Creek (now channelised), in a rolling landscape on the northern shore of Port Phillip Bay.

It is important to note that the rich cultural heritage of Traditional Owners in Stonnington did not end with colonialism—it has a rich presence to this day.

Following the establishment of Melbourne in 1835, squatter John Gardiner and many others like him sought out land in what would become present day Toorak and surrounds on account of its densely timbered landscape, undulating terrain and proximity to water. By 1840, crown land sales marked the area's transition to pastoral settlement, and later in 1851, with the purchase of land in Hawthorn by Thomas Herbert Power, the surrounding environments gradually became a place where the early merchant and squatter elite of Melbourne built their homesteads. In Toorak, this is best represented by the purchase of lot 26 by James Jackson, associate in Jackson, Rae & Co. soap and candle merchants. Jackson was described by politician William Westgarth as 'Melbourne's greatest merchant of this early time' (Forster 1999, 10). It is only fitting that his house, called Toorak House, would be the namesake of what would become arguably the most affluent suburb in Melbourne. Following the discovery of gold in the 1850s and the wealth this produced for ancillary trades, the Toorak area drew in Melbourne's newly wealthy. Today, over a century later, Toorak still has connotations of wealth and prestige as best represented in its history and built environment (Forster 1999, 5–26).

- ## Place History

Crumpford at 2 Stonnington Place was constructed in c.1920 to designs prepared by notable architectural firm Klingender & Aslop. A partnership formed by prominent Arts and Crafts style architect Rodney Aslop and F. K. Klingender from 1906, the duo was known for their use of Old English Revival and architectural expression of Arts and Craft values. Key designs by Klingender & Aslop include Glyn at 224 Kooyong Road, Toorak (1908), the residence at 30 Albany Road, Toorak (1921) and flats at 327-328 Beaconsfield Parade, St Kilda (1915).

Original plans of the dwelling reveal a two-storey brick residence designed in an Old English with an Arts and Crafts influence. The ground floor comprised a dining room, lounge room, hall, kitchen, maid's room, scullery, a rear porch, two bays and a verandah, whilst the first floor featured a primary bedroom, bathroom, landing and secondary bedroom (Klingender & Aslop Architects 1920). As indicated in directories, the dwelling was owned by Rodney Aslop himself, who had purchased the land in 1911 (Sands & McDougall 1920). Aslop occupied the dwelling for several years with his wife Dorothy (née Lockyer), the daughter of prominent senior public servant Sir Nicholas Colston Lockyer (Tibbits 1979). The house appears to have been sold not long after and, by 1924, Arthur D. Wood is listed as the owner and occupier.

Arthur D. Wood and his wife Mrs. Wood occupied Crumpford from 1924 until the late 1950s (Sands & McDougall 1925-1960). The interior of the dwelling was featured in several issues of The Australian Home Beautiful, and the associated images reveals windows in the morning room and a dining room that overlooked the garden (Lane-Poole 1926, 38; Lane-Poole 1927, 28). As a search of the Woods' in historical databases has not yielded any material, Mrs. Wood's full name, as well as the respective identities of the couple, have not been determined. The house was subsequently sold in the late 1950s, and by 1960, Ronald Shaw is listed as the owner.

It is unknown precisely how long Ronald Shaw owned Crumpford, although directories reveal that he occupied it until at least 1974 (Sands & McDougall 1974). Property records indicate that the house was sold in 1985, and then again in 1986. It was last sold in 1999 and has remained a private residence since.

## Comparative Analysis

Designed by architectural firm Klingender & Aslop, Crumpford is typified by the Old English Arts and Crafts style that was popular across Toorak the interwar period. Characterised by simple and functional massing, the dwelling is noted for being a contemporary interpretation of the English cottage (Nigel Lewis Richard Aitken 1992). Several of its features are similarly observable at other Interwar Old English and Arts and Crafts style dwellings in the precinct that were also designed by Aslop, who became particularly renowned for this style. While two of these have since been demolished (The Croft, 4 Stonington Place and 8 Stonnington Place), one is extant and has been afforded heritage protection (Tongaboo, 6 Stonnington Place). The following comparative analysis thus draws from Aslop's surviving body of work in both the immediate precinct and wider local area, and is supplemented with examples from contemporaneous Arts and Crafts architect Robert B. Hamilton.

Comparative examples include:

- **Tongaboo (6 Stonnington Place, Toorak) (HO285).** Constructed in 1912 to designs prepared by Rodney Aslop, Tongaboo is an attic-storey Arts & Crafts English Domestic revival of high integrity. While its cream stucco render wall finish and multiple gabled roofs differs to the red clinker brick and distinct pitched single ridged gable roof at Crumpford, the dwelling is analogous in terms of its incorporation of attic rooms, gabled roof form with square slate tiles, boarded gable ends and simple open faced brick chimney. An earlier iteration of the Old English Arts & Crafts style, Tongaboo is a more conventional expression of the style when compared with the simple massing of Crumpford. It is thus considered a fine but less seasoned and distinctive example of Aslop's work.
- **Residence (30 Albany Road, Toorak) (HO487).** The house at 30 Albany Road was constructed in the 1870s as stables to the Yar Orrong mansion but was then converted in 1921 to designs by Rodney Alsop into his own private residence. Klingender would then work on the property in 1937, providing a sympathetic extension. With this, the house has seen three instances of construction: initial 1870s construction, conversion in 1921 by Alsop, and then extension in 1937 by Klingender. The house observes the stylistic qualities associated with Alsop's work more than Klingender. It abides by the Arts and Crafts characteristics that are emblematic of Alsop's style. These include its boarded gable ends, timber framed pane windows, and gabled roof form with square slate tiles. Clear differences between both buildings include the form, scale and wall finish. It is derived from both American Craftsman bungalow and English cottage sources, as exhibited in its use of vertical planked boards on its northern façade. While it is considered an unusual example of the Arts and Crafts idiom, it is alike to Crumpford in its functional, unornamented approach to the style.
- **Telgai House (4 Struan Street, Toorak) (HO168)**. Telgai House was constructed in 1923 to Robert B. Hamilton's designs as his own private home. Telgai House observes many of the same characteristics attributable to Crumpford, including the use of red clinker brick, gabled roof form, timber framed window and boarded gable ends. Like Crumpford, it also centers form and simplicity of expression over ornamentation. Key differences include the form, scale, roof material and use of timber beams and pillars. Telgai is also set back from the curved driveway, and thus exhibits a greater sense of formality than Crumpford.

Overall, Crumpford is a noteworthy example of the Arts and Craft idiom that gained prominence during the interwar period. Its emphasis on simplicity of form is not only visually distinct, but provides insight into Aslop's functionalist approach to the picturesque.

## References

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## Limitations

1. Access to all heritage places was limited to a visual inspection from the public domain. The interiors of buildings and inaccessible areas such as rear gardens were not accessed as part of this heritage study.
2. Condition and site modification assessment was limited to a visual inspection undertaken from the public domain.
3. The historical notes provided for this citation are not considered to be an exhaustive history of the site.

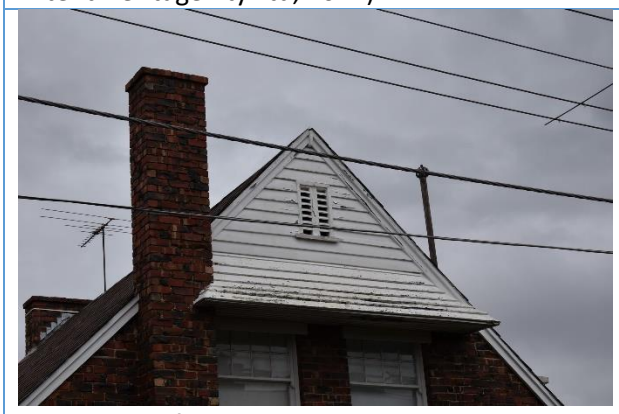
## Further Images



Western elevation, with side entry (source: Extent Heritage Pty Ltd, 2021).



Oblique view of western elevation (source: Extent Heritage Pty Ltd, 2021).



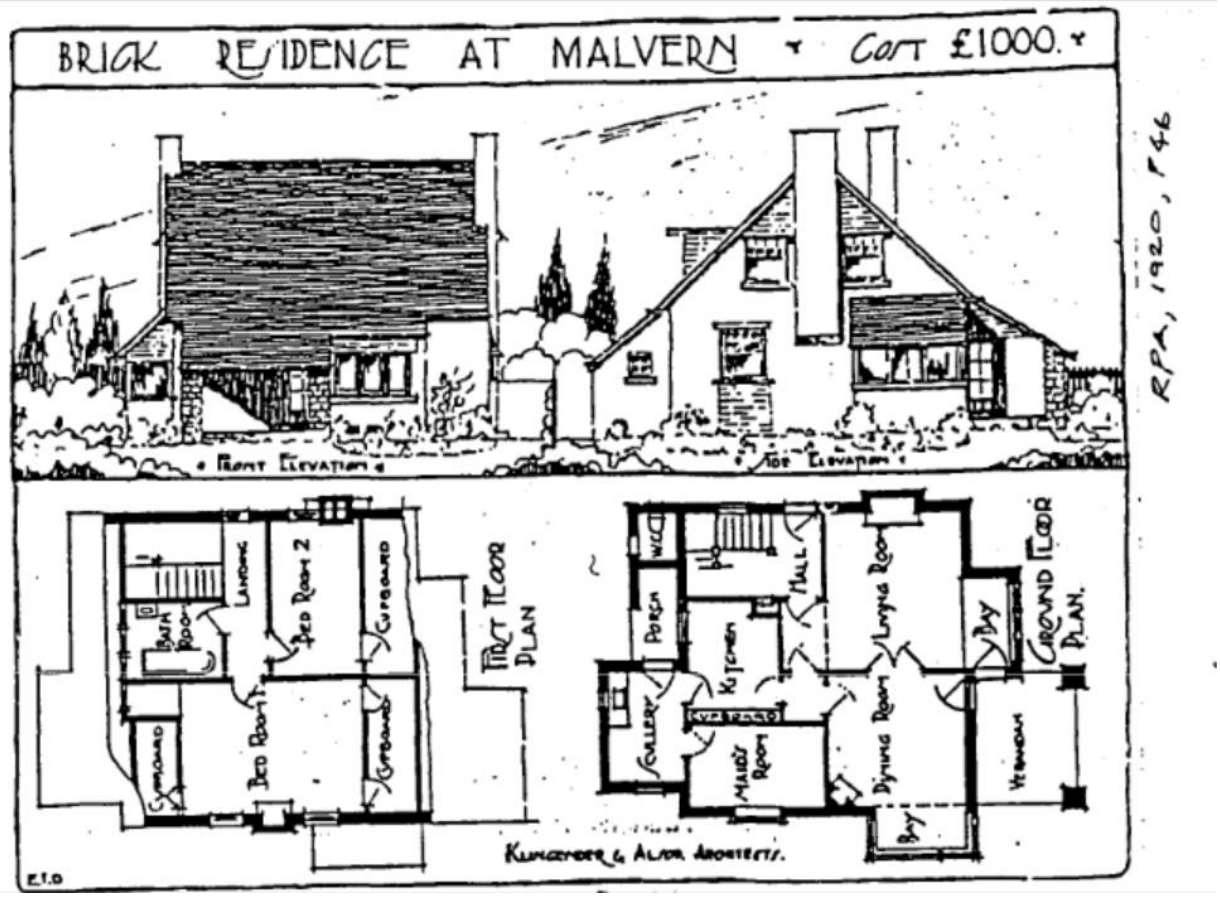
Detail view of cladding material and chimney (source: Extent Heritage Pty Ltd, 2021).



Overview of northern roof elevation (source: Extent Heritage Pty Ltd, 2021).



Mature Oak, Quercus robur, on the north western corner of the property (source: Extent Heritage Pty Ltd, 2021).



Architectural drawings of Crumpford, c. 1920 (source: Klingender & Aslop. (1920). *Brick Residence at Malvern* [architectural plan]. RPA).

## Authors

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