

Heritage Citation – Individual Place

Heritage Place: Clendon (formerly Tullyvallon)

Address: 57 Clendon Road, Toorak

HO Reference: HO761

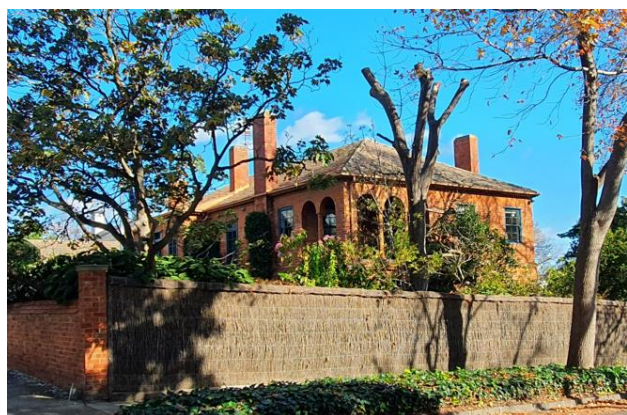
Citation status: Final

Date Updated: 22 March 2022

Designer: Rodney Alsop

Year of Construction: 1926

Builder: Unknown



Photograph of Clendon (source: City of Stonnington, 2020).



Location map and extent of 57 Clendon Road, Toorak.

Heritage Group: Residential buildings

Heritage Type: House

Key Theme: Building suburbs

Key Sub-theme: Creating Australia's most 'designed' suburbs – houses as a symbol of wealth, status and fashion

Significance Level: Local

Recommendation: Remove from the curtilage of HO143 Montalto Avenue Precinct and include on the HO as an individually significant place in its own right.

Controls:	<input type="checkbox"/> External paint colours	<input type="checkbox"/> Internal alterations	<input type="checkbox"/> Tree controls
	<input type="checkbox"/> Victorian Heritage Register	<input type="checkbox"/> Incorporated Plans	<input type="checkbox"/> Outbuildings and fences exemptions
	<input type="checkbox"/> Prohibited uses may be permitted	<input type="checkbox"/> Aboriginal Heritage Place	

Statement of Significance

What is significant?

The property at 57 Clendon Road, Toorak (otherwise known as Clendon) is significant. Specifically, the scale, form and detailing of the Interwar Mediterranean Revival style house with Georgian derived elements is locally significant, as well as the original integrated carport, formal landscaping to the front setback and front boundary wall along Clendon Road. The garden shed and later alterations and additions to the property are not significant.

How is it significant?

Clendon is of local aesthetic significance to the City of Stonnington, and is associated with the reputed Melbourne architect Rodney Aslop.

Why is it significant?

Clendon is aesthetically significant as a highly intact and fine example of the Mediterranean Revival style house that incorporates a symmetrical Georgian Revival form, which is a combination of architectural styles that gives it a unique and distinct character. Key features contributing towards its aesthetic value include its formal site layout and formal landscaping, visually prominent brick arcaded loggia, incorporation of barley-sugar columns, as well as its use of red face brick and wrought iron detailing. (Criterion D)

Clendon has associative significance as a house designed by the reputed Melbourne architect Rodney Aslop. More commonly known for this Interwar Old English designs, the fusion of Mediterranean and Georgian Revival architectural styles at 57 Clendon Road is distinct from the majority of Aslop's designs. It demonstrates the evolution of Aslop's body of work and provides insight into the ways he was influenced by prevailing Mediterranean and Georgian Revival modes by the interwar period. (Criterion H)

HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	This place does not meet this criterion.
B	<i>Possession of uncommon, rare or endangered aspects of our cultural or natural history</i>	This place does not meet this criterion.
C	<i>Potential to yield information that will contribute to an understanding of our cultural or natural history</i>	This place does not meet this criterion.
D	<i>Important in demonstrating the principal characteristics of a class of cultural or natural places or environments</i>	Clendon Road is aesthetically significant as a highly intact and fine example of the Mediterranean Revival style house that incorporates a symmetrical Georgian Revival form, which is a combination of architectural styles that gives it a unique and distinct character. Key features contributing towards its aesthetic value include its formal site

		layout and landscaping, visually prominent brick arcaded loggia, incorporation of barley-sugar columns, as well as its use of red face brick and wrought iron detailing.
E	<i>Importance in exhibiting particular aesthetic characteristics</i>	This place does not meet this criterion.
F	<i>Importance in demonstrating a high degree of creative or technical achievement at a particular period</i>	This place does not meet this criterion.
G	<i>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</i>	This place does not meet this criterion.
H	<i>Special association with the life or works of a person, or group of persons, of importance in our history.</i>	Clendon has associative significance as a house designed by the reputed Melbourne architect Rodney Aslop. More commonly known for this Interwar Old English designs, the fusion of Mediterranean and Georgian Revival architectural styles at 57 Clendon Road is distinct from the majority of Aslop's designs. It demonstrates the evolution of Aslop's body of work and provides insight into the ways he was influenced by prevailing Mediterranean and Georgian Revival modes by the interwar period.

Description

• Physical Analysis

Clendon is a two-storey residence built in a Mediterranean Revival style that also incorporates a restrained symmetrical Georgian Revival form. The front façade addresses Clendon Road and is realized by face red brick laid with a stretcher bond. The structure features a simple hipped roof form and roof ridge clad in terracotta Marseilles tiles. The roof features five face red brick chimneys extending from the main roof. There is an additional round metal vent with a bird shaped cowl located on the roof of the south west single storey carport wing. The roof extends over the main structure to reveal exposed eaves with closely spaced timber rafters.

The front façade incorporates a realized arched main entrance which is sheltered by a cantilevered upper floor balcony. A projecting bay to the right of the entrance features two French doors opening onto a cantilevered balcony. The balconies on the front façade include wrought iron balustrades and supporting brackets. The projecting bay connects to a return arcaded brick loggia at the ground level

that extends east from the main structure. The loggia features tapered clay-coloured Tuscan columns that complement the overall colour palette of the residence. Decorative painted glazed ceramic plates, located within porthole openings, sit between the arches of the loggia. The floor of the loggia is laid with red bricks in a herringbone pattern. A small water fountain and pond is located between the loggia and main structure. The north east corner of the main structure includes a covered patio and verandah that mirrors the arcaded loggia form. The north east corner patio and verandah features columns with a barley twist form and wrought iron balustrades. The fenestration of the main structure includes French doors, single timber sash windows and grouped arched windows and doors painted a seafoam colour.

The west elevation is realized by a long and deep-set ground level arcaded loggia which reflects the characteristics of the Georgian style massing. The west loggia mirrors the form and detailing of the façade loggia. The loggia features a red and cream coloured chequerboard floor and exposed timber ceiling. An open balcony is located above the loggia with extending brick piers and a wrought iron balustrade.

The west arcaded loggia overlooks the backyard and is bordered by a formal garden flanked with two orange trees (*Citrus sp*). The formal garden is planted to reflect the chequerboard form of the patio floor. The terraced backyard descends two levels leading to a large lawn area that is used as a lawn tennis court. The terraced retaining walls are laid with red brick with concrete paver steps. The front yard area includes a lawn with several pathways leading to the front entrance and the backyard via the north side of the residence. There are numerous mature trees on the property particularly along its north and west boundary and at the formal back garden. There is a garden shed located at the southwest corner of the backyard.

The residence has a deep setback from Clendon Road. The street front east boundary is demarcated by a tall red brick wall with a hipped cap form. The main gate entrance is located at the centre of the wall, flanked by two tall piers with a concrete cap and pre-cast ball finial. The word CLENDON is engraved onto the concrete cap of the western pier. The front of the property is set at a lower level to the street and is accessible via set of steps from the main front gate. Double wrought iron gates with a privacy screen are located at the south extent of the wall for car access to the southwest carport wing. The front wall integrates the east arcaded loggia wing which includes a covered garage with a single sliding timber garage door painted a similar colour to the fenestration. The street front north boundary is demarcated by a tall steel panel fence with thatching.

Clendon is located at the junction of Clendon Road and Stradbroke Avenue. The property is currently used as a private residence. Clendon is considered to be in good condition. The structure and detailing appear to be highly intact and is therefore considered to have high integrity.

- [Alterations and Additions](#)

- Vent with bird cowl added to the southwest carport wing.
- Vegetable garden and timber deck added to the backyard.
- Garden shed added.
- Flagpole added to the front yard.
- Steel panel with thatching fence added at the north boundary.

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 Sealized5ed), 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

The residence at 57 Clendon Road was designed by Rodney Alsop and constructed in 1926 during the intense interwar period of residential development that was taking place within the municipality. Alsop was a notable architect of the period, most famous for his design of Winthrop Hall in Western Australia. Alsop entered a working partnership with F. L. Klingender; with Alsop as the designer and Klingender the practical partner. In 1921 he joined Kingsley Henderson and Marcus Martin in a practice that created the distinctive Temperance and General Mutual Life offices in several State capitals. From September 1924 until 1931, when he joined A. Bramwell Smith, he practiced alone (Tibbits 1979).

Clendon was built for Dr Charles Gordon Shaw in 1926. He named the house Tullyvallin after his childhood home in East Melbourne. Dr Gordon Shaw was a doctor at St Vincent's Hospital Melbourne and would go on to lecture at the University of Melbourne. Dr Gordon Shaw also served in World War I, as a major appointed to the R.A.A.M.C field ambulance serving in Egypt, Gallipoli and France. He eventually married one of his students, Rachel Champion, in 1917 when they both were in England on war service. The couple had four children. Dr Gordon Shaw died in 1967 (EHMS n.d.).

It appears that the Shaws sold the property shortly after the death of Dr Gordon Shaw. The last known occupier was C. J. Plummer, who is listed in the Sands McDougall Street Directory as residing at 57 Clendon Road in 1970 (Sands & McDougall 1970). The property continued to change hands throughout the late 20th century and was last sold in November 2020. The property remains in use as a private residence.

Comparative Analysis

Designed by noted architect Rodney Alsop, Clendon is an impressive Interwar Mediterranean Revival style house with Georgian derived elements that is distinct from Alsop's body of work. Predominantly known for his Interwar Old English Arts and Crafts designs with architectural partner F. K. Klingender at 30 Albany Road (1912), Cumpford at 2 Stonnington Place, Toorak (1920), Glyn at 224 Kooyong Road, Toorak (1908), and Tongaboo at 6 Stonnington Place, Toorak (1912), Clendon demonstrates Alsop's move towards Mediterranean and Spanish Revival idioms towards the latter half of his career. As his designs within the municipality are primarily of the Old English style, the only other comparative example also designed by Alsop is the Mediterranean style residence known as Winster at 17 Tintern Avenue, Toorak:

- **Winster, 17 Tintern Avenue, Toorak (HO518).** Designed by Alsop in 1927 as his own private residence, Winster is a double-storey Interwar Mediterranean style house that is analogous to Clendon in terms of its incorporation of Mediterranean design elements within a restrained symmetrical Georgian Revival form. Comparable features include its discernible arcaded ground floor loggia with Tuscan columns, its domestic garden setting, wrought iron railings, symmetry and hipped roof. Winster is more restrained than Clendon in terms of scale, size and ornamentation, and its defining arcaded loggia is less pronounced.

Other comparable dwellings within the municipality that are not designed by Alsop include:

- **61 St Georges Road, Toorak (HO516).** Designed by architect Robert Bell Hamilton, this 1933 residence is similar to Clendon through its hybrid use of both Mediterranean and Georgian Revival architectural features. Although this example is a less formal example when compared with Clendon in terms of its irregular massing and asymmetry, it maintains similarities by virtue of its colour palette, arcaded brick loggia and clinker brick accents that evoke the English Domestic Revival idiom.
- **Banghory (6 Glyndebourne Avenue, Toorak) (HO264).** Constructed in 1926 to designs by Marcus Martin, this house is one of the earliest examples of the Spanish Revival idiom that incorporates all the design elements typically associated with the style. Banghory differs from Clendon as a more fully realized example of the style, however, it maintains some similarities to the Mediterranean design elements witnessed at Clendon, such as the arcaded loggia along the front façade and the use of spiral detailing on its columns.

Clendon is a distinguished example of the Interwar Mediterranean Revival style expressed in a Georgian Revival form. While there are existing examples within the municipality that similarly incorporate both of these interwar era design idioms, they are less architecturally expressive in comparison. Clendon is visually impressive on account of its scale and formal setting, a characteristic that is further enhanced by its prominent arcaded loggia, fenestration, balanced symmetry and distinct use of face brick. It represents a notable fusion of two popular interwar styles and is key to understanding Alsop's evolving body of work as a sole practitioner towards the latter half of his career.

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



Landscape setting in the front setback and façade (source: www.realestate.com)



Landscape setting to the rear of the property (source: www.realestate.com)



South west view of Clendon from the corner of Clendon Road and Stradbroke Avenue (source: Extent Heritage Pty Ltd, 2021).



View of the western elevation from Stradbroke Avenue (source: Extent Heritage Pty Ltd, 2021).



Front façade from Clendon Road (source: Extent Heritage Pty Ltd, 2021).



Northern elevation from Stradbroke Avenue (source: Extent Heritage Pty Ltd, 2021).



Detail of painted glazed ceramic plates on the loggia (source: Extent Heritage Pty Ltd, 2021).



View along the driveway from Clendon Road (source: Extent Heritage Pty Ltd, 2021).



Detail of western pier along main gate entrance (source: Extent Heritage Pty Ltd, 2021).



Single-storey carport wing fronting Clendon Road (source: Extent Heritage Pty Ltd, 2021).

Authors

Former citation prepared by: Context Pty Ltd, 1993. *Note: the building was included in precinct citation for HO143.*

Updated citation prepared by: Extent Heritage Pty Ltd, 2022 (Vivian Lu, Gabrielle Harrington and Reuel Balmadres).

Quality assurance review conducted by: Corinne Softley.