

Historic Heritage Evaluation

Toomath House
28 Robieson Street, Wellington



June 2021

Historic Heritage Evaluation

Prepared by	New Zealand Heritage Properties on behalf of Wellington City Council
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Contents

Contents	3
Executive Summary	4
Summary Statement of Significance	4
Purpose.....	5
Scope.....	5
Heritage Inventory Report	6
Site Detail.....	6
Historical Summary	7
Photographs and Images	13
Chronologies and Timelines.....	13
Timeline of events, including modifications	13
Occupation history	14
Biographies	14
Plans and Elevations.....	16
Physical Description.....	16
Comparative Analysis Summary	18
Evaluation Criteria	19
Recommendations	24
Other recommendations:.....	25
Extent of the Place	25
Sources and References.....	25
Appendices	28
Appendix 1 Comparative analysis	29
Appendix 2 Wellington Thematic Heritage Study 2013	33
Appendix 3 Supplementary images.....	34
Appendix 4 Records of title	40



Executive Summary

Toomath House was nominated by Docomomo for addition to the Wellington District Plan Schedule of Historic Heritage Buildings as part of their submission for District Plan Change 53. The following report includes research and an evaluation of the house against the Wellington City Council heritage assessment criteria. The evaluation of heritage values shows it to be a significant work by an important Aotearoa New Zealand architect, Stanley William (Bill) Toomath, and is an important Aotearoa New Zealand example of Modern Movement architecture.

Toomath House is located at 28 Robieson Street, Roseneath, and was designed by notable Aotearoa New Zealand architect Bill Toomath (1925-2014) as his family home. It was completed in 1964 and in 2007 was awarded the New Zealand Institute of Architects National Enduring Architecture Award. The design of Toomath House incorporated an early example of an open plan interior living space, which is now a common feature in Aotearoa New Zealand homes. On the exterior, the architect responded to a steep and exposed site by designing an elegant two-storey building with clean lines and little in the way of projecting elements, such as eaves. The vertical lines of the unpainted timber cladding merge well with the bush setting. The design was also consistent with the architectural principles embodied by the Architectural Centre in Wellington and “The Group” - a group of architectural students in Auckland who railed against ‘copycat’ designs and insisted on the development of home-grown, Aotearoa New Zealand architecture. Toomath House has a significant level of integrity and authenticity, remaining in near original condition, unlike many other Modernist houses in Aotearoa New Zealand.

It is recommended that Toomath House is added to the Schedule of Heritage Items. The extent should be based on the existing land parcel, to include both the house and the bush setting which provides context to the design.

The house has significant historic heritage values that contribute to an understanding and appreciation of domestic Modernist Movement architecture in Aotearoa New Zealand and the career of a notable Aotearoa New Zealand architect. The house has regional significance as a result of careful design that responds to its precariously steep site, bush clad setting and panoramic views. It is part of a group of Modernist houses, including Alington House and Manning House, constructed between the 1940s and early 1960s and is held in high public esteem by the architectural and design community.

Summary Statement of Significance

Toomath House is recognised nationally as a significant Aotearoa New Zealand domestic example of the mid-century, home-grown Modernist architectural style. The following summarises the fundamental values of the place identified against the heritage significance criteria:



Toomath House has **significant** historic heritage values which contribute to our understanding of the development of Modernism in a **national** context. The addition of a study, designed in 2002 by Bill Toomath, served to enhance the **significant** historic heritage values. The house is a **representative** example of architecturally designed Modernist dwellings and was at the forefront of development in the regional and national contexts. The level of **integrity** and authenticity are **significant**. Overall, Toomath House is assessed to have **significant historic heritage values** at a **national** level.

Purpose

The purpose of this document is to evaluate Toomath House located at 28 Robieson Street against Wellington City Council's criteria for inclusion on the District Plan schedule of historic heritage buildings.

The document has been prepared by New Zealand Heritage Properties Ltd for the Wellington City Council. It is intended solely for the use by Wellington City Council.

Scope

This assessment is a desktop study and is based on documentary sources and images. No site visit was undertaken. The interiors were not reviewed, other than from information determined through secondary sources and Council records.

Values are considered against Wellington City Council and Greater Wellington Regional Council criteria for inclusion on the District Plan Heritage schedule.

As with any heritage assessment, there were several constraints experienced in the preparation of this report. The major constraint experienced was a lack of detailed construction records. The chronology of the site was pieced together from sources including the Wellington City Council Archives, Alexander Turnbull Library, and Land Information NZ records. A number of articles and publications on Bill Toomath and Modernist architecture were extremely useful.



Heritage Inventory Report

Site Detail	
Site address	28 Robieson Street, Roseneath, Wellington
Property Name	Toomath House
Other names	N/A
Legal Description(s) and Record of Title identifier(s), Deeds register and/or Gate notice information	Lot 1 DP 65105 (RT WN 35B/535) Wellington Land District
NZTM grid reference	NZTM E 1750473, N 5426957
District Plan Reference Number	
Sites of significance to Māori	Adjacent to the eastern edge of Te Ranga a Hiwi Precinct
WCC Heritage Area	None
HNZPT listed	None
HNZPT category	N/A
Archaeological site (Heritage New Zealand Pouhere Taonga Act 2014, Section 6)	Unknown
New Zealand Archaeological Association (NZAA) site record number(s)	N/A
Constructed	1964
Significant alterations or additions	2007 – study added
Architect	Stanley William [Bill] Toomath, 1925-2014
Builder	Markholm Construction
Former uses	Accommodation – Residential Building
Current uses	Accommodation – Residential Building
Earthquake-prone Building Status at the date of assessment.	



Extent: WCC Onemap, accessed June 2021



Historical Summary

This section provides the results of documentary research into Toomath House's historical background. This research provide context and informs our understanding of the heritage values of the building.

Land and Māori history

The Te Whānganui-a-Tara Wellington area of Aotearoa New Zealand was said to have been first explored by Kupe. Kupe set off from his homeland Hawaiki in pursuit of a giant wheke/octopus. The pursuit led him to Aotearoa New Zealand, where he finally caught the creature in Raukawakawa Cook Strait¹. In the landscape later known as Te Whānganui-a-Tara Wellington, he named rock formations near Cape Palliser Ngā Ra o Kupe (the sails of Kupe), Arapāoa, Mana, the islands Matiu

¹ Greater Wellington Regional Council website [Māori history of the Greater Wellington region](#) | Greater Wellington Regional Council (gw.govt.nz) Accessed November 2021.



(Somes Island) and Mākaro (Ward Island) before returning to Hawaiki.² These names were preserved as later iwi came to settle the land.

Mana whenua of the Te Whānganui-a-Tara Wellington region trace their origins to the subsequent arrival of the Kurahaupō waka. Some traditions name Whātonga as the captain of the waka. He later explored Te Ika a Maui the North Island from Māhia south, naming the harbour Te Whānganui-a-Tara, for his son Tara.³

Descendants include Ngāi Tara, Rangitane, Muaupoko, Ngāti Apa and Ngāti Ira.⁴ There are several pā, kainga and cultivation sites in the wider area on and around Matairangi Mount Victoria and Tangi Te Keo that are associated with Ngai Tara, particularly with the Ngāti Hinewai hapū at Akatarewa Pā Mount Albert and the associated Hauwai Cultivation Area (approximately the Basin Reserve).

From the 1820s, a series of migrations from the north progressively pushed out these earlier inhabitants. The new arrivals included Ngāti Toa and Te Āti Awa. By the late 1830s, Ngāti Ira and related groups had largely been driven out of the area. Te Whānganui-a-Tara Wellington Harbour area has seen various tribes occupying in succession and periods of simultaneous occupation by different tribes. The harbour has been held by Taranaki tribes since 1832. By 1840, Te Āti Awa, Ngāti Ruanui, Ngāti Tama, and Ngāti Toa had established rights through conquest, occupation, and use of resources.⁵

The most complex and turbulent period began when Europeans arrived in the early 19th century and continued until the arrival of the New Zealand Company settlers in 1839, who chose Port Nicholson as the site for its first settlement of British immigrants. The town was laid out, and settlers began to arrive in 1840. A European settlement quickly developed, and local mana whenua were pushed out of their lands.⁶

Matairangi / Tangi-te-keo

Mount Victoria was known as Matairangi or Tangi-te-keo and is connected with the traditions of the formation of Te Whānganui-a-Tara Wellington harbour. The harbour was originally a land-locked lake, home to two large taniwha. One taniwha, energetic Ngake, forged a passage from Te Awakairangi the Hutt River to the open sea, creating the entrance to the harbour. The second, Whataitai, following in Ngake's wake, became stranded with the outgoing tide and eventually died. Whataitai's spirit took the form of a bird, that flew to the top of the peak and cried farewell before departing to Ranginui – hence its name Tangi te keo.⁷

² Reid, "Muaupoko - Early History"; Royal, "First Peoples in Māori Tradition - Kupe."

³ Waitangi Tribunal, "Te Whanganui a Tara Me Ona Takiwa," 17–18.

⁴ Love, "Te Āti Awa of Wellington"; Heritage New Zealand Pouhere Taonga, "Research Report on Heritage Values Hannah Playhouse, Wellington."

⁵ Waitangi Tribunal, "Te Whanganui a Tara Me Ona Takiwa."

⁶ Love, "Te Āti Awa of Wellington."

⁷ Wellington City Libraries, "Te Aro Pa and Matairangi."



Subdivision

Matairangi Mount Victoria was part of the highly controversial and much disputed purchase of Te Whānganui-a-Tara by the New Zealand Company in 1839 for the site of what became known as Wellington. After the New Zealand Company shifted the fledgling settlement to Lambton Harbour from Petone in April 1840, the northern end became known as Thorndon, after the English home of New Zealand Company director Lord Petre.

The Company divided the new settlement into 1100 town and country sections, which were sold to investors and potential settlers before they had even left England. Company surveyor William Mein Smith prepared the plan for the settlement of Wellington. He chose a rigid grid plan when the settlement was proposed for flat land at Petone, but the unruly terrain at the southern end of the harbour meant a series of inter-connected grids was required in Wellington. The land on which the Toomath House would be built was on a steeply sloping site near the town belt that circled the new town.

The first Record of Title issued for Section 1 Evans Bay District Block VII Port Nicholson S.D was issued to William George Browne of Hobart.⁸ Section 1 was subdivided in 1889 and Section 71 Roseneath was the largest area of land created by the subdivision.⁹ George Barker Fitzgerald and William Hart, both of Tasmania, took possession of Section 71 in 1892.¹⁰ In 1899 Charles Palliser and Thomas Raymond Jones, both contractors, took possession of Section 72. In Section 71 Roseneath was subdivided in 1902. Lot 25 was created on a right of way that linked to Robieson Street.¹¹ Lot 25 was purchased by John Jackson, a Roseneath seaman, in 1906.¹²

Lot 25 passed through various private hands over the next few decades. Although an increasing number of houses had been built by the late 1930s, much of Lot 25 remained free of structures. In 1958 then owner, Lawrence Handcock, subdivided part of Lot 25, into two smaller lots.¹³ In December 1959 Stanley William Toomath purchased Lot 1.¹⁴

Bill Toomath

Stanley William (Bill) Toomath was a Te Whānganui-a-Tara Wellington architect

⁸ LINZ, "RT WN29a/299."

⁹ LINZ, "DP 475, Wellington Land District."

¹⁰ LINZ, "RT WN62/154."

¹¹ LINZ, "DP 1301, Wellington Land District."

¹² LINZ, "RT WN158/249."

¹³ LINZ, "DP 20809, Wellington Land District"; LINZ, "RT WN158/249."

¹⁴ LINZ, "RT WN158/249."



who designed a house for the Bailey family on an adjacent section. Benefitting from his experience with the site, Toomath purchased Lot 1 in 1959.¹⁵ It was another six years before the Toomath family home was built.

Toomath was a Aotearoa New Zealand and American (Harvard) trained architect, studying under famed Chinese-American architect I M Pei. While adhering to the global Modernist trend he believed that Aotearoa New Zealand should have its own, home-grown architecture. Most importantly, the development of the nation's architectural philosophy should consider what was most appropriate for our climate and unique conditions.¹⁶ Toomath's architecture aligned with the Modernist ideals of open-plan living spaces, simple lines and clear forms.¹⁷

Modernism in Aotearoa New Zealand

Modernism was a style of architecture that emerged internationally in the early twentieth century. It rejected Victorian and Edwardian ornamentation as overly decorative, and favoured a simpler, cleaner style. The minimalist style considered the function of buildings before the form, made use of new materials that were becoming available, and developed structural innovations.¹⁸

Aotearoa New Zealand architects were initially introduced to Modernism through international publications and through their own travels. During the 1930s the new Modernist style began to appear on home shores. Government architect Thomas Mair, for example, designed the Departmental Building in Wellington city in 1938. The design "bridged the art deco and modernist styles".¹⁹ Aotearoa New Zealand Modernist houses appeared as early as 1938. That year Humphrey Hall designed his own Modernist home in Timaru, as did Robin Simpson in Auckland.²⁰ Vernon Brown's Haigh House, built in Auckland in 1942, was unquestionably Modernist with a simple 'L' shaped rectangular plan form, and mono-pitched roof.²¹ The arrival of European architects taking refuge from Nazi Germany such as Ernst Plischke who was a leading advocate of the style, further encouraged the advance of Modernism. By the end of the Second World War. Modernism was the dominant architectural approach in Aotearoa New Zealand.²²

In the midst of one of the most significant developments in Aotearoa New Zealand

¹⁵ Stratford, "4 Architects, 1950-1980: Allington, Beard, Toomath, Wilson."

¹⁶ Newton, "'With the Back of an Axe': Reading the Group Architects."

¹⁷ City Gallery Wellington Te Whare Toi, "Bill Toomath: Liberating Everyday Life."

¹⁸ Royal Institute of British Architects, "Modernism."

¹⁹ Schrader, "Public, Commercial and Church Architecture - Modernism, 1930 to 1970."

²⁰ Wellington City, "Historic Heritage Evaluation Allington House."

²¹ Wellington City; Gatley, "Long Live The Modern: New Zealand's New Architecture 1904-1984."

²² Schrader, "Public, Commercial and Church Architecture - Modernism, 1930 to 1970."



architecture, Bill Toomath began his studies in architecture first as an apprentice draughtsman in Te Whānganui-a-Tara Wellington and then as an architectural student at Auckland College. He helped form the Architectural Centre in Te Whānganui-a-Tara Wellington and “The Group” while in Auckland, both of which promoted a Aotearoa New Zealand approach to Modernism. He was later exposed to international Modern Movement through American studies and travels. Toomath House then, is his architectural response to the design principles of Modernism, within a Aotearoa New Zealand context, on a steep bush-clad site, with an emphasis on local materials.

Local Modernism

One of the earliest Modernist houses in Wellington, and indeed Aotearoa New Zealand, was architect Cedric Firth’s own home in Karori, designed in 1941. A compact house, it incorporated all the characteristics of the style. Firth House paved the way for a number of Modernist houses in the hill suburbs of Te Whānganui-a-Tara Wellington in the late 1940s and 1950s.²³ While the suburb of Roseneath retained traditional homes, an increasing number of modern houses were built along the hillside overlooking Oriental Bay. Along Robieson Street, for example, were an enclave of four houses designed by Bill Toomath over a 20-year period.²⁴ Jutting out of the bushy surrounds on the steep hillside, there are no fences or other visible boundaries between the residences, which are all clad in natural materials. Later residential additions to the hillside, have followed the lead and similarly blend into the bush setting.²⁵

Toomath House

Toomath House was built in 1964 by Markholm Construction Co. Ltd.²⁶ The Modernist retreat was nestled high in the surrounding native bush, with panoramic views over Oriental Bay. It was a steep hilly site, with limited access from above and none from below. Toomath set the house forward creating a gap between the house and bank behind – ‘barely attached to the hill’.²⁷ In this way the house’s length provided outdoor spaces and shelter behind. Materials were also chosen for their durability. The fabric appears to be sound over 50 years later, and has been described as a ‘low maintenance icon’.²⁸

Toomath’s innovative design included the interior of the house. This was set over

²³ WCC, “Historic Heritage Evaluation Alington House.”

²⁴ Stratford, “4 Architects, 1950-1980: Allington, Beard, Toomath, Wilson.”

²⁵ Stratford.

²⁶ Wellington City Council, “Building Permit, 1a Robieson Street [28 Robieson Street], Dwelling.”

²⁷ Honey, “Montane Essay.”

²⁸ Stratford, “4 Architects, 1950-1980: Allington, Beard, Toomath, Wilson”; Honey, “Montane Essay”; Davies, “The Legacy of William Toomath.”



two open-plan levels, with both levels taking in the ever-changing panorama over Te Whānganui-a-Tara Wellington harbour and city. Toomath's architecture opened up the traditional, compartmentalised homes into liveable open-plan living spaces. The architect was at the forefront of these innovative living spaces which simplified family life, providing ease of access to each other and functional areas such as the kitchen. These spaces, rather than presenting their best faces to the street like nineteenth century homes, oriented family rooms to sun and views.

Toomath was later described as a master builder, fascinated and 'perhaps obsessed' with details.²⁹ He was still a young architect at the time the house was built; it needed to be economical, but still elegant. Toomath later lamented the problem of being his own client: 'Clients have an expressed wish, something you can seize on, be inspired by, but for yourself, anything's possible! I had to let the house become what it needed to be.'³⁰

The house remains largely unmodified, with the exception of a study addition. Toomath started to design an addition in 2002 to house the study. Completed in 2007, the resulting space was based on Antonello da Messina's painting *St Jerome in his Study*.³¹

Later Years

In 2007, still living in the house he created 43 years earlier, Toomath noted that he was still 'constantly surprised' by the house; it is 'a constant exploration'.³² The ceiling in the family room, for example, was painted white with a border of mid-blue on one side and grey on the other; an added skylight was painted lemon yellow. The result was a ceiling that, from certain angles, appeared to curve into a vault: 'Toomath sees this as a central space from which things unfold, where walls dissolve into interlocking space'.³³ A visitor noted that glimpses through to other rooms 'reveal and conceal – there is always more to be discovered'. Toomath called this continual sense of discovery the 'promenade to experience'.³⁴

Considered one of Wellington's finest Modernist houses, Toomath received a New Zealand Institute of Architects Wellington Branch Award for Enduring Architecture Award in 2002 and a National Award for Enduring Architecture in 2007. The House was celebrated for its design which incorporated the first movements towards open

²⁹ Honey, "Montane Essay."

³⁰ Honey.

³¹ Honey.

³² Honey.

³³ Honey.

³⁴ Honey.



plan living and an emphasis on the comfort of those living within.³⁵ Toomath House remained the family home until the architect's death in 2014. In December 2014, after fifty years of Toomath ownership, the house was sold.³⁶

Photographs and Images



Toomath House, 1968. Note the edge of the Bailey House, designed by Toomath, to the right. ("Wellington architect Bill Toomath's house at the back, John Bowes house in the front, Robieson Street, Mt Victoria, Wellington". Photographer, D.Winder, 1968, Ref: DW-3398-F, Alexander Turnbull Library, https://ndhadeliver.natlib.govt.nz/delivery/DeliveryManagerServlet?dps_pid=IE3738863&dps_custom_att_1=emu)

Chronologies and Timelines

Timeline of events, including modifications

1959 Toomath purchased Lot 1 DP 675105

³⁵ Honey; New Zealand Institute of Architects, "NZIA Resene Architecture Awards 2007."

³⁶ LINZ, "RT WN35B/535."



April 1964	Building permit for dwelling issued to owner S.W.Toomath. Builder: Markholm Construction Co Ltd. (C14392)
1964	Private drainage application (38268)
1988	Building permit for garage (D11102)
1999	Addition to house PIM (60431)
2002	Toomath designs a new addition to house study
2003	Building Consent for dwelling additions and alterations (101435)
2007	Study completed.

Occupation history

1964-2014	Toomath House occupied by Bill Toomath and family
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Biographies

Bill Toomath

Born in 1925 in Lower Hutt, Stanley William Toomath ("Bill") was the son of Roderick and Chrissie Toomath. In 1943, Toomath began work as an apprentice draughtsman with Crichton McKay and Haughton before moving to Auckland in 1945 to study architecture. In 1949 he gained his Bachelor of Architecture from the Auckland College of the University of New Zealand.

In response to the international Modern Movement, Toomath and his fellow students recognised that architecturally designed, easily-built vernacular Aotearoa New Zealand houses did not exist; in contrast to the plethora of state houses and borrowed styles from overseas. As early as September 1945, Toomath was publicly promoting the need for an Aotearoa New Zealand architecture. In a letter to the editor relating to the design of a new Wellington city cathedral he wrote: 'Why indeed all this, that so studiously follows brick and stonework, and the Swedish, Spanish, Saracenic. Gothic, ad infinitum, "copybooks". Let us, rather, we suggest, create a cathedral which will be the first great step in the founding of a contemporary and native way of building, lightly and graciously employing forms evolved directly from modern techniques. Let the building be filled with light, have all the aspiration of the Gothic, the simple directness of the Parthenon and yet be



true to its materials, to its purpose, and to our day and our land'.³⁷ In 1946, Toomath and his fellow second-year students signed a manifesto, 'On the Necessity for Architecture': 'overseas solutions will not do. New Zealand must have its own architecture, its own sense of what is beautiful and appropriate to our climate and conditions'.³⁸ Led by Bill Wilson, in 1949 they became the architectural firm 'Group Architects' and went on to challenge and develop the way New Zealanders approached architecture.³⁹

Gaining a Fulbright Scholarship, Toomath was one of the first Aotearoa New Zealand architects to study at Harvard's Graduate School of Design for a Master of Architecture. He was taught by Pritzker Architecture Prize laureate I.M Pei, who designed the Louvre's Pyramid, among other noted structures. After completing his studies, he worked with 'European modern master' Walter Gropius at the Architects' Collaborative and then with I M Pei in New York.⁴⁰ In 1954 he returned to Aotearoa New Zealand, initially working for Bernard Johns before setting up his own practice.⁴¹ In 1955 he married Leslie Reeves.⁴²

In 1957, Toomath and Derek Wilson established the architectural firm Toomath and Wilson, which became Toomath Wilson Irvine Anderson in 1972. Notable projects included a house in Lower Hutt for his father (1949); Wool House, Featherston Street, Wellington (1955) while working for Bernard Johns; the Dobson House (1956); the Mackay house, Silverstream (1961); and Wellington Teachers' College, Donald Street, Karori (1966–1977).⁴³ Toomath's best-known work is the Wellington Teacher's Training College in Karori, part of a larger portfolio of Toomath & Wilson's educational buildings.⁴⁴ In 1979 Toomath became head of the School of Design at Wellington Polytechnic and a contributor of articles to the journal *Designscape*.⁴⁵

Toomath came to be recognised as one of Aotearoa New Zealand's leading post-war architects and a key figure in Aotearoa New Zealand Modernist architecture⁴⁶ and was a fellow of the NZIA. He was a founding member of the Architectural Centre in Wellington, became president in 1960, and was awarded a life membership as a mark of this continued involvement in its activities. Toomath was honoured with a retrospective exhibition at Wellington's City Gallery in 2010, where

³⁷ Auckland Star, "Correspondents' View."

³⁸ Newton, "'With the Back of an Axe': Reading the Group Architects."

³⁹ Davies, "The Legacy of William Toomath"; National Library, "Group Architects (Auckland, N.Z.)."

⁴⁰ Seear-Budd, "An Architectural Treasure Hidden High in the Wellington Treetops."

⁴¹ ArchitectureNow, "Vale, Bill Toomath"; Davies, "The Legacy of William Toomath."

⁴² Toomath, "Stanley William Toomath."

⁴³ ArchitectureNow, "Vale, Bill Toomath."

⁴⁴ Newton, "'With the Back of an Axe': Reading the Group Architects."

⁴⁵ Dominion Post, "A Life Story: Capital Ownes Much to Toomath for Preservation of Landmarks."

⁴⁶ Honey, "Montane Essay."



it was stated '[w]ithout the impact of Bill Toomath, Wellington would be a very different place'. Toomath was also inducted into Massey University's Hall of Fame in November 2013. After his death he was described as 'one of the last purist modernists in our country'.⁴⁷ Toomath's architectural designs continue to influence many contemporary Aotearoa New Zealand architects.⁴⁸

Plans and Elevations

Physical Description

Setting – geographical / physical context

The setting of Toomath House is the north-eastern slope of one of Wellington's geographical landmarks, Matairangi Mount Victoria. Situated in the suburb of Roseneath, it is relatively close to the central city and has panoramic harbour views. Roseneath comprises tree-lined, and often steep, narrow, and winding streets. It is a residential neighbourhood and contains a mix of traditional timber villas and more modern, architecturally designed houses.⁴⁹

Buildings or structures

The Toomath House is a two-storey timber-framed house clad in unpainted vertical weatherboards with a near-flat mono-pitch roof. It is set on a steep-sloping bush-clad site overlooking Oriental Bay.

The exterior of the house was designed to withstand the site's exposure to the prevailing northerly winds. For example, there are no eaves: 'Toomath had learnt from the Bailey house that, high up on Mt Vic, eaves were of no use – in a gusty northerly the rain wasn't horizontal, it actually drove upwards from Oriental Bay'.⁵⁰ The house was designed as a rectangular box, with no projections, as a fortress against extreme weather.⁵¹ Materials were also thoughtfully chosen. Toomath, for example, had noticed the glare off the surface of the harbour and specified tinted glass from Belgium to combat it. Materials were chosen for durability and low maintenance. Untreated Redwood board-on-batten vertical cladding, aluminium

⁴⁷ Davies, "The Legacy of William Toomath."

⁴⁸ Davies.

⁴⁹ Roseneath Community, "Visit Roseneath."

⁵⁰ Honey, "Montane Essay."

⁵¹ Honey.



strip rib-jointed roofing and fibre-cement saturated in Aqualux silicon solution. The fabric remains sound and low maintenance over 50 years later.⁵²

The interior plan is duplicated on two storeys. It was described in 2014:

The entry is the centre of the house with all circulation radiating from the core, in three dimensions. There are two front doors, one opening in, the other out, with a clever removable mullion. When both doors are opened an intimate sheltered space is created in contrast to its usual public role. The upper floor is conceived as the family space, with kitchen, family room, children's bedrooms and bathroom. Downstairs is the parents' realm: bedroom; sitting room; music room. The stair that joins the two floors is light and airy, bisecting the house and making it transparent, in the modern tradition.⁵³

The design deliberately opened the kitchen completely to the living room, 'thus liberating the housewife from customary isolation – a minor meals table is the only divider'.⁵⁴

Toomath designed, what he later called 'ribbon beam construction, where Oregon beams run the full 54-foot length of the house at the front and back. The beams are notched into the top plates of the walls, tying the house together: 'Deeply proportioned, they lend the house unity and accentuate the linearity of the form'.⁵⁵

Later modification

After Toomath retired, in 2002 he designed a study, which is the only major alteration to the house. The sixteenth century painting *St Jerome in his Study* by Italian painter Antonello da Messina, intrigued Toomath all his life, and in his own words, 'decided to construct the painting'.⁵⁶ An addition to the lower floor, extending it to the south, provided space for the study, without changing the original internal layout. To replicate the light in Messina's painting, the study had to become a mirror image given the southern hemisphere location. This also allowed for a meditative view across the harbour.

⁵² Stratford, "4 Architects, 1950-1980: Allington, Beard, Toomath, Wilson"; Honey, "Montane Essay."

⁵³ Honey, "Montane Essay."

⁵⁴ Stratford, "4 Architects, 1950-1980: Allington, Beard, Toomath, Wilson."

⁵⁵ Honey, "Montane Essay."

⁵⁶ Honey.



Materials

The house is constructed from lightweight timber. Materials include:

- Untreated Redwood board-on-batten cladding
- Tinted glass
- Aluminium strip rib-jointed roofing
- Fibre-cement saturated in Aqualux silicon solution

Archaeological sites

Unknown. The site is near the ridgeline at Matairangi/Tangi Te Keo/ Mount Victoria, and there are several pā, kainga and cultivation sites in the wider area associated with Ngai Tara, particularly the Ngāti Hinewai hapū. While the wider area was repeatedly subdivided in the nineteenth century, there is no evidence to suggest that the site was occupied prior to 1900.

Setting – surroundings / site description

Toomath House is set in bush surrounds. The site is on the north eastern slope of Matairangi Mount Victoria and is extremely steep. This section of Robieson Street is narrow and winding, with a sheer cliff on one edge, and a drop down towards the harbour on the other. Originally this section of Robieson Street was a narrow right of way.⁵⁷

HNZPT Extent of List Entry

Toomath House is not listed on Heritage New Zealand Pouhere Tonga's List/Rārangi Kōrero.

Comparative Analysis Summary

Toomath was an adherent to Modernist design but resisted international trends in favour of establishing a home-grown Modernism: 'true to its materials, to its purpose, and to our day and our land'.⁵⁸ Toomath House compares well with Manning House, designed by Jack Manning in 1960, and Alington House, designed by Bill Alington in 1962. Like Toomath House, both of these family homes were designed relatively early in the respective architects' careers. Of the three Modernist residences, each equally notable, Toomath House perhaps speaks most

⁵⁷ LINZ, "DP 1301, Wellington Land District."

⁵⁸ Auckland Star, "Correspondents' View."



eloquently to the open plan living design element of Modernism. Toomath's architecture opened up the traditional, compartmentalised homes into liveable open spaces. This was evident in the long sight lines he achieved in his parents' house, and the large open plan spaces in his own, all taking advantage of panoramic views.

Jack Manning and Bill Alington designed their homes expertly into bush clad settings, and Alington House took full advantage of the harbour views. Yet the site of Toomath House was particularly challenging. Precariously steep, Toomath was particularly conscious of looking at the site as a whole - considering its unique characteristics and complexities, its landscape setting, panoramic views, and even the prevailing climate.⁵⁹ So, where Manning and Alington could project onto the exterior of their homes, Toomath chose low maintenance cladding with no eaves and no other protrusions to contend with the windswept site. His ability to design for complex sites was second to none, as was his commitment to using local materials.

Toomath, Alington and Manning trained during the 1940s and 1950s - a time when new ideas were being explored at the School of Architecture around modernism, 'copycat' designs, and the need for a home-grown architecture which took into account New Zealand's landscape, complex sites and local materials. They each embraced the ideas of Modernism, while subverting elements to create a new Aotearoa New Zealand architecture. Toomath, in particular, created Modernist spaces which were open, continuous and allowed for a more informal style of family living.

Evaluation Criteria

A. Historic values: these relate to the history of a place and how it demonstrates important historical themes, events, people or experiences.

(i) Themes: the place is associated with important themes in history or patterns of development.

⁵⁹ NZ On Screen, "Antonello & the Architect."



The Toomath House is associated with the development of a mid-century Aotearoa New Zealand response to the international Modern Movement. The house was designed by an architect and educator who followed the tenets of Modernism, while arguing against the adoption of ‘copycat’ designs based on international trends. It demonstrates many of the principles of Modernist architecture, while responding to a unique Aotearoa New Zealand site, climate and environment. The Toomath House has a **significant** association with the important historical theme of the development of Modernism **nationally**.

(ii) Events: the place has an association with an important event or events in local, regional or national history.

N/A

(iii) People: the place is associated with the life or works of an individual, group or organisation that has made a significant contribution to the district, region or nation

Bill Toomath is widely regarded as one of the country’s leading post-war architects and a key figure in Aotearoa New Zealand Modernist architecture, as an architect, writer and educator. Toomath produced an impressive body of work that has influenced many contemporary Aotearoa New Zealand architects and was an influential member of ‘The Group’ in Auckland and the Architectural Centre in Wellington. Bill Toomath made a **significant** contribution **nationally** as one of our most important Modernist architects.

(iv) Social: the place is associated with everyday experiences from the past and contributes to our understanding of the culture and life of the district, region or nation.

N/A

B. Physical values: these values relate to the physical evidence present.



(i) Archaeological: there is potential for archaeological investigation to contribute new or important information about the human history of the district, region or nation.

N/A

(ii) Architectural: the place is notable for its style, design, form, scale, materials, ornamentation, period, craftsmanship or other architectural values

As Toomath’s own home, the house is a testament to the architect’s skills and philosophies. It is an elegant timber-clad two-storey building, designed with high-quality materials, and set on a bush-clad section overlooking Te Whānganui-a-Tara Wellington Harbour. It is a **significant** example of Modernist architecture by Bill Toomath. While influenced by the international Modern Movement style, including open planning and rectangular forms, Toomath’s response to the local site saw low maintenance materials employed, and projections and overhanging eaves rejected in favour of a simplified exterior. The interior is a notable early example of open-plan living, and includes the uniquely influenced and designed study completed in 2007. The Toomath House has significant architectural value and is a **notable** and **highly intact example** of Modernist architectural style.

(iii) Townscape: the place is strongly associated with other natural or cultural features in the landscape or townscape, and/or contributes to the heritage values of a wider townscape or landscape setting, and/or it is a landmark.

The property is not particularly visible from Robieson Street but holds a subtle position on the landscape when viewed from below. Toomath House has **some** townscape value in the **local** Roseneath area.

(iv) Groups: The place is part of a group of buildings, structures, or sites that taken together have coherence because of their age, history, style, scale, materials, or use.

Situated along the steep bushy hillside, and centred on Toomath House, is an enclave of four houses designed by the same architect over a 20-year period. There are no



visible boundaries between the residences, which are all clad in natural materials. When considered together these houses have **some** group value, **locally**.

(v) Surroundings: the setting or context of the place contributes to an appreciation and understanding of its character, history and/or development.

The architecture of Toomath House is a Modernist response to the topography and landscape, as well as the surrounding bush. The House was designed to merge with the bush setting, to sit high on the hill and make the most of panoramic views. The setting is integral to Toomath's design. The steeply sloping hillsides, native trees and other planting, and the lack of visible divisions between the group of houses designed by Toomath, make a **significant** contribution to our understanding of the architecture of the place at a **local** level.

(vi) Scientific: The area or place has the potential to provide scientific information about the history of the district or region

N/A

(vii) Technological: the place provides evidence of the history of technological development; and/or demonstrates innovation or important methods of construction or design; and/or contains unusual construction materials.

Toomath experimented with a structural technique he called "ribbon beam construction," where beams ran the full length of the house at the front and back. The beams were notched into the top plates of the walls, tying the house together. To combat the glare of sun from the harbour's surface Toomath, used a very dark tinted glass from Belgium. The use of these innovative and unusual methods adds **some** technological value at **local** level.

(viii) Integrity: the significant physical values of the place have been largely unmodified. This includes the retention of important modifications and/or additions from later periods.

Toomath House remains largely unmodified, and the original, as-designed spaces are intact. This level of integrity is rare in New Zealand. The later study addition was



designed by the original architect and constructed without any significant alteration with the original internal layout. Overall, the Toomath House, including the 2007 study addition, has **significant** integrity which is rare **nationally**.

(ix) Age: the place is particularly old in the context of human occupation of the Wellington region.

N/A

C. Social values: these values relate to the meanings that a place has for a particular community or communities.

(i) Sentiment: the place has strong or special associations with a particular cultural group or community for spiritual, political, social, religious, ethnic, national, symbolic or commemorative reasons.

N/A

(ii) Recognition: the place is held in high public esteem for its historic heritage values, or its contribution to the sense of identity of a community, to the extent that if it was damaged or destroyed it would cause a sense of loss.

Toomath house has been recognised by the New Zealand Institute of Architects with a National Enduring Architecture Award in 2007. The house is the subject of several articles, and Toomath’s architecture in general has been studied and described in several books on Modernism in New Zealand. This **national recognition** means that if the house was damaged or destroyed it would cause a sense of loss, particularly among the architectural communities of New Zealand.

(iii) Sense of place/ continuity: the place provides evidence of cultural or historical continuity, or contributes to a sense of place for a community

N/A

D. Tangata whenua values: the place is sacred or important to Māori for spiritual, cultural or historical reasons.



N/A

E. Rarity: the place is unique or rare within the district or region.

Toomath House is an important example of a Modernist house. The interior, with its innovative emphasis on spaces that were truly open plan, has **significant** rarity value on a national level in that it has a high degree of integrity. The study addition is also **unique**, as its design was based on a seventeenth century painting by Italian painter Antonello da Messina.

F. Representativeness: the place is a good example of its type, era or class it represents.

Toomath House is an outstanding example of a 1960s Modernist house, many of which have been altered as domestic trends evolve. As the architect's home, there were few constraints on Toomath's vision. Its enduring design represents the early movement towards an Aotearoa New Zealand style of Modernism, with open plan living and an emphasis on the climate, landscape and untreated timber cladding. Comparative analysis reveals, Toomath House has **significant** representative value on a **national** level.

Recommendations

Toomath House meets the threshold for eligibility as a Historic Heritage Building and is recommended to be added to the District Plan Schedule of Historic Items. Toomath House has **significant** historic heritage values which contribute to our understanding of the development of Modernism in a **national** context. The addition of a study, designed in 2002 by Bill Toomath, served to enhance the **significant** historic heritage values. The house is a **representative** example of architecturally designed Modernist dwellings and was at the forefront of development in the regional and national contexts. The level of **integrity** and authenticity are **significant**. Overall, Toomath House is assessed to have **significant historic heritage values** at a **national** level.



Other recommendations:

It is also recommended that Toomath House is nominated for inclusion on the Heritage New Zealand Pouhere Tonga's List/Rārangi Kōrero.

Extent of the Place

It is recommended that the extent of place include the house, study addition and setting of the legal parcel.

Non-heritage fabric / exclusions

A double garage erected in 1987, partly on Toomath's land and partly on road reserve, should be excluded from the extent ⁶⁰.

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Appendices

This section includes the following appendices:

Appendix 1 Comparative analysis

Appendix 2 Wellington Thematic Heritage Study 2013

Appendix 3 Supplementary images

Appendix 4 Records of title



Appendix 1 Comparative analysis

Modernist Homes by mid-century architects influenced by The Group				
Place name	Address/ location/ NZTM	Heritage Listing or recognition of significance	Photographs	Analysis
Manning House	Devonport, Auckland	NZIA National Enduring Architecture Enduring House Award 2007		<p>Like Toomath House, Manning House gained a NZIA National Enduring Architecture Enduring House Award in 2007. Manning spent his early architectural career at Group Architects, the firm that evolved from the philosophies of Toomath and his fellow architectural students. Manning House, dating to 1960, is similarly set in a bush clad setting with harbour views. Like Bill Toomath, Manning designed his family home relatively early in his career. Like Toomath House, it is Modernist in style, employs natural materials, and includes large, glassed areas making the most of light and views. The kitchen is also part of the living space, a radical decision for the time and a technique Toomath would also employ.</p>

			 <p data-bbox="954 528 1346 555"><i>Figure 1. Views of Manning House</i> ⁶¹</p>	<p data-bbox="1480 169 2096 632">While both architects, used natural timber on the interior, Toomath was perhaps more restrained. For example, Manning’s lower timber ceilings suffer from contrast with Toomath’s higher and lighter ceiling design. Manning’s design makes the most of the space, but it is smaller than Toomath House and more tightly restrained by the site. The demands of family life saw the open plan nature of the house later modified to provide closed off spaces ⁶².</p>
<p data-bbox="271 663 394 743">Alington House</p>	<p data-bbox="472 663 629 743">Karori, Wellington</p>	<p data-bbox="707 663 931 1126">HNZPT List no. 7698, Category 1 NZIA National Enduring Architecture Enduring House Award 2007 DocomomoNZ 19 key Modern</p>	 <p data-bbox="954 975 1357 1002"><i>Figure 2. Interior of Alington House</i> ⁶³</p>	<p data-bbox="1480 663 2096 1126">Like Toomath House, Alington House gained a NZIA National Enduring Architecture Enduring House Award in 2007. It is considered to be a benchmark in residential Modern Movement architecture. Designed in 1962, Alington was working in the public service at the time he designed his family home. Like Toomath, Alington was able to distil his own architectural philosophies into the project, which combined ‘Modernist purity and Classical</p>

⁶¹ New Zealand Institute of Architects, “2011 Gold Medal: Jack Manning.”

⁶² McKay, “Houses Revisited: Ode to Auckland.”

⁶³ Stuff, “Historic Wellington Home for Sale.”



Movement
buildings of
New Zealand



Figure 3. View of the living room of Alington House ⁶⁴

discipline’ ⁶⁵. Alington employed a post-and-beam pavilion style, and the largely unmodified house survives as a relatively rare and original example of this form of building ⁶⁶. Like Manning House. Alington employed timber ceilings, but continued the line to the exterior, forming eaves. Providing a loftier sense of space than Manning’s, the spaces do not reach the lighter and airier feel accomplished by Toomath’s open plan. Alington did emphasise open planning but created more intimate family spaces with partition walls. The setting is similarly bush clad, and the house also by floor to ceiling glazing. Like Toomath, Alington used a rear courtyard connecting the house to the landscape.

⁶⁴ Winder, “View of the Living Room, Alington House, 60 Homewood Crescent, Karori.”

⁶⁵ Heritage New Zealand Pouhere Taonga, “Alington House.”

⁶⁶ Heritage New Zealand Pouhere Taonga.



<p>William Toomath (snr) House</p>	<p>Waterloo, Lower Hutt</p>	<div style="display: flex; flex-direction: column; align-items: center;">   <p data-bbox="954 927 1435 983"><i>Figure 4. Interior and exterior views of Toomath's house designed for his parents</i> ⁶⁷</p> </div>	<p>Bill Toomath designed a house for his parents in 1949, which was built in 1950. The site was described as of no particular character, similar to sections through the country. Largely enclosed by other houses, flat, and with no views, it was an unremarkable section. Rather than build the house in the centre of the section, as was common at the time, Toomath set the house towards the rear of the section and designed it around a series of 'courts'. Glazed walls and living room views of the rear court, combined with dining room views of the front court, gave a clear view through the house from corner to corner of the site - 110 feet of vista through the house ⁶⁸. The site differed markedly from Toomath's own, but elements of his architectural ethos were apparent: long sight lines, floor to ceiling glazing and open living spaces.</p>
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⁶⁷ Davies, "The Legacy of William Toomath."

⁶⁸ NZ On Screen, "Antonello & the Architect."



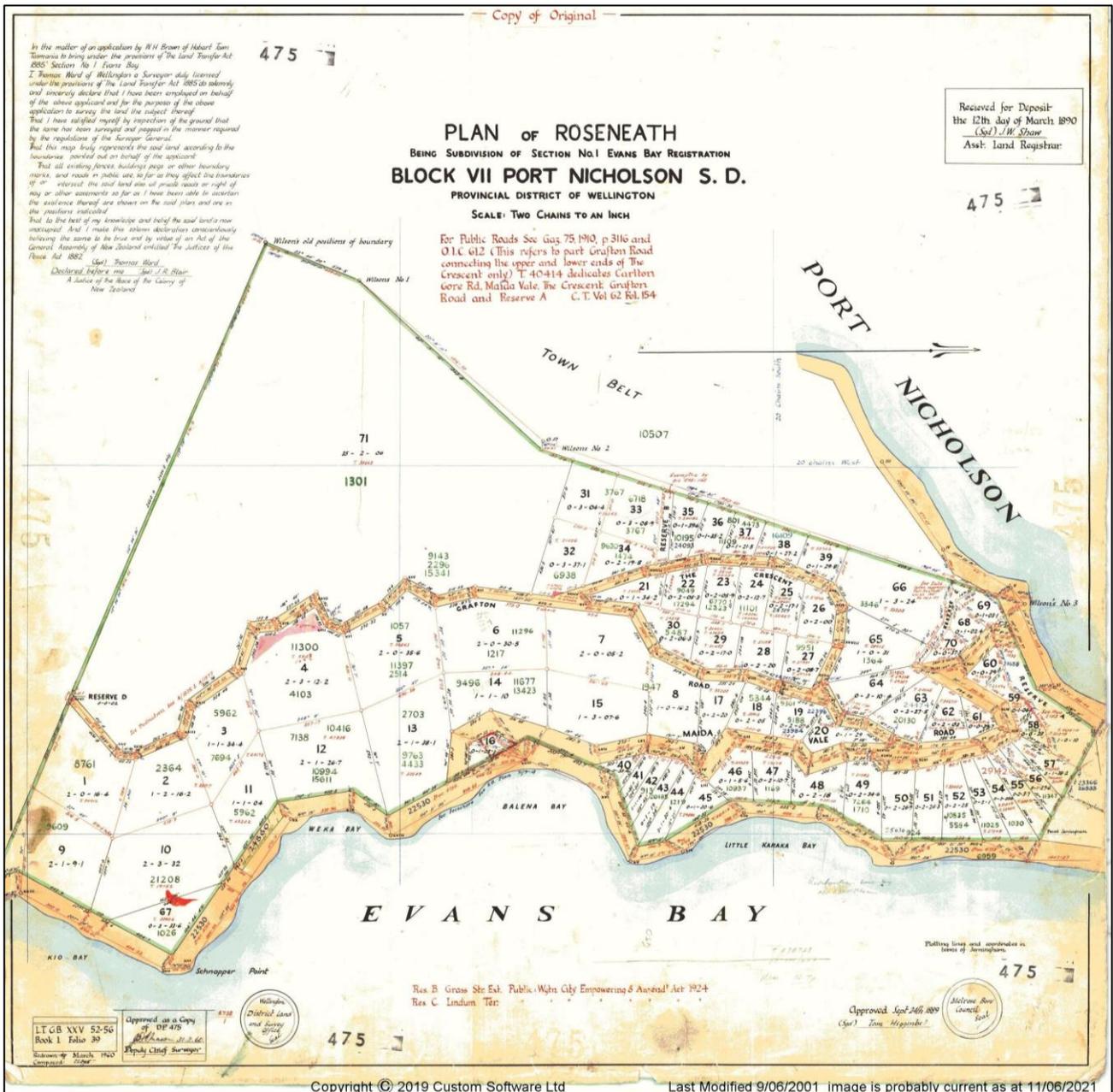
Appendix 2 Wellington Thematic Heritage Study 2013

This Appendix refers to the Wellington Thematic Heritage Study 2013

<https://wellington.govt.nz/~media/services/community-and-culture/heritage/files/thematic-heritage-study.pdf>

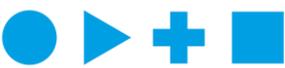
	Themes & subthemes which apply to the place	Yes / some
A	MIGRATION/IMMIGRATION	
A3	People and the natural environment	
A3.1	Response to Topography	
A3.1D	Houses on difficult sections	Yes. Toomath House speaks to the Modernist architectural approach to difficult sites
B	DEVELOPING ECONOMIES	
B1.2	Domestic	
B1.2A	European	Yes. Toomath House is an outstanding example of Modernist domestic design.
B6	Technology and Engineering	
B6.1	Technology and engineering	
B6.1A	Schools of architecture/ design	Yes. Bill Toomath was a student of the Graduate School of Design at a particularly formative time. He was part of the Architectural Centre and 'The Group' which went on to establish home-grown Modernism.
B6.1B	Residences of important engineers	

Appendix 3 Supplementary images



DP 475 showing subdivision of Section 1 Evans Bay and the creation of Section 71⁶⁹.

⁶⁹ LINZ, "DP 475, Wellington Land Dsistrict."



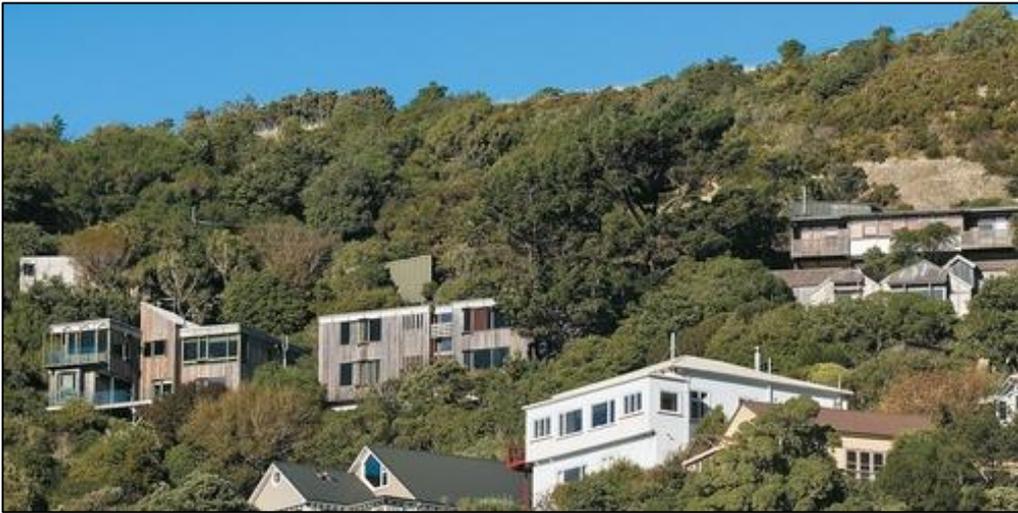


Aerial image of the area in 1938. The approximate position of Toomath's house is indicated by the red circle. (Survey Number: SN70, Retrolens, 1938, https://files.interpret.co.nz/Retrolens/Imagery/SN70/Crown_70_D_4/High.jpg)



Bailey house designed by Toomath, probably in the mid to late 1950s. The edge of Toomath House is at the far left of the image ("Wellington architect Bill Toomath's house, Robieson Street, Mt Victoria, Wellington". Photographer D Winder, 1968, Ref: DW-3399-F, Alexander Turnbull Library, https://ndhadeliver.natlib.govt.nz/delivery/DeliveryManagerServlet?dps_pid=IE3737534&dps_custom_att_1=emu)





Toomath House in context, high on the hill above Oriental Bay (From “The legacy of William Toomath”. Photographer Simon Devitt, 2014, <https://www.australiandesignreview.com/architecture/the-legacy-of-william-toomath/> Image appears to have been transposed).



Views of the north elevation (L) and the addition for the study (R). (From “The legacy of William Toomath”. Photographer Simon Devitt, 2014, <https://www.australiandesignreview.com/architecture/the-legacy-of-william-toomath/>)



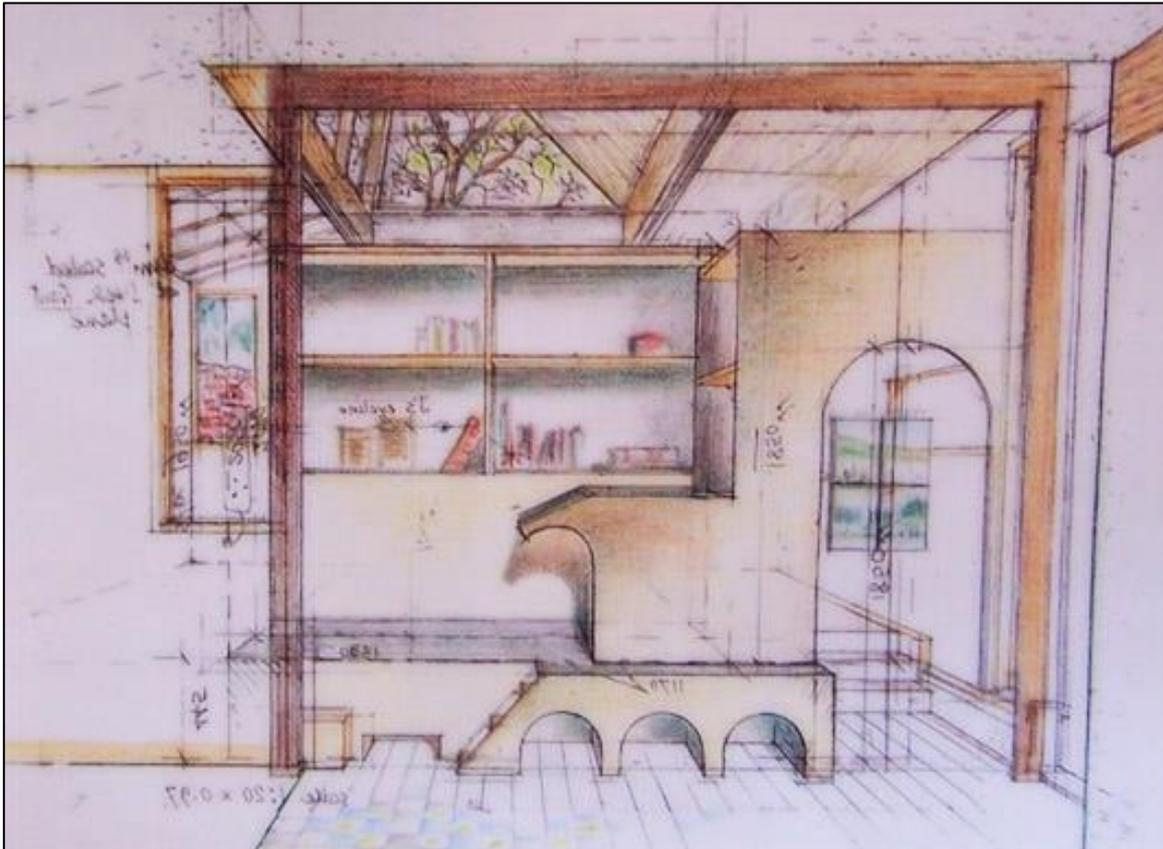


Toomath House interior with its view of Oriental Bay and the south-facing kitchen. (From "The legacy of William Toomath". Photographer Simon Devitt, 2014, <https://www.australiandesignreview.com/architecture/the-legacy-of-william-toomath/> (image appears to have been transposed).

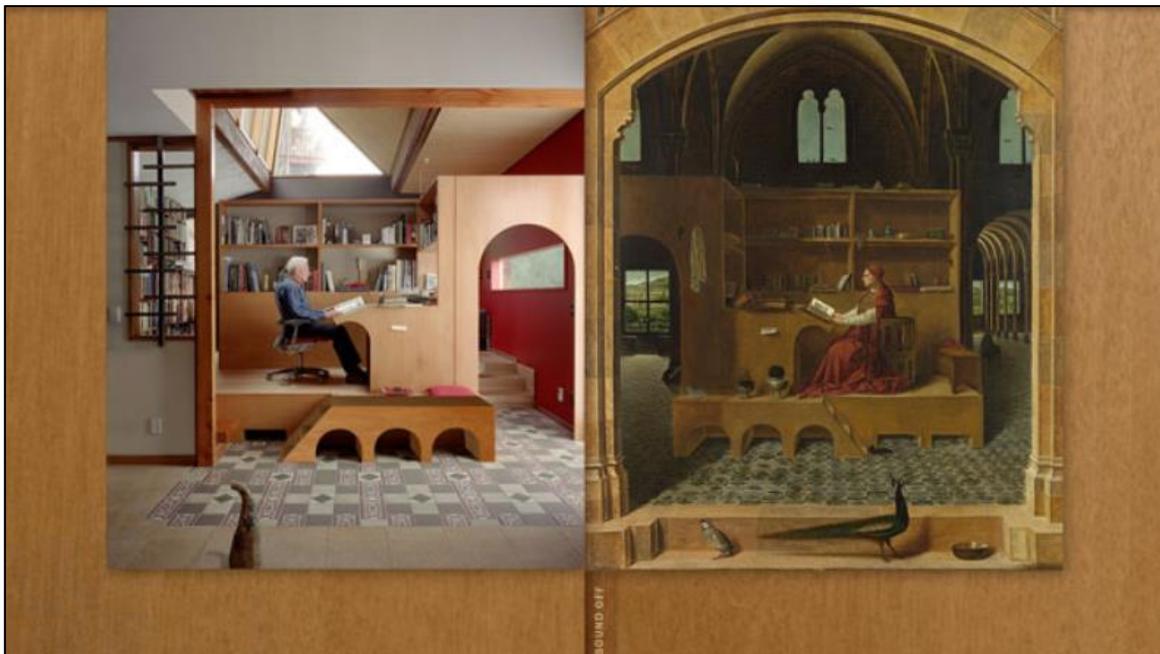


Views of the family room and the stairway between ground and first floors (From "The legacy of William Toomath". Photographer Simon Devitt, 2014, <https://www.australiandesignreview.com/architecture/the-legacy-of-william-toomath/>)



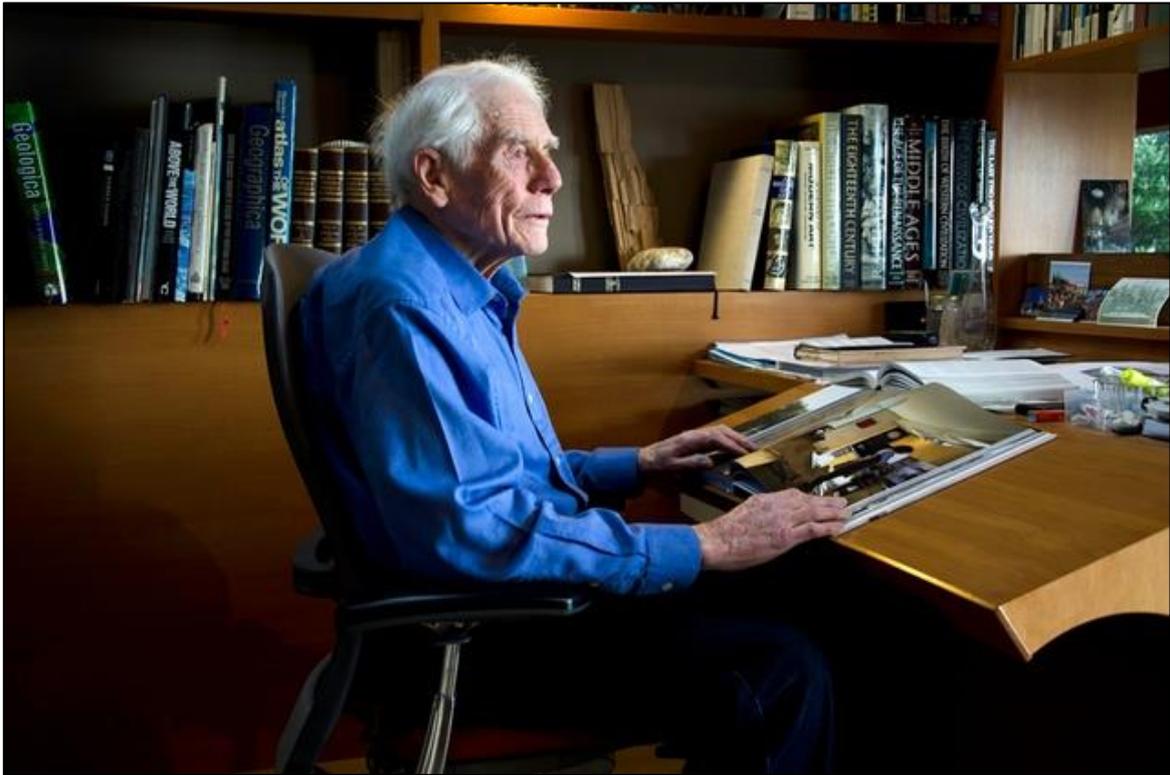


Toomath's design for his new study, c. 2002. (From "To Build a Painting", Eye of the Fish Blog, 2008, <https://eyeofthefish.org/to-build-a-painting/>).



Toomath in his study with Antonello's painting opposite. (From "The legacy of William Toomath". Photographer Simon Devitt, 2014, <https://www.australiandesignreview.com/architecture/the-legacy-of-william-toomath/>)





Bill Toomath, c.2014. Photographer Tony Whincup, Massey University. (From "The legacy of William Toomath".
Photographer Simon Devitt, 2014, <https://www.australiandesignreview.com/architecture/the-legacy-of-william-toomath/>)



Appendix 4 Records of title



**RECORD OF TITLE
UNDER LAND TRANSFER ACT 2017
FREEHOLD
Historical Search Copy**



R.W. Muir
Registrar-General
of Land

Constituted as a Record of Title pursuant to Sections 7 and 12 of the Land Transfer Act 2017 - 12 November 2018

Identifier **WN35B/535**
Land Registration District **Wellington**
Date Issued 18 September 1989

Prior References

WN19C/826 WN19C/827 WN875/47

Estate Fee Simple
Area 772 square metres more or less
Legal Description Lot 1 Deposited Plan 65105

Original Registered Owners

Stanley William Toomath

Interests

Appurtenant hereto are rights to stormwater and sewage drainage created by Transfer 449891 (affects part formerly Lot 1 DP 20809)

Appurtenant hereto are rights to stormwater and sewage drainage created by Transfer 449892 (affects part formerly Lots 1 and 2 DP 20809)

Appurtenant hereto are rights to stormwater and sewage drainage created by Transfer 449893 (affects part formerly Lot 1 DP 20809)

7977413.1 Mortgage to Sentinel Custodians Limited - 5.11.2008 at 3:07 pm

9850378.1 Transmission to Stephen James Toomath and Stuart Alexander McCrae Perry as Executors - 6.10.2014 at 11:31 am

9905394.1 Discharge of Mortgage 7977413.1 - 12.12.2014 at 10:24 am

9905394.2 Transfer to Matthew Stuart Keir - 12.12.2014 at 10:24 am

9905394.3 Mortgage to Kiwibank Limited - 12.12.2014 at 10:24 am

Transaction Id
Client Reference dcropper001

Historical Search Copy Dated 15/06/21 9:48 am, Page 1 of 3



REGISTER

[Form B.]

NEW ZEALAND.

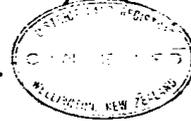


Register-book,

Vol. 158 . folio 249

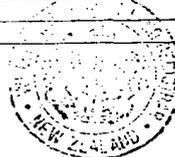
Reference: Vol. 101, folio 297
Transfer No. 60571

CERTIFICATE OF TITLE UNDER LAND TRANSFER ACT.



This Certificate, dated the twenty seventh day of December, one thousand nine hundred and 21, under the hand and seal of the District Land Registrar of the Land Registration District of Wellington Witnesseth that John Jackson of Rosemeath Seaman

is seized of an estate in fee-simple (subject to such reservations, restrictions, encumbrances, liens, and interests as are notified by memorial under written or indorsed hereon, subject also to any existing right of the Crown to take and lay off roads under the provisions of any Act of the General Assembly of New Zealand) in the land hereinafter described, as the same is delineated by the plan hereon bordered red, be the several admeasurements a little more or less, that is to say: All that parcel of land containing two good eleven perch and being Lot 25 on Deposited Plan No: 1301 part Section 1, Levens Way, District Townships of Rosemeath.



J. M. Rutten

District Land Registrar

Mortgage 56117 produced 27th December 1907 by John Jackson to Mrs Mayday the King J. M. Rutten ELR

Mortgage 58897 produced 11 July 1907 by John Jackson to King & King J. M. Rutten ELR DISCHARGED

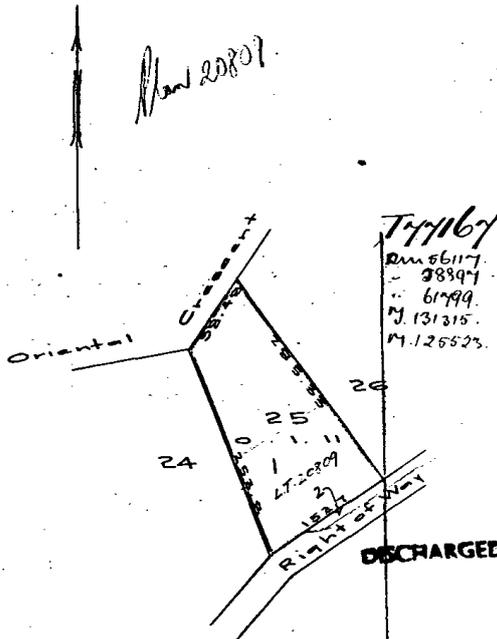
Mortgage 67999 produced 22 December 1907 at noon by John Jackson to King & King J. M. Rutten ELR DISCHARGED

Transfer 77167 produced 30 August 1910 at 5.35 pm by John Jackson to Benjamin Wild of Wellington Benjamin Wild ELR

Transfer 13135 produced 22 July 1920 at 2 pm by Benjamin Wild to Albert Victor Suscombe of Wellington Albert Victor Suscombe ELR

Mortgage 125523 produced 22 July 1920 at 2 pm by Albert Victor Suscombe to the Wellington Trust and Investment Company Limited Albert Victor Suscombe ELR

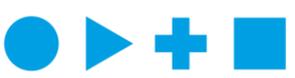
Mortgage 13715 produced 2 June 1921 at 1.39 pm by Albert Victor Suscombe to the Wellington Trust and Investment Company Limited Albert Victor Suscombe ELR



Scale 1 chain to an inch

CONTINUED

- over -



REGISTER

158/249

Transfer 219493 Albert Victor Luscombe to Stephen Hope Reid of Wellington contractor produced 14th October 1949 at 11:40 am H.Hood

Transfer 327,371 Patricia Wilson Pearce to Lawrence Joshua Hancock of Wellington engineer produced 19th October 1949 at 11:40 am H.Hood

Mortgage 221569 Stephen Hope Reid to Walter Sympson produced 14th October 1949 at 2:55 pm H.Hood

Transfer 447891 of Plot 1 Plan 20809 together with a former and savings 19951 at 100 feet at 25 Plan 1301 Leinster Avenue Auckland produced 16-12-1949 at 2:59 pm H.Hood

Increase of mortgage 221569 produced 5th March 1934 at 2:30 pm H.Hood

Transfer 597261 of George Lawrence Joshua Hancock to John Graham Howell Jones of Wellington architect - 28.1.1967 at 12:15 pm H.Hood

Transfer 228498 of mortgage 221569 to the Public Trustee to hold in trust produced 19th July 1956 at 10:30 am H.Hood

Transfer 597261 of George Lawrence Joshua Hancock to John Graham Howell Jones of Wellington architect - 28.1.1967 at 12:15 pm H.Hood

K.15946 bar. of the limit of water supply to the above described land in water limit of Wellington Harbour produced 10th August 1947 at 5 pm H.Hood

Transfer 597261 of George Lawrence Joshua Hancock to John Graham Howell Jones of Wellington architect - 28.1.1967 at 12:15 pm H.Hood

Transmission 10551 to James Hamilton Jones of Wellington solicitor as executor dated 1st March 1945 at 11 am H.Hood

Transfer 597261 of George Lawrence Joshua Hancock to John Graham Howell Jones of Wellington architect - 28.1.1967 at 12:15 pm H.Hood

Transfer 319448 James Hamilton Jones to Arthur Henry Parkin of Wellington, Company Manager dated 20th April 1945 H.Hood

875/47

DUPLICATE DESTROYED

THIS REPRODUCTION IS A TRUE COPY OF THE ORIGINAL REGISTER FOR THE PURPOSES OF SECTION 213A LAND TRANSFER ACT 1952

Atkinson D.L.R.

Transfer 312075 Arthur Henry Parkin to Patricia Wilson Pearce of Wellington Architect produced 12th August 1948 at 10:45 am H.Hood

Transfer 312075 Arthur Henry Parkin to Patricia Wilson Pearce of Wellington Architect produced 12th August 1948 at 10:45 am H.Hood

Mortgage 283927 Patricia Wilson Pearce to Vera Elizabeth Woodbridge and Guy William Woodbridge produced August 1948 at 10:46 am H.Hood

Mortgage 283927 Patricia Wilson Pearce to Vera Elizabeth Woodbridge and Guy William Woodbridge produced August 1948 at 10:46 am H.Hood

Mortgage 283928 Patricia Wilson Pearce to William Spindon produced 12th August 1948 at 10:47 am H.Hood

Mortgage 283927 Patricia Wilson Pearce to Vera Elizabeth Woodbridge and Guy William Woodbridge produced August 1948 at 10:46 am H.Hood

Transmission 16445 of the interest of Mrs Elizabeth Woodbridge in mortgage 283927 to Vera Woodbridge as executrix entered 14 December 1948 at 10:50 am H.Hood

Transmission 16445 of the interest of Mrs Elizabeth Woodbridge in mortgage 283927 to Vera Woodbridge as executrix entered 14 December 1948 at 10:50 am H.Hood

Transfer 320140 of mortgage 283927 of the interest acquired by transmission 16445 from Mrs Woodbridge to the said Vera Woodbridge produced 27th July 1949 at 1:52 P.M. H.Hood

Transfer 320140 of mortgage 283927 of the interest acquired by transmission 16445 from Mrs Woodbridge to the said Vera Woodbridge produced 27th July 1949 at 1:52 P.M. H.Hood

CERTIFICATE OF TITLE,
Vol. , folio



REGISTER

Transmission - 5227 70
 in Great ap...
 18723 to...
 26-3-1962 at 10 am
 Transmission of balance of...
 1827 26...
 26-3-1962 at 11-00 am

13th March 1962 at 10...
 C.T. no. 11/1337
 Inw...
 (Form B)



Reference: Vol. 68, folio 157
 Transfer No. 33613

Register-book
 Vol. 101, folio 297

CERTIFICATE OF TITLE UNDER LAND TRANSFER ACT.

Seventy-one
 This Certificate, dated the 14th day of July, one thousand ninety hundred and one, under the hand and seal of the District Land Registrar of the Land Registration District of Wellington, witnesses that Charles Palliser and Thomas Raymond Shaw both of Wellington do hereby certify that as shown in the plan hereon and as defined in the provisions of any Act of the General Assembly of New Zealand) in the land hereinafter described, as the same is delineated by the plan hereon, bordered by, be the several admeasurements a little more or less, that is to say: All that parcel of land containing Twenty four and two thirds acres and two thirds of an acre being Lot 71 on a plan of subdivision of land in the City of Wellington

Transfer 179757 produced 19th November 1926 at 3 pm. The Mayor, Councillors, and Citizens of the City of Wellington to Sarah Sunderland of the City of Wellington.
 Proclamation 1025
 1926
 Town Base
 31 32
 71
 T 43592 35 2.06
 T 43596 27 3 1.7
 Proc 1025 26 3 11.8
 9 1 11.8
 7 Cased Section
 T 43595
 T 43593
 T 43594
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H. Stewart
 District Land Registrar

Transfer 13595 produced 2 December 1902 at 2.50 pm whereby the roads shown on plan 1301 were dedicated to the public
 M. Stewart J.R.
 Transfer 44901 produced 28 April 1903 at 11.10 am Charles Palliser and another to Charles Stewart
 Register of Lot 67 plan 1301
 C of T 125/282
 M. Stewart J.R.
 Transfer 45591 produced 27th June 1902 at 12.10 pm Charles Palliser and another to James Murray Morice of Lot 15 plan 1301
 C of T 125/243
 M. Stewart J.R.
 Transfer 45558 produced 2nd July 1902 at 12.30 pm Charles Palliser and another to James Murray Morice of Lot 15 plan 1301
 C of T 125/243
 M. Stewart J.R.
 Transfer 45678 produced 11th July 1903 at 10.20 am Charles Palliser and another to Charles Stewart
 Register of Lot 67 plan 1301
 C of T 126/164
 M. Stewart J.R.
 Transfer 45903 produced 30th July 1902 at 3 pm Charles Palliser and another to Charles Stewart
 Register of Lot 67 plan 1301
 C of T 126/122
 M. Stewart J.R.
 Transfer 46996 produced 19 October 1903 at 3 pm Charles Palliser and another to the Wellington City Corporation of land lot 71 plan 475 and part lots 98 99 100 101 plan 1301 for street purposes
 M. Stewart J.R.
 Transfer 47521 produced 5th December 1903 at 10.35 pm Charles Palliser and Raymond Jones to James Murray Morice of part lot 71 plan 1301
 C of T 136/157
 M. Stewart J.R.

Transfer 40278 of balance land marked B, the being on plan 1301 the registered proprietors as shown in the plan produced 28th March 1907 at 11.20 am
 Vol 737 fol 100
 plate 4 chains to an inch

CONTINUED pages 2, 3 & 4
 OVER



NEW ZEALAND.

[Form B.]

Reference: Vol. 29^a folio 299
Transfer No.: 19349



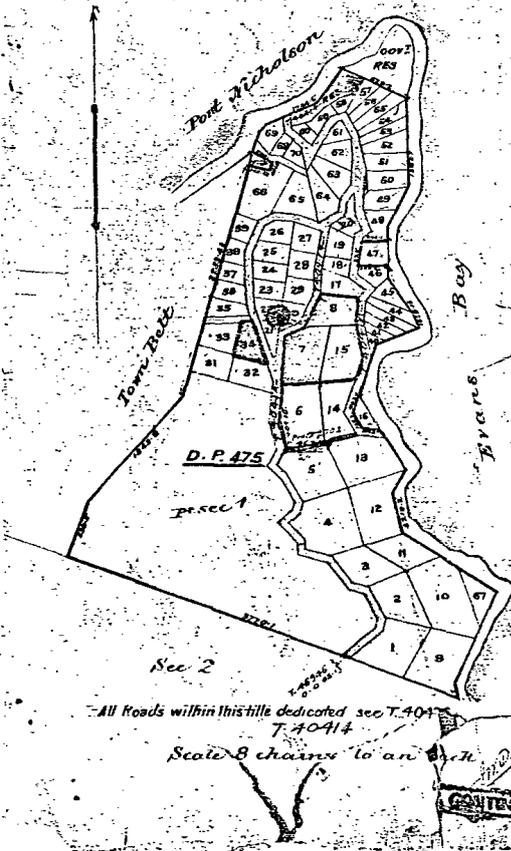
Register-book,
Vol. 62 folio 154

1892

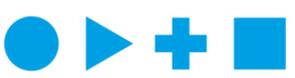
CERTIFICATE OF TITLE UNDER LAND TRANSFER ACT.

This Certificate, dated the fourteenth day of March, one thousand eight hundred and ninety-two, under the hand and seal of the District Land Registrar of the Land Registration District of Wellington Witnesseth that George Parker Fitzgerald of Hobart and William Hart of Launceston in the Colony of Tasmania are

is seized of an estate in fee-simple (subject to such reservations, restrictions, encumbrances, liens, and interests as are notified by memorial under-written or indorsed hereon, subject also to any existing right of the Crown to take and lay off roads under the provisions of any Act of the General Assembly of New Zealand) in the land hereinafter described, as the same is delineated by the plan hereon bordered red, be the several admeasurements a little more or less, that is to say: All that parcel of land containing thirty eight acres situate in the Suburbs of Wellington part of Section One on the plan of the Evans Bay District in the Land Registration District of Wellington excepting out of land section lots 7, 8, 15, 16, 36, 47 and part of lot 66 Plan No. 475 which excepted portions are colored green on plan hereon



Transfer 19752 produced 9th June 1892 at 10.50am George Parker Fitzgerald and William Hart to Joseph Joseph Thomas of lot 10 plan 475
Transfer 20552 produced 28th Sept 1892 at 2.52pm George Parker Fitzgerald and William Hart to William Hughes Smith of lots 31 and 33 plan 475 with 1/2 way as shown on plan
Transfer 21556 produced 26th Aug 1893 at 10.5 am George Parker Fitzgerald and William Hart to George Wintle of lot 37 plan 475
Transfer 21552 produced 23rd Aug 1893 at 2.50pm George Parker Fitzgerald and William Hart to John Thomas of lot 49 plan 475
Transfer 22411 produced 23rd Oct 1893 at 2.30pm George Parker Fitzgerald and William Hart to Joseph Thomas of lot 66 plan 475
Transfer 22496 produced 14th November 1893 at 2.30pm George Parker Fitzgerald and William Hart to James William Black of lot 57 plan 475
Transfer 22500 produced 14th Nov 1893
Transfer 22501 produced 14th Nov 1893
George Parker Fitzgerald and William Hart to Joseph Thomas of lot 10
475 (lot 10)
on page 23, 314





**RECORD OF TITLE
UNDER LAND TRANSFER ACT 2017
FREEHOLD
Historical Search Copy**



R. W. Muir
Registrar-General
of Land

Constituted as a Record of Title pursuant to Sections 7 and 12 of the Land Transfer Act 2017 - 12 November 2018

Identifier **WN29A/299**
Land Registration District **Wellington**
Date Issued 07 March 1890

Part-Cancelled

Estate Fee Simple
Area 42.2896 hectares more or less
Legal Description Section 1 Evans Bay District

Original Registered Owners
George Parker Fitzgerald and William Hart

Interests

Proclamation 4755 taking parts (1 acre 1 rood 35.4 perches) for street and vesting the same in The Wellington City Council as from 30th March 1953 - 16.4.1953 at 1.30 pm

Transaction Id
Client Reference dcropper001

Historical Search Copy Dated 11/06/21 1:40 pm, Page 1 of 3

