

## HERITAGE PLACE – CITATION ASSESSMENT

<b>NAME OF PLACE</b>	Former Player House
<b>OTHER NAMES OF PLACE</b>	Residence
<b>ADDRESS / LOCATION:</b>	333 Glenferrie Road, Malvern
<b>PROPERTY INFORMATION:</b>	Not available
<b>EXISTING LISTINGS</b>	HO262
<b>LEVEL OF SIGNIFICANCE:</b>	A2
<b>ASSESSED BY</b>	John Statham, Heritage Advisor, City of Stonnington.
<b>ASSESSMENT DATE</b>	March 2011

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### STATEMENT OF SIGNIFICANCE

*The former Player house at 333 Glenferrie Road, Malvern is architecturally significant, as a good if somewhat altered example of the English Domestic Revival mode, with distinctive elements such as the bell cast forms, arched openings and use of terracotta shingling, with elegant tapered chimneys offset against massive roof forms. It is of some interest for its association with noted architectural firm of Peck & Peck and their client Major Player. The tennis court and pool areas along with secondary areas of the dwelling not contained under the principle transverse roof add little to the significance of the place.*

### LOCALITY PLAN AND SITE PHOTOGRAPHS



Figure 1 333 Glenferrie Road, Malvern, façade



Figure 2 Locality Plan, 333 Glenferrie Road, Malvern

## DESCRIPTION

333 Glenferrie Road is a substantial attic-storey dwelling drawing upon English Domestic Revival antecedents, with rendered walls and massive intersecting gabled roofs, clad with Marseilles pattern unglazed terracotta tiles. The chimneys are of a simple tapered design. One chimney, to the south, incorporates a corbel extending beyond the wall line. The gable end to the street has a sleep-out balcony with a distinctive terracotta shingled balustrade of a bell cast profile. More terracotta shingles are set into the apex of the gable to serve as an awning. This and the large archways to the two front verandahs are significant features, along with the projecting bowed and boxed windows bays on the north (living room) and east (drawing room) sides. The architect's drawing show another 'sleeping out' balcony projecting north from Bed Room 4 and another, facing west, off the staircase landing.

The façade has been rendered in recent decades to produce a textured finish in place of original face brickwork. This has substantially altered the original architects' intent with respect to the presentation of the building to the street. The broad effect is similar to, but more permanent than, that of overpainting. Otherwise the street view of the building is near externally original except for new quarry tiles to the porch, and glazing of the 'sleeping out' balcony to the secondary, northern, elevation. The fence is of relatively recent construction and vegetation obscures public views of the building.

The early setting of the building has been diminished in recent years through the construction of higher density developments at 17 Myamin Street, 329 Glenferrie Road and 321 Glenferrie Road.

## HISTORY

*The following is largely reproduced from Stonnington History Centre, Citation from Malvern Heritage Study, 1992, Registration No MH12114.*

### *Crown Portion 21*

Crown Portion 21, consisting of 5 acres, 3 roods and 37 perches, with a frontage to present day Glenferrie Road, was purchased by Alfred Sikes at the Crown land sales in 1854. The following year the land was sold to Jacob Quiney. In 1874 the land was sold to, civil servant, the Rev (Dr) Henry Newton Woolaston, who built a brick house set well back from Glenferrie Road. Henry Woolaston was later knighted for his work as the first permanent head of Trade and Customs of the Commonwealth, being closely identified with setting up the Customs machinery under Federation. Portion 21 was subdivided into two allotments. In 1881 the allotment to the south was sold to wine merchant Charles Washington Umphelby. In 1886 Umphelby built a substantial brick villa, later named *Waiora*. Adelaide Street cut through both allotments.

In 1890 Woolaston's land was purchased under the Transfer of Land Act. The property was sold and Woolaston moved into a new home in Albany Road. In 1891 Donald Mclean occupied the house, which had a frontage of 225 feet to Glenferrie Road. Mssrs Johnson, Moody and others subsequently owned the property. By 1897, ownership of the property had been transferred to the Mercantile Bank, which was in liquidation.

### *Subdivision*

In 1906 the property was subdivided into eight building allotments with frontages to Glenferrie Road and both sides of Adelaide Street. In October of that year, an auction was held of the Trescott Estate and Bowes Kelly, a partner of the new Broken Hill Company, purchased the three lots fronting Glenferrie Road. Kelly had already purchased *Waiora* on the site to the south. Woolaston's old home, now owned by Mary Bell, survived for a number of years.

By 1911, salesman, James Evans owned lots 1 and 2 to Glenferrie Road. In 1915 both lots were sold to Dr Charles Player.

### *333 Glenferrie Road*

In 1918, plans were submitted to Council by architects Arthur and Hugh Peck for a brick residence at 333 Glenferrie Road for Major Player. The 12-roomed brick house was built on Lot 1 and completed by the following year. The Player family lived in the house until 1939, when it was sold to Dr William J. Denehy. Dr. Hendry Ham purchased the property in 1950. The house was sold to Dove in 1978 and McCauley in 1984.

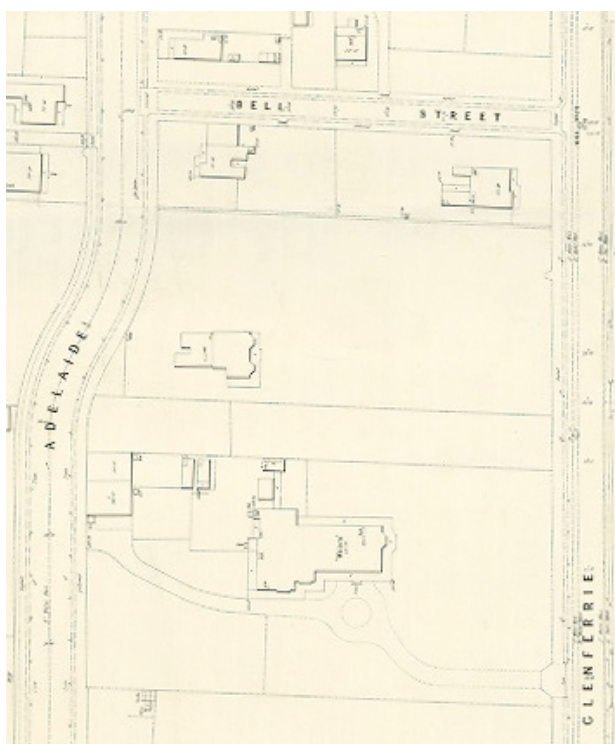


Figure 3 MMBW Detail Plan, 1902.

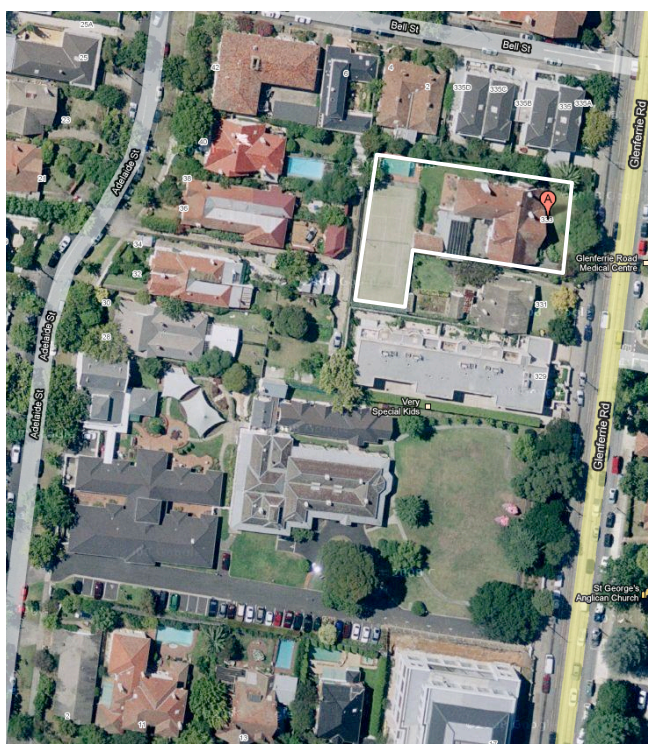


Figure 4 Aerial photograph, 2010.

### *Major (Dr) Charles Player*

Dr Charles Player established his medical practice in his former home, *Llaneast* at the northern corner of Llaneast Street and Glenferrie Road in 1908. It was the birth place of his daughters Janet, Alison and Dorothy (Kelly). Major Player moved with his family to his new house 333 Glenferrie Road, after its construction in 1918. Player subsequently worked in the Children's Department of the Alfred Hospital, later becoming a special magistrate of the Children's Court. He was a local Justice of the Peace.

### *Arthur and Hugh Peck*

Arthur Peck (1855-45) was a successful residential architect of the late nineteenth and early twentieth centuries operating a practice from Queen Street in Melbourne. He was President of the RVIA during WWI. His son, Hugh Peck was born in 1888. He had been involved with the practice before the outbreak of war but enlisted with the 5<sup>th</sup> Battalion and departed for overseas service in 1914. He was wounded at Gallipoli in the following year. While abroad, he used the opportunity to study European Architectural traditions. On his return to Australia in 1918, he rejoined his father's practice, which became Peck and Peck.

Arthur Peck ran a successful practice prior to son's involvement. His works include:

- South African War Memorial, Alfred Square, St Kilda, (1905).
- House, 4 Coonil Crescent, Malvern East, (c.1911).
- Flats, *Majella*, 473-475 St Kilda Road, Melbourne, (1913).

Through the interwar period Hugh Peck became an important residential architect in his own right working alone and in association with his father. Buildings from this residential catalogue include:

- House, 5 Wandeen Road, Glen Iris, (*Peck & Peck*, 1923).
- House, 610 Toorak Road, Toorak (*Peck & Peck*, 1925).
- House, 9 Linlithgow Road, Toorak (*Peck & Peck* 1926).
- House, 23 Yarradale Road, Toorak (Hugh Peck, c1927).
- House, 3 Heyington Place, Toorak (1928).
- House, *Glenholme*, 3 Hopetoun Road, Toorak (Hugh Peck, 1930-2).
- House, 219 Kooyong Road, Toorak (c.1931).
- House, 8 Wilks Avenue. Malvern (1933).
- House, 4 Grosvenor Court Toorak (1936).
- Headmaster's Residence, Melbourne Grammar (1938, demolished).

Through the late 1930s, Arthur Peck ignored his advanced years and attended his office every day. He died in 1945. The firm of Hugh Peck and Associates continued through the 1950s concentrating on industrial works. Hugh Peck died in 1965.

Both Arthur and Hugh Peck were competent if understated designers and were generally regarded as valued members of the profession. The practice endured for over half century producing a large body of work. However, the output of the various firms was typical of their period rather than exceptional. From the late 1910s to the 1930s, Peck & Peck promoted two different visions of the English Revival. Arthur Peck, the author of the designs for *Majella* and 333 Glenferrie Road was motivated by the English Domestic Revival as evinced by Voysey and popularised locally by the work of Rodney Alsop. Hugh Peck, by contrast, tended towards the academic approach preferred by the next generation of designers such as Robert Hamilton and others who had served in Europe and experienced European medievalism first hand. However, Hugh Peck remained firmly grounded in the architectural expression of the Domestic Revival.

## COMPARATIVE ANALYSIS

*The following is drawn largely from Bryce Raworth, A Question of Style, Unpublished Master's Thesis, University of Melbourne, 1993.*

The revival of Old English, Tudor or medieval domestic architecture was a, more or less, continuous theme in English architecture from the beginning of the nineteenth century. The evocation of the architecture of the fifteenth and early sixteenth centuries was firmly favoured by nineteenth century British picturesque architects including Nash and Wyatt and was strengthened in the mid to late century, firstly under the influence of Pugin and Ruskin and later through the Arts and Crafts movement of Webb and Lethaby. Further extrapolations on the theme were undertaken through the Old English and Queen Anne of Shaw and his disciples. Around the turn of the century, the English domestic revival of Voysey and Baillie-Scott and the garden suburb designs of Parker & Unwin, legitimised the use of progressive Medievalism in modern design. While each of these can be seen as distinct movements in terms of their philosophical or stylistic emphases,

they shared a common foundation in the use of a vocabulary of vernacular references such as half timbering, hung shingles, red brick, roughcast or rough stonework, high gables and tall chimneys. In Victoria, the best known and most important examples of Old English influence on house design in the first two decades of this century were the houses of Harold Desbrowe Annear and of Rodney Alsop.

In several houses built at Eaglemont from around 1903 Annear adopted a hybrid manner combining the half timbering of Tudor architecture with the broad verandahs and swirling decorative timberwork of the American bungalow styles. These houses illustrate Annear's fascination with Ruskin and the English Arts and Crafts movement and can be seen as an attempt to adapt Voysey's progressive medievalism to an Australian context. Similarly, Alsop's work in this period drew heavily on the English vernacular revival and its medieval sources, although his later work combined English and American idioms. Rodney Alsop's earliest work, demonstrated by buildings such as *Glyn* and *Edrington*, was firmly founded in contemporary English domestic and vernacular revivalism.

A number of other accomplished architects adopted an English expression as one part of a range stylistic offerings. Walter Butler, for example, produced fine examples of picturesque gabled houses in the domestic revival genre, including *Warrawee* (1906), *Thanes* (1907) and extensions to *Edzell* (1917). He also produced domestic designs using a modified classical vocabulary.

By the 1910s elements of the Old English idioms had become part and parcel of the local bungalow expression, with half timbering and roughcasting particularly common. But the inter-war period also saw the flowering of a new, much more thoroughly medieval revival expression than that found in contemporary bungalows. This architecture bowed to local conditions only through the mechanisms of modern planning and, in most cases, the use of a glazed terracotta tile roof rather than thatch or slate.

The local variants of Old English architecture were typified by the use of red or clinker brick, brick nogging and/or half timbering in gables or upper storeys, boldly modelled brick chimneys to their tiled roofs. Steeply pitched roofs with gables rather than hips were an essential characteristic of the larger, two storey examples. Picturesque asymmetry was attained through double or triple fronts to the facade, arched porch entries, large, prominent chimneys and, in larger examples, oriel windows and towers. Porches were generally small, and the traditional Australian verandah was generally absent.

After WW1, the style remained a staple of the local architectural profession. After his long association with Rodney Alsop, Frederick Klingender formed a new partnership with Robert Hamilton in 1920. Hamilton continued to produce designs in the English Domestic Revival mode that had characterised Alsop's work. However, by late 1920s, Hamilton had become the foremost exponent of Tudor Revival Styling in Melbourne producing a number of large and impeccably detailed houses in the Tudor Revival mode, such as 4 Struan Street, Toorak (1923). However, he is best remembered for the Tudor Revival flats from the 1930s, including *Burnham* (1933), *Moore Abbey* (1934), *Denby Dale* (1938), *Park Manor* (c.1935) and *Kings Lyn*. Other architects who came to be most strongly associated with the idiom in the 1930s included Philip Hudson, Eric Beedham, remembered for dwellings including *Carn Brae* (1928) and 8 Monaro Road, Kooyong (c.1930), Arthur Plaisted, Cedric Ballantyne, and to a lesser extent Neville Hollinshed and Marcus Barlow. While the style persisted into the 1930s (Hamilton extended 4 Struan Street in sympathetic manner in 1932) popular interest in the style waned through the decade and it was rarely employed after WWII.

Although Peck & Peck's output ebbed and flowed with prevailing local fashion, their designs rarely strayed from the precepts laid out by CFA Voysey and CR Ashbee and the local work of Rodney Alsop. In terms of his domestic work, Arthur Peck was seen as a bungalow designer but drew upon a Voyseyan palette of gables and simple abstract forms. What is more surprising is the Hugh Peck continued to work in this mode long after Voysey had sunk into obscurity. His design for 8 Wilks Avenue, Malvern (1933) recalls Voysey's design for *The Orchard* (1899). 9 Linlithgow Road, Toorak (1926) echoes Ashbee's boomerang plan of *Annesley Lodge* (1896). 23 Yarradale Road, Toorak (c.1927) is even simpler and consequently more Voyseyan in appearance. Although Hugh Peck would flirt with the more academic forms of Medieval

detailing that would come to characterise the local Old English expression, particularly as realised by Robert Hamilton through the 1920s, his work would remain firmly grounded in the English Domestic Revival.

## **SIGNIFICANCE**

### *Previous heritage studies*

The former Player house was identified as a significant building in the *City of Malvern Heritage Study* (Nigel Lewis and Associates, 1992). The later Individual *Heritage Place Citation* prepared by Graeme Butler and Associates (March 2002, updated October 2003) identified the dwelling as a being of 'local significance'.

### *Stonnington Thematic Environmental History*

Council's Thematic Environmental History notes the following themes which are, to varying degrees, illustrated by the subject building.

- 8.1 Creating Australia's most prestigious suburbs
- 8.2 Middle class suburbs and the suburban ideal
- 8.2.3 'The City of Real Homes' – development of Malvern after WW1
- 8.4.2 Functional, eccentric & theatrical – experimentation and innovation in architecture

### *Building grading*

The City of Stonnington has adopted the former City of Prahran building grading system. The subject building has not previously been assessed or graded under this system. The current assessment finds that the building demonstrates significance at an A2 level.

## **RECOMMENDATIONS**

### *Heritage Overlay*

It is recommended that 333 Glenferrie Road be retained in the schedule of the Heritage Overlay under the City of Stonnington Planning Scheme.

## **DEVELOPMENT GUIDELINES**

Broadly speaking, somewhat greater potential exists for the redevelopment of this site than is the case on other sites under individual heritage controls within the Municipality. The subject site is particularly large with access from Glenferrie Road and from a ROW at rear of the property. The primary heritage fabric is located close to the Glenferrie Road frontage and the form, most notably, the massive roof of the building, could obscure reasonably substantial new development to its rear.

City of Stonnington Heritage Guidelines, provide broad advice to planners considering applications for new development of this site. While redevelopment of the subject site will be considered within the framework and aims of the Council's existing Policies and Guidelines, the following site-specific direction may assist in the consideration of future planning decisions in relation to new development on this site:

### *General*

Any future development of this site should maintain the primary presentation of the building as viewed from Glenferrie Road. This could be achieved in a number of ways while still allowing substantial new development on the site. For example, the existing building could be adaptively reused as an entry to new development to its rear or retained as a detached, independent entity, possibly to a reduced footprint, within a redeveloped site.

### *Use*

Speaking broadly, redevelopment for residential use is preferred. However, the use of the site as an office or similar are unlikely to raise any heritage issues. However, this would require an Amendment to the Planning Scheme to allow the 'prohibited uses may be permitted?' section of the Schedule to the Heritage Overlay to be altered.

### *Demolition*

It is very unlikely that total demolition of the subject building would be supported by Council. Council policy mandates that it conserve identified heritage assets. Any redevelopment should retain, as a minimum, the principle volume of the building located under the main roof (that is, the building to a depth of around 14m from the arched opening facing the street). This would see the retention of: the bay window, arched opening and other facade elements addressing the street; the principle rooms of the existing building; and the stairwell to their rear. It is likely that all of the built form to the rear of this volume, could be demolished without impact on the character or significance of the building more broadly. While this rear section of the building incorporates some original fabric, it contains none of the elements noted in the Statement of Significance and generally contributes in a very modest way to the significance of the place. Demolition of modern elements to the rear of the dwelling such as the swimming pool, tennis court and other outbuildings would raise no heritage issues.

### *Alterations*

Alterations which change the presentation of the building to Glenferrie Road, particularly works to those key facade elements noted in the Statement of Significance such as arched openings, terracotta shingling, tapered chimneys, the balcony and the eastern and western pitches of the massive transverse roof form, could not be supported. Council would encourage the removal of the (modern) rendered finish to the exterior of the building although this may not be a straightforward matter. There are no heritage controls over internal alterations. Alterations to fabric located to the rear of the principle volume, as defined above, would raise no substantial heritage issues.

### *Additions*

Additions above or adjacent to the principle volume of the building, as defined above, would not be supported. However, reasonably substantial new built form to the rear could be supported. On this site, development to the rear need not be totally concealed. New built form presenting moderate levels of visual bulk to the street and of a form, materiality and architectural expression which is respectful of the existing heritage building is likely to be supported. The height of new built form of this type would, in all likelihood be governed by pressures at residential interfaces rather than heritage issues. New built form of 3-4 storeys is unlikely to raise any heritage issues.

### *Parking*

The front setback could not be paved for parking. However, basement parking situated to the rear of the principle volume, as defined above, is unlikely to raise substantial heritage issues. It is preferred that an arrangement of this type is accessed from the ROW to the rear of the property. However, access by way of a suitably-designed ramp along the southern boundary of the site is unlikely to raise any heritage issues. Alternatively, new access arrangements via a driveway or ramp along the northern boundary of the site are unlikely to raise any heritage issues. Dual points of access to Glenferrie Road are unlikely to be supported. It is noted that VicRoads or other authorities may have concerns in relation to access arrangements to Glenferrie Road.

## REFERENCES

Bryce Raworth, *A Question of Style*, Unpublished Master's Thesis, University of Melbourne, 1993.

Nigel Lewis and Associates, *City of Malvern Heritage Study*, 1992.

Graeme Butler and Associates, *Heritage Place Citation*, March 2002, updated October 2003.

Melbourne and Metropolitan Board of Works, detail plan 1761, Town of Malvern, 1902, SLV Image No bw1176.

Trove, digital newspapers and more, [www.trove.nla.gov.au/newspaper](http://www.trove.nla.gov.au/newspaper).

Stonnington History Centre, online collection, [www.stonnington.vic.gov.au/explore-stonnington/history](http://www.stonnington.vic.gov.au/explore-stonnington/history).