

PLACE IDENTIFICATION FORM

ADDRESS

16 Lyndhurst Crescent

TYPE

- Single Residence
- Shop
- Office
- Landscape feature
- View
- Multiple Unit Res.
- Outbuildings
- Industrial Building
- Public building
- Other

TITLE

EXISTING DESIGNATION

HBR [] GBR [] AHC [] NT [] VAS []

STREETSCAPE LEVEL

1 [] 2 [X] 3 []
SIGNIFICANT [] SIGNIFICANT []
STREET TREES KERB & GUTTERS

GRADING

A [] B [X] C [] D [] E []
KEYNOTE BUILDING []

RECOMMENDED FOR

HBR/GBR [] AHC [X] URBAN CONSERVATION AREA [X]
VAS [] PLANNING SCHEME PROTECTION [X]
CULTURAL LANDSCAPE [] OTHER []

SURVEY DATE Nov. 91.
NEG FILE 82.32-34
Title
Vol.
Pol.

THEME

- Early Settlement
- Mansions
- Victorian Garden Suburb
- Municipal dev.
- 1870s growth
- Garden villas
- Working enclaves
- Commercial Centres
- Edwardian Prosperity
- Interwar Housing
- Flats and Offices

CONSTRUCTION DETAILS

Date 1891.
Architect
Builder
Elements—
garden, house



- Contributing garden
- Landmark tree
- Original or early hard landscape layout
- Original or early fence

NOTABLE FEATURES/SIGNIFICANCE

See attached

INTEGRITY Good [X]
Fair []
Poor []

CONDITION Good [X]
Fair []
Poor []

CROSS REFERENCED INFORMATION

Associated significant garden []

16 LYNDHURST CRES.

History

Jane Ashwood was rated as the owner/occupier in 1891-92 of a six-roomed brick house, NAV 60 pounds,²³ identified later as 16 Lyndhurst Cres. By 1896, this property was owned by William Dodgshun and occupied by Mrs. J.T. Smith.²⁴ William may have been related to Frederick Dodgshun, warehouseman, the owner and occupier of 12 Lyndhurst Cres. from 1891.²⁵

Description

A most unusual building for Hawthorn, built to the property boundary on one side and presenting a villa form on the other. The walls are stridently red brick heavily encrusted with render in the form of the colonnade, pilasters, parapet pediment and elaborate architraves to openings. The pediment is particularly unusual, in that it projects from the parapet but is supported only on slender droppers, in Baroque form. At each end of the principal elevation prominent foliated gargoyles? terminate the parapet.

The colonnade returns to the side elevation with the parapet above. Adjoining, the small projecting wing is highlighted by the elegant architraves to the window, and heavy render quoins. A tessellated tile floor is used on the verandah.

The window joinery is unusual. The opening sashes are casements with four square lights set in timber at the top. Above the opening the head is embellished with scrolled render details and below swags are used in the bay implied by the extension of the architraves to form pilasters.

Assessment

Architects were working on several innovative styles around the turn of the century, in one way or another all influenced by William Morris' red house at Blexley Heath in Britain and the reaction to the industrial revolution in Britain during the second half of the nineteenth century. By the turn of the century these are roughly grouped together as the red brick styles. Conservative Victorian period villas which had developed through the 1870s and 1880s adopted some of the characteristics of these avant-garde groups in a decorative way - sometimes referred to as Freestyle Edwardian, although other styles developed also.

The overall effect of the window treatment here is French Baroque, however the colonnade, red brick and parapeting point towards Elizabethan references. Tappin, Gilbert and Dennehy's, Queen Bess Row of 1886 in East Melbourne, has a similar balance of brick and render and enriched wall treatment. D'Ebro and Speight's Winfield building of 1891 in Collins Street is also similar. "Raheen", Kew, of 1884 by Salway is also similar, though with greater emphasis on the red brick than the render embellishment. Overall the design is a quirky mixture of the Elizabethan and the Modern Italian. It is very rare for the use on a single storey building at the Metropolitan level.

²³. Hawthorn RB 1891-92 No. 2442.

²⁴. Ibid. 1896-97 No. 4379 (NAV 34 pounds).

²⁵. Ibid. 1891-92 No. 2440 (NAV 80 pounds).

16 Lyndhurst Cres. continued

There are no direct comparisons in Hawthorn, although the balance of red brick and render is similar for 106 Church Street. The design has not been attributed to a particular architect, however its sophistication clearly indicates an important designer.

Significance

Metropolitan

1. Architecturally significant for the avant-garde red brick design, particularly unusual for single storey buildings. Few buildings are executed with "Modern Italian" and/or Elizabethan detailing in Melbourne.
2. Architecturally significant for the attempt to adapt a partly row house form to a high status garden villa.
3. Architecturally significant for the prominent role it plays in illustrating the flow on effect for high quality housing which focused on the mansions. Strategically placed on Hawthorn hill.





16 Lyndhurst Crescent