

DWELLING

174 South Terrace



(CD Ref 1343/11)

This dwelling was built in 1899 and has been described as ‘almost the only example of strong *art nouveau* influence...’ in the city of Adelaide. Because of the rarity of the mature expression of this stylistic movement in the City, it is considered architecturally significant. Although the architecture of the Art Nouveau period in Europe consisted of many threads of differing thoughts connected only by the fact that the new movement implicitly criticised late nineteenth century architectural styles, the sinuous lines taken from nature was a reasonably common trait of all the ‘new’ designers of this period. The house features only limited decoration to the gable end, but the floral decoration and verandah joinery is in the style of what is considered Art Nouveau.

The house, which is otherwise a typical asymmetrical villa, very similar in plan form to its nineteenth century predecessors, features some new decorative treatments, i.e. curved timber verandah decoration and the gable end intaglio more commonly associated with later Edwardian or in Australian terms, Federation architecture. The house is a relatively early example of this new approach to the design of the Australian house. It is therefore important to an understanding of the stylistic development of the Australian house.

The house features the creative use of traditional building materials. It has squared, coursed sandstone walls with brick dressings, an interesting brick pattern built into the tops of the walls and unusual brick chimneys.

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This is a distinctive building because of its style and detailing and retains its original fencing to the street, outhouses in the yard and even screen door. The integrity of this house is exceptionally high.

This house is also important for its historical associations with the popular American comedian, 'Tommy' (Thomas) Pedder Hudson who was a regular performer in Adelaide from the late 1860s to the early 1900s. His group of entertainers were known as 'Hudson's Surprise Party'. He became so successful in Adelaide that he was able to afford to lease Garner's Theatre, located in King William Street (now demolished). Hudson changed the name of the theatre to the Hudson Bijou Theatre which he operated from 1892 to 1900. The motto of the theatre was 'herein are hygiene and hilarity, one is conducive to the other'. Hudson went from this theatre to take on the lease of the Theatre Royal in 1902 with F.H. Pollock.



(CD Ref 1343/12)

The Hudson Bijou Theatre was initially named White's Assembly and Concert Room. During its life the theatre had approximately eight name changes including that of the Tivoli and the Warner Theatre. The Bijou was one of the first theatres in Adelaide to show moving pictures in the late 1890s, the attraction being billed as "Hudsonigraph at the Bijou".

Although born in America, Tommy Hudson spent most of his childhood in England. He made his debut on stage at the age of seven in a benefit concert at the People's Hall in Manchester. At only fifteen years of age in 1867, he made his first Australian appearance in Melbourne. Two years later he visited Adelaide for the first time and settled for a considerable time. He died in Bournemouth, England in 1909. From Australia he made regular tours to the Far East and his name has been claimed to be 'inseparably associated with India' particularly Calcutta, where he leased the Theatre Royal and the Corinthian Theatres.

When Hudson decided to build his house in Adelaide, he chose Alfred Wells to design it and it is possible that a link existed between Hudson and Wells through Hudson's business partner, Frederick Pollock.

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Alfred Wells is known for his design of the Adelaide Arcade, Bertram House, the power station (now Tandanya), a variety of churches, banks, commercial buildings and residences and the now demolished Exhibition Building. Born in Marryatville, South Australia in 1859, Wells travelled to England to train as an architect under a Mr. Fowler, who had an office located in the Strand, London. On his

return to Adelaide in 1879 he worked for Edmund Wright and E.J. Woods, before entering E.H. Bayer's office which later became Bayer and Withall Architects, and later Withall and Wells.

South Australian Directories 1899-1903; *Chronicle*, obituary for Thomas Pedder Hudson, 10 July 1909, p. 45c; *Pictorial Australian*, August 1892, p. 123; *Observer*, 8 September 1894, p 16, 23 June 1900; *Quiz*, 2 August 1902, p 6; *Sunday Mail*, 'The final curtain', 22 July 1979, p 60; *South Australian Register*, tender notice placed by Alfred Wells, 25 July 1899; Burgess, H.T. *Cyclopedia of South Australia*, p 541; Angas, H. *Historic Adelaide Theatre Architecture*, SAIT architecture thesis, 1981; Abbie, M. *Professional Theatre in Adelaide*; Fischer, G. "The professional theatre in Adelaide, 1838-1922" in *Australian Letters*, March 1960, p 92; *Digest of Proceedings*, 14 August 1899; MLSA, photographic collection, TA 673, photograph B2988, 1907; Page, M. *Sculptors in Space: South Australian Architects 1836-1986*, The Royal Australian Institute of Architects (SA Chapter), Adelaide, 1986, pp 117-118.

The text in this Information Sheet was copied from the **City of Adelaide Heritage Study, October 1990, Volume One**, part of a review of the City of Adelaide Plan 1986-1991. The photographs contained in this Information Sheet are a selection of those held by Heritage Services, in digital format.

The property described in this Information Sheet is a place of Local Heritage (City Significance). A heritage listing does not mean or imply right of access by the public to such properties.

The heritage related Principles of Development Control as well as the Precinct specific objectives and Principles of Development Control are contained in the Adelaide (City) Development Plan. These should be referred to in whole when contemplating any development.

Further information on the Heritage Incentives Scheme, an initiative of Council to sponsor timely and appropriate conservation action is available upon request of the Customer Service Centre.