

NATIONAL TRUST OF AUSTRALIA (VICTORIA)

HAMPDEN VILLA (NOW DUNCRAIG)
31 HAMPDEN ROAD
ARMADALE

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3. Hampden Villa has important historical associations with a number of prominent, urbane citizens. In addition to Butler, they were its first owner, David Rutler Long, who is one of Victoria's earliest and most successful pharmacists; his wife, Helen, who was a notable pioneer in her own right; and Professor Sir Baldwin Spencer, an outstanding Australian scientist and anthropologist, during whose ownership the building housed one of the richest collections of art painted by Australians.
4. The property is substantially intact from the Butler period.

RÉFERENCES

APPENDICES

NOTE ON SOURCES

The National Trust's submission has used material from the research reports of Dr Carlotta Kellaway, historian, and Dr Miles Lewis, architectural historian. In addition, the following sources have been examined:

Articles on Helen Rutter Long in The Court: A Journal of the Order of the Daughters of the Court, And For Women, August 1896 and

Pioneer Women in Victoria 1835-1860, Melbourne 1937.

Biographies of Professor Sir Baldwin Spencer in the Australian Encyclopedia, Sydney, 1962 (1958) and

D.J. Mulvaney and J.H. Calaby, So Much That is New: Baldwin Spencer, 1860-1929 A Biography, MUP, 1985.

These new sources reveal that Mrs Helen Rutter Long, the wife of Daniel, was a notable pioneer, and that Professor Sir Baldwin Spencer, the owner of the house from 1906 to 1920, was a distinguished Australian scientist who used his residence to house one of the richest collections of Australian art.

Also included in the Trust's submission is an analysis of the great importance of the stained glass by Caroline Miley, a leading decorative arts historian and acknowledged Arts and Crafts expert (see Appendix 1 for Ms Miley's credentials). The views of Graeme Butler, architectural historian and Walter Butler authority, are also incorporated in the submission. Mr Butler has also prepared a separate submission.

DESCRIPTION OF THE BUILDING

Hampden Villa, now known as Duncraig, was built in two stages: c 1856 and in about 1898/99. In the 1850s it was described as an eight-roomed brick house; by 1899 it was a fourteen-roomed residence. (1)

Hampden Villa's present external appearance and much of the interior dates from Walter Butler's additions in about the late 1890s. Traces are still visible of the original building occupied by the Rutter Long family for forty years. Several contemporary and later sources indicate that Hampden Villa was constructed in 1856, but the rate books first list the building in 1859 (2). The original section is basically that part which contains the basement below it, and including the surrounding verandahs. Elements from the earlier occupation include external cement details, mouldings and room subdivision.

The large Arts and Crafts villa is constructed of brick, with rough cast and cement render trimmings, and slate roof with terracotta ridge cresting. A series of projecting gabled porches articulate the door openings. The house is enclosed by a two-storey verandah with coupled timber post supports at ground level, and ornate turned timber posts and balustrading to the first floor (3). The building has a very large entrance foyer with important, unusual stained glass windows.

Dr Miles Lewis' report notes some interesting internal fittings and external features. There is a patterned linoleum in the butler's pantry, kitchen and glazed back verandah which may date to Butler's alterations. Two upstairs bathrooms are largely intact to 1904-5. There are some unusual English-made push light switches which are original to Butler's renovations.

During Butler's ownership a new stable block was built behind the house and a splendid garden pavilion or summerhouse, an example of a type that is becoming very scarce, was erected against the north boundary (4). Many early garden elements survive and are enclosed by an extensive picket fence (5). Butler could have been responsible for the layout of the garden as he was an expert garden designer and wrote upon the subject (6).

The property had been subdivided by Butler. It originally comprised five acres (2.03ha), but the architect reduced the site to its present dimensions (.4ha) and two houses were built on what had been the back portion, fronting onto Denbigh Road (7).

The building was named Hampden Villa during the residency of the Longs and also probably during Butler's ownership; it was apparently renamed Darley during Professor Sir Baldwin Spencer's occupancy according to Mulvaney' and Calaby's 'So Much That is New' (op. cit.) See Appendix 11 for a photograph of the building. The name Duncraig may have been adopted by the Sutherland family, the owners from the 1930s.

ARCHITECTURAL AND HISTORICAL IMPORTANCE OF THE BUILDING

1. Hampden Villa, was designed by the prominent Arts and Crafts architect, Walter Richmond Butler, who was responsible for the 1890s additions to the original 1850s house. The building is the prototype for later Butler buildings. Hampden Villa is of special interest because Butler designed it for himself.

Hampden Villa is of special interest because the distinguished Arts and Crafts architect, Walter Richmond Butler (1864-1949), successfully transformed the building inside and out for his own use, a period which extended from about 1898 to 1906 (8).

William Butler was born at Pensford, England and served his articles with Alexander Launder, before moving to London to work with J D Sedding. He was a member of the arts and crafts and domestic revival circles centred on William Morris and R N Shaw. In 1888 Butler left for Australia perhaps at the prompting of the young Melbourne architect Beverley Ussher, then visiting London. Between 1889 and 1893 Butler was in partnership with Ussher. In 1895 Butler was appointed architect of the Anglican diocese in Melbourne. In the years from 1896 to 1905 he had a partnership with G C Inskip. In 1907-16 he partnered Ernest R Bradshaw and after the First World War was in practice with his nephew Richard. In the late 1930s Butler was in partnership with Hugh Pettit (9).

The noted architectural historian, George Tibbits, in an article on Butler in the Australian Dictionary of Biography, speaks glowingly of Butler's abilities. He writes that: "Butler was rightly considered an architect of great talent, and many of his clients were wealthy pastoralists and businessmen" and that he was "a superb draughtsman" who had "a brilliant career". (10) His works included a large number of domestic designs, banks and churches. Some of his best known designs are Bishops court, Melbourne Mansions and the Mission to Seamen building, Flinders Street extension (11).

Another authority on Butler, the architectural historian Graeme Butler (no relation), believes that Hampden Villa is an interesting and important work of this fine architect. He argues that Hampden Villa, with its distinctive Freestyle parapets, British colonial timber detailing, "open-plan" internal living areas plus internal finishes and detailing, was the prototype for later Butler designs.

The former two-storey conservative and symmetrical Italianate Hampden Villa (verandahed) became a picturesque asymmetrically

composed, verandahed Freestyle house with some British colonial bungalow timber detailing applied on the verandahs in the form of fretted capitals, balusters and turned posts. One and two-storey gabled bays, applied as rooms or in the verandah, break up the formerly massive stuccoed form into smaller elements while, crowning both of the main corners, are stuccoed and distinctively shaped parapet walls which fragment the hipped roof-line. At the rear are a gabled loft and converted stables with fretted barge boards (12).

Some interesting internal finishes identified by Dr Lewis (bathroom, linoleum, light switches) have already been noted. Also of interest are the stained and lacquered (Blackwood ?) joinery (windows, doors, skirtings, architraves and mantles), picture rails, Jacobean character strapped ceilings, large inter-communicating spaces, which are the Butler trademarks also seen in the later Thanet (1907) at Kooyong. In the period that Butler resided at Hampden Villa he wrote Modern homes and Modern architectural design (1902), also designing many notable works such as Newminster Park (1900), Bishopscourt extensions (1903), Thurla (1904), Charton, Hobart (1905) and Warrawee (1906).

The property is of interest too, because Walter Butler was responsible for part of the subdivision of Hampden Villa's once extensive grounds, around the gently curving Avalon Road, and for building on a number of neighbouring sites. Dr Lewis advises that Walter Butler built himself a new house, Waveney (1905) on the adjoining site to Hampden Villa to the north (but he sold it before occupation). The architect's brother, Richard H Butler, occupied Avalon in Avalon Road and owned the Walter Butler - designed Pensford in Orrong Road (14). So the Butler family had left a great mark on the area.

2. The stained glass at Hampden Villa is both outstanding and exceptional. It is outstanding in its virtuoso and innovative treatment of domestic leadlight, both in the aesthetic appeal of the designs themselves and in their thoughtful treatment of the needs of the window space. The glass is exceptional not only in its innovativeness but in its extreme rarity as an example of the work of Auguste Fischer, and as a very rare example of Australian Arts and Crafts leadlighting. In addition, the location of this glass in Butler's own house is of primary significance in the history of Australian decorative arts.

Caroline Miley has provided the following analysis of the stained glass at Hampden Villa contradicting Dr Lewis' claim that the glass is "pleasing but not exceptional" (15).

General Information

There are three separate locations of leadlight panels. These are:

- 1) A large panel of etched and flashed Victorian glass at the rear of the building.
- 2) A set of Edwardian leadlight panels in the hall door, and
- 3) A set of Edwardian leadlight panels in a bay in the dining room.

1) is a panel of a standard Victorian type, and although attractive and important because it is contemporary with the original building, it is not particularly unusual.

2) and 3) however, are of exceptional interest. They are the only known Victorian examples of domestic leadlight work by the extremely important glass artist Auguste Fischer. They are not only rare but are very fine and characteristic examples of his work.

Auguste Fischer is little known, but he is without any doubt the most important glass artist working in Victoria in the period from the late 1880s to World War 1. Ms Miley has made a particular study of his work over the past two years.

The significance of the glass at Hampden Villa is both historical and artistic.

The Historical Importance of the Glass

The location of the set of panels at Hampden Villa is of particular interest, as it highlights Fischer's connections both with the Arts and Crafts movement and with Walter Butler. In that sense the windows are of especial importance as their existence in

Butler's house draws together several threads current in the Arts and Crafts movement, which was then at the forefront of design reform in Australia. Both Fischer and Butler were founder Council members of the Arts and Crafts Society of Victoria (commenced 1908), indicating their formative influence on the Society.

Like many Arts and Crafts architects, especially those trained in England, Butler designed furniture and fittings as well as buildings. This indicates that he was particularly conscious of the quality of design in decorative arts. His decision to employ Fischer is evidence of Fischer's standing in the artistic community and of both men's commitment to Arts and Crafts ideals.

In 1895 Hobart architect Alan Walker, who had also trained in England, employed Fischer to design a very large set of windows for his own home, Huonden. A few weeks after their installation Walker set on foot moves to establish the first Arts and Crafts Society in Australia. Butler's choice of Fischer, three years later, to decorate his home in Armadale, links Butler to Alan Walker at this early date, and is important in what it reveals about the processes leading up to the formation of the Arts and Crafts Society of Victoria. It is also direct evidence of the national nature of the Arts and Crafts movement.

The Artistic Importance of the Glass

Arts and Crafts glass work is very rare in Australia. Artistically, it is characterised by a faithfulness to the nature of the glass and the use of innovative forms, types of glass and leading, and attention to the special requirements of the location. Auguste Fischer's work is more highly influenced by Arts and Crafts theories than that of any other Melbourne glass worker. He typically employed specially imported streaked glass in bold and subtle colours, and cut it into large sections carefully leaded to show the nature of the glass to best advantage. Although a very accomplished painter, he never obscured the glass with paint unless absolutely necessary, relying on careful choice of glass to give the desired effect instead. All these features can be noted at Hampden Villa. None of the glass has been painted; it is all true leadlight.

The glass at Hampden Villa is significant in itself, even without reference to its importance in the history of the Australian Arts and Crafts movement. This significance rests firstly on its scarcity and secondly on its nature.

The glass at Hampden Villa is the only known secular or domestic glass by Fischer in Victoria. In this respect it is unique. The fact of its being domestic glass is particularly important as Fischer specialised in domestic glass, but few existing examples have been identified. The major scheme in the Menzies Hotel has

disappeared or been destroyed. The same is true of a very fine large six-light panel representing "Flora" which Fischer designed for an Alan Walker house in South Yarra. In the context of these losses, the retention of the glass at Hampden Villa is of primary importance.

The dining room contains a bay decorated with Fischer glass which is both very fine in itself as well as typical of the artist's best manner. Attention has been paid to the desirability of an uninterrupted view of the garden, while decorating the window spaces. Fischer has reconciled these two aims by inserting large, relatively simple coloured forms into clear paned windows, giving the effect of medallions.

In the main window, these forms resemble highly abstracted flowers, carried out in the fine quality imported Tiffany style glass Fischer preferred. These flower motifs relate to the glass Fischer designed for Alan Walker's Hobart house in 1895. The degree of schematisation of Fischer's work is unique in Australian glass of the period, as is the characteristic boldness of colour and form. Similar, although less inspired treatments of natural forms were not to appear in the work of other artists until the 1930s.

The side panel of the bay contains designs which are unique in an Australian, not merely Victorian context. Here, Celtic interlaced motifs have been placed so as to give a suggestion of strapwork door hinges near the top and bottom of the panel. This is virtually the only known use of Celtic motifs in Australian glass. (The only other known example is in the Queen Victoria building in Sydney, and those designs, which are much inferior, are painted, not leaded.) It is also the only known domestic example of leadlight being used to suggest architectural detailing of this type. A very restrained two-colour scheme complements the design and allows the eye to travel freely through to the garden beyond.

In the hall door, a design has been used which echoes elements used in the dining room, thus uniting the two disparate locations. Full use has been made of the door, sidelight and overdoor panels to create a unified system of decoration. The design again uses natural elements almost completely abstracted, and again this gives the work an extremely modern appearance. Here, stylised flower designs on the door and sidelights are set as medallions into plain glass panels, and crowned by an abstracted and boldly asymmetrical sunset in streaked glass. The whole is again both highly characteristic of Fischer's work as well as very rare.

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3. Hampden Villa has important historical associations with a number of prominent urbane citizens. In addition to Butler they were its first owner, Daniel Rutter Long, who was one of Victoria's earliest and most successful pharmacists; his wife, Helen, who was a notable pioneer in her own right; and Professor Sir Baldwin Spencer, an outstanding (1906-20) Australian scientist and anthropologist, during whose ownership the building housed one of the earliest collections of art painted by Australians.

Daniel Rutter Long

Daniel Rutter Long (1803-1886) was one of Victoria's earliest and most successful pharmacists and a leading figure in Prahran. The well-known book, Victoria and its Metropolis (1888) included an entry on Long. Born in Witney, Oxfordshire, in England, Long had studied to be a doctor at the Charing Cross Medical School in London, but the death of his father forced him to take a shorter road to a professions, and so qualified himself as a pharmaceutical chemist in the establishment of the celebrated Jacob Bell, who revolutionised the profession of pharmacy and founded the Pharmaceutical Society of Great Britain.

Daniel Rutter Long and his wife, Helen, were amongst the earliest settlers to come to Melbourne, arriving in 1840, only a few years after the founding of Melbourne. Long soon became a successful pharmacist and businessman. He at first managed a pharmacy established by Dr Wilmott, Melbourne's first coroner. In 1843 Long established his own business in Bourke Street East and later established another successful business on the corner of Bourke and Exhibition Streets. This building still stands today. Long also played an important role in the public affairs of the colony. He was a member of the Melbourne Police Court (16) and he was a Prahran Councillor from 1859 to 1862 and Chairman of the municipality in 1859-60. He was instrumental in the erection of the Prahran Town Hall, laying its foundation stone and presiding at the opening. According to family history notes, he was also an artist who was responsible for hundreds of paintings in oil, of Victoria and other parts of Australia (17).

Helen Rutter Long

Helen Rutter Long (1803-1896) was associated with various causes and societies in the colony, such as "The Daughters of the Court" from its foundation in 1890, being a Dame of the Dorcas Coterie to the day of her death (18). Mrs Long is included in the publication Pioneer Women of Victoria (1937) which claimed that it was Mrs Long who named the house Hampden Villa (19). She was the first woman member of the Old Colonists Association and a benefactress. She and her daughters were among the first to concern themselves about the welfare of sailors arriving in Melbourne. Mrs Long was a leading member of the local Church of

England, St Alban's, Armadale, where in 1933 a stained glass window was placed in memory of the Long family. She died at her residence on 23 October 1896, aged 93 years and a colonist of 56 years (20).

The Long's Hampden Villa is important in the history of Prahran for it was a "centre of considerable social activity" (21). Described as "a very oasis in a desert of sand", it was the first house on the east side of Chapel Street, Prahran (22). In 1896 Hampden Villa was said to "probably be the only house in that busy street which remains the same as when it was opened forty-six years ago" (23).

The Prahran Conservation Study by Nigel Lewis and Associates has recognised the building's great importance by awarding it an "A1" grading and recommending that it be added to the Register of Historic Buildings.

Professor Sir Baldwin Spencer

Professor Sir Walter Baldwin Spencer (1860-1929), the owner of the house between 1906 and 1920, was a distinguished Australian scientist and anthropologist. His purchase of Butler's house is very interesting in view of the fact that Spencer was President of the Arts and Crafts Society of Victoria from 1916 to 1918 (24), that is, while he was resident at Darley, as Hampden Villa was apparently renamed. His residency points to connections between Spencer and Butler, who may have been the first to interest him in the Society. According to his biography: "His chief interests focused upon the Arts and Crafts Society of Victoria, which allowed scope for his artistic talents. A member of that society since its inception in 1907 and its president ten years later, he envisaged its role during the war as combining revenue from sales of voluntary craft productions with the improvement of standards in Australian craftsmanship." (25)

Significantly, Spencer's biography also states that between 1906 and 1920 the building housed one of the richest collections of art painted by Australians and was where Spencer entertained Arthur Streeton, the Lindsay brothers and other young artists (26). As an art collector and connoisseur he played an important role in promoting the careers of many Australian artists and in acquiring works for the National Gallery of Victoria.

Born in Lancashire, England, Spencer was educated at Owen's College, Manchester and Exeter College, Oxford. He emigrated to Melbourne to accept a professorship in biology at the University of Melbourne in 1887. He was later a senior administrator of the university, serving as president of the Professorial Board during 1904-11. He was the biologist on the Horn expedition, the first comprehensive scientific exploration of the then little-known fauna and flora of the Australian central desert, and through his

excellent editing of the four-volume Report became its best-known member. He was also the best-known authority on Australian Aborigines and was the Chief Protector of Aborigines for the Commonwealth government. He published three books during his ownership of Darley (Hampden Villa): The Northern Tribes of Central Australia (1904), Across Australia (1912) and The Native Tribes of the Northern Territory of Australia (1914).

Spencer served on numerous bodies, including the Public Library, National Museum, Royal Humane Society, Victorian Artists' Society and the Victorian Football League, of which he was president for some time. He was created C.M.G. in 1904 in recognition of his services to scientific education, and his contributions to the geography and anthropology of central Australia. He was made K.C.M.G. in 1916.(27)

4. The property is substantially intact from the Butler period.

While only a section remains of what was once a large and prominent Prahran estate, Hampden Villa remains substantially intact from the period of the Butler additions and alterations. There have been only minor new works such as sinks, toilets and troughs. (28)

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(2) Ibid.; The Court: A Journal of the Order of the Daughters of the Court, and For Women, volume 111- No. 1, Melbourne, August 1896, p 60; Records of the Pioneer Women of Victoria 1835-1860, compiled by the Historical Committee of the Women's Centenary Council, Melbourne, MCMXXXVII p 160; Research Notes by M M Clarke (descendant of the Longs), "Mr and Mrs Daniel Rutter Long", Sydney 1958 (National Trust FN:5868). (An obituary in the Aust. Journal of Pharmacy of 1896 was not available.)

(3) Nigel Lewis and Associates, Prahran Conservation Study, p. 15-4.

(4) Miles Lewis, "'Hampden Villa' Now 'Duncraig' 31 Hampden Road, Armadale" April 1989 (Historic Buildings Council File:6011210), pp 13-14.

(5) Nigel Lewis and Associates, op.cit.

(6) Miles Lewis, op.cit. p 14.

(7) Kellaway, op.cit; Miles Lewis, op.cit p 4; Auction Pamphlet by K & Burton Pty Ltd, South Yarra, 1988.

(8) Kellaway, op.cit.

(9) James Smith (Ed), Cyclopedia of Victoria, Vol 1, Melbourne 1903, p 382; Australian Dictionary of Biography, Vol 7, M.U.P, 1979, article by George Tibbits.

(10) Tibbits, loc.cit.

(11) Ibid.

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(13) Ibid.

(14) Miles Lewis, op.cit pp 5-6.

(15) Ibid, p 12.

(16) Clarke, op.cit.

(17) Ibid; Alexander Sutherland, (Ed) Melbourne and its Metropolis, 1888 p 674 ; Miles Lewis, op.cit. p 10.

- (18) The Court, loc.cit.
- (19) Pioneer Women of Victoria, loc.cit.
- (20) Ibid, pp 160-61; The Court, op.cit, pp 60-61.
- (21) Clarke.
- (22) The Court, op.cit p 60; Pioneer Women, op.cit p 160.
- (23) The Court, loc.cit.
- (24) Information supplied by Caroline Miley.
- (25) D.J. Mulvaney and J.H. Calaby, 'So Much That is New' Baldwin Spencer 1860-1920 A Biography, Melbourne University Press, 1985 p 326
- (26) Ibid, p 233, photograph opposite p 284
- (27) Ibid, passim; Australian Encyclopedia, Sydney, 1962 (1958)
- (28) Kellaway, op. cit.; Miles Lewis, op. cit. p 7