

Heritage Citation – Individual Place

Heritage Place: Hampden Villa (former Duncraig)
Address: 31 Hampden Road, Armadale

HO Reference: HO48

Citation status: Final

Date Updated: 1 November 2023

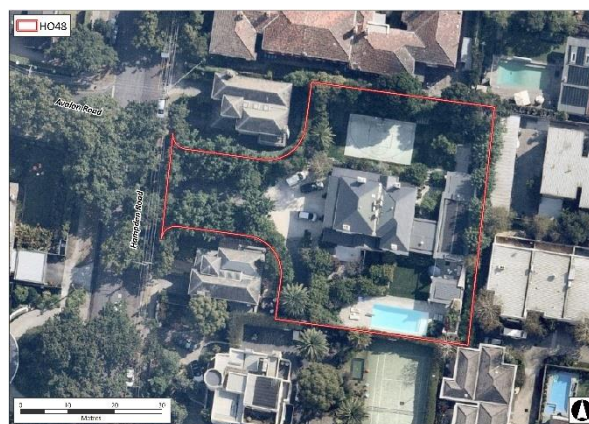
Designer: Walter Richmond Butler

Year of Construction: c.1856 and c.1898/99

Builder: Unknown



Photograph of Hampden Villa (source: www.realestateview.com.au, 2014).



Location map and extent of HO48.

Heritage Group: Residential Buildings

Heritage Type: Mansion

Key Theme: Building Suburbs

Key Sub-theme: Creating Australia's most 'designed' suburbs – houses as a symbol of wealth, status and fashion

Significance Level: State

Recommendation: Retain as an individually significant place on the HO; nominate property for the Victorian Heritage Register, specifically in relation to the leadlight windows.

Controls:	<input type="checkbox"/> External paint colours	<input type="checkbox"/> Internal alterations	<input type="checkbox"/> Tree controls
	<input checked="" type="checkbox"/> Victorian Heritage Register	<input type="checkbox"/> Incorporated Plans	<input type="checkbox"/> Outbuildings and fences exemptions
	<input type="checkbox"/> Prohibited uses may be permitted	<input type="checkbox"/> Aboriginal Heritage Place	

Statement of Significance

What is significant?

The property at 31 Hampden Road, Armadale (otherwise known as Hampden Villa (former Duncraig)) is significant. The form, scale and detailing of the dwelling, initially constructed in c.1856 and substantially renovated in 1890s in the Arts and Crafts style, is of local heritage significance, along with the vista from Avalon Road. The property is of state significance for three sets of leadlight windows incorporated in the 1890s. The front fence and gate, later alterations and additions, pool, paving and other landscaping is not significant.

How is it significant?

Hampden Villa (former Duncraig) is of local historical and aesthetic significance to the City of Stonnington, and is associated with prominent Arts and Crafts architect, Walter Richmond Butler. The three sets of leadlight windows are of state significance for their rarity, aesthetic and technical significance.

Why is it significant?

Hampden Villa (former Duncraig) is of historical significance in demonstrating the development of Victorian mansions on estates in the suburb of Armadale during the mid 19th century, prior to the wider subdivision of the late Victorian estates. The mansion is also of historical significance in demonstrating residential development in the southeastern suburbs by Melbourne's wealthiest citizens during the gold rush period. (Criterion A)

The three sets of leadlight glass windows are exceptional not only for their innovativeness as unpainted, true leadlight windows but in their extreme rarity as the only known Victorian examples of domestic leadlight work by artist Auguste Fischer, and as a very rare example of Australian Arts and Crafts lead lighting. (Criterion B)

The stained glass at Hampden Villa (former Duncraig) has exceptional aesthetic significance in the aesthetic appeal of the design and thoughtful treatment of the needs of the window space. Further, the mansion has aesthetic significance as a high-quality, largely intact Arts and Crafts villa. In particular, the extensive verandahs spread over multiple levels, symmetry of the façade and fenestration, timber joinery, slate roof and rendered corbelled chimneys are of notable aesthetic value. Although it is not readily visible, the building is a landmark residence in Armadale owing to the scale and deep setback which contrasts with the style of later development in the area. The vista and visual from Avalon Road is also a key aesthetic value from the original design of the estate. (Criterion E)

The leadlight glass windows demonstrate a technical achievement at the time of creation, as unpainted, true leadlight glass that involved a careful choice of glass to achieve the desired effect in place of paint. (Criterion F)

Hampden Villa (former Duncraig) is associated with prominent Arts and Crafts architect, Walter Richmond Butler, who was responsible for the 1890s additions to the original 1850s house. Walter Richmond Butler was a prominent late nineteenth and early twentieth century architect who was a leading proponent of the Arts and Crafts idiom in Australia. He was not only a longtime resident of Toorak, but was also responsible for a number of noted domestic designs in the municipality. The building is understood to be a prototype for later Butler buildings. Hampden Villa is also of special

interest compared to other examples of his work because Butler designed it for himself as opposed to his clients. (Criterion H)

HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	Hampden Villa (former Duncraig) is of historical significance in demonstrating the development of Victorian mansions on estates in the suburb of Armadale during the mid 19th century, prior to the wider subdivision of the late Victorian estates. The mansion is also of historical significance in demonstrating residential development in the south eastern suburbs by Melbourne's wealthiest citizens during the gold rush period.
B	<i>Possession of uncommon, rare or endangered aspects of our cultural or natural history</i>	The three sets of leadlight glass windows are exceptional not only for their innovativeness as unpainted, true leadlight windows but in their extreme rarity as the only known Victorian examples of domestic leadlight work by artist Auguste Fischer, and as a very rare example of Australian Arts and Crafts lead lighting.
C	<i>Potential to yield information that will contribute to an understanding of our cultural or natural history</i>	This place does not meet this criterion.
D	<i>Important in demonstrating the principal characteristics of a class of cultural or natural places or environments</i>	This place does not meet this criterion.
E	<i>Importance in exhibiting particular aesthetic characteristics</i>	The stained glass at Hampden Villa (former Duncraig) has exceptional aesthetic significance in the aesthetic appeal of the design and thoughtful treatment of the needs of the window space. Further, the mansion has aesthetic significance as a high-quality, largely intact Arts and Crafts villa. In particular, the extensive verandahs spread over multiple levels, symmetry of the façade and fenestration, timber joinery, slate roof and rendered corbelled chimneys are of notable aesthetic value. Although it is not readily visible, the building is a landmark residence in Armadale owing to the scale and deep setback which contrasts with the style of later development in the area.
F	<i>Importance in demonstrating a high degree of creative or technical achievement at a particular period</i>	The leadlight glass windows demonstrate a technical achievement at the time of creation, as unpainted, true leadlight glass that involved

		a careful choice of glass to achieve the desired effect in place of paint.
G	<i>Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of the continuing and developing cultural traditions</i>	This place does not meet this criterion.
H	<i>Special association with the life or works of a person, or group of persons, of importance in our history.</i>	Hampden Villa (former Duncraig) is associated with prominent Arts and Crafts architect, Walter Richmond Butler, who was responsible for the 1890s additions to the original 1850s house. Walter Richmond Butler was a prominent late nineteenth and early twentieth century architect who was a leading proponent of the Arts and Crafts idiom in Australia. He was not only a longtime resident of Toorak, but was also responsible for a number of noted domestic designs in the municipality. The building is understood to be a prototype for later Butler buildings. Hampden Villa is also of special interest compared to other examples of his work because Butler designed it for himself as opposed to his clients. (Criterion H)

Description

• Physical Analysis

Hampden Villa (former Duncraig) is a large three-storey, brick Victorian mansion with a hipped slate roof, terracotta ridge capping and rough cast and cement render trimmings. The current exterior and much of the interior dates from Walter Richmond Butler's additions in the late 1890s, which altered the original c.1856 dwelling. The original 1856 structure was a Victorian Georgian style that was reworked in the 1890s in the style of an Arts and Crafts building. Traces are still visible of the original building including the section which contains the basement below it and the placement of the verandahs. The original external cement details and mouldings have been removed.

The façade is characterised by a covered porch on the ground level and extensive verandahs on the first and second levels with timber posts, timber brackets and dowelled balustrades. The façade is mostly symmetrical in form and design, with the exception of the stairs located on the right-hand side. The front entrance foyer is characterised by stained glass windows designed by artist Auguste Fischer. The verandah wraps around the front west and north façade. At the first level, where the main entrance is located the verandah wraps around the west, north and south façade and on just the west façade on the second level. Extending from the roof of the mains structure is four rendered corbelled chimneys.

The ground or basement level is accessible from the driveway and is constructed of painted blockwork with a set of four three-pane French doors. The covered porch extending from the verandah above is

supported five thick single columns, square in form spread over six bays on the west façade. The ground level porch wraps around the north façade and the columns are thinner and supported by a foundation wall. The bays are framed with decorative arched valance. To the right of the ground level is the rendered and painted blockwork stairs leading to the first level. The 'T' shaped stairs extend from the main structure onto the driveway area.

The entrance to the first level leads up from the stairs onto an open landing on the south façade. The upper levels of the structure consist of painted and rendered masonry. The verandah consists of six bays on the west façade. The main entrance to the house is located at the south façade side of the verandah which is directly accessible and visible from the top of the stairs. The verandah on the first level is defined by dowelled balustrades and paired timber posts with a decorative timber bracket capital moulding. There is no valance on the balcony on the first floor. The front façade is punctuated by four six-pane French doors similar in type to the ground level doors. However, the French doors on the first level include a fixed two-pane casement fanlight sash and louvred timber shutters. The window and doors on the façade have a white timber frame.

The second level consists of a four bay verandah situated fully on the west façade. The verandah on this level is defined by dowelled balustrades, single turned timber posts and an arched decorative valance similar to that of the ground level. From this level the corrugated iron awning clad of the first level verandah is visible. The entire structure is painted white and the details including the shutters and timber verandah detailing are painted dark grey.

Miles Lewis (1989) notes the following interior 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.

Also of interest are the stained and lacquered 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.

It is unclear whether these features survive today.

In relation to the leadlight windows, the previous 1989 citation stated:

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.

Hampden Villa (former Duncraig) is located on a 'T' shaped lot with the main entrance on Hampden Road flanked by two identical and mirrored contemporary dwellings with Victorian era influences and basement level garages. The front entrance to the dwelling is located between the two residential structures, and consists of square stone posts sitting on a stone base and a hipped cap. It appears the posts are constructed of a single block of stone. Between the stone posts is black metal panel fence. The

gate is set back slightly from the footpath and street, and demarcated by dense shrub planting including mature cycads.

A square stone tile paved driveway extends to the parking area laid in exposed aggregate located in the front of the main house. The house is partially obscured by dense shrub and tree planting on both side of the driveway.

The lot opens to extensive open lawn on the north and south sides of the house. The north side of the space consists of open lawn and mature trees planted along the perimeter of the lot. The south side consists of a smaller lawn, pool and paved area. The back of the property consists of mainly of a paved area and an additional structure extending from the main structure and a free-standing covered structure by the pool. Aerial imagery shows the grounds of Hampden Villa (former Duncraig) is well maintained.

Hampden Villa (former Duncraig) is located the junction of Avalon Road and Hampden Road. The vista and visual from Avalon Road were a key aspect of the original design of the estate. The property is located close to Dandenong Road and the Princes Highway.

Hampden Villa (former Duncraig) remains in use as a residential property and is considered to be in good condition. The dwelling has high integrity in relation to Walter Richmond Butler's additions and low integrity in relation to the original c.1856 design. The surrounding landscape and original subdivision has been heavily altered and would be considered of low integrity.

- [Alterations and Additions](#)

- New basement level French doors added.
- New stairs with a similar form shifted to the south façade of the house.
- Open landing extended from the south façade balcony.
- Demolition of garden pavilion or summerhouse from the northern boundary of the site.
- Demolition of the former stable at the rear of the dwelling.
- Removal of the freestyle parapets from the roof.
- Major landscaping works (from 2015).
- Substantial trees including mature Canary Island palms (*phoenix canariensis*) added during landscaping work located behind the two front flanking structures.
- Tennis court removed (2015).
- New swimming pool and paved area (2015).
- Rear extension to the main structure (2015).
- Addition of a covered structure by the pool (2015).
- New front fence and posts (2015).
- Stable block and garden pavilion along north perimeter removed.
- Façade was repainted from yellow to white.
- Timber verandah detailing repainted from green the dark grey.
- Air conditioning units added to main roof.
- Two portions of the site to the east fronting Hampden Road subdivided off and two new modern dwellings added.
- Subdivision of original five acres.

History

• Historical Context

For thousands of years preceding European colonialism, the area now known as Stonnington was the traditional home of the Woi wurrung and Boon wurrung people of the Eastern Kulin Nation. This environment would have provided Traditional Owners with access to pre-contact plains, grassy woodland, and floodplains on the banks of the Yarra River (Birrarung), Gardiners Creek (Kooyong Koot), and Hawksburn Creek (now channelised), in a rolling landscape on the northern shore of Port Phillip Bay. It is important to note that the rich cultural heritage of Traditional Owners in Stonnington did not end with colonialism—it has a rich presence to this day.

The first land sales in what would become Armadale began in 1854 following the surveying of Glenferrie Road and High Street. The suburb of Armadale was formally included in the City of Prahran and, as is the case with many of the suburbs in Stonnington and surrounds, it received its name from a lone but notable property. Armadale House was built by one James Munro, son of the first keeper of the Prahran pound. On arriving in Australia from his home in Sutherland, Scotland, Munro worked for the stationer business Fergusson and Moore—Fergusson being James Fergusson of Kooyong. Armadale House, built in c.1887, was the first of many grand houses constructed in the suburb in the late 19th century. Munro went on to become Premier of Victoria and, later, Attorney General, before losing all in the economic crash of the 1890s. Following the turn of the century, many of the original 19th century properties faced demolition and subdivision, encouraging growth in early 20th century and the interwar period. While Armadale today enjoys an affluent reputation for its association with the surrounding suburbs of Toorak, Malvern and Kooyong, traces of remnant working class houses can be seen at the small timber workers cottages present in some parts off High Street and near the border with Malvern (Cooper 1924, 268).

• Place History

The following history is largely based on the comprehensive history prepared by the National Trust of Australia (Victoria). The history has been augmented with other research by Extent Heritage where required.

Overview of the Dwelling and Ownership

Hampden Villa, formerly named Duncraig, is understood to have been built in c.1856. Several contemporary and later sources indicate that the villa was constructed in-1856, however the rate books first list the building in 1859 (Kellaway 1988). At the time it was described as an eight roomed brick house. It was owned by Daniel and Ruth Long, some of Melbourne's earliest European arrivals and successful citizens in the early colony. The Long's villa is important in the history of Prahran for it was a 'centre of considerable social activity' (Clarke 1958). Described as 'a very oasis in a desert of sand', it was the first house on the east side of Chapel Street, Prahran (The Court 1896, 160).

The dwelling was then purchased by well known Arts and Crafts architect Walter Richmond Butler and was subsequently converted into a fourteen-room residence with Arts and Crafts influences between c.1898-1899 (Kellaway 1988). During Butler's ownership a new stable block was also built behind the house as well as a garden pavilion or summerhouse; both elements have since been demolished (Lewis 1989, 15-40). In addition, he subdivided the five acre property, reducing it close to its present-day dimensions (inclusive of the two modern dwellings now fronting Hampden Road) (Kellaway 1988).

Professor Sir Walter Baldwin Spencer owned the house between 1906 and 1920. He was a distinguished Australian scientist and anthropologist. The building was then owned by the Sutherland family from the 1930s.

The building was named Hampden Villa during the residency of the Longs and also probably during Butler's ownership. It is said to have been renamed Darley during Professor Sir Baldwin Spencer's occupancy (Mulvaney & Calaby 1985, 326). The name Duncraig may have been adopted by the Sutherland family, the owners from the 1930s, however this has not been substantiated.

Daniel Rutler Long

Daniel Rutter Long (1803-1886) was one of Victoria's earliest and most successful pharmacists, and a leading member of the public in Prahran. 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. He was trained by Jacob Bell, who revolutionised the profession of pharmacy and founded the Pharmaceutical Society of Great Britain (Sutherland 1888, 674).

Daniel Rutter Long and his wife, Helen Rutler Long, were amongst the earliest European arrivals in Melbourne, arriving in 1840. Long soon became a successful pharmacist and businessman. At first he 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. Long also played an important role in the public affairs of the colony. He was a member of the Melbourne Police Court and he was a Prahran Councillor from 1859 to 1862 and Chairman of the municipality in 1859-60 (Clarke 1958). 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, painting Victoria and other parts of Australia (Clarke 1958).

Helen Rutler 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 (The Court 1896, 160). 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 (Historical Committee of the Women's Centenary Council, 160). 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, Arncliffe, 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 (Historical Committee of the Women's Centenary Council, 160; The Court 1896, 160).

Professor Sir Baldwin Spencer

Professor Sir Walter Baldwin Spencer (1860-1929), who the owner of the house between 1906 and 1920, was a distinguished Australian scientist and anthropologist. 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 the Chief Protector of Aborigines for the Commonwealth government. He published three books during his ownership of Hampden Villa (former Duncraig): '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 (Mulvaney & Calaby 1985, 326).

His purchase of Hampden Villa (former Duncraig) is very interesting in view of the fact that Spencer was President of the Arts and Crafts Society of Victoria from 1916 to 1918 (Miley 1989). While he was resident, Hampden Villa (former Duncraig) was apparently renamed Darley. 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' (Mulvaney & Calaby 1985, 326).

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 (Mulvaney & Calaby 1985, 326). 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.

Walter Richmond Butler

Hampden Villa (former Duncraig) is of special architectural interest because the distinguished Arts and Crafts architect, Walter Richmond Butler (1864-1949), transformed the building inside and out for his own use, a period which extended from about 1898 to 1906 (Kellaway 1988).

William Richmond Butler was born at Pensford, England and served his articles with Alexander Lauder, 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 (Tibbitts 1979, 382).

His works included a large number of domestic designs, banks and churches. Some of his best-known designs are Bishops Court in East Melbourne, several Melbourne mansions and the Mission to Seamen

building in Docklands (Tibbits 1979, 382). In the period that Butler resided at Hampden Villa (former Duncraig) he wrote 'Modern homes' and 'Modern architectural design' (1902), also designing many notable works such as Newminster Park (1900), Bishops court extensions (1903), Thurla (1904), Charton, Hobart (1905) and Warrawee (1906).

Architectural historian Graeme Butler (note: no relation to William Butler), believes that Hampden Villa (former Duncraig) is an interesting and important work of this fine architect. He argues that the 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 property is of further interest as Walter Butler was responsible for part of the subdivision the once extensive grounds, around the gently curving Avalon Road, and for building on a number of neighbouring sites. Miles Lewis advises that Walter Butler built himself a new house, Waveney (1905) on the adjoining site 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 (Lewis 1989, 13-14).

Auguste Fischer and the Leadlight Glass

The following summary of the history and importance of the leadlight glass at Hampden Villa has been quoted from the National Trust of Australia (Victoria) file note on the site, specifically the entry prepared by Carlone Miley in 1989:

August Fischer

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.

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. 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.

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 schematization 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, stylized 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.

Comparative Analysis

The Dwelling

Walter Butler's work was diverse, covering shops, warehouses, hospitals, ecclesiastical buildings, office buildings, banks and urban planning. However, the majority of his work was largely residential (Goad & Willis, 2012, pg. 128). There are no clear comparative examples of Butler's work in terms of overall style, given that some elements have been removed and the building retains a Georgian appearance in some respects. Nevertheless, Hampden Villa (former Duncraig) has been compared to the following properties:

- **Bishopscourt (84-122 Clarendon Street, East Melbourne) (HO131 / H0027).** Similar to Hampden Villa (former Duncraig), Bishopscourt is a mid-nineteenth century residence that was later altered by Walter Butler, acting as Inskip and Butler, to include an Arts and Crafts architectural layer in 1903. Unlike Hampden Villa (former Duncraig), however, this work was provided as a separate addition to the original bluestone Victorian era dwelling as opposed to a complete alteration of the style. Both buildings once shared the distinct Freestyle parapet that Butler is well known for; these features were removed from Hampden Villa (former Duncraig) after 1989 which makes it less intact than Bishopscourt.
- **Billilla (26 Halifax Street, Brighton) (HO188 / H1155).** Similar to Hampden Villa (former Duncraig), Billilla is a residence that was constructed in 1878 and later altered by Walter Butler to include an Arts and Crafts architectural layer in 1907. Notably, there was also a layer of change between the 1878 and 1907 styles of the building, with Smith and Johnson altering the design in 1888. Like Hampden Villa (former Duncraig), the building was extensively altered to an Arts and Crafts style. Specifically, this is evidenced by the extensive use of Art Nouveau and Jacobethan detailing around the perimeter of the Victorian house creating three new façades as well as a ring of rooms behind. As a result, the architectural finish of both buildings is uniquely different but clearly of Walter Butler's work.
- **Thanes (13A Monaro Road, Kooyong) (HO83 / H0953).** The dwelling called Thanes' is of 'architectural significance as an extraordinary example of the Arts and Crafts freestyle, with distinctive Elizabethan influences, and as perhaps the most unusual Arts and Crafts residence constructed in Victoria' (VHD H0953). Unlike the above examples, this building was originally designed by Walter Butler (then of Butler and Bradshaw) as opposed to a reworking of an existing building. Both buildings have very distinct Arts and Crafts styles compared to one another, however they once shared the Freestyle parapet that Butler is well known for; these

features were removed from Hampden Villa (former Duncraig) after 1989 which makes it a less intact design by the architect.

As documented by the National Trust of Australia (Victoria) in 1989, the architectural historian Graeme Butler (no relation) believes that Hampden Villa (former Duncraig) is an interesting and important work of this fine architect. He argues that Hampden Villa (former Duncraig), with its distinctive Freestyle parapets (now removed), British colonial timber detailing, open-plan internal living areas plus internal finishes and detailing, was the prototype for later Butler designs.

The dwelling compares favorably to other relatable residences that underwent later additions by the architect and is clearly a unique example of his work, however it has been altered particularly through the loss of the iconic Freestyle parapets that Butler is well known for. Further, it still retains a strong Georgian appearance through clear symmetry, fenestration and a low-pitched roof.

Overall, the building does not compare in terms of integrity to the above State heritage listed places. It is, however, still clearly of Walter Butler's work. Further, Hampden Villa (former Duncraig) is of special interest compared to other examples of his work because Butler altered the building for himself as opposed to his clients. The dwelling should remain on the HO as an individually significant local heritage place.

The Leadlight Windows

Refer to the detailed assessment of the leadlight windows – specifically the historic and artistic importance of the windows – in the 'Place History' section above, prepared by Caroline Miley in 1989. Notably, the assessment states the following:

Arts and Crafts glass work is very rare in Australia.

Auguste Fischer's work is more highly influenced by Arts and Crafts theories than that of any other Melbourne glass worker.

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 leadlight windows clearly have heritage value at a state level for its rarity value when compared to other work by the artist.

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Limitations

1. Access to all heritage places was limited to a visual inspection from the public domain. The interiors of buildings and inaccessible areas such as rear gardens were not accessed as part of this heritage study.
2. Condition and site modification assessment was limited to a visual inspection undertaken from the public domain.
3. The historical notes provided for this citation are not considered to be an exhaustive history of the site.

Further Images



View of residence from the street (source: Extent Heritage Pty Ltd, 2021).



Southern and rear elevation (source: www.domain.com.au, 2014).



Northern elevation (source: www.domain.com.au, 2014).



Detail of balcony timber joinery (source: www.domain.com.au, 2014).

Authors

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