



ONE OF HOBART'S hidden gems, Markree is an important 1926 house, garden and collection of furniture and decorative arts that embody an Arts & Crafts Movement design ethos. Markree's creators, Cecil and Ruth Baldwin were highly engaged in the design of their home – Cecil as landscape gardener and Ruth as a craftswoman. Markree and adjacent Red Knights, built for Ruth Baldwin's unmarried sisters, Hilda and Mary Maning, were designed by Hobart architect, Bernard Ridley Walker. The two houses were designed to be complementary in terms of their dramatic roofscapes, sculptural brickwork and shingle-clad verandas.

Bernard Ridley Walker (1884–1957) was a partner in the Hobart architectural and engineering firm, Hutchison & Walker. From 1911 to 1913 Walker lived in London where he absorbed the influence of the Arts & Crafts Movement through the work of architects, Edwin Lutyens and Charles Voysey. Walker's leading Hobart works are the Cenotaph in the Hobart Domain, additions to the Friends School, North Hobart and development of the Cadbury Estate, Claremont. Markree was built at an estimated cost of £1,800 by Crow and Ayers of Montpelier Retreat.

THE BALDWIN FAMILY

MARKREE was designed by the Hobart architect, Bernard Ridley Walker and completed in 1926 for Cecil Baldwin (1887–1961) and his wife Ruth (1878–1969). At the same time Walker designed adjacent Red Knights for Ruth's unmarried sisters, Hilda and Mary Maning. Cecil and Ruth Baldwin's son, Henry Graham Baldwin, bequeathed both properties to the Tasmanian Museum and Art Gallery.

Cecil Baldwin (1887–1961) studied landscape design and maintenance at Melbourne's Burnley School of Horticulture in 1903-5. He enlisted with the 40th Battalion, Australian Imperial Forces in 1915, and served as a lieutenant in France and Belgium where he was seriously wounded and repatriated home in 1918. Not able to continue the physically demanding work of gardening, Cecil joined the staff of the Repatriation Department in Hobart, where he became the officer in charge of vocational training. The Repatriation General Hospital is located opposite Markree.

Cecil and Ruth married in 1918 at St George's Church, Battery Point. They lived at 10 Elboden Street, South Hobart before moving to Markree in 1926.

Henry Baldwin (1919–2007) was educated at the Hutchins School and at the University of Tasmania where he graduated with a degree in engineering science in 1943. Initially Henry was employed with the Tasmanian Wooden Shipbuilding Board at Glenorchy and at the Williamstown Naval Dockyard in Melbourne. In 1946 he commenced work as a locomotive engineer with the Tasmanian Government Railways in Launceston, a career that spanned 37 years. Henry regarded his involvement with the introduction of the new Y class diesel-electric locomotives in the early 1960s as a career highlight.



House in landscape

Markree and Red Knights were built in the subdivided grounds of Heathfield, a villa built in 1828-29 and visible from the Markree garden (stand near the fountain and look north). Villas are large freestanding houses in extensive gardens. Photographs of the newly completed Markree and Red Knights (on view in Markree's hall) show them to be modest 20th century villas located within a grander 19th century template.

Markree and Red Knights formed a family compound, separated by a rose arbour rather than a boundary fence. This approach to designing houses in the landscape has been a theme of Arts & Crafts and Modernist design from the Edwardian garden suburb movement to the houses of the Bauhaus professors in Dessau, Germany in the 1930s.

The gardens of both properties were laid out by Cecil Baldwin who had studied at the Burnley School of Horticulture in Melbourne. Burnley's Director Charles Luffmann advocated a natural planting style which was influenced by the English designer, Getrude Jekyll. The Australian garden designer Edna Walling also studied at Burnley during Luffmann's directorship. Similarities between Cecil Baldwin's design for Markree and Edna Walling's gardens have been noted including rockwork borders, densely planted 'cottage' plants and use of signature trees such as the silver birch.

The Arts & Crafts Movement

The Arts & Crafts Movement grew in the mid-19th century from the writings of British art and social critics A. W. N. Pugin (1812-1852), John Ruskin (1819-1900) and William Morris (1834-1896). Each decried the effects of the Industrial Revolution on traditional craftsmanship, popular taste and the lives of working people. The principles of the Arts & Crafts Movement included a respect for traditional handcraft skills, truth to materials, avoidance of applied decoration and truth to the purpose for which an object was made. The latter was later summarised by the American architect, Louis Sullivan, in the maxim 'form follows function'.

The Arts & Crafts Movement in architecture originated with Philip Webb's design of the Red House at Bexleyheath, London, for William Morris in 1859. The Red House was a powerhouse for design principles. It turned its back on Georgian symmetry and cement-rendered

brickwork and emulated late Medieval domestic architecture where a house's internal layout was expressed in its external massing. This planning was evident at Markree before the infilling of the ground-floor veranda. Built almost 70 years after the Red House, Markree is very much its descendant in terms of its reliance on good proportion, lack of extraneous decoration, use of quality materials (such as red brick, Marseilles clay tiles and Californian redwood shingles) and honouring the artisan skills of its builders.

While the Arts & Crafts Movement had its origins in the Gothic Revival, it later embraced classical styles. In Australia, the architect, William Hardy Wilson's publication of *Old Colonial Architecture in New South Wales and Tasmania* (Sydney, 1924) marked a new appreciation of Georgian design. Markree's Hampden Road façade has a number of Georgian Revival features – the roof kept low with a broken pitch or bellcast; the wide eaves to shelter the walls of the house; and the symmetrical treatment of the façade where three windows with green-painted louvred shutters sit above a central segmental brick arch. The front door and sidelights are recessed within the arch, allowing for an external porch as appropriate to Tasmania's climate.



VISIT MARKREE

OPENING HOURS:

- Saturdays (October to April) 10:00 am – 4:30 pm
- Tuesday – Sunday for guided tours at 10:30 am and 2:30 pm. Tours must be pre-booked 24 hours ahead to ensure staff availability.
- Closed: Good Friday, Anzac Day, Christmas Day and Boxing Day

ADMISSION: adults \$10, children \$4, concession \$8

Ask about our special booking rates for groups, education programs and special events, and joint ticket with nearby Narryna Heritage Museum.

BOOKINGS:

Phone: (03) 6165 7001

Email: Markree@tmag.tas.gov.au

GETTING THERE:

Markree House Museum and Garden
145 Hampden Road, Hobart
(the nearest cross street is Davey Street)



ACCESS: The ground floor of Markree has complete wheelchair and mobility access. Due to the age of the building there is limited mobility access to the first floor and garden.



Markree is a property of the Tasmanian Museum & Art Gallery



TASMANIAN
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DISCOVER
MARKREE

HOBART'S ARTS & CRAFTS MOVEMENT GEM



TOUR

1 PORCH Markree is sheltered by stone walls that predate the house by almost a century. These were the boundary walls of Heathfield, a villa built in 1828-29, surviving amongst early 20th houses to the north of Markree. Markree’s entrance is located close to Hampden Road. The stone estate wall forms a suntrap and discrete external lobby. Entering the house through the recessed porch, notice the door for deliveries to your right.

2 HALL The hall provides a first glimpse of the Arts and Crafts Movement detailing of Markree’s interior, such as the patinated copper hardware and joinery and floors in Tasmanian oak. The hall reflects old and new styles. The stair newels with their soft moulded caps and tapering shafts are Art Nouveau in style (Art Nouveau was the organic style which arose in Paris in the 1890s), while the highly geometric glazed panels of the front door and sidelights are Art Deco, the jazz-age style of 1920s Paris.

Markree was named after Markree Castle in County Sligo, Ireland, where Cecil Baldwin’s grandfather, Andrew Graham was private astronomer to the castle’s owner, Colonel Cooper.

3 DINING ROOM Markree’s large dining and sitting rooms are linked by bi-fold doors. Marks on the floor indicate that parties were held across the two rooms, involving moving the piano. The walls are decorated with subdued, uniform schemes with an Art Deco wallpaper border positioned under the bracketed plate rail.

The dining room furniture was made by the Hobart firm, Coogans in Tasmanian oak and blackwood. It was bought by Cecil and Ruth Baldwin on their marriage in 1918 and moved with them to Markree in 1926. The furniture copies Gustav Stickley’s Craftsman Furniture, produced in Syracuse, New York from 1900-1917. Stickley’s designs were factory-made but embodied Arts & Crafts Movement principles of truth to materials and avoiding applied ornament. These qualities may be appreciated in the sideboard whose design quality depends on its proportions, good cuts of timber and clarity in its construction. Its only applied ornament – the patinated copper handles – are functional.

4 SITTING ROOM The quality of the sitting room’s Arts & Crafts Movement detailing may be seen in the tuck-pointed brickwork of the fireplace. The mantelpiece has a sweeping double shelf for the display of a clock and decorative ceramics. While the Baldwins had an early Eureka vacuum cleaner (exhibited in the cupboard next to the upstairs bathroom), the fireplace has been designed to be labour-saving. Ash filtered through a grate in the bottom of the hearth to a pit accessible from the outside of the house where it was emptied for use on the garden. The floor-level cupboard was for coal buckets.

Arts & Crafts Movement designers such as William Morris encouraged the personal involvement of their clients in the beautification of their home through handcrafts. Markree’s sitting room features items made by Ruth Baldwin. These are a Tasmanian blackwood fall-front writing bureau with a carved panel featuring the Tasmanian blue gum c1905; a Tasmanian blackwood framed mirror carved with a stylised *Stenocarpus* or firewheel tree motif c1910; and a pine bookcase c1920. The desk shows Ruth’s pride in her Tasmanian heritage.

The Arts & Crafts Society of Tasmania, founded in 1903 by the architect and craftsman, Alan Cameron Walker (1864-1931), was the earliest organisation dedicated to the ideals of the Arts & Crafts Movement in Australia. It allowed middle-class women such as Ruth Maning to study wood and stonecarving, metal and leatherwork, cabinetmaking, needlework and lace-making at technical colleges. The annual Arts & Crafts exhibitions that continued until the Second World War took women’s artwork out of the domestic sphere (as seen at the nearby Narryna museum) and gave it new prominence. They fostered an appreciation of design that continues through Tasmania’s thriving contemporary craft culture.

5 SNUG / SHOP In 1937 Hutchison and Walker added a ground floor room to the house. This room was lit by windows on two sides and was where Henry Baldwin read, listened to the radio and watched television. It now houses the shop.

6 KITCHEN The Modernist mantra ‘Form Follows Function’ describes Markree’s compact but well-arranged service areas. Streamlined domestic operations became

essential after World War One when fewer women saw domestic service as a desirable career option.

Markree’s living rooms were located on the northern side of the house, overlooking the garden. The kitchen is thus located close to Markree’s Hampden Road frontage. The servery’s sliding doors allowed hot dishes and utensils to be transferred back and forth between the kitchen and dining room. Markree’s kitchen has a typical trio of sink, pantry and stove. The 1950s British General Electric stove may have replaced an earlier gas cooker.

Ruth Baldwin was a proud homemaker and cook and it appears that Markree did not have live-in servants. Women came in by day to clean and launder clothes, entering via the service door to the right of the front door. The two doors had separate door bells. Grocery deliveries went straight to the pantry and meat safe located on either side of the back hall. A door in the Hampden Road boundary wall allowed coal and wood to be tipped into the coal chute. The garage is attached to the house, thereby providing sheltered access between the car and house interior.

The laundry and a workshop (not open for inspection) are located under the house. Clothes were dried on a traditional timber T-bracket clothesline located in the small drying yard outside the kitchen.

12 MAIN BEDROOM Cecil and Ruth Baldwin’s bedroom is of the same dimensions as the sitting room below. Its lower ceiling has been given additional height by taking in part of the roofspace. The resulting coved and groined ceilings reflect Arts & Crafts ideals, drawing on the trade skills of the plasterers to create a smooth transition from the walls to the ceilings. Throughout Markree moulded cornices (as a form of applied decoration) have been avoided.

The Stickley-style bedroom suite was made in Tasmanian oak by the Hobart firm, Vallance & Co. and given to Cecil and Ruth Baldwin as a wedding gift in 1918. It harmonizes with the 1926 built-in wardrobe. In the corner of the room is Henry Baldwin’s cot. Laid out on it are a selection of Henry’s baby clothes, almost certainly made by his mother.

The silver dressing table implements have Ruth Baldwin’s monogram. The bell push located to the left of the dressing table mirror indicates that Markree was designed with provision for live-in servants, although this did not eventuate.

KEY

- 1 PORCH
- 2 HALL
- 3 DINING ROOM
- 4 SITTING ROOM
- 5 SNUG/SHOP
- 6 KITCHEN
- 7 PANTRY
- 8 MEAT SAFE
- 9 COAL CHUTE
- 10 GARAGE
- 11 DRYING YARD / ACCESSIBLE WC
- 12 MAIN BEDROOM
- 13 NURSERY
- 14 VERANDA
- 15 BATHROOM
- 16 FAMILY HISTORY ROOM (FORMER BEDROOM)



13 NURSERY Markree’s nursery indicates that Henry was a much-loved only child, cherished by his parents, grandmother and maiden aunts. Henry’s many tinplate toys were manufactured by German firms such as Bing, Gunthermann and Lehmann who dominated the western world’s toy market into the 1930s.

Henry was a child of the interwar period, a time of innovation in transport and other technologies. The Hornby train and Meccano building sets captured Henry’s imagination and encouraged his future career in engineering. Henry Baldwin had seen Markree under construction on visits with his father. The homemade timber boats, probably made in the workshop under the house, evoke their close relationship.

14 VERANDA Markree’s upper floor veranda provides vistas over the garden to St David’s Park and the Derwent. The vista has been hemmed in by developments such as Hobart’s first automated telephone exchange (1920, now the Mantra hotel / apartments) and the former ABC complex (now the Conservatorium of Music) in Sandy Bay Road. In later life Henry Baldwin slept in a bed on this veranda. From here he could enjoy changes to the garden across the seasons.

16 FAMILY HISTORY ROOM This room is arranged to show small items associated with Cecil and Ruth Baldwin and Henry’s maternal ancestors, the Maning, Knight, Hone and Fletcher families, who first arrived in Van Diemen’s Land in the 1820s. A highlight is the silver claret jug awarded to Henry Baldwin’s maternal great-great-grandfather, Frederick Maning (1788–1864) by the Irish Directory of New York in gratitude for assisting the escape of Irish political prisoner, John Mitchel to America in 1853. Other highlights are Henry Baldwin’s soft toys, many of which were hand-made by his mother and Aunt Hilda, such as the two

stuffed black cats made from old stockings. Henry remained sentimentally attached to his celluloid doll ‘Roy’ and toys throughout his life, referring to them fondly as ‘all the little family’.

