

June 12, 1916

Building

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AUSTRALIAN ARCHITECTURE

THE ECCLESIASTICAL WORK OF
NORTH & WILLIAMS, ARCHITECTS,
MELBOURNE

A number of views are published in this issue of buildings recently completed from designs by Messrs. North and Williams, who have supplied the following description:—

St. John's Church, Launceston

The building is faced both internally and externally with brickwork and sand stone of a warm tint, which blends admirably in color with the brickwork. The building is vaulted throughout with reinforced concrete.

A photograph is reproduced showing the interior of the building, and it will be noticed that a large amount of carving is still incomplete. An interesting photograph is also published showing the centreings for the ground vaulting over north transept. It will be noticed that the ribs for the vaulting are constructed of stone, and the workmen have just commenced to lay the reinforcing rods for the concrete slabs.

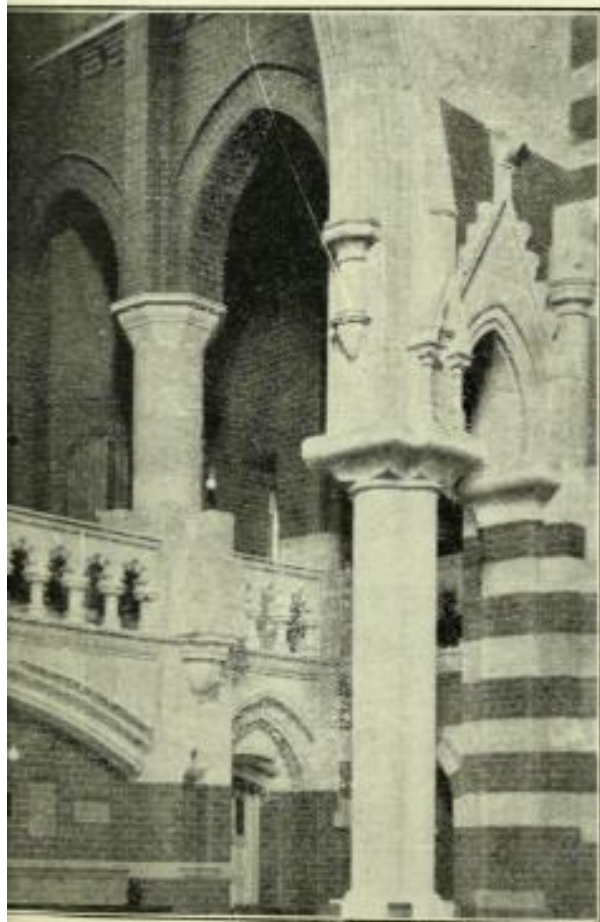
It is intended that the concrete work between the stone ribs shall eventually be covered with mosaic work, but even at the present time the concrete filling blends so admirably with the stone work that the unfinished state of the ceiling is far from unpleasing.

The whole of the woodwork has been executed in Tasmanian oak and some views are shown of the bench ends. It will be noticed that the opossums crawling amongst the crockets, give an Australian character to the work. These photos were taken whilst the woodwork was still in the workshops.

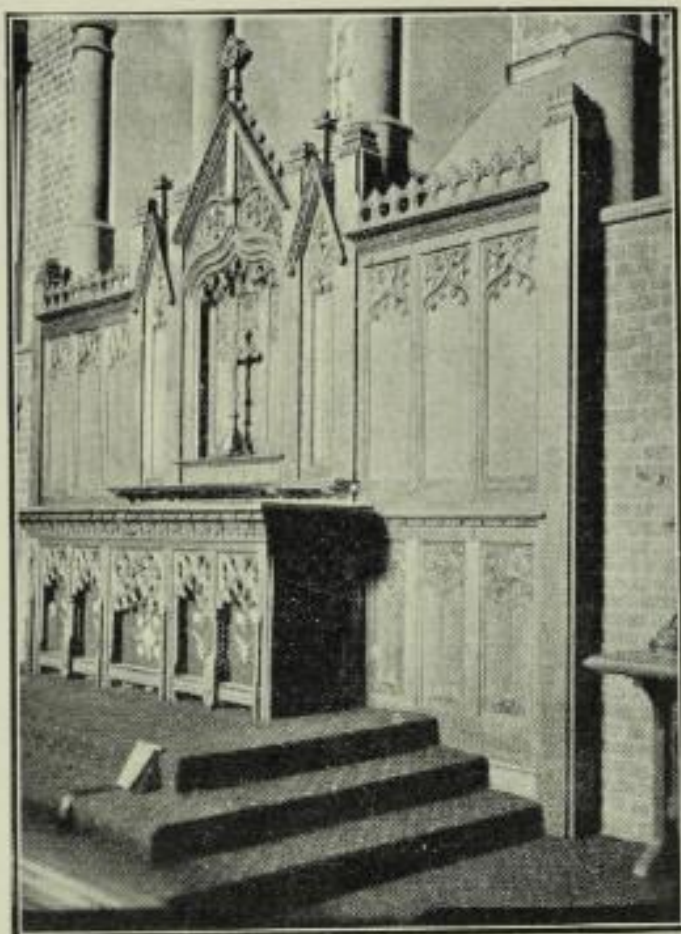
Holy Trinity Church, Launceston

This building is carried out in brickwork with freestone dressings. Views of the exterior and interior are shown as well as a photo of the reredos and some carved details.

The whole of the carving was executed from the architects' full size details, and



ST. JOHN'S CHURCH, LAUNCESTON
North Transept
North & Williams, Architects



HOLY TRINITY, CHURCH,
LAUNCESTON

Reredos and Altar

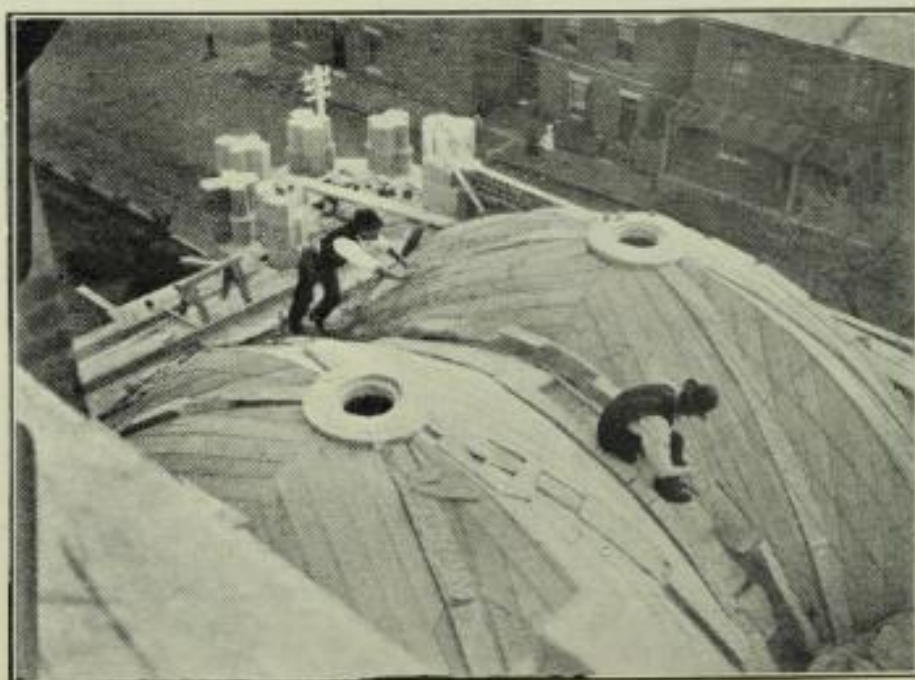
North & Williams, Architects

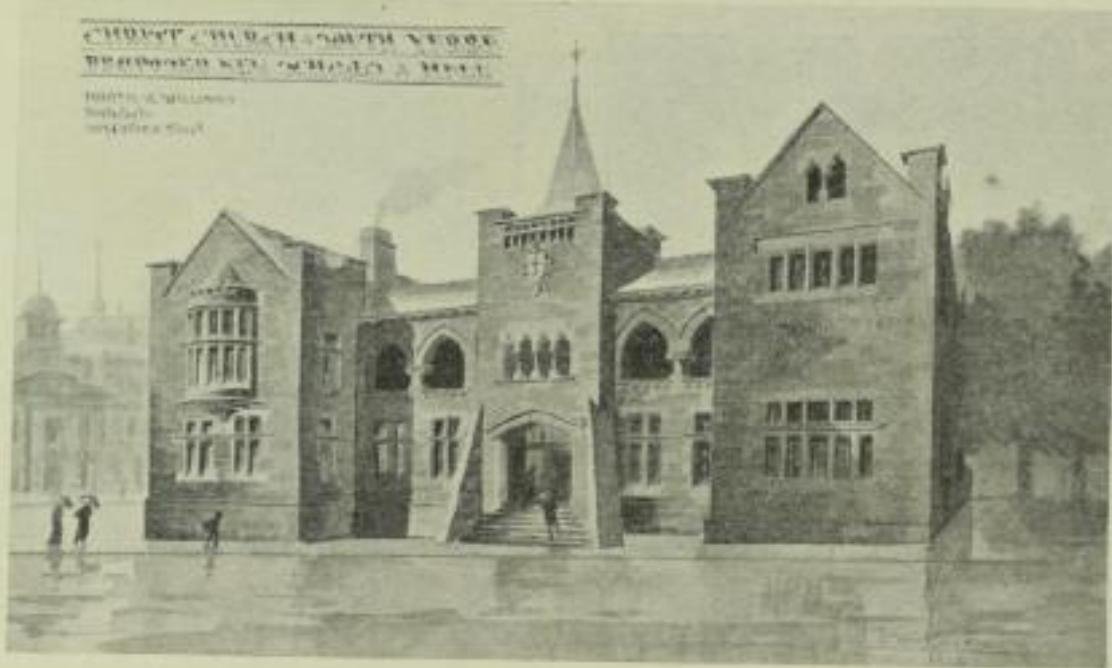
This reredos has many excellent features, and it is a pity that while so much attention has been given to the artistic details that such weakness is shown in the general design of the centre portion. The gables have different pitches and lower terminals lack finish. The carrying of the bar of the cross down through the gable without ornamentation spoils the value of the adjacent elaborate carving.

ST. JOHN'S
CHURCH,
LAUNCESTON,
TASMANIA

View, showing
centring for
vaulting North
Transept in
concrete

North
&
Williams,
Architects





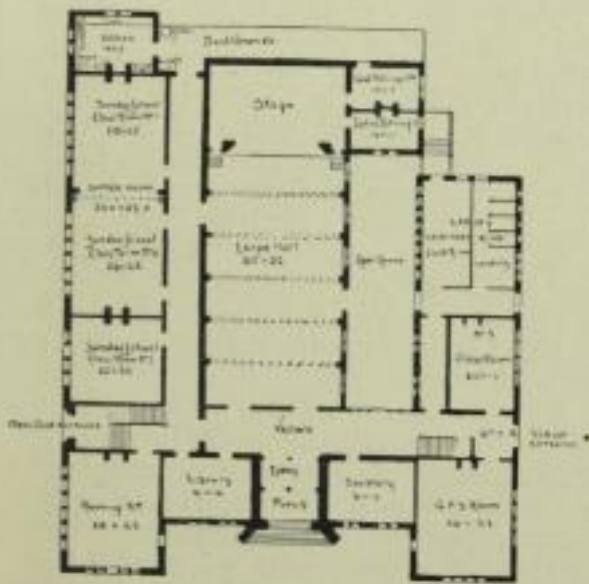
CHRIST CHURCH, SOUTH YARRA
Proposed View, Schools and Hall
North & Williams, Architects

it will be noticed that none of the curved sweeps in the foiling are portions of a true circle, but all are many centred and drawn by hand.

Smoothness of outline has thus been secured, with an absence of mechanical effort.

Christ Church Schools, South Yarra

This building has not yet been commenced, but it is hoped that a start may shortly be made. It is intended that the materials to be employed shall be blue stone with free stone dressings.



GROUND FLOOR PLAN

CHRIST CHURCH, SOUTH YARRA
Ground Floor Plan
North & Williams, Architects

CHRIST CHURCH-SOUTH YARRA
PROPOSED NEW SCHOOLS & HALL

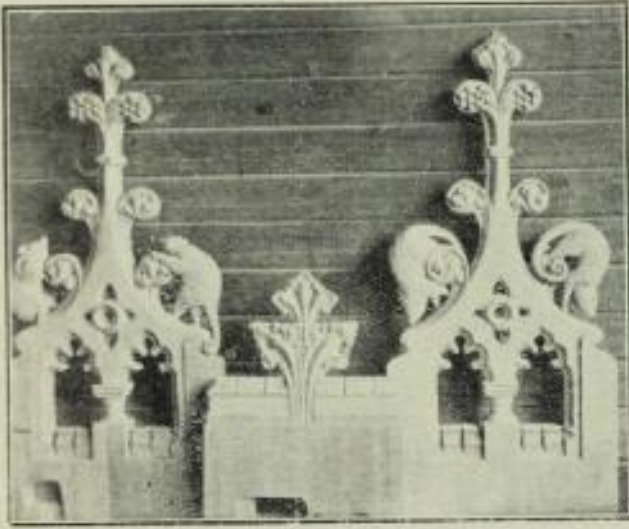


FIRST FLOOR PLAN

CHRIST CHURCH, SOUTH YARRA
Proposed New Schools and Hall
First Floor Plan

NORTH & WILLIAMS
Architects
221 Collins Street

ARCHITECTURAL DETAILS BY

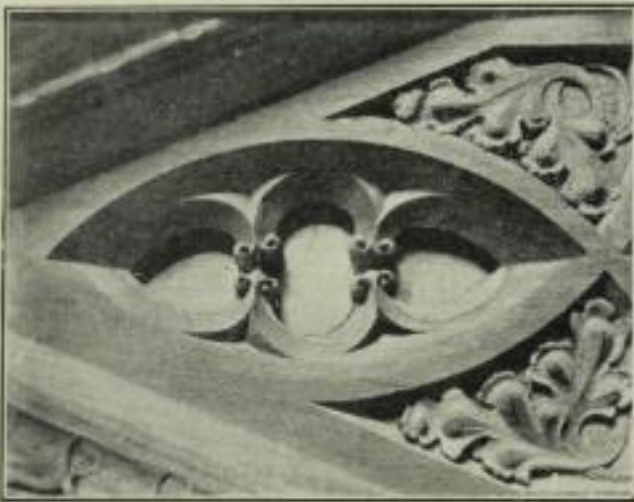


ST. JOHN'S CHURCH, LAUNCESTON
Carved bench ends to choir.
Wood, Tasmanian Oak



REREDOS, HOLY TRINITY CHURCH
Detail of Trefoil-headed Panel

NORTH & WILLIAMS, MELBOURNE



REREDOS, HOLY TRINITY CHURCH
Visica and Cusping



REREDOS, HOLY TRINITY CHURCH
Detail, Carved Panel



DETAILS BY NORTH AND
WILLIAMS, ARCHITECTS

Reredos, Holy Trinity Church, Cushing

These details are of splendid execution, but we think it advisable to insist on artistic work such as this being executed to architect's details. As a fact, this cannot be accurately done in such work, and it should be the architect's function to give outline and form, leaving the craftsman to work his artistic self into the work rather than to reproduce the details mechanically.