

Vol. 4 No. 1 (1 May 1938)

Date : 3/08/22 3:33 PM

<https://nla.gov.au:443/tarkine/nla.obj-371663695>

Copyright varies by issue and article

Reason for copyright status: Serials have an open range of dates.

Copyright status was determined using the following information:

Material type: Literary Dramatic Musical

Copyright status may not be correct if data in the record is incomplete or inaccurate. For more information regarding Copyright in Library Collections visit <http://copyright.org.au> and <http://www.nla.gov.au/copyright-in-library-collections>

The National Library of Australia supports creativity, innovation and knowledge-exchange but does not endorse any inappropriate or derogatory use. Please respect indigenous cultural and ethical concerns.



SEAMEN'S MISSION MELBOURNE

CRUCIFIX PLAN IS DOMINANT CHARACTERISTIC

The new Seamen's Mission, situated on the Beach Road, North Melbourne, Victoria, replaces a building that has performed a useful service for fifty years and has been a Melbourne landmark for that period—it was, in fact, one of the best known buildings in the city.

The foundation stone of the original building was laid by Sir Henry Loch, the then Governor of Victoria, on 5th September, 1888. It, together with another stone laid by Archbishop Head in 1930, has been preserved and incorporated in the new structure.

A site especially convenient for its particular purpose was selected for the building. It is adjacent to the New Centenary Bridge.





■ On the opposite page the top picture shows a detailed view of the clock tower, in which is incorporated a continuous vertical corner window. It is of steel frame construction and the glass is broad fluted. The lower picture is a general view of the building from Beach Road. At right: The altar, accommodated in a semi-circular apse, is backed by rich blue curtains. Above: The chapel is modern in appearance, with an occasional touch of Gothic detail.

Set diagonally on a large site, the Mission is planned in four wings, radiating from a common centre. Viewed from the air it is very impressive and represents a crucifix. It consists of three distinct units: the Mission proper, the chaplain's residential quarters, and the caretaker's quarters.

A modern style, representative of the year of building, distinguishes the exterior. The unusual type of plan presented new problems in design and necessitated a strictly logical method of approach.

Massing is all-important. A clock-tower fifty feet high marks the axis of the building and is sufficiently near the main entrance to emphasise it. The tower carries a flag-pole and on its main face is a modern electric clock.

A buttress effect is obtained by a supporting mass at one side of the tower, which extends to within a few feet of the



full height. A continuous vertical window is on two faces at the corner. It is steel framed, glazed with broad fluted glass.

The bricks used on the exterior face are a salmon colour, relieved with header courses of a darker colour. Horizontal projecting courses mark the termination of the tower and projecting concrete hoods lend horizontality to the wings and tie the window groups.

The horizontal motif is continued in the windows and dominates the general lines of the design. Wide hoods are over the various entrances.

Wrought-iron gates are at the main entrance, where there are brick steps and a wide landing.

Small, high windows, ornamentally glazed, give variety to the chapel wing, and the apsidal end, surmounted by a cross, is towards the street. The dark brick base is continued around this wing.

The Mission-proper is on the ground floor. In the centre is a large foyer, which connects with the other main rooms. Comfortable lounging chairs and small tables constitute the furni-

ture. The treatment, generally, is plain and appropriate. Modern lighting fittings are on the ceiling beams and there is an electric clock over the door to the concert hall.

This is called the Huntingfield Hall. It is approached by means of wide doors and sidelights, featuring large glass panels, divided by horizontal bars and glazed with broad fluted glass.

The walls of the hall are sand-finished and all the principal rooms are similarly treated. The wood trims and skirting are mountain ash.

The ceiling is fibrous plaster, with a stepped ornamental cornice. A long recessed panel down the centre is an interesting feature. Tall windows light the concert hall, which has a high ceiling, and these are treated horizontally, as the doors.

The stage features a plain proscenium opening and a mountain ash front. Provision has been made for film projectors.

Simple furnishing is also the keynote of the

Continued on page 65

■ The foyer occupies a central position. The door at the right leads to the Huntingfield Hall, that in the centre to the chaplain's quarters, while the opening on the left provides access to the billiard rooms. The treatment is quite plain and appropriate.

ARCHITECT: HARRY A. NORRIS
BUILDERS: SWANSTON BROS.
ROOFING: WUNDERLICH LTD.
STEEL WINDOW FRAMES: K.M. CONCRETE STEEL CO. PTY. LTD.



30 DECORATION AND GLASS. MAY, 1938.