THE WORK OF
ROBIN DODS
A.R.I.B.A.

THESIS BY
JOHN EGAN
Personal Chronology.

1868
Robt Smith Doole born at Dunedin
N.Z., June 9th.

1880
Educated at Milton, Q., and at
the Brisbane Grammar School.

1886
Left for Edinburgh and there joined
the firm of Hughes, Hay and Henderson
as a pupil.

1894
Visited Brisbane. Won Nurses' Quarters
Competition.

1896
Commenced practice in Brisbane.

1899
Married to an American girl whom he
met studying sculpture in Italy.

1904
Appointed Diocesan Architect in Brisbane.

1909
Had a year's tour of Europe.

1913
Left for Sydney. Joined firm of
Hughes, Saal and Coth.

1920
Died at "Rampton", Albert St, Woollahra.

Buried at South Head Cemetery.
Although this thesis has been entitled "The Work of Robin Dods", it deals mainly with that done by him in Queensland, but it was here that by far the greater part of his work was carried out. Most of it, indeed, is to be found in and around Brisbane, and this has been of great assistance in the preparation of the thesis.

Valuable help was also obtained from a number of people who willingly supplied information. Chief among these were Mrs. Dods, widow of the late Robin Dods; Mrs. R. E. Brookes, who was formerly employed as aclerk by the firm of Hall and Dods; her. L. L. Powell, F.R.I.B.A.; and Mrs. Lane's Hall, Robin Dods' former partners, who lent what drawings he had; Messrs. John Begg and A. B. Greenwell, F.R.I.B.A., who supplied information concerning Mrs. Dods' student days.

It has been necessary to treat the domestic work in a general way.
for Dod's designed a very great number of houses, all of which are very similar.

It is unfortunate that the original drawings for most of Dod's buildings have been destroyed, and this applies chiefly to the domestic work, of which not a single drawing was obtainable.
The Work of Robie Dods.

Introduction:—

Whatever may be said of the early colonisation of Australia, it must be admitted that, with its architecture at least, this country made an excellent start. A little severe, perhaps, in the beginning, but these were difficult times, and most of the refinements which one might expect to find, were quite beyond the reach of these early Australians. The beauty of their buildings lay entirely in their simplicity. Even well into the nineteenth century, Australian colonial architecture was of a very high order, and many of the buildings erected in the days of Governor Macquarie rank amongst the most charming structures that have graced our shores, even to the present day. Such of them as still remain possess a rare charm and, by virtue of their very simplicity and honesty, act as a mirror in which is reflected the lives of those who built them.

The high standard of the early Australian architecture was not, however, destined to be maintained indefinitely and in the latter half of the nineteenth century it
became obvious that our architecture had begun to decline. The later buildings possessed little or no beauty, and were not even truthful. Their builders seemed to lose sight of the necessity for proportion, form and symmetry as aids to beauty, but preferred rather to cover badly proportioned buildings with a wealth of detail which was of little value, aesthetic or otherwise. Cast-iron and leaded glass became the principal signs of artistic aspirations.

At this time, however, architecture was being developed along very different lines in England. After a lull following the decline of the Gothic revival, and a number of keen young students were finding merit in many styles, rather than in one only, as had been the habit during the previous century of revivals. It was inevitable that some of the experience being obtained in England would eventually be of great use to Australian architecture.

One of the first men to grapple with the problem of introducing a higher standard of architecture into this country was Robin Smith Dods, who was at this time studying his profession.
in England and Scotland. It is my wish, in writing this thesis, to make a record of the work of this man, who, by a thorough understanding of the needs of the people and by his skill as an architect, has done so much for his country and its architecture.

At the time of his arrival in Australia in 1896, he found Australian architecture in a state of chaos — it was then, perhaps, at its lowest ebb — and he immediately set himself the task of introducing a new class of work, free from those quaint and inconsequent details with which most of his contemporary work was beset. Dods worked on the principle of "recognising tradition, but adding something which would become the tradition of the future."
Chapter I.

A brief outline of the career of R. S. Dods, up to the time of his commencing practice in Brisbane in 1876.

Son of Robert S. Dods, a New Zealand merchant, and Elizabeth Dods, Robin Smith Dods was born in Dunedin on June 9th, 1868, and although by birth a New Zealander, by family ties, education, and residence, he may be claimed as a Queensland.

Before he was two years old, his parents took him on a sailing ship around Cape Horn to England; the trip being undertaken in the hope that the long sea voyage might restore his father's health. However, Dods' father died in England, and in 1876 his mother, a young widow of 27 years, returned to Australia with her three little sons. In 1879 she married Dr. C. F. Harms of Brisbane, who for many years was a member of the Queensland Legislative Council, and from then onwards, Robin Dods' home was Queensland.

He received his primary education at Bulston, a suburb of Brisbane, and later attended the Brisbane Grammar School.
It was his interest in an old Jacobean cupboard in his stepfather's hall that first turned his mind towards architecture. While in his 15th year he left for Scotland, there to commence his long and extensive study of architecture.

Soon after his arrival in Edinburgh in 1886 he entered the firm of Messrs. Hay and Henderson, of Queen St., Edinburgh, as a pupil. During the time he was with this firm he attended the Edinburgh Architectural Association's Work Classes, and it was here that he met John Begg, who was to be a life-long friend. Begg had just been awarded a "proxime accessit" medal in the Rugin Studentship competition, this making him a marked man among some of the keener spirits, and of these Dodds was the chief. From then onwards Dodds and Begg did quite a lot of sketching together.

When Begg won the Rugin Studentship in 1890, Dodds accompanied him to Oxford for the purpose of doing some sketching, and it was during this tour that he first met Robert Lofmer (afterwards Sir Robert Lorimer), who was then working in Bodley's
office in London. T.R. Ritchell, an Anderson apprentice, also accompanied them on the tour.

During the previous year (1874), Dods and Begg had made a tour of Lincolnshire, where the latter made a number of drawings for the Regim. Studentship, but it is not certain whether Dods made any for the same competition.

After the Oxford visit, Dods, Begg, and Ritchell resided together in London for a while, at Vernon Chambers, Bloomsbury. Robert Lorimer was also in London at this time in the office of J. F. Bodley, and he and Dods became firm friends. Nobody, perhaps, had more to do with the forming of Robin Dods' architecture than Lorimer, for the two did a great amount of work together.

During his stay in London, Dods worked in several offices, including the War Office, where he worked under C. Ingress Bell, and while here he worked on the drawings of the barracks for the Horse Guards. He was then right hand man in the office of an architect named Lethbridge for a short time.
Following this he worked for William Dunn for a while, and then for about a year in the office of Ernest Runtz. Towards the end of 1891 he entered the office of Sir Aston Webb, and it was in the same year that he became an Associate of the Royal Institute of British Architects.

He entered Sir Aston Webb's office to work on competition designs for Christ's Hospital School at Horsham, and won the competition. Another design on which work was being done at this time was that for the Birmingham Law Courts, which was finished in red terra cotta in a free version of François Premier style, which was at that time identified with Webb and derived from his studies of Châteaux in the Loire.

Another very great friend of Dodd's was H.B. Casswell, whom he met in the office of Sir Aston Webb. Casswell was a pupil at the time of Dodd's arrival.

Other drawings on which Dodd worked while in this office were those for the Chapel at Christ's Hospital at Horsham, Surrey, and the Chapel at the Dartmouth naval College. The Church of St. Brigid,
SOANE MEDALLION COMPETITION: 1895
A COLLEGE IN A UNIVERSITY TOWN

DESIGN BY R. S. DODS.
at Red Hill, Brisbane, which was designed by Dods, is very reminiscent of much of the work done in the two above-mentioned chapels.

Dods was kept quite busy at this time, for he and Begg were still lodging together, and Begg used work at night on drawings for architects, Dods helping him with the work. Dods also prepared designs for the 7½ prize and the Soane medallion prize of the Royal Institute of British Architects, but did not win either prize. His design for the Soane medallion rather resembled St. John's College, Cambridge, and this perhaps went against him, for his was a fine design, and he produced a splendid vigorous set of drawings. He also worked on the drawings for the Blue Coat School and for the new portion of the South Kensington Museum, while in the office of Sir Aston Webb.

In the early '70s' Dods made a trip to Italy, not as the result of any scholarship, but at his own expense. His travelling companion on this trip was James Panton. While on this tour he met the great Alexander Ke'ttole,
who did much original work in Glasgow and has been hailed as the real founder and pioneer of "l'art nouveau", and thus of all modern movement in architecture. Prior to Dods' departure from London, Shinner left for Edinburgh, there to commence practice.

While in London Dods struck up a very great friendship with Patrick Kincaid, a Shakespearean reciter and theatrical trainer. Dods was particularly fond of theatrical work and also of literature. His friend H. B. Creswell was more interested in writing than architecture, and Dods himself might easily have been a writer, for he possessed all the qualifications.

Other friends of Dods, although he did not know them so well as those I have mentioned, were Norman Shaw, P. F. Bodley, Eileen Gilbert-Scott, and John Betjeman.

About this time was formed the Arts and Crafts Society of which Dods was a very keen member, and he acquired an interest and skill in applied art that bore fruit later in help freely given to Australian students and craftsmen.
In 1894 Dods made a visit to Brisbane to see his mother and was absent from England for about a year. It was during this visit to Brisbane that he prepared designs for the Brisbane Hospital Nurses' Quarters' Competition, which he won.

He returned to England via America and when the results of the nurses' Quarters' Competition were made known, Mr. Francis R. Hall of Brisbane offered him a partnership.

Mr. Dods was never very robust, and as influenza was very bad in England during this year, the Queensland climate possibly made him decide to accept the offer.

While in England and during some of his tours, Dods managed to obtain some wonderful 18th. and 19th. century furniture.

One of the best pieces which he obtained was a beautiful Queen Anne oak Secretary with cupboard. This he obtained in a shop in Dublin, and was such an excellent example that Bagg had it copied.
Chapter II.

The Domestic Architecture

of Robin Dods.

When Robin Dods returned to Brisbane in 1890, he was so well known in the architectural world, that he had little difficulty in making a start. He received an invitation from Mr. Francis R. Hall, a Brisbane architect, to form a partnership, and so was constituted the firm of Hall and Dods, a firm which was destined to build up the greatest practice in the northern state, and it was during this partnership that Mr. Dods did most of his work.

From the very beginning, this firm had a large practice, and considering that Mr. Dods was responsible for most of the architectural work, it is remarkable that he was able to cope with all the work on hand.

With the exception of a very few cases, all the working drawings and details were carried out by Dods. In a very short time the firm had carried out examples of almost every class of building, including domestic, ecclesiastical, commercial and hospital work. As so many examples
If each class of building were carried out by this firm, it is my intention to deal with each division separately, beginning with domestic work.

By far the most important class of architecture carried out in Queensland by Dods is his Domestic work. Up to the time of his arrival in Brisbane, Australian domestic architecture was in a sorry plight, and this applied, more perhaps, to Queensland than to any of the other States. Dwelling houses were most admired when a nightmare of fretwork and cast iron.

To make any drastic changes in the accepted fashions was going to call forth a lot of criticism, but Dods was quite prepared for this. Popular approval was not always to be gained, nor was it sought, and many people remember the discussion aroused by the houses designed by Dods. Instructed observers, however, were impressed by the vitality and resource displayed in these buildings, and knew that the locally unfamiliar work was but a counterpart of the work being done in England by the architect's
contemporaries, skilfully adapted to local conditions. For the first time, simplicity and restraint was introduced into the design of Brisbane's domestic architecture, and Dods did this without the use of any new or unfamiliar building materials.

To the local uninitiated eye, this new work was revolutionary, but in a year or two most of the innovations became accepted elements, thus undermining the early criticism. There have been many attempts made to imitate Dods' domestic work, but the imitators rarely, if ever, approached the skill of the originator.

The planning of the houses he designed is perhaps one of the most excellent features of Dods' work. Queensland saw for the first time houses that were planned with a definite scheme. Neither to most houses, particularly the larger ones, had been of a rambling nature, with no order whatever in their planning.

All of the houses built in Queensland by Dods are of the single storey or cottage type, but even so, the same division is found as in two-storey houses—the sleeping portion of the house is kept
"HARELVYN", R. S. DODS' HOME. NEW FARM.
entirely apart from the day rooms. As can be seen in the accompanying plan, which is a typical example, the planning is exceptionally well thought out, all rooms being placed in the correct relation to each other.

The bedrooms, large and airy, always have a northerly or easterly aspect, and in the longer houses, where there are a number of them, they are generally placed in a separate wing of the house, and reached by a corridor, either central or at the side, according to whether a double or single row of rooms exists.

Every bedroom is fitted with built-in furniture, such as wardrobes, some of which are quite large and fitted with a small window for lighting. In many houses, the best rooms are equipped with bay windows, which fit snugly under the broad eaves. Where a bay window occurs in a bed room, it will often be found to have a dressing table, complete with drawers, built up to the sill level and finished flush with the wall of the room.

The bathroom is always to be found
very convenient to the bed-rooms, and in some of the larger houses, where much money has been spent, the bathrooms are almost as numerous as the bed-rooms.

All of the bathroom furniture and fittings are carefully built in and arranged on a systematic plan.

The living-rooms designed by Doed are, without exception, delightful. Always very large and airy, they are well lighted and generally provided with bay windows. He always provided a handsome fireplace, suitable for an open fire, and a feature often found in the living room is a built-in book-case. The living-room, in some cases, is connected with the dining-room by panelled folding doors.

Doed apparently believed in building into the walls as much furniture as possible, and in the dining-room is to be found in almost every instance, delightful built-in sideboards, and also cupboards fitted with shelves for containing dinner and china.

The dining-room, kitchen and serving pantry are always placed in the correct
relation to one another. The pantry, as well as having a door leading to the dining room, is usually provided also with a small window opening on to a dining table in the dining room.

In the kitchen and pantry doors, we had built into the walls, or fixed to the walls, all the necessary furniture, and all cupboards, shelves, tables, etc., even to the smallest details, are to be found placed where they should be. In the completed house there was no need to introduce any additional furniture or fittings into these rooms. Everything is there, each a fixture, and all arranged as the designer considered best. To those who have to work in these rooms, they must seem delightfully convenient.

Close to the kitchen, but separated, usually lies a store-room or scullery, is to be found the laundry, complete to the smallest detail.

The main entrance to the house always opens on to a large hall, from which the living-room, sleeping quarters, and pantry are easily accessible. A delightful feature, found in some of these halls is
a small recess built into the walls and provided with hooks for hanging coats and hats. This recess is quite OPEN, being separated from the hall by a wooden balustrade.

Dods has not only planned all rooms well in their relation to one another, but every room seems to have a most suitable aspect.

The fronts, and often the sides of the houses designed by Dods, are provided with wide open verandahs, which are very necessary in this climate. They vary from ten to twelve feet in width, but do not seriously interfere with the lighting of the rooms, for the Queensland sunlight is very strong.

In practically all of his domestic work Dods used timber construction, with the roof of galvanised iron, both of which are, and always have been, Queensland's most popular building materials. But he treated them in a very different manner to the usual practice. Even the weatherboards he used are different, being smaller in section than usual, out of
6" x 1" Hardwood. These smaller weather boards lend an added texture to the external walls. An interesting feature is the manner in which he has treated the corners of the outside walls - no stop is used on the corner, but the weather boards are all mitred, giving a much more pleasing effect.

One of the most notable characteristics of Dool's domestic work is the steeply pitched roof with a very wide eaves. This is considered necessary for Queensland's hot climate, believing that as large a space as possible between the roof and the ceiling was most desirable for washing off the heat of the Summer Sun. In most cases the eaves have an overhang of three feet, and where bay windows occur, they fit most comfortably under this wide eaves.

In many cases the roofs are of corrugated iron, but he often used flat galvanised iron with rolls at the joints, and in the buildings where this occurs, the effect is much more pleasing. The iron roof is almost invariably painted red.
DETAIL OF MAIN ENTRANCE DOOR.
RESIDENCE OF ROBIN DODS, NEW FARM

SCALE: 1 INCH = 1 FOOT.

NOTE:
THIS DOOR CONSISTS OF A SINGLE PIECE OF WOOD
5' X 30" X 1/4", FRAMED & LEDGED INTERNALLY AND
SUBDIVIDED EXTERNALLY WITH MOULDED BATTENS.
In some of the earlier houses which he designed, Dods put a small lantern on top of the roof, but he seems to have omitted them in all his later domestic work.

Most of these weatherboard houses were built, true to Queensland building practice, on hardwood stumps. Some houses, are supported on brick or concrete piers. But whatever supports Dods used, he invariably had them covered with weatherboards, a practice which, strange to say, is rarely adopted in the average Queensland house. Nothing looks worse than to see a forest of wooden stumps under a weatherboard house where they have been left exposed.

The manner in which he treated his interiors is remarkably simple yet attractive. Although a simple treatment is the best, it is no easy matter to produce a simple yet successful design, for what little decorative detail there is has to be placed in exactly the right position. Dods seems to have had no difficulty in this respect. Herein lies, perhaps, the reason that this work has been so difficult to copy — his imitators
have only managed to reproduce the detail.

Due to the carefully thought out plan, the steep iron roof, which is usually painted red, shows no awkward breaks. Over the verandahs, the roof is always given a slight tilt.

A standard colour scheme seems to have been adopted for the exteriors of all Dod's houses. The weatherboards are stained a deep brown, doors are painted green, and all windows, frames and architraves are white. Verandah posts and balustrades are also painted white.

The verandah posts are always of heavy section, being 8" x 4" with the 8" side facing downwards. An interesting feature is the manner in which the cornice posts are constructed, this being done by using two mitred 7½" x 4" posts. The balustrade between the posts has a 4½" x 3" handrail and plain 2½" balusters at five-inch centres. The method of construction and size are standard in all of Dod's work. Even the verandah plates are of unusually large section, being also 8" x 4". In some houses the verandah is made weather-proof by
means of vertical runners which are pivoted at top and bottom and can be opened or closed by means of a wooden rod which is connected to each runner.

Every room in each of the dwellings designed by Dodg is so appropriately treated that, apart from the point of view of planning, it could not rightly or conveniently be used for any other purpose than that for which it was originally intended.

The living room, always the largest room in the house, has, in many cases a hardwood parquetry floor.

Generally, the walls of this room are panelled up to the level of the picture rail, the panels being comparatively shallow and provided with a very simple moulding. The fireplaces and mantel pieces are always of beautiful design and in one case, that in Dodg's old home at New Farm, the carved mantel piece has been executed by him. Dodg to his husband's design. The walls of the entrance hall and the dining room are also panelled in most examples.
In all the other rooms of the house, the pine walls are stained a deep brown up to the level of the picture rail and cream above. Fibrous plaster ceilings have been used in all the principal rooms.

In the entrance hall, living room, dining room and lead rooms, the floors are of polished hardwood. Expensive timbers were not used for the interiors, as all partitions, paneling, the fronts of built-in furniture and all decorative woodwork are carried out in pine and stained.

Despite the number of dwellings that have been built in imitation of his work, it is a very easy matter to pick those that have been designed by Dods, for there are certain imitable characteristics common to every one of them and a feeling of simplicity and quiet dignity which leaves no doubt as to who was responsible for their design. Until one has seen some of the domestic work of Robin Dods it is almost impossible to realize what excellent work can be done with the use of weatherboard.
construction. Altogether, Dods has been responsible for the design of no fewer than fifty houses in and around Brisbane.

The design of churches and allied buildings was quite a principal branch of the work of Robert Dods. During the seventeen years in which he practised in Brisbane, he was responsible for the design and supervision of a number of important churches. His designs and superintendence of church buildings in Queensland and the name of Robert Dods is associated with the creation of the most imposing and architecturally interestening structures in Brisbane.

The first church building that he designed was the stonework church at Toowoomba, near Toowoomba, Queensland. His work in 1871. The only a small wooden building, but it was nonetheless quite beautiful. Unfortunately, I have been able to obtain a print of his work on the design of this building known as the Victoria Chapel. It was a delightful little stone church. The design of this chapel being 45 feet long and 17 feet wide. It was of very simple design and so quite characteristic of the.
Chapter III.

Ecclesiastical Architecture.

The design of churches and allied buildings was quite an important branch of the work of Robin Dods. During the seventeen years in which he practiced in Brisbane the firm of Hall and Dods received a number of important commissions for the design and supervision of church buildings in Queensland, and the name of Robin Dods is associated with the erection of the most imposing ecclesiastical structures in Brisbane.

The first church building that he designed was the Memorial Chapel at Crestbrook, near Toogoolawah, Queensland. This was in 1901. It is only a small wooden building, but is nevertheless quite beautiful. Fortunately I have been able to obtain a print of her. Dods working drawing of this building.

Known as the Victoria Chapel, it is a delightful little weatherboard structure, the size of the chapel being 43 feet long and 17 feet wide. It is of very simple design and is quite characteristic of the
architecture of Dods’ chapels. Here again we find the steep roof, this time covered with shingles. In his various church works are to be found examples of the use of almost every roofing material.

One of the most beautiful features of the building is the entrance porch with its cedar truss, which also serves the purpose of a bell-cote, or rather a bell-gable. The combined entrance porch and bell gable are a feature to be found in most of the chapels designed by Dods.

The manner in which he has treated the main roof adjacent to this porch is interesting. It descends on either side of the porch to the foot of the gable and the gutter is carried up over the porch.

The wave roof has been given an upward tilt at the bottom by the use of a gusset, this being covered at the end by widening the lower part of the barge board.

It is rather remarkable that such a small and simple wooden building could possess so much beauty as does this small chapel. Leadlights are used.
for the windows, the sashes being of cedar, quite richly traceryed. Rather an interesting point about these windows is that the sashes, including the traceryed portion, are pivot-lung.

Coming to the inside of the building, the most striking feature is the roof truss design. These trusses, though spanning only 17 feet, are of very stout construction and are of cedar. Small though they are, they contain some beautiful carved detail and are very graceful.

It is rather unusual to see so much detail put into a small weatherboard structure, and this building is a striking example of the possibilities of timber construction when other materials are either too costly or not readily available.

Diocean Work.

In 1904 Dodds was appointed architect to the Diocese of Brisbane, and in this capacity he carried out some very important work for the Church of England.

His first Diocean work was St. John's Institute in Anne St., erected in 1905.
ST. JOHN'S INSTITUTE, ANN ST.
and now known as the Cathedral School. It is built of brick and stone, the stone being that originally used in the Anglican pro-Cathedral. Although this School, which is a beautiful building, could easily have been designed by Dods, for it bears many of the features of his work, I have been unable to ascertain definitely who was responsible for the design. At any rate, he certainly supervised its erection.

In 1908 came his biggest work as Diocesan Architect — the supervision of the erection of St. John's Cathedral. Although not designed by Dods, it is important that it should be mentioned in a record of his work, for the supervision of the work on this building was a huge task in itself. The design of St. John's Cathedral was made by John L. Pearson, an English architect and former president of the Royal Academy. It was one of his last works. St. John's follows closely the tradition of the Gothic revival, as exemplified at Truro, by the same architect. It is said to resemble Truro Cathedral in many
respects. The building is stone-vaulted throughout, and the education of the local artisans, who were quite unfamiliar with this class of work, too proper consideration of the intricacies of Mr. Pearson's stone construction, was a task of no mean order. Although the building has not yet been completed, the construction of the existing portion lasted from 1908 till 1911, a very busy period for Mr. Pearson, when one considers the great number of other buildings for which he was responsible during this period.

It may not be out of place to give a brief description of this building, which, together with the accompanying photograph, will help to give some idea of what it is like.

Externally the walls are faced with porphyry, a volcanic stone of beautiful colour. The stone work of the traceried windows is Sand Stone, as also is the interior facing of the walls and the vaulting. The roof is of shingle tiles, the colour of which is in keeping with the pink stone imparted to the building by
DIOCESAN OFFICES, ANN ST.
the porphyry facing to the walls. The tower at present is incomplete and is covered with a low-pitched shingle-tile roof. The nave vaulting is of the quadrilateral type, the sizes of the bays being 33 feet wide by 22 ft. 6 inches long.

Behind the Sanctuary and separated from it by an arcade, is the ambulatory.

To commemorate Dodd's association with the building of the Cathedral, a solid silver processional cross designed by W. Tapper, O.B.E., of London, was unveiled in the cathedral on November 1st, 1931.

In 1910 Dodd designed the Diocesan offices, attached to the cathedral, in Anne St.

Following this, Dodd designed four ecclesiastical buildings in 1912, three of which are in the country, and these unfortunately, it was unable to visit. The fourth is at Bishopslawrence, the residence of the Anglican Arch bishop of Brisbane. It is a memorial chapel, erected to the memory of the late Bishop Webber, and is perhaps the simplest building that Dodd ever designed.
ST. BRIGIDS CHURCH, RED HILL

CHAPEL AT BISHOPSBOURNE.
Only a small building, it measures 69 feet long by 19 feet wide, with 18 inch walls of coursed rubble porphyry, and is of the same rough stone finish both inside and out. The roof has a steep pitch, and is of slate. As in the case of the Creebrook Chapel, the most delightful feature is the side entrance porch. Being the same width as one of the nave bays, it takes the place of two of the buttresses, and has a strongly built truss of hardwood, which also serves the purpose of a bell-gable. In all of the chapels I have designed, doors placed the entrance at the side, rather than at the west end.

The windows, the stone arches of which are quite plain and unмoulded, have only the upper portion glazed. Below a transome, which occurs at about half the height of the window opening, there is merely a solid shutter built of cedar.

The doors, of which there are two, are also of cedar, and an unusual feature is the absence of a door frame. The wrought iron strap-hinges are plugged.
Entrance, Bishopsbourne.
into the stone jambs, which are plated at the sides but not at the top of the opening.

The interior of the building has many pleasing features, including the smoothly constructed roof trusses. The main members of these trusses are 15 inches by 10 inches, and have been left quite plain and unmoulded.

Towards the west end is a delightful wooden screen, which really forms a partition between an entrance vestibule and the nave.

Seats are fixed to the front of the screen on either side of the passage opening, and these seats are provided with kneelers. The remainder of the seating accommodation in the chapel consists of chairs. Supported on brackets attached to the front end of the screen, are two Camps of seats.

The sanctuary is panelled to a height of six feet; the panels being shallow and the mouldings simple. An unusual feature of the east end is the entire absence of windows.

St. Brigid's Church.

Following this, in 1914, came the greatest of Dorki's churches - St. Brigid's Roman
Catholic Church at Red Hill, which is one of Brisbane's finest buildings. Crowning a hill that overlooks the city, it presents a fine view, and almost looks as if it has grown there.

This church is built of brick, which seems to be an eminently suitable material for the design. Dods has succeeded in giving this church a decidedly Gothic feeling, yet it is a building eminently suited to Brisbane's warm climate. It is perhaps its only church in Brisbane where one may attend a Service in comfort on a hot day.

The proportions of this building give it a distinctly Gothic character, and this is helped by the tall buttresses; but what little detail there is in the church is decidedly Renaissance. Yet the two are blended in such a way as to form a most pleasing and satisfying design.

Externally, the building is somewhat reminiscent of the Gothic work of Southern France.

It is a lofty building, the height from the nave floor to the tie beams being 45'.

Externally, however, it appears to be very...
much higher, particularly at the rear, as the site on which it is built slopes down steeply towards the back of the church. The nave has a width of 74 feet, and is 116 feet long, being divided into eight bays. In each of these bays, except those occupied by the confessionals and pulpit, is a double door 6 feet wide, which opens onto a small balcony between the buttresses. These balconies are quite an interesting feature of the exterior.

The church has a fairly flat pitched roof, which is carried on timber roof trusses spaced 14 feet 6 inches apart. These trusses are of a beautiful design and are treated in the Italian Renaissance manner. They are very similar to those used in Christ's Hospital Chapel at Horsham, Surrey, and the naval College Chapel at Dartmouth, both of which are the work of Sir Aston Webb, and it is probable that Gods worked on the drawings for these buildings. The trusses in St. Brigids Church are laterally braced by means of longitudinal members between the tie-beams of each pair of trusses, these members being also of similar section to the
The nave roof, had, unfortunately, to be covered with galvanized iron, for the amount of money available for the erection of this church was not very great and must be saved to reduce costs wherever possible. The total cost of this church was in the vicinity of £3,000, and it is rather remarkable that such a building could be erected for this low figure. The nave roof, however, cannot be seen from many angles, owing to the nature of the site and also to the high parapet.

The brick walls of the church are 18 inches thick, and the buttresses, which project 6 feet 3 inches at the base and are 2 ft. 3 inches wide, are hollow, being built of 9-inch brickwork. Towards the top and 18 inches from the main wall, is another 18-inch wall supported on semicircular arches between the buttresses, and this outer wall carries the parapet. The tall buttresses, connected at the top by these brick arches, are largely responsible for the fine appearance of the church, and they certainly produce some wonderful shadows.
DESIGN FOR THE COMPLETION OF ST. JOHNNY STEPHEN'S.
The sanctuary, which is octagonal in plan, has walls and buttresses of the same height as the nave, but being narrower, the roof is lower, and cannot be seen above the parapet.

The tall semicircular chancel arch, with its large suspended crucifix, is very beautiful indeed, and is possibly due to the influence of Sir Robert Lorimer, for it closely resembles the chancel arch in St. Peter's Church, Edinburgh. Looking towards the sanctuary from the nave, one obtains a fine impression of softness, due no doubt, to the slenderness of the arch and the comparatively small width of the sanctuary.

The interior of the church is very simple, the plain brick walls being broken only by the "principal" piers and a long narrow window to each bay.

In one bay on either side, a confessional is built between the buttresses, and also in one bay on the right hand side of the church is built the brick pulpit, which is bracketed out from the wall, supported by a single large cast-concrete bracket. The staircase leading
to the pulpit fits between the buttresses, and externally is of similar appearance to the confessional. The pulpit has a cedar awning of unique design, richly carved and gilded.

As is customary in Roman Catholic Churches, the choir and organ are supported on a gallery at the rear end of the church. This gallery is reached by a staircase, octagonal in plan, which projects beyond the nave in the first bay from the north end. Balancing this, on the opposite side, is the baptistry, in a similar projecting bay.

The main entrance to the church is covered by a porch, octagonal in plan, and of the same height and dimensions as the staircase and baptistry.

The sacristy and vestries form a separate wing on the right hand side of the sanctuary, and leading from the vestries was originally a large open verandah, but this has since been destroyed to make way for a school, which also extends under and beneath the sanctuary.
A tower was included in the original design, but this had to be omitted, owing to the limited amount of money available for the erection of the church. The tower was to have been built over the sacristy.

The vestries, sacristy, side balconies to the nave, the baptistery, choir, staircase and front porch, are all roofed with shingle tiles.

The church doors are all panelled and glazed, the glazed upper portions being subdivided with lath bars. The main entrance door, however, is panelled throughout, and like those in the Bishopstowe Chapel, has no frame, but is supported by strap-hinges which are plugged into the brick walls.

Dods also prepared a great design for the completion of St. Stephen's Roman Catholic Cathedral, but this, unfortunately, was never built. His design allowed for the lengthening of the nave, and the erection of a chancel, transepts and a central tower, all of which was to have been carried out in the Gothic manner, which work Dods understood so well.
Chapter IV.

Commercial Architecture.

While the excellence of Dode's work in regard to both domestic and ecclesiastical work is generally admitted, it is remarkable that he did not achieve such fame in his commercial work. The reason for this seems to lie that the money available for this class of work was very limited. With the exception of two buildings—the New Zealand Insurance Company's Building, and the A. M. L. and T. Building, little of Dode's commercial work is notable from an architectural point of view.

The two buildings mentioned, however, are very fine examples of his work, and although both are decidedly commercial buildings, and situated in the heart of the city, they are very reminiscent of his domestic work.

During his seventeen years of practice in Brisbane, Dode designed commercial buildings for almost every purpose, including office buildings, shops, factories, power stations and wool stores. They are all good buildings of
N.Z. INSURANCE CO. BUILDING.
Simple design and sound construction, and no doubt they were reckoned quite good at the time they were built, for Dods was one of the first architects to use reinforced concrete construction in Brisbane. But the type of building required for commercial purposes and the methods of construction have changed so much in the last twenty years, that one may fail to appreciate many of the good points in this branch of his work.

What was perhaps one of the most striking buildings designed by Dods was later. Love and Company's building, opposite the General Post Office in Queen St., but this has since been destroyed. It was a brick and stone structure, quite small, and was mainly remarkable for its unusual gable.

Undoubtedly the best of Dods' commercial buildings is the office of the New Zealand Insurance Company, in Queen St. Built of brick and stone, and having a steeply pitched shingle-tile roof, it is a building of five stories, and nowadays, of
course, it is dwarfed by adjacent blocks of offices. In spite of its lack of height, however, it stands out as perhaps the most graceful building in the city. It was perhaps considered to be a very tall building at the time it was built, and its designer evidently thought that it would for a long time tower above the adjoining buildings. For he devoted quite a lot of decorative treatment to the side walls as well as the front, but long after its erection, however, the Union Bank of Australasia built new premises next door, and this has completely blotted out the south-west wall. The greater portion of the north-east side, however, can still be seen, and one must express the hope that it will remain visible for a long time, for it is undoubtedly more pleasant than the usual finish given to the side walls of tall city buildings.

The Queen St. front is very beautiful, but it is rather unfortunate that the stone base of the building has been given such a heavy appearance. The stones in the plinth have a very rough
SUN INSURANCE BLDG (PAR BURY).
lemon face, which does not seem to be in harmony with the comparatively delicate treatment given to the upper part of the building. The actual base, together with the stone archway forming the entrance, is quite well proportioned, but the stones used are too large and rough. Dodo, however, cannot be blamed for this, for the insurance company insisted on this treatment, apparently to convey to the public the idea that their building was symbolic of the stability of the company, and this was done much against the wishes of the architect.

The upper part of the building, however, is a very satisfactory combination of brick and stone, with large casement windows. The curved gable, with its stone coping and carved stone ornament, is a beautiful feature. The building has a very steep shingled roof, and crowning it is a graceful wooden lantern. Smaller curved gables occur at the sides of the building.

Unfortunately it has not been possible to furnish a plan of this building, as the interior has since been entirely altered.
to ride the roof. Like the new Zealand Insurance Building, the A. M. L. and F. office also is of brick and stone, pleasantly and successfully blended.

It is unfortunate that Dods was not given a chance to spend more money on other commercial buildings which he designed. Although the number of buildings for which he was responsible is great, it is apparent that their owners wanted them built as cheaply as possible, for most of them are purely utilitarian structures and have little or no architectural treatment.

Parkmu's Building, in Eagle St., is another small office building designed by Dods, the front of which consists of a row of attached Ionic columns supporting an entablature. This building is the only one I have seen in which Dods has given the façade a purely classical treatment. It has a very simple cement-rendered front, well balanced, and serves to show that its designer had a very thorough understanding of classical work.

But it is not in a straight out order.
treatment alone, such as the above example, that Dods has shown his knowledge of the classics. In the new Zealand Insurance Office and other commercial buildings, although no particular style label can be attached to them, he has shown a power and freedom possible only to one who had more than an average knowledge of classical work.

Much of his commercial work, particularly the smaller examples, consists of plain cement-rendered buildings, well proportioned and balanced, but with little decorative treatment.

Dods seems to have achieved his best designs when he combined the use of brick and stone, the stone being always used for any decorative work required. He seems to have felt that it was necessary in all of his brick buildings to break the wall surface with an occasional course of stone, and the result is invariably pleasing. In some factory and warehouse buildings, where stone was not
used, he used inset bands of brickwork of a darker colour, particularly on the corners.

Quite a pleasant feature of the fronts of many of the buildings designed by Dods, is the use of a door in place of a window on the upper stories - the door leading on to a reinforced concrete balcony with a wrought iron balustrade. These balconettes cast interesting shadows on an otherwise plain wall surface. Some of the buildings in which they are used are the New Zealand Insurance Building, which has them on each of the upper floors, and St. Brigid's Church.

An important feature of his commercial work is the lettering, a detail which one may be apt to regard as of little importance. Dods always was most particular about his lettering, which was very ornamental, and in some of his buildings it is the only form of applied ornament used. He adhered to the one type of lettering for all his work, all the letters being broad and placed close together.
Much of his commercial work has since been altered or enlarged, and it is often hard to form an idea of what the original was like. Many buildings, too, have been almost obliterated by mural advertisements and painted signs, a clear modern practice which seems to be more prevalent in Brisbane than in most places. An example of this is seen in the King Edward Chambers, in Wickham St, which is a long two-storey building, with shops below and offices above. It is a striking design, but has been spoiled by the signs and advertisements, which are placed at random all over the walls.

Dods was Queensland architect for the Bank of New South Wales, and designed buildings for the company at Bondi, Windi, Longreach, Oakey, Cambooya, and Roma. These are all country towns quite remote from Brisbane. He was also architect for the Australian Mutual Provident Society, and designed buildings for them in Brisbane and Cairns. The Brisbane building has since been destroyed to make way for a more modern structure.
Chapter V.

Hospital Architecture.

When Mr. Dods was on a visit to Brisbane in 1894, the Brisbane General Hospital Committee called for designs for new nurses' Quarters. Dods entered for this competition and won it against fourteen competitors. Sufficient money was not available to go ahead with the complete scheme, but in 1897 the first half of the block was erected at a cost of little more than £4,000. It is remarkable that, when the building was recently completed, the remaining half cost £6,000 to erect.

The nurses' Quarters are built on sloping ground, and although there are only three stories at one end, there are five at the opposite end. It is a long building with three projecting pavilions, and is flanked with a central corridor. Between two rows of bedrooms, there are balconies right round the building on each floor. It is a brick building with a steeply pitched shingle tile roof. Unfortunately the working drawings of this building have been destroyed.
NURSES QUARTERS, BRISBANE HOSPITAL.

OPEN AIR WARD, BRISBANE HOSPITAL.
After winning this competition, Dods was appointed Hospital Architect, and later carried out a number of Smaller buildings for the Hospital Management.

The Secretary's house was erected in 1900. This is a small weatherboard cottage with galvanised iron roof, and is now occupied by the Medical Superintendent.

In 1904 a large Laundry block was erected and this, though still standing, has been added to and altered to such an extent that it is almost impossible to recognise any of Dods' work. It has now been converted into a Nurses' Dining Room.

Quite an interesting structure, though small, is the open-air ward, erected in 1912. This was the first ward of its kind to be built in Australia, and is of very simple construction. It is a rectangular building with a concrete floor, and the hipped galvanised iron roof is supported on reinforced concrete piers. The spaces between the piers being quite open. The building is fitted on all sides, however.
with canvas blinds which can be raised or lowered as required.

In 1912 the Operating Block was erected, and this is of modern design. So satisfactory has this block been that it is still the only one in use and fulfils present day requirements admirably.

The Outpatients' Block, built in 1916, is of interesting design. It consists of a lofty central hall, which is the waiting room, with offices and surgeries on each side. These rooms are much lower than the central waiting room, which is lighted on each side by a clerestory.

Later, the Necker Hospital.

By far the most important hospital work carried out by Dods was the later Necker Hospital at South Brisbane. When he won the competition for the Brisbane Hospital nurses’ Quarters in 1894, it meant very much to him, for he not only designed and supervised the erection of all subsequent works at that institution, but also in 1904 he was asked to prepare designs for both the private and public blocks of the Necker, Necker Hospital.
an entirely new institution.

The first portion erected was the Private Hospital in 1908. This is a three story building with a corridor 7 feet wide running the length of the building between two rows of bedrooms. Most of the bedrooms are 12 feet Square. On each side of the building is a balcony 10 feet wide, and each bedroom opens on to a balcony. At each end of the building is a projecting bay in front, this containing two very large bedrooms 14 feet wide by 22 feet long. There are three internal stair cases in the building—one central, opposite the entrance and one at each end of the central passage. A large lift capable of accommodating a stretcher is installed close to the operating theatre.

The operating block is separate and is situated at the rear of the hospital. It is connected to the main block by a covered gangway. This operating block is for the use of the private hospital patients only.

The kitchen, with its accessory accommodation, projects to the rear of the main building.
MATER. MISERICORDIAE HOSPITAL
ENTRANCE TO PUBLIC BLOCK.
The kitchen, which is 24 feet square, opens on to a large serving pantry, this being close to a service lift and stair.

In the bedrooms everything is very simple and all corners are rounded off to facilitate cleaning. Plenty of light and air is assured by double doors, 6 feet wide, opening on to a balcony, and also a window. The doors opening on to the internal corridors are fitted with solid wood paneled transom lights, thus making it an easy matter to cut off all light from the corridors, which of necessity must be lighted at night, and also allowing cross ventilation by day without the need of opening the inner doors.

The lavatory and bathroom blocks are placed at each end of the central corridor. Altogether, it is a most satisfactorily planned building, and the Sisters in charge of the institution speak highly of the work of the architect who has provided a building planned to ensure such comfort for the inmates and convenience of operation.
for those concerned in the working of the hospital.

After the erection of the private block, Mr. Dods was commissioned to design and supervise the erection of a Public Hospital close to the former building. As much money had been spent on the erection of the private block, the next building took somewhat longer to build, for the money necessary for its erection had to be obtained by public subscription. The public block was erected between the years 1909 and 1911.

In this hospital Dods was given an opportunity to display his wide knowledge of design, for he was not hampered by any existing buildings, but had to design an entirely new and complete hospital. The design which he prepared shows quite an unusual plan, a type which was altogether new to Brisbane, if not to Australia.

The building has a central entrance hall and stair-case, and two ward pavilions, one on each side, whose axes
are set at an angle of 45° to the axis of the entrance.

It is a three-storey block, each floor having a similar plan, except portion of the ground floor, where portion of the operating block is situated. Each ward is 24 feet wide by 42 feet long and has accommodation for ten beds. Between each pair of beds is a door opening on to a balcony 10 feet wide on each side of the building. The arrangement of the plan greatly facilitates supervision. Each ward has a small ward kitchen attached for the preparation of light meals. Lavatory and bathroom blocks are attached to each pavilion, these being separate from the main building and reached by gangways leading from the balconies. The wards are beautifully lighted and ventilated, for apart from the side doors and windows, there is a large bay window in the end wall of each ward.

On the South-western side of the building is situated the operating block, complete with theatre, anaesthetic and sterilising.
rooms and accessory accommodation. The operating theatre is 18 feet wide and 22 feet long, and is lighted from the south side. The operating block is of one floor only.

The kitchen and accessory rooms form a detached block on the north-western side of the building, and are reached by a covered gangway. This block consists of kitchen, scullery and stores, all surrounded by a verandah, the pantry being in the main block opposite the gangway entrance. The ground floor pantry is connected to those above by means of a service lift.

Quite an interesting feature of the front of the building is the large gable which is suspended between the ends of the two ward blocks, and forms a shelter to the main entrance. Both the private and public blocks are built of brick, with the roof of galvanized iron. The balconies are supported on 8" x 4" wooden posts.

In recent years it has been found necessary to enlarge both of these hospitals.
Chapter II.

Miscellaneous and Competition Work.

A number of smaller works, which could not be included under any of the previous headings, were also carried out by Dods.

Chief among these is the Maryborough Town Hall, which was built in 1908. This is one of the few Australian municipal buildings that can be classed as works of architecture. Built of brick, relieved with bands of sandstone, it has a graceful Doric portico forming the entrance. This is built of stone, and consists of an entablature and pediment supported on four large Doric columns. The front portion of the building contains the council chambers and this has a steep roof of galvanized iron, surmounted by a lantern. In this building are to be seen doors on the upper floor leading on to balconies, a feature very prevalent in Dods' work.

This is the only municipal building for which Dods was responsible, though
D.T. COMPLETION. R. S. DOODS' DESIGN.
he prepared a design for the Brisbane Town Hall.

Other works designed by this architect include the grand stands at the Brisbane Cricket Ground, and an archway joining two buildings occupied by the Board of Waterworks.

He also designed several memorial tablets, a very fine one being in St. Patrick's Church, Fortitude Valley, and erected in memory of Father Horn's, a former priest of the parish.

Dods also prepared designs for a number of competitions while practicing in Brisbane. These include the competitions for the Brisbane General Post Office, the Q. M. P. Building, Melbourne; the Daily Telegraph Building, Sydney; and the Geelong Grammar School. His design for the Geelong Grammar School is particularly fine, and the drawings are at present in the possession of Mr. Francis Hall, of Brisbane, who was his Dods' former partner. It is unfortunate that Dods did not succeed in winning any of the above competitions.
Design for Proposed Church of England Grammar School :: Geelong, Victoria.

HALL & DODS, Architects.
Brisbane :: June, 1911
Town Planning.

Although Mr. Dods was not a town-planning specialist and did not carry out any schemes of this nature in Brisbane, it may be of interest to note that he designed an excellent scheme for improving the layout of the streets converging at Petrie’s Right, Brisbane. He realised that a town-planning scheme for Brisbane, which at the time was not a very large city, suggested a great saving as compared with reconstructions carried out only when the necessity for improvement was desperate. The plan of Brisbane is anything but satisfactory, and the congestion caused by the comparatively light traffic at its principal intersections is remarkable.

The portion for which Dods prepared a reconstruction scheme is perhaps the worst planned intersection in the city. The municipal authorities not only failed to heed his suggestions, but have recently made matters considerably worse by the construction of an additional street—Barry Parade, which was made to lead from this already cumbersome intersection.
It will be best, perhaps, in describing Bode's scheme, to quote his own words:

"To take one of a dozen simple instances, all equally disfiguring in their present condition, and equally simple of solution. I enclose a sketch plan of the intersection of Anne, Boundary, Queen and Wickham Streets. This, I think, may become one day the centre of the city.

As it exists, it is hopeless, made up as it is, of impossible angles and unfortunate levels, with shapeless sites to build on, and a fatal lack of vista in the streets themselves. Of that "dog's hind leg"—Wickham St—could the straightened, Anne St. widened and lowered, Patric Bight, trimmed to a graceful curve, and the circus, which I venture to suggest, planned at the level of the top of Patric Bight—use, as well as dignity would be well served. A site could be provided for public monument, with the shade of trees and three delightful glimpses of the lovely river. The increased frontages should more than pay for the area of land resumed. And, most important of all, economic
factors, the existing improvements here abouts are negligible — it is almost virgin soil. The next generation will not only find the levels and alignments tilled with Sewers, and held there by an unplaceable Board, but improvements so valuable and vested in trusts so cumbersome as to resist all but superhuman efforts.

In 1909, the house had a year's drought for its health, and while in Scotland he found Sir Robert Burnes at work on the drawings of the Kirkstall Chapel. Books occupied him with these drawings and it became one of the unfavourable climates that prevented Bruce from going up to partnership with the Burness. The house friends, then present in a Transylvanian Party, together and united Burness, whereas they obtained the Engage with their Government.
Chapter VII.

Conclusion.

Robin Dods left Brisbane in 1913 for Sydney, where he went into partnership with Messrs. Spain and Coak. The amount of work carried out here, however, was not nearly so great as that done in Brisbane. His principal work in Sydney, and this was not completed until after his death, is the South British Insurance Company's Building. He built his home — "Ranton" — in Albert St., Edgecliff, when he knew he had but a short time to live. It was built around his treasures.

In 1909 Dods had a year's travel for his health, and while in Scotland he found Sir Robert Lorimer at work on the drawings of the Thistle Chapel. Dods assisted him with these drawings, and it was only the unfavourable climate that prevented Dods from going into partnership with Lorimer. The two friends then went on a European tour together, and visited Bavaria, where they studied the Gothic work in Nuremberg.
and the modern work in Munich.

Later they went to Venice and were both

very much impressed by the Colleoni

Equestrian Statue.

It is remarkable that, in seventeen
years, one man could have done the
amount of work that Robin Dick performed
in Brisbane during that period. He was a
remarkably rapid worker, and was a
man of untiring energy. It was nothing
unusual for him to prepare a set of
working drawings overnight at his
home, where he had a special drawing
room erected. He spared no efforts to
make good architecture, the effort that,
for an architect, has only its own
reward.

It is most unfortunate that he did
not have an opportunity of carrying
out some really big works in Brisbane.

and, had he not come to such an
untimely end, he might have been
given some very important commissions.

It is even to be regretted that Brisbane
missed the opportunity of having its
Town Hall and St. Stephen's Roman
Catholic Cathedral designed by this
R. S. DODS' SYDNEY HOME AT WOOLLAMBAH.
master hand, for in both cases the opportunity was very nearly
seized.
He had an artistic mind that showed not only in his architecture, but also
in his great love of all that is good in literature and music. He also showed
remarkable taste in the collection of furniture, of which he obtained many
pieces, and his old home in Sydney contains some valuable specimens.
To his own work he brought a love of technical excellence, which has done
much to raise the standard of the allied crafts of the joiner, the plasterer,
and the metal worker.
Mr. Dods had a strong personality, a quick appreciation, and a rapid
judgment, with a frankness and fairness that earned the respect of all classes in
the building industry, and of his professional brethren.
He was always willing to assist aspiring students in his own and other divisions
of the fine arts — true to the fine tradition that it is the duty of those who have
learned to assist those who wish to learn.

64.
Before his last illness, Sir John Sulman
invited him to be a member of the
Selection Committee of the National
Art Gallery in Sydney.

His architectural library and cabinet
of cuttings from magazines he left
to the Sydney University Architecture
School.

Robin Dods died in Sydney on July 23rd,
1920, at the age of 52 years, and was
buried in the South Head Cemetery.
His premature sad caused a very serious
loss to the architectural profession in Australia.
Record of Work in Queensland.

Although this list is complete so far as can be ascertained, some small jobs may have been overlooked. There are several doubtful buildings, but these have not been included.

Domestic Work

Morrison's House, Eagle Junction, 1897.
J. Reid, Clayfield, 1897.
D. Orr, Taringa, 1897.
S. Maxwell, New Farm, 1898.
D. Hall, Clayfield, 1898.
G. Fish, South Brisbane, 1898.
A. Renton, Wooloowin, 1899.
P. Symst, Bowen Hills, 1899.
A. D. Graham, Wilston, 1900.
A. Faulkner, Fortitude Valley, 1900.
J. Love, Redfern, 1900.
G. Humm, Wooloowin, 1900.
L. O. Linkin, Hendra, 1901.
C. J. Donaldson, New Farm, 1901.
J. Murray, New Farm, 1901.
Mrs. Carlis, Kangaroo Pt., 1902.
R. S. Dods, New Farm, 1902.
Dr. J. C. Bode, Bowen Hills and Clayfield, 1902.
J. T. Fitzgerald, new Farm, 1902.
A. J. Little-like, Clayfield, 1902.
T. J. hillar, Langlo Downs, 1903.
R. B. Starke, homing-side, 1903.
J. Allan, South Brisbane, 1903.
J. P. Power, new Farm, 1905.
Dr. Saltre, Red Hill, 1906.
Dr. A. C. T. Halford, Clayfield, 1906.
J. E. lunde, new Farm, 1907.
A. Sparker, Hamilton, 1907.
L. Stephens, East Brisbane, 1911.
T. C. Macnish, Ascot, 1908.
A. E. Richards, new Farm, 1908.
P. B. H. Gregor, Torritude Valley, 1908.
C. D. C. Francis, Charlieville, 1908.
D. B. Percey, Yabragalba, 1908.
J. W. D. Graham, hamango, 1908.
R. J. H. hab, Albion, 1911.
B. L. Schooley, new Farm, 1911.
mrs. Hooper, Albion, 1912.
W. T. Forrest, humbilla, 1913.
Commercial Work.

Empire Chas., Queen St., 1899.
Alternations N.M. Life Building, 1899 (destroyed).
Patria Building, George St., 1898.
J. Bell's Warehouse, Elizabeth St., 1898.
Jehus, Lowe and Co., Queen St., 1899 (destroyed).
MacTaggart Bros., Adelaide St., 1901 (destroyed).
Allan and Stark, 1899.
Ruthuing's Building, George St., 1899.
Wm. Donald Bros., Fortitude Valley, 1900.
Hurlow's Warehouse, Wharf St., 1901.
Stewart Dawson's Building, 1902.
W. Ruddles Bldg., Brunswick St., 1902.
T. C. Beirne & Co., Ipswich, 1902.
Exchange Building, Creek St., 1902.
L. Marks & Co., Queen St., 1904.
King Edward Building, 1905.
International Harvester Co., Roma St., 1905.
Dalgety and Co., 1905.
Rhodes & Co., Wickham St., 1907.
Sun Insurers Office (Robert's Bldg.), 1907.
Valley Hotel, 1907.
T. C. Beirne & Co., Mackay, 1907.
Bells Estate Bldg., Queen St., 1907.
W. Park & Co., Stanley St., 1907.
A. W. P. Building, 1904. (Destroyed).
Thomson, Chater & Co., Margaret St., 1904.
L. L. Insurance Building, 1908.
Corbett and Son's Shop, Brunswick St., 1905.
E. S. A. Bulk Store, George St., 1908.
Q. W. P. Building, Cairns, 1908.
Woodley's Bldg., Wickham St., 1909.
Custom's Chambers, Queen St., 1910.
Bank of H. S. W., Oakley, 1911.
Canberra, 1911.
Elliott, Donaldson & Douglas, Petrie Bight, 1912.
City Building, Edward & Adelaide Sts., 1912.
Bank of H. S. W., Coondiwindi, 1912.
B. M. A. Building, Adelaide St., 1913.
Bank of H. S. W., Longreach, 1913.
E. S. A. Warehouse, Edward St., 1915.
Queensland Trustee Building, Queen St., 1915.

Churches.

Memorial Chapel, Cressbrook, 1901.
St. John's Institute, Ann St., 1905.
Chapel, Mundah, 1904.
St. John's Cathedral (Superiorium), 1908-1911.
Chapel, Dunwich, 1908.
Diocesan Office, Ann St., 1910.
Holy Cross Church, Wooloowin (additions), 1912.
Church, Yoogoolawah, 1912.
Parish Hall, Charlestown, 1912.
Chapel, Hepburnia, W.S.W., 1912.
St. Brigid's Church, Red Hill, 1914.
Chapel, St. Margaret's School, Albion, 1915.
Private Chapel, Yarooburn, 1915.

Hospital Work.
Brisbane General Hospital:
- Nurses' Quarters, 1894.
- Secretary's House, 1900.
- Laundry, 1904.
- Casualty Ward, 1911.
- Open Air Ward, 1912.
- Operating Block, 1913.
- Out-patients' Block, 1910.

Water, Hiser, corduex Hospital:
- Private Block, 1908.
- Public Block, 1909-1911.
- Nurses' Quarters, 1914.

Battlesmae Infections Diseases Hospital, 1911.

Public Buildings:
Town Hall, Maryborough, 1908.
Design for Brisbane Town Hall, 1908.
(Not built).
Convents.
Alterations to All Hallows, Brisbane 1910 + 1913.
Convent, Goodna, 1911.
Convent, Wooloowin, 1913.

Miscellaneous.
Grand Stands, Brisbane Cricket Club, 1898.
Alterations to Board of Waterworks' Offices, 1901-1906-1913.
Hovis Memorial Tablet, St. Patrick's Church, Fortitude Valley, 1909.
Memorial Tablets, Brisbane Grammar School.

Competitions.
G.P.O., Brisbane.
A.M. P. Building, Melbourne.
Daily Telegraph Building, Sydney.
Geelong Grammar School.