

ITHACA PRESBYTERIAN CHURCH

New Building Completed

LANDMARK IN LOCAL CHURCH HISTORY

The completion of a fine new Presbyterian Church at Enoggera Terrace, Ithaca, which will be officially opened on Saturday afternoon next, marks an epoch in local church history.

The beginnings of Presbyterianism in Ithaca officially date back to 1836, when the Brisbane Presbytery recognised Enoggera Terrace as a preaching place. This had come about through the activity of the kirk session of St. Andrew's Presbyterian Church, Brisbane, which first organized services in a rented building at the corner of Petrie Terrace and Caxton Street. Eventually the preaching station was transferred to Enoggera Terrace, where a small church was built, and Rev. Glasgow Crawford was inducted as minister. The original building still stands at the rear of the wooden edifice, which was built some years later and which has done duty as a church and Sunday school up till the present.

Rev. R. H. Roberts followed Mr. Crawford as minister, having oversight of the congregation there for many years. The work prospered greatly in his time. Rev. James Walker, M.A., B.D., succeeded Mr. Roberts and during the six years he was minister there the work continued to prosper. It was during the ministry of Rev. James Gibson, M.A., who was next in line of ministerial succession, that the project for the erection of a substantial brick and concrete edifice was first mooted. This was stimulated by a gift of the site upon which this church has been erected by Mr. W. R. Black, whose benefactions to the Presbyterian Church and other bodies it was stated lately run into six figures.

Mr. Gibson, almost immediately after the launching of the scheme, found it desirable to take up a country charge. Rev. Hubert Robertson, the present minister, who succeeded him, however, took up the scheme most enthusiastically, in conjunction with an energetic committee, of which Mr. C. H. Gough was chosen as honorary organising secretary.

It was towards the end of 1927 that tenders were called for the building, the plans for which were prepared by Mr. R. Martin Wilson, M.E., F.Q.I.A. (of Messrs. A. B. and R. M. Wilson, architects). The tender accepted was for a sum of practically £4,000. The foundation stone was laid by Rev. W. C. Radcliffe, B.A., the then Moderator

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Standing in an elevated position at Enoggera Terrace opposite the cityward end of Kennedy Terrace, which dips steeply down towards outer Ithaca, the building is a prominent landmark, and an outstanding architectural feature of the suburb. Its spire, 54 feet above the footpath, is visible for a considerable distance around, both on the city and Ithaca side. The imitation freestone walls and red tiled roof add to the dignity of the building which is of the early English Gothic type.

NEW BUILDING DESCRIBED.

The new church stands back from the street about 20 feet, and is set on a block of land of considerable depth, and approximately 90 feet frontage. The front aspect of the building pre-

sents a bell spire to the left of the main entrance, flanking the front gable, in which is a finely proportioned four-light window of Gothic tracery. Entrance is gained through the main front porch, projecting from, and designed in harmony with the front gable a delicate touch being provided by the finials and bosses of characteristic Gothic detail. Provision is made in the interior space for the accommodation of approximately 300 persons. The interior of the building is cruciform in plan, with an apsidal end behind the pulpit. It is furnished with a silky oak dado to window-sill height, the walls being imitation sandstone up to a ventilating frieze at the wall head of Gothic mouldings and quatrefoil panels.

The ceiling is supported by single arched Gothic pointed timber trusses clear of the cross ties, giving a lofty appearance, supporting a ceiling of celotex panelled out with moulds of Gothic detail, and carried up each rafter and across at the apex of the arch. The centre of each bay is decorated with a well modelled plaster ventilator drop panel, each connected directly with the exterior air, thus giving continuous ventilation. The windows are of two-light design, with tracery heads, set in metal opening frames, which ensure ample lighting during the daytime. The whole of the interior colour scheme has been carried out in harmony with the natural colour of the celotex. The building is

ried out in harmony with the natural colour of the celotex. The building is artificially lighted by totally enclosed electric light pendants, so placed as to

avoid eyestrain by the congregation, concealed lighting being provided for the pulpit and organ.

Space for the choir and elders' court is provided in front of the pulpit, and ranged in tiers of octagonal plan, the screen rails being carved silky oak panels. The pulpit is designed in keeping, and is crowned with an exquisitely carved moulding in ornamental grape vine treatment.

STAINED GLASS EFFECTS.

At the main entrance there is an artistically carved screen of silky oak, glazed with stained glass leadlights, as a memorial donated by a member of the congregation, above which, from the church interior, a fine view may be had of the large window in the front elevation. This window will offer a magnificent setting for the beautiful stained glass work for which Gothic churches are so famed. Adjoining the pulpit, and with access from the rear, is a minister's vestry, and beneath the pulpit is a choir room of comfortable dimensions.

The organ from the old building has been re-erected behind the pulpit, and fits in harmoniously with the general design. The acoustic properties of the church have been given careful consideration, and it is expected that they will prove satisfactory. A christening font, a pulpit chair, and a communion table and chairs, gifts of different members of the congregation, are beautifully carved, and of approved church design.



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