

**A TOUR OF THE CHURCH OF THE HOLY INNOCENTS,
PADDENSWICK ROAD, HAMMERSMITH, W6**

Researched and compiled by Barbara Torrance

Our tour begins on Paddenswick Road, a busy thoroughfare linking Goldhawk Road with King Street. Driving or walking, you have almost passed the Church of The Holy Innocents before you know it. The actual site of the church is on the corner of Paddenswick Road and Dorville Crescent. When approached from Dorville Crescent on the north side it is only here that you can sense the massive bulk of the church. Seen from the top floor of nearby houses, it sits like a hulking vessel dominating all the neighbouring area. Designed by James Brooks (1825–1901), a Gothic Revival architect, it bears all his stylistic hallmarks. The style is reminiscent of French Gothic prototypes such as Auxerre and Bayeux

[Find out more:](#) Brooks was made a Fellow of the Royal Society of British Architects in 1866 and served as its Vice-President from 1892 to 1896. He received the Society's Gold Medal in 1895. Wikipedia holds a full entry on the life and work of James Brooks with many references to other sources. 'The Victorian Web' gives a briefer outline of his work with references. The University of London Courtauld Institute holds an unpublished thesis 'The life and works of James Brooks' by R.E. Dixon. 1976

The church was designed on an ambitious scale in red brick. Early plans show the design for the erection of a tower at the west end and a perspective by Brooks for a church completion booklet suggests that one might originally have been intended. Instead, both east and west ends have small corner turrets. The church was built in three stages: the east end and one bay of the nave in 1889–90; the nave and transepts in 1891; the west end by 1901.

[Find out more:](#) With the rise of Anglo-Catholicism in the Church of England, churches built at this time were designed with more elaborate interiors. Hammersmith was a major hub in the development of the Arts and Crafts Movement. William Morris lived at Kelmscott House on the River and many artists and craftsmen lived nearby, all involved one way or another in church decoration, woodcarving, stained glass and sculpture. Charles Spooner, an acolyte of Morris who worked on the rood screen at Holy Innocents, was a near neighbour living at Eyot Cottage, Chiswick Mall. For a brief history of the Oxford Movement - see: Internet: Pusey House, Oxford 'What was the Oxford Movement?'

In 1983 when the Rev'd Murray Grant was appointed Priest in Charge, Holy Innocents was a borderline case for closure. Extensive repairs were needed, particularly on the roof, and many other parts of the building needed urgent attention. There was, however, an alternative plan from closure which would secure the future of the church. Shepherd's Bush Housing Association was looking for land to build sheltered accommodation for the elderly. If the two church halls and the original Lady Chapel were demolished, this would provide the space which was needed. Money from this sale would pay for the proposed reordering of the church. The architect for the reordering project was Maxwell New. Plans were submitted to the local planning committee and rejected twice on the grounds that there were too many flats for the space. There was also disquiet over the demolition of the existing Lady Chapel. A consistory court met for one day at the church to hear evidence for

and against demolition. A lot of the discussion was to do with the curtilage and how the flats would fit into the space without encroaching on the church. With adjustments to the plans and fewer flats, on the third attempt the plans were finally accepted. The church was subdivided in 1989–90 for use as a community centre and smaller worshipping area. With the demolition of the former Lady Chapel, the space of a small courtyard was left. This was set aside as an **Outdoor Memorial Chapel**. Here the Rolls of Honour for those in the parish who died in the two World Wars are displayed. The entrance to the chapel is on Dalling Road and open only on Remembrance Sunday when there is a short service of remembrance and the 2 minutes silence is observed. It can be viewed from the street at the east end of the church. The Memorial Gates to the Chapel were originally at the entrance to the church garden on Paddenswick Road. They were dedicated to the memory of Mrs Beverley Davies on 14 September, 1958, the wife of a former Vicar, the Rev'd Charles Beverley Davies (1953–1958). The new Lady Chapel was repositioned behind the main altar.

The church was founded by the Rev'd Henry Culley Eden (1858–1933) (See: [Find out more page 7](#)), and its foundation stone was laid on 20 July, 1889 by Katherine Grosvenor, Duchess of Westminster. The first part of the building was opened for services on 25 September, 1890 and consecrated by the Bishop of London, Dr William Temple, on 7 March, 1891. A second service of dedication took place ten years later, on 27 April, 1901, led by the Bishop of Kensington, to mark the completion of the building.

[Find out more:](#) The church is on the former site of Paddenswick Green, once a small hamlet in what was a rural area until the Victorian era. By the late 18th century, Hammersmith had grown to be an important settlement on the Great West Road, originally a Roman road which led west from London towards Bath. There were small hamlets including those at Paddenswick Green and Starch Green, and grand houses built by wealthy people who were attracted by the healthy reputation of the area. It otherwise remained largely rural, with pasture and arable land, nurseries and orchards and brickfields until the latter part of the 19th century, when house building began in earnest.

An 1869 Ordnance Survey map of North Kensington shows that the only building on Paddenswick Green, the land on which the church was to be built, was a pound. In November 1875, the Ecclesiastical Commission conducted a conveyance of this piece of land as a site for a new church. In 1876 a mission church was established on Paddenswick Green by the Revd W. Allen Whitworth, with the intention of building a permanent church in the ensuing years. The first curate of the mission church was Dr Montague Stone-Wigg, who was also a generous supporter. Holy Innocents was among the churches, schools and other facilities provided to serve the growing population of an area that was by now characterised by considerable poverty and overcrowding.

In 1869, the London and South Western Railway constructed a branch line from Richmond to Kensington Olympia (originally known as Addison Road), with stations at what is now Ravenscourt Park (originally known as Shaftesbury Road) and Turnham Green. The parish church of St John the Evangelist, Hammersmith soon found itself unable to minister to the growing population. Designed by William Butterfield in the Early English style with the south chapel by J.F.Bentley, it was consecrated in 1859. The parish was created from part of the parish of Saint Paul, Queen Caroline Street, Hammersmith. Following changes to parish boundaries, the church was closed in 2005 and the parish united to that of Holy Innocents,

Hammersmith. The Church of St John the Evangelist is now leased to Godolphin and Latimer School but remains consecrated. On Palm Sunday each year the Procession with Palms leaves here for Holy Innocents.

By the early 20thc the area had been built up much as it appears today. Opposite Holy Innocents is John Betts School, a charity school built in 1859 at the behest of Dr John Betts (1799–1875), whose alms houses, John Betts House, were built in 1964 on land that Betts had bequeathed and that the Hammersmith United Charities held as investment property.

In the **Tympanum Arch** on the west front of the church exterior is a mosaic of 'The Christian Story' designed by Trata Maria Drescha and completed in October 1961. The left side of the mosaic is 'The Angel of the Annunciation'; the right side, 'The Angel of the Cup of Suffering'; in the centre is 'The Eucharist'. Above the tympanum, superimposed on the brickwork, is a stone linear dressing which forms the outline of a small house. Surmounted with a fleur-de-lys, it seems to highlight the mosaic and bring it more clearly into focus.

Find out more: Trata Maria Drescha was born in 1928 in Graz, Austria. Her mother was Jewish and her father, a Catholic, came from Zagreb in Croatia. Escaping from Nazi persecution, she and her mother travelled to Britain on the Kindertransport, arriving at Liverpool Street station on 3 August 1939. Trata still has her orange card label, which bears the number 31. The Quakers organised the transport. There were 60 children on the train, three Quaker adults and her mother, who had a work permit to travel to Britain. An extra adult to help with the children was most welcome. Trata was met by Mr and Mrs Morgan, who had agreed to accept a child. Her mother went to Bloomsbury House, an organisation that helped Jewish refugees find domestic work. Trata was evacuated to Wales when the Morgan family moved there in September 1939. For six years she only saw her mother from time to time, but she wrote to her regularly, always writing in German. Trata was always grateful for this, so that she never lost contact with her original language. She was educated at Primary School in Wales for two years and at Grammar School in Chester when the Morgan family moved there. She studied painting and drawing at the Royal Academy Schools, 1949–1954. In January 1953, while at the Royal Academy, she went to Vienna on a six-week course at the Vienna Academy. Here she was introduced to the art of mosaics, which eventually became her speciality. She also worked in large murals and church work. From time to time she worked for Whiteheads, the largest marble works in the country. The mosaic at Holy Innocents was commissioned by the Rev'd J.A. McAteer as a memorial for a parishioner's wife whose name is unknown. The bequest was £150. The original cartoon is held by the London Metropolitan Archives. Trata's principal work can be seen in the Chapel of Unity at Coventry Cathedral; the Digby Stewart Chapel, Roehampton; St. Gregory's, Earlsfield; and the Royal Marsden Hospital Chapel.

Story behind the commission: Trata's studio was at 27 St Peter's Square, near The Hobby Horse, a shop on King Street which sold anything and everything for the pursuit of hobbies of all kinds. One day, Trata saw the owner spinning in the shop. Intrigued, she asked if she would agree to teach her. On a visit to the shop Father McAteer, who was a friend of the owners and did needlework himself, saw Trata spinning and began a conversation with her asking about her skills. She insisted spinning was not her skill at all; her real profession was as a mosaic artist. He told her about the space in the tympanum over the west doors of the church; a mosaic, he felt, would fill the space beautifully. When Trata saw the space, she knew immediately that if a commission was offered to her, she would accept it. 'The

Christian Story' is there for all to see, an inspiration and source of hope for those who pass by. It can also be used as a place to pray when the church is closed.

In 2014, a press photo of Trata working on the mosaic was found in the church archives.

Was she alive and could we trace her? Here began a strange trail which led us to Trata again. She was delighted to be found and is in close contact with the church today. She lives nearby in Barons Court.

On the west wall beneath the tympanum is the beautiful statue of '**The Virgin and Child**' under a canopy sculpted by Samuel Ross Cameron in 1935. Life was difficult and uncertain. The first two vicars had died: Fr Eden, the founder of the church and vicar for 40 years, and Fr Clay, who followed him and had been a curate from 1898 to 1903. The parish was still recovering from the sadness of the many lives which had been lost in the First World War and the hardship of the depression. Yet with all the instability and uncertainty of the time the congregation had the vision and confidence to move forward in hope, commissioning this statue. Placed in a prominent position facing the road, it acts as a beacon of light to the glory of God and the building of His kingdom on earth.

Find out more: The sculptor Samuel Ross Cameron (1852–1938) exhibited portrait busts and religious subjects in marble and bronze at the Royal Academy, Royal Scottish Academy, Walker Art Gallery and Nottingham Castle Museum. His studio was at 18 Balham Hill in SW12, the premises of Cashmore Artworkers Ltd. There is an article on Cameron, with a picture of the artist at work, in the *Norwood News* of 27 August 1937 entitled 'The sculptor at work: he can model a king's head from memory'. He died in Plymouth in 1938, as the dark shadow of World War 2 was looming.

Sheltered housing for the elderly and a new **Churchyard Garden** were designed when the Old Parish Hall site was redeveloped in 1989–90. The garden on Dorville Crescent already contained several mature plane trees. Many additional plants were added to this shaded area creating a woodland effect. The area outside the old west doors was planted with roses and colourful perennial shrubs. To the south of the church, leading to the new entrance and the garden area opposite, was planted with small trees, lilies and roses giving colour throughout the year. One of the roses, 'Vivid', is a rare 1860 Bourbon Rose propagated from cuttings taken from a garden in the parish. The church has no burial ground; however, the ashes of Elsie Houghton are interred in the garden at the west end of the church.

High above the entrance **Porch** a single toll bell hangs from the roof of the south transept. The interior of the porch is dominated by a tapestry depicting the Evangelist St John and an unidentified church. This is most likely to be St Mary Abbots, Kensington who gave significant funding for the building of the church and where Fr Eden had been Assistant Priest before moving to St John the Evangelist. The tapestry may have formed part of the decoration of the original mission church built in 1876 or hung above the altar. Restoration before framing was completed by a leading church embroiderer, Anne Raphael. The entrance porch leads into the **Narthex**. Here, below the water stoup, there is a commemorative plaque to the memory of the Rev'd John (Sean) Alexander McAteer, appointed as Vicar in December 1958, inducted in 1959 and retired on his birthday 23 July, 1983.

Entering the **Main Body** of the church from the narthex, the full beauty of the interior is first seen. It allows the opportunity to reflect on the immense height with trussed rafters. The central heavier rafters spring from a stone capital forming an arch as it meets the pillars. Where the trusses meet the brickwork of the nave, they spring from stone corbels. Incised on these is the outline of a flower which could be a forget-me-not. The beautiful light which slants through the lancet windows gives a sense that God is indeed present in this holy place. It is hard now to imagine an empty plot where this church now stands. Indeed, it is awe-inspiring to think of all those who built it following the architect's plans: the bricklayers, woodworkers, glaziers and the many craftsmen whose skills created the church you see today. As you walk round, you will notice many objects and plaques dedicated to those who have served this church, or in memory of loved ones. Many of these are self-explanatory and not included in this guided tour.

The east end of the church is dominated by the grand baldacchino which stands over the high altar, and the large crucifix which hangs from the chancel arch. When we move closer it will be easier to see the intricate detail of the carving and its unique beauty. Before reaching this point we must move into the church and face the door by which we entered.

The west wall is covered by the large carved **Rood Screen**. In the original church this formed the chancel screen; it was moved to its present position when the worshipping space was reordered in 1989. Opinions differ as to the designer and carver. Art historians attribute it to Charles Spooner from designs by the Rev'd Ernest Geldart, and date it to 1897–1900; according to one historian, it is 'perhaps the most magnificent' of all Spooner's known church woodwork. Spooner himself married Minnie Dibdin Davison – 'Dinah' – at Holy Innocents on 2 July, 1900. The two painted figures of the Virgin and St John were originally on either side of the central rood (cross) that is now separated from the figures and suspended from the chancel arch. Beneath the lower rail, there are a series of carved flowers which resemble those on the choir stalls of the Church of the Holy Spirit, Rye Harbour. On the wall above the entrance are replicas of two roundels of angels by Luca Della Robbia.

According to an article in the *Church Times* of 29 December, 1933, the carving of the rood screen (although not the figures) was partly undertaken by the Vicar of Holy Innocents, the Rev'd H.C. Eden, with assistance from some of the choirboys. This was confirmed in an interesting letter which is dated December 11, 1955 from an ex-choirboy who was one of those who worked on the carving of the screen. The letter states that Father Eden carved some of it himself with help from the choirboys and a certain Mr Miller. The letter is by Cecil Walter Thomas (1885–1976), who later became a well-known sculptor and medallist in his own right. In the letter, written when he was 70, Thomas states that the screen was designed by Geldart in 1893; all other reliable references date it to 1890–91. A definite date for the rood screen varies in the sources which are available. The earliest date could be 1890 and the latest date 1901. All possible dates have been listed in the above entry.

Find out more: Ernest Geldart (1848-1929) was the most distinguished and prolific of the 'priest architects' who flourished in the nineteenth century. A High Churchman, he combined his clerical career with that of architect, mostly but not exclusively of ecclesiastical buildings, and was particularly known as an expert on church furnishings and

decoration. His book on the subject 'A Manual of Church Decoration and Symbolism' was published in 1899.

Find out more: Cecil Walter Thomas Born: 3 March, 1885 in Shepherd's Bush. Died: 16 September, 1976. Master of the Art Workers' Guild (1946) OBE (1953) FRBS, British sculptor and medallist. As a sculptor, he created many private memorials for display in churches and cemeteries and as a medallist was regularly commissioned by the Royal Mint. Education: Slade School of Fine Art: Notable works: Bromhead Memorial, Queen Elizabeth II Coronation Medal.

Moving to north-west corner of the nave, the **Organ** is a 20th-century Walker Positive Chamber Organ. Music has long been an important feature of divine worship at Holy Innocents. Fr Eden's vision was for services with good liturgy and fine music. The latter was provided by an orchestra and choir in the minstrel gallery. The gallery no longer exists as it was demolished during the reordering of the church. In July 1925, the church organist put an advertisement in the *Musical Times* seeking string players for 'Classical Masses' on Sunday mornings. The church is still used regularly for concerts and as a rehearsal space by leading music ensembles.

Find out more: The original pipe organ was on the north side of the sanctuary. At the time of the reordering of the church it was broken up and parts of it were sold as it was too costly to repair. In 2001 the Director of Music, Simon Weale, put out feelers to acquire a chamber organ for the church. He approached the British Institute of Organ Studies. After a short time, the present organ was offered to Holy Innocents by the Methodist Church in Eastcote, London for £1,200. It was paid for with funds from the Friends of Holy Innocents.

The 19th-century **Stations of the Cross** which illustrate Christ's journey to Calvary surround the walls of the nave. The paintings, which originally hung on the pillars, are in wooden frames fixed to the wall. The technique would appear to be oil on canvas, with a gilded background which has been embellished with a repetitive raised design clearly attached as a single sheet cut to fit around the figurative elements. The paintings, which are not signed or dated, were restored in 1993 and reframed in neo-Gothic brown and gold frames. There is no date when these were acquired by the church or where they came from. It is thought they were introduced by Fr Eden.

The north aisle **Lancet Windows** seen throughout the main body of the church have a pink hue, manganese having been used in the glass production. Each window is divided into horizontal sections with alternating diamond and square panes, the windows and sections outlined with a thin band of cobalt glass. The windows in the south transept were destroyed by Nazi bombing, which also left shrapnel holes in the east windows. The effects of sunlight and shadow during the day and throughout the changing seasons creates a dramatic and atmospheric effect in the church.

Find out more: Manganese is one of the oldest glass additives, and purple manganese glass has been used since early Egyptian times. Manganese dioxide, which is black, is used to remove the green colour from the glass; in a very slow process this is converted to sodium permanganate, a dark purple compound.

Cobalt glass—known as 'smalt' when ground as a pigment—is a deep blue coloured glass prepared by including a cobalt compound, typically cobalt oxide or cobalt

carbonate, in a glass melt. Cobalt is a very intense colouring agent, and little is required to show a noticeable amount of colour.

The **Brass Plate** in the floor of the north transept bears the inscription: 'Of your charity pray for the soul of Henry C. Eden, founder & first Vicar of this church 1885–1933. Born 1st November 1858 – Died 18th May 1934. O Lord let thy mercy lighten upon us as we do put our trust in thee.' Eden was the driving force behind the building of Holy Innocents and spent much of his time and energy raising funds to pay for the cost of the church. His ashes were interred beneath the floor of the north transept on 26 May 1934, according to the wishes expressed in his will. The brass plate was installed in his memory by the parish which he had served so faithfully as priest for more than 40 years.

Find out more: The Rev'd Henry Culley Eden (1885–1933) was educated at Pembroke College, Cambridge (BA 1881; MA 1890). Deacon 1882 – Ripon; Priest 1883 – Ripon (Bishop Ryan); Assistant Master, Aysgarth School, North Yorkshire 1881–83; Assistant Curate, St Mary Abbots, Kensington 1883–85. Appointed Priest-in-Charge of St John the Evangelist Mission Church, later to become Vicar of the new church of Holy Innocents in 1892, the date when the parish was formally established. He came from an aristocratic family, his brother being the Bishop of Dover.

The wooden **Statue of the Madonna and Child** was carved by Lille Eskanazi, alias Lille St Claire O'Connor (1914–2005). Lille was born on 12 August 1914 to parents of Jewish descent who left Spain for England because of antisemitism. She grew up in a large house on the edge of Starch Green (where Askew Road meets Goldhawk Road), the third of four girls and a devoted brother who sadly died in the late 1940s. In the 1920s and 30s, Lille worked in Cornwall with the St Ives Group, of which Barbara Hepworth was a member, but she did not take up sculpture full time until after the Second World War. In 1951 she won the Festival of Britain Sculpture Prize, which was displayed in Battersea; many of her sculptures were also exhibited in London galleries. In the 1950s she did some work for St Martin-in-the-Fields, and her sculpture was shown on television. She was made a member of the Women's International Art Club in 1971. Lille started attending services at Holy Innocents in the early 1980s. In 1997 she gave the church the statue of the 'Madonna and Child' and the wood relief 'Christ and the Soldiers', which hangs in the Lower Hall.

The door to the right of the statue of the 'Madonna and Child' leads to the Old Vestry.

Find out more: Lille Eskenazi trained as a milliner before the Second World War and worked in Mayfair. She bought the house in which she had grown up, 233 Goldhawk Road, which was partly damaged in the war by nearby bomb explosions. Possibly as a result, she volunteered for ARP duties and saw some sights which may have influenced her later sculpture. She also took in Polish ex-servicemen, who in return for free lodging repaired the war damage to the house.

In the 1950s, Lille married an Irishman, Mr O'Connor, who moved into her house. The marriage did not last and he later died from drowning. Lille continued sculpting, selling her work into the 1970s. During this time, she developed a love of birds and dogs; some of her late works were of dogs. She adopted several dogs which she walked or pushed in an old pram around Ravenscourt Park until she was about 80; she even brought them to services at Holy Innocents.

In the late 1970s Lille developed severe rheumatism, probably due to her tough lifestyle as she lived in a rundown house with no heating and generally cold water and blocked drains. She ate little and despite a hoard of food went to a small local café in Askew Road where she had a late breakfast of a sandwich before taking the dogs for a walk in Ravenscourt Park. She was often seen there sitting on a bench.

In 1997, Lille went into hospital suffering from malnutrition and hypothermia. On her release she returned home to a cleaned house with drains, water and electricity reconnected. However, by this time she was frail and largely bedbound. A local family provided her with cooked food, but she was unable to look after herself, remaining all day in bed. She was placed in a care home in Battersea, where the good food, heat and cleanliness gave her a new lease of life. Although in a wheelchair, she put on weight and continued to be her feisty self. She died in 2005, aged 91, and is buried in Putney Vale Cemetery, Plot 613, Block 28, left side just inside gate under a tree, slate stone.

On the east wall the wooden hand-carved **Statue of 'Our Lady of Walsingham'** with cream, gold and blue surround and gilded dragon on the plinth was purchased in Walsingham in 1970. It was offered to the church by Father John Twisaday, a priest at All Saints, Notting Hill, where Fr McAteer had been a curate.

Resting on the floor is the original font cover, which has been turned upside down. This used to hang on a chain from the ceiling when the font was at the west end of the church. It is now an attractive place for floral decorations. A casket of ashes is interred in the floor beneath the statue with a **Brass Plaque** above the old font cover bearing the inscription: 'Remember in prayer Irene Olive Hayes, whose ashes rest here. 19.9.1911 – 23.10.2005. A life of devotion at Holy Innocents Church.' Rene, as she was known, lived for her entire life in the house in which she was born, 81 Greenside Road, to the north of the Goldhawk Road opposite the junction with Paddenswick Road. Her grandparents were members of the original congregation. She was treasurer of the church for many years.

The **Clarke Memorial Pulpit** is in elaborately carved wood with tracery and figures in crocketed niches. Made by Percy Bacon Brothers, it was most likely designed by the Rev'd Ernest Geldart. The figures are of St Peter, St Paul and the Virgin and Child. Carved in a shield beside each figure are their emblematic symbols: the crossed keys of St Peter; the crossed swords of St Paul; and for the Virgin and Child, a heart pierced with a sword. Around the top of the pulpit is a ring of carved angels, all in the same style but each one entirely different. The pulpit rests on a stone carved plinth bearing the initials: IC RIP 1896 – a memorial to Isabella Clarke, mother of Geldart's close friend the Rev'd Herbert Henry Clarke, Assistant Curate; she died on 18 April, 1896. The inscription around the sounding board above the pulpit is from *Romans* 10:15, translated in the King James Version as: 'And how shall they preach, except they be sent?' The Latin text as it appears, carved into the wood, reads as follows: 'quomodo vero/sicut scriptum/praedicabunt/nisi mittantur'. Each of the four sets of words is divided by IHS, the abbreviation for the Holy Name of Jesus.

NB: The Clarke Family and their association with Holy Innocents is explained on page 13.

The Rev'd Ernest Geldart (See: [Find out more](#) page 5)

[Find out more:](#) Percy Charles and Charles Percy Bacon were born in Ipswich UK, in 1860. By 1881, Percy had established a firm in Charlotte Street, London. Between 1892 and 1931, the business was at 11 Newman Street, when it moved to 4 Endsleigh Gardens. The firm

continued in operation until shortly before the Second World War, when its plant was put to wartime service. The business was principally known for fine Victorian stained glass. In London, examples of their stained glass can be seen at St John the Baptist, Holland Road, Kensington.

The **Chancel Stalls** were originally made by George Somers Clarke (1841–1926) for the Chapel of St Michael and St George in St Paul's Cathedral, and given to the parish in 1904. They are not quite a matching set. Before the reordering of the church they were in the St George's Chapel which was in the north transept.

Find out more: George Somers Clarke (1841–1926) was an architect and Egyptologist. Born in Brighton, he worked in partnership with John Thomas Micklethwaite from offices at 15 Dean's Yard, Westminster. He was also Surveyor of the Fabric of St Paul's Cathedral from 1897 to 1906. After his retirement, Clarke lived in Egypt and died there in August 1926. One of his most well known buildings is Reid's Palace Hotel, Funchal, Madeira. His house in Egypt is included in the list of prominent Islamic and Coptic monuments.

The Bishop's Throne – Cathedra Made of carved oak. At the end of the arms there are carved bishop's heads and where the upper arms meet the back there are carved wild beasts, perhaps representing the persecution of early Christians. At the centre of the high back there is a twisted carved knob. It is on permanent loan from the Diocesan Store. On a pedestal outside the Lady Chapel is a seated statue of Jesus. On his arm rests a dove and the tools of a carpenter lie in his lap.

Above the doors leading to the Lady Chapel are two dark partly gilded **Wooden Angels** which were originally inside the main body of the church on either side of the west doors. These show a similarity to the figureheads on the prow of sailing ships. The six **Gilded Angels** on the rail above the entrance to the Lady Chapel were purchased in 1954 from St Mary's, Bourne Street. Originally these were on the top of the wrought iron balustrade now in the Upper Hall which initially formed the division between the chancel and the original Lady Chapel.

The **Paschal Vigil Panels** by John Afflick (2015) (who also made the main Altar Panel, see page 15) in the chancel comprise three long panels and four round tondi. Based on the scriptural passages most frequently used in the Easter Vigil service at Holy Innocents, they depict God's plan of salvation. There is a deliberate connection between the panels and the Henry Holiday windows we will see elsewhere in the church, which lead back in turn to the Holy Innocents altar frontal.

Find out more about the panels: The scriptural passages commonly used in the Easter Vigil service at Holy Innocents are:

The Three Long Panels

Exodus 14:15-15:1 - Exodus section of the Passover

The lower panel shows the white dove of the Holy Spirit which rested on Jesus at his baptism. The symbols of baptism are shown in each of the corners, such as the shell and the font.

Genesis 22:1-18 - Test of Abraham/The Sacrifice of Isaac

In the lower panel there is a direct reference to the remembrance of Jesus's death in the Eucharist, with the natural elements of wheat and grapes in the corners countered with that of the chalice and wafer. Afflick has chosen to place in the centre two references to the cross: the crown of thorns that Jesus wore, and the words commanded by Pilate to be written above the cross. These words were 'Jesus of Nazareth, King of the Jews' and were written in three languages: Hebrew, Greek and Latin. In Latin it would have read, 'Iesus Nazarenus Rex Iudaeorum', abbreviated to INRI.

Ezekiel 37:1-14 - Valley of the Dry Bones. The centre of the lower panel shows a representation of Jesus as a lamb holding a standard or banner with a cross surrounded with a circle of lilies. Here God is shown as triumphant and our salvation secured. In each of the corners there are symbols of the Passion.

The Four Tondi

Isaiah 60: 1-13 - Glory of Zion

Isaiah 11: 1-9 - Branch of Jesse

Baruch 3:9-15, 3:32-4:4 - In praise of Wisdom

Genesis 1:1-2:2 - The Creation

The panels work as a round cycle, encircling the throne of Grace but also on horizontal and vertical axes. Circles within squares, squares within circles. They can be read top to bottom, left to right or right to left. Like Jacob's ladder, they are a reminder that heaven and earth meet at the altar. The Dominical Sacraments and God's Plan of Salvation in the Church depicted in the lower half of the three long panels are: Holy Baptism; Holy Eucharist; the Holy Trinity and Salvation.

The cycles of the four tondi, which are ten-sided to remind us of the Law, cover the 12 precious stones of the New Jerusalem, the 12 Tribes of Israel and the 12 Apostles. Alpha and Omega: the complete cycle of the panels rests on the idea of the end in the beginning and the beginning in the end. The Creation panel is to Western eyes in the last place, but to Jewish eyes would be in the first place.

Find out more about the commission for the panels: John Afflick (b. 1967) was first approached at All Saints in November 2015 with the idea of a second commission for Holy Innocents; the altar frontal which we will see later was his first. A generous legacy had been given to the church from the estate of Margaret Agnes Horrocks (1920–2014), whose niece had lived a long time in the parish and became churchwarden. The proposed commission was to be in memory of her and to the glory of God.

On 16 January, 2016, the idea for the painting of the 'The Paschal Vigil' panels was envisaged and the outlines of the commission were then put to John. To become familiar with the Easter Vigil, John attended service in Liverpool taking his notebook with him. Our usual seven Vigil readings and a possible approach to the commission were passed to John in May and June, and the outline terms agreed towards the end of that year. On 7 December, 2016, John came to Holy Innocents with the blank wooden panels to confirm shape and dimensions; final details and the terms of the commission were agreed on John's 50th birthday: 26 May, 2017.

The panels were mostly completed by April 2018 and were first seen by the Vicar in John's studio in Liverpool on 31 May. The panels were finally hung in the church by John on

28 June, 2018. It took many hours to hang the panels, John working entirely on his own and without any break. Only a very few people were allowed in the church to see the panels being installed. They were dedicated on All Saints Festival Sunday 4 November, 2018, almost exactly three years after John was first approached about the commission.

The Lady Chapel

The large oil painting is a copy of Anthony van Dyck's '**Lamentation over the Dead Christ**', the original of which is in the Koninklijk Museum, Antwerp. One parishioner of longstanding remembers that the painting was cleaned by the Keeper of the Queen's Pictures in 1950; the angels on the right were not visible prior to cleaning due to layers of dirt. The carved reredos was possibly designed by the Rev'd Ernest Geldart. The painting came to the church in the time of Fr Eden. The statue of the Virgin and Child was bought by the Rev'd Father McAteer on a visit to Bruges.

The **Wood Panelling** across the east wall is part of a suite which included the Chancel stalls in the sanctuary, and the Sovereign's Canopied Triple stall in the Upper Hall which was originally in the Chapel of St Michael and St George, St Paul's Cathedral. On the brick wall above the panelling is a large wooden cross which came from the Church of St John the Evangelist, Glenthorne Road. To the right of the panelling is a stone piscina.

A **Model of a spitfire** was made by John Verrill a retired engineer from Salisbury as a prop for the 125th Anniversary Revue 2016. It was used by actor Bryan Moriarty portraying a young boy living in Hammersmith Grove, who in adulthood had described daily Hammersmith life, growing up as a schoolboy during The Blitz. Dedicated on 18 September, 2016 to all those residents of the Parish and Borough who lost their lives to Hitler's bombs. The perspex case was made by Jo Shears.

Find out more: On 18 September, 1940, German bombs fell over Central London (including Piccadilly, Berkeley Square, County Hall and John Lewis, Oxford Street - which was destroyed). Hammersmith had been bombed earlier in the week with well over 400 bombs falling on the current Borough of Hammersmith and Fulham, 41 of them in the vicinity of Ravenscourt Park. London was bombed throughout the War, but never more intensely than during the eight months of The Blitz during which the capital endured 57 consecutive days of indiscriminate bombing, killing 20,000 and making one and a half million people homeless. Of all the British planes which fought off the enemy during those dark days, none was more prolific or iconic than The Spitfire. There were 22,000 produced and only 70 left in the world today. Perhaps, the following poem sums up the thoughts and feelings of a spitfire pilot.

HIGH FLIGHT

A Poem by John Gillespie Magee Jr: Royal Canadian Air Force Pilot and poet, who was killed in an air accident over the fields of RAF Digby, Lincolnshire in 1941, aged 19 just six months after qualifying as a Spitfire pilot. The poem has become known as The Pilot's Prayer and is known the world over – President Reagan read it during his speech in the aftermath of The Challenger Space Tragedy. The original manuscript copy is held in the Library of Congress, Washington and a further, illustrated, original was presented to RAF Digby by Pilot Officer Magee's family, where it remains on display, in pride of place.

Oh, I have slipped the surly bonds of Earth
And danced the skies on laughter-silvered wings;
Sunward I have climbed, and joined the tumbling mirth
Of sun-split clouds, and done a hundred things
You have not dreamed of – wheeled and soared and swung
High in the sunlit silence, hov’ring there,
I’ve chased the shouting wind along, and flung
My eager craft through footless halls of air

Up, up along the long delirious burning blue
I’ve topped the wind-swept heights with easy grace,
Where - never lark, or even eagle flew
And, while with silent, lifting mind I’ve trod
The high untrespassed sanctity of space –
Put out my hand, and touched the face of God.

The large oil painting is a copy of Anthony van Dyck’s **‘Lamentation over the Dead Christ’**, the original of which is in the Koninklijk Museum, Antwerp. One parishioner of longstanding remembers that the painting was cleaned by the Keeper of the Queen’s Pictures in 1950; the angels on the right were not visible prior to cleaning due to layers of dirt. The carved reredos was possibly designed by the Rev’d Ernest Geldart. The painting came to the church in the time of Fr Eden. The statue of the Virgin and Child was bought by the Rev’d Father McAteer on a visit to Bruges.

Over the altar the **Triptych ‘Virgin and Child with the Shepherds’** in carved wood surround, wooden shelf and tabernacle, possibly designed by the Rev’d Ernest Geldart in 1902.

The **Tabernacle Door** is a brass relief of our Lord with jewelled surround.

The Latin inscription on the **Retable** is from one of the antiphons used at vespers during the final days of Advent, reads: ‘O Emmanuel rex noster / Veni ad salvandum nos’ and translates as: ‘Emmanuel our King, come and deliver us.’ The ‘m’ at the end of ‘salvandum’ is contracted to save space, hence the slur sign over the ‘u’. The dedication in the centre reads as follows (again, spelling out the contracted words): ‘In piam memoriam Helenae Clarae Daghish huius parochiae benefactricis quae obiit xxix die julii, anno mcmi.’ Translated, this means: ‘In loving memory of Ellen Clare Daghish, benefactress of this parish, who died on 29 July 1901.’ She lived in Kensington and worshipped at St Mary Abbots, where Fr Eden had been Assistant Curate. Her generosity funded the building of the Lady Chapel in memory of her mother.

Left of the altar: **‘Madonna and Child’** in an elaborate gilded wood frame, from the School of Carlo Maratta (1625–1713), an Italian painter of the late Baroque period who worked mainly in Rome. In 2005 the painting was cleaned and treated with protective varnish and the frame repaired and gilded in gold leaf. The work was undertaken by Carmen Romona Foster. It is dedicated to Arthur Gutteridge, the longest serving churchwarden in the history of the church (1953–1990).

Right of the altar the icon of '**Madonna and Child**' mounted on blue velvet is undated.

The '**Cross of Love**' by Ghahreman Maleki (b. 1974) The cross was made from a Victorian wooden table originally in the entrance porch of the church. The table was stolen, possibly because the thieves thought there might be money in the subscription box which was attached to the table; it was later found in pieces in Ravenscourt Park. The dismembered table was recreated by Maleki's inspirational and skilled workmanship into 'The Cross of Love'. It was blessed at a confirmation eucharist in June 2013 by the Most Reverend Walter Makhulu, a retired Archbishop of Southern Africa.

[Find out more:](#) Ghahreman Maleki. Born 1974 in Teheran. Early school days in Teheran were spent amongst the sight and sound of explosions of the Iraq/Iran War. His parents wanted him to have a profession, so to please them at the age of 16 he enrolled at the University of Nur to study accountancy. His real love was the study of art so in 1995 he enrolled at the University of Teheran to study painting. In 1999 he received a BA with honours in Fine Art. This was when his 'Journey' began. He decided to travel as a pilgrim, earning his keep through his work as an artist. In 1999 he arrived in Istanbul, working as a tailor and then a builder, all the time following his love of art. He received commissions for his paintings and opened a small workshop and gallery. In 2001 he travelled to Athens to study Greek philosophy. Here he was commissioned by the Mayor of Athens to create a glass sculpture of a running man 4 metres high to be placed in Omonia Square in the centre of Athens. Moving on to Patros, the final resting place of Plato, he received a commission from the Mayor of Patros to restore religious paintings, sculpture and church architecture for the Greek Orthodox Church. Next stop, Italy to study art, working as a painter in Venice and Florence before living as an artisan for 3 months in the Italian countryside. At the end of 2002 he travelled to France working as a painter and art restorer. He also received commissions one of these being to restore a painting by Monet. One night after a party while living in Calais and wanting some fresh air he took a walk by the sea. He boarded a ferry not knowing its destination. The following day he found himself in the English countryside. Travelling to London he soon found work as a painter, art restorer, engineer and builder. Two years later he was awarded UK citizenship. Deciding to study art formerly again he completed an HNC in Fine Art at Kensington and Chelsea College. In 2007 he received a bursary to study art at the Royal Academy of Art but due to illness he was unable to attend. He enrolled on a fine art course at Middlesex University and received a BA in fine art in 2012. In September 2013 he began a post-graduate for his MA as well as continuing to paint, creating sculptures and receiving commissions for his work. He has exhibited at the Saatchi Gallery, London.

Leaving the Lady Chapel and back in the sanctuary of the main church, the magnificent **Baldacchino** towers above. Completed in 1907, this was dedicated as a memorial to Julia Christina Clarke, a younger sister of the Rev'd Herbert Henry Clarke, who was a curate at Holy Innocents at that time. Julia died on 5 January 1907, and her initials can be seen at the base of the left side of the structure. The parish of Holy Innocents still administers a charitable trust in her name.

Find out more: The Clarke Family

(as per the 1861 and 1871 censuses, they were living at 17 Kensington Square; in 1881 they had moved to Camberwell; in 1891 they were at Colby House, Walton-on-Thames)

Parents:

Henry Booth Clarke (1808–1887) – solicitor

Wife = Isabella Clarke (1821–1896)

Children:

Herbert Henry Clarke (1847–1919) – priest

Booth Frederick Clarke (1848–1897) – solicitor

George Howard Clarke (1849–1892) – engineer

Fielding Clarke (1851–1928) – barrister / judge; knighted 1894

Isabella Mary Clarke (1852–1945) – married John James Waterworth (1843–1912)

Julia Christina Clarke (1854–1907) – remained unmarried

Edward Nalder Clarke (1856–1897) – independent means

Huntley Clarke (1860–1919) – doctor

Alexander Clarke (1862–??) – solicitor

Ethel J. Clarke (1866–??)

There appears to be no known record as to the designer or carver of this unique and beautiful baldacchino. The main structure is probably of oak, but the carvings might be of a softer wood such as limewood, which was often used for carved figures. The figures at the top on each side represent angels, each carrying a Holy Innocent to heaven. Below the figures of the angels, the saints depicted on the baldacchino are (from top to bottom):

Left side:

1. St Cuthbert wearing a mitre and carrying the head of St Oswald
2. St George – a young soldier in armour – England's patron saint
3. St John the Baptist holding a long thin cross as a staff and a sacrificial lamb on a platter
4. St Joseph carrying the child Jesus, behind his shoulder a budding staff

Right side:

1. St Margaret of Scotland wearing a crown and carrying a book
2. St Agnes carrying a lamb
3. St Mary Magdalene carrying a pot of ointment
4. St Anne holding the blessed Virgin Mary with her right hand and the Bible in her left. The Bible is open at the text of Psalm 45:2 and the Latin inscription reads: 'diffusa est gratia in labiis, propterea benedixit te deus'. In the King James Version, this verse is translated: 'Grace is poured upon your lips; therefore God has blessed you forever.' The Latin words 'propterea' and 'benedixit' are contracted so as to fit on the page; when compared with the original Vulgate text, the word 'tuis' (your) is omitted after 'labiis' and the phrase 'in aeternum' (for ever) is omitted after 'deus'. The text formed the communion antiphon for the Office of St Anne, hence its use here.

The **Altar Frontal** is 'The Holy Innocents' – the 'Hayes Panel' – by John Afflick (2007). This large oil painting measures 15 feet long and was completed in 12 months. Commissioned from the artist it was funded by a bequest from the estate of Irene Olive Hayes (1911–2005), a devoted member of the congregation throughout her life. The boys with haloes represent The Holy Innocents, the boy children massacred by King Herod who are commemorated on their feast day of 28 December or the alternative feast day of 11 January. The children without haloes represent the men of the parish who died in the Great War. The prone bodies of two soldiers lie on a marble tomb; the one on the left is dead while the one on the right show signs of recovery. The inscription behind reads: 'Greater love hath no man than this that he lay down his life for his friends' (John 15: 13). The flags, poppy wreaths and bugle call of the Last Post are all symbols of sacrifice. The child on the left holds a communion wafer over the cup of salvation. The minutiae of the bunches of flowers, decorative pavement and baskets of fruit are reminiscent of similar details in Renaissance paintings. The central figure of Mother God represents the Eternal Feminine who cares and watches over the dead and dying. *Isaiah*, chapters 49 and 66.

The main altar was cleaned, relayed with fresh gilt and the paintwork renovated in 1989 by Gregory Stachurski of Bollo Lane, Acton. The ornamental cross at its centre is part of the original rood. Cecil Walter Thomas and his friend William Henry Toms helped to carve this when they were choir boys. Captain William Toms was accidentally killed on 5 December, 1918 at the age of 32 and is buried in Belgium.

Inset into the south wall of the chancel are four stained glass **Lancet Windows** depicting the Evangelists: Matthew, Mark, Luke and John. These were designed by Henry Holiday (1839–1927) and made by James Powell & Sons. Dated shortly after 1890, these are a relatively rare design by Holiday, as he had left the company by this time.

[Find out more:](#) Henry Holiday (1839–1927) was a British historical genre and landscape painter, stained glass designer, illustrator and sculptor. He is considered to be a member of the Pre-Raphaelite school of art. The firm of James Powell & Sons, also known as Whitefriars Glass, were English glassmakers, leadlighters and stained glass window manufacturers. As Whitefriars Glass, the company existed from the 17th century, but became well known as a result of the 19th-century Gothic Revival and the demand for stained glass windows. He also illustrated books by Lewis Carroll.

The **Brass Angel Lectern** (probably, the archangel Gabriel) is inscribed: AMDG (Ad Majorem Dei Gloriam: For the greater glory of God). The Latin inscription reads: SANITATE REDDITA UXORI DILECTAE – MDCCCXCIV (1894). It can be freely translated as: 'For the return to health of a beloved wife'. There is no name identifying either wife or donor; nor is there any visible mark identifying the maker, although this is likely to have been the Birmingham-based church furniture manufacturers Jones & Willis, as they are known to have made the similar angel lectern in All Saints, Harmston, Lincolnshire. The lectern was renovated in 1989.

[Find out more:](#) It is customary to have an eagle as the image for a lectern, so the image of an angel is quite rare. There are other examples in St Peter's Church, Carmarthen; All Saints, Harmston (1908); Victoria and Albert Museum (1894) also by Jones and Willis; St Anne and St Agnes, Gresham Street and from St Mary's, Rotherhithe (undated).

The stained glass window in the **Baptistry** depicting 'Suffer little children to come unto me' (1890) is inscribed 'To the Glory of God in Memory of her beloved mother, this chapel is erected by Ellen Clare Daghish, Palace Green, Kensington'. Designed by Henry Holiday and made by James Powell & Sons, it was first situated in the Lady Chapel of the original church.

With the re-ordering of the interior, the carved stone **Font** was moved from its original position inside the west doors to a raised area on the south side of the nave, where the entrance to the original Lady Chapel had been. A new font cover was commissioned, designed to create a unified sense of the new arrangement. The geometric design forms a natural extension of the font, into which was carved scrolling foliage that mirrored a design in the stained glass beyond; it is octagonal in shape, carved in oak and surmounted by a gilded dove. Carved and gilded at the base of each panel are the words 'INTO ONE BODY BY ONE SPIRIT ARE WE ALL BAPTISED'. It was designed by Andrew (Andy) Peters, a Ship Figurehead and Marine Carver of Waterperry, Oxfordshire.

[Find out more:](#) Shortly after the Rev'd David Matthews came to Holy Innocents, 'The London Project' was formed. This comprised a small group from the congregation who one day each month went on an outing to discover London, the city in which we live. One of these visits was to Barking Abbey. In the nearby parish church of St Margaret's, the font has a beautiful cover. This was the inspiration for the font cover at Holy Innocents.

The **Paschal Candlestick** beside the lectern and **Two Baptismal Candlesticks** on the Chantry altar were also designed by Andrew Peters. They are made of wood in the shape of a fish, the ichthus. The ichthus, from the Greek word for 'fish', is a symbol consisting of two intersecting arcs, the ends of the right side extending beyond the meeting point as to resemble the profile of a fish. It was adopted by early Christians as a secret symbol instruction.

Turn around and walk down the south transept where the **Paice Cross** rests on the Chantry altar. This plain wooden cross mounted on red velvet in a wooden glass-fronted case was made by Michael Dennis reusing a cupboard from St John's, Glenthorne Road. The cross, one of the temporary grave markers from the First World War, bears this inscription on a metal plate:

21183 2/CPL. F.J. Paice
H.O.27 Div.Sig.Coy
Royal Engineers
Killed in action 29.7.16

The case also contains a ceramic poppy from 'Blood Swept Lands and Seas of Red', a public art installation created in the moat of the Tower of London between July and November 2014.

[Find out more:](#) The installation commemorated the centenary of the outbreak of World War I and consisted of 888,246 ceramic red poppies, each intended to represent one British or Colonial serviceman killed in the war. The ceramic artist was Paul Cummins, with conceptual design by the stage designer Tom Piper. The work's title was taken from the first line of a

poem by an unknown First World War soldier. The poppies were sold to the public; the one at Holy Innocents was donated by Caroline and Nick Gordon and their family. There are detailed notes and additional information on Corporal Paice by Lieutenant Colonel Charles Peter de Brisay Jenkins MBE MC and Nicholas Spence, Fellow of the Geneological Society in the Roll of Honour for World War 1 (1914–1918). This Roll of Honour and the Roll of Honour for World War 2 (1939–1945), researched and compiled by Barbara Torrance, are laid on the altar each Remembrance Sunday. They are beautifully bound in red Moroccan leather by Blissett's Bookbinders, Roslin Road, Acton, London W3 8DH.

Find out more: Corporal Frederick John Paice, serving with HQ 2nd Division Signal Company Royal Engineers, died on the Somme on 29 July 1916. His grave is at Bonfray Farm Military Cemetery, Bray-Sur-Somme. The wooden cross in the church is one of the temporary grave markers which were placed on all war graves from 1915 and which remained there until the 1920s, when the builders and stonemasons were able to complete the cemeteries that are a familiar sight on the battlefields today. Next of kin were offered the wooden crosses when they were no longer required.

Corporal Paice was born in 1894, and so was just 22 when he died on the Somme. He was the second son of Henry Paice (b. 1863 in Hammersmith) and Kate (b. 1864 in Christchurch, Hampshire). The family lived at 74 Dalling Road, which still stands, a few doors from the junction with Glenthorne Road, on the church side of the junction. Henry Paice was an upholsterer and it is possible that he worked on the ground floor of the house, which has a shop front window, now modernised. He has no known descendants.

In 1990, a project was started to replace the hassocks in the main body of the church. These were supplied by Jackson's of Hebden Bridge, Yorkshire. Made by members of the congregation, they look very colourful on the wooden chairs.

The churchwardens' staffs stand beside the aisle on the back row of seating; the staff of the vicar's warden is headed by a mitre representing spiritual power, while the staff of the people's warden is headed by a crown representing temporal power.

Find out more: The office of churchwarden dates from the 13th c. and is thus one of the earliest forms of recognised lay ministry. The primary function of the office at that time seems to have been that of taking care of the church building and its contents, including the responsibility of providing for the repairs of the nave, and of furnishing the utensils for divine service. The churchwardens had custody or guardianship of the fabric and furniture of the church, and even today they are the legal guardians of the church's moveable goods, such as furniture, plate and ornaments. They are required to keep an accurate, up-to-date inventory of these items. In the course of time other duties were added, and churchwardens became regarded in some respects as the local officers of the bishop of the diocese, responsible to him for the proper carrying out of their responsibilities. Throughout their long history, churchwardens have provided an excellent example of the advantages of lay participation in the life and work of a parish.

Now we have returned to the door by which we entered the church. Before leaving, turn around and enjoy its majesty, beauty and loftiness. For the first time we see the great baldacchino with an uninterrupted view, the light catching the gold on the pinnacles so that

they shine as they point upwards. The large rood cross hanging from the chancel arch is also seen for the first time from a distance. The word which comes to mind to describe this beautiful and holy space is – LOVE. The sacrifice of love hanging on a cross, the love of designers, builders and craftsmen who have used their skills and talents to create each part of this church. It is also the love of the worshippers, both past and present, who by their prayers and faithfulness have lovingly cared for it as stewards, passing on this heritage from one generation to another and into the future.

Outside the worshipping area of the Church

Stained Glass Windows

With the reordering of the Church in 1989/90 some of these are not clearly visible – they are in the lower hall, toilet and the Parish Office.

North side

Seven windows by Mayer & Co. of Munich, originally in the wall of the nave.

Franz Mayer & Co. (Mayer & Co. of Munich) is a German stained glass design and manufacturing company that has been active throughout most of the world for over 150 years. The firm was very popular during the late nineteenth and early twentieth century.

St Artemas - In memory of Elizabeth Charlotte Collins – 1901

St Lucy – In memory of Marianne Wetherall – 1906

St Anne

St Agnes – In memory of Jane Brereton

St Cecilia – In memory of Jane Brereton

St Pancras

St Paul

There is also one window by Percy Bacon Brothers of London. This can only be seen from outside the church in Dorville Crescent.

South side

Two windows depicting angels – Arts & Crafts style – c. 1930

Old Baptistry

Before the reordering of the church the Baptistry was immediately inside the entrance door from Dorville Crescent. The triple arches with two intermediate columns carry beautifully carved foliated capitals and corbels. Above are two empty niches, a possible space for future statuary. To the right is a small entrance where the bell may have been originally positioned.

Lower Hall

Wood relief 'Christ and the Soldiers' by Lille St Claire O'Connor (1914-2005). This depicts the exact moment when Peter cuts off the ear of the high priest's servant at the betrayal in the Garden of Gethsemene. *John 18:10*. Blood can be seen on the foot of one of the soldiers.

Parish Office

Watercolour Drawings of sculpture and objects in the church by Vivian Manthel-French (b. 1938). Vivian is a painter who divides her time between London and Wellington, New Zealand, exhibiting in both cities. She is an artist member of the New Zealand Academy of Fine Arts and a member and past president of Watercolour New Zealand.

[Find out more:](#) Vivian Manthel-French writes: 'I was introduced to Holy Innocents by a good friend from school days in New Zealand. Wanting to show me the beautiful statues and carving, she suggested that I make a collection of drawings for the church. It was a great pleasure to spend time in such a peaceful atmosphere while drawing such beautiful treasures.'

'Jesus on the Mountain' by Carel Weight RA (1908–1997) – a print in three sections, framed and glazed, on loan from Robin Bynoe. Print from **'Christ and the People'** 1963: a mural painting of acrylic and oil on stone, Manchester Cathedral.

Upper Hall

The **Six Chandeliers** were obtained from St Mary's, Bourne Street at a cost of £1 per fitting. These were originally in the nave. It is important to note that Holy Innocents was one of the first churches to have electric lighting installed. The church was completed in 1901. It is unknown whether the lighting was installed before or after this date. The cost of this was £250. The wrought iron balustrade initially formed the division between the chancel and the original Lady Chapel.

The **Sovereign's canopied triple stall** in neo-Baroque style was originally in the Chapel of St Michael and St George, St Paul's Cathedral.

[Find out more about the Chapel of St Michael and St George:](#) The project for the Chapel by George Somers Clarke was carried out with help from his partner John Thomas Micklethwaite in 1904–06. There were 33 teak seats, mostly canopied, around three sides, including part of the apses. The western apse at the back was filled with a row of richer canopied stalls for the Sovereign, flanked by the Grand Master and the Chancellor of the Order. The carving was by James Erskine Knox (1842–1917) of Kennington, favourite woodcarver of John Francis Bentley (1839–1902). In 1914, Somers Clarke's successor, Mervyn Edmund Macartney, made a new scheme and in 1929 the stalls at the west end were entirely remade, the Somers Clarke stalls being removed to Holy Innocents.

A Farewell Blessing

The church you have visited is a place where prayer is offered up week by week to the glory of God and for His kingdom on earth. May it shine brightly as a beacon of light in this troubled world in which we all live. And as you leave, may the words of the Aaronic blessing go with you:

**The Lord bless you and keep you.
The Lord make his face to shine upon you and be gracious unto you.
The Lord lift up the light of his countenance upon you and give you peace,
now and for evermore. Amen.**

AUTHORSHIP

When I was asked to write a short account of the art and architecture of Holy Innocents, I thought it would be an easy task. How wrong that turned out to be! My research has led me down many pathways, some with exciting discoveries. Other avenues have been frustrating, where hours have been spent following endless leads and at the end there is no certain answer to be found. Countless times I have said, 'If only someone had recorded or left a hint to the names of designers and craftsmen who worked creating this beautiful church.' The most puzzling question is the involvement of the Rev'd Ernest Geldart in the interior design of the building. He was a close friend of the first Vicar, Fr Eden, and of the Assistant Curate, Herbert Henry Clarke. From his diaries he records that he visited Holy Innocents in March 1892, when he preached, and in July 1892, when he said Mass at 8 am. In March 1894 and December 1895, he was on retreat at the church. His name has been associated with the designs for the rood screen, the frame for the painting in the Lady Chapel, 'The Lamentation over the Dead Christ', the triptych on the Lady Chapel altar and the great baldacchino, but there is no conclusive evidence to verify any of this. Experts and art historians who have written and researched his life and work have been unable to find the answers, and the questions remain unsolved. One day they may be answered but at this point it must remain a mystery.

I am immensely grateful to all the archivists and art historians who have provided material adding to my research, also suggesting possible leads I might follow. My thanks to my dear friend John Hilary who translated the Latin inscriptions, edited this text and has been immensely helpful on many occasions. To Fr David, my Vicar, who gave me the opportunity and privilege to study and examine in detail the beauties of this church which has been my place of worship for over 40 years. Finally, I dedicate this work to the Glory of God and the wonderfully caring and loving community at Holy Innocents.

Researched and compiled by Barbara Torrance.

November 2020

