

Welcome to the Church of St Thomas the Apostle, Hanwell.

Churches are unlike any other building. They are places for our daily and Sabbath prayers, and a focus for our community and family. They are the places for the important times of our lives, for births, weddings and funerals. They are places of interest and are often a centre for social history, art and music. However, primarily they direct our hearts to the God and the gospel and provide a centre for our interior pilgrimage.

As you walk through the church and the surrounding land it is very much like a pilgrimage as so much of the building or artifacts remind you of God.

Elain Harwood of English Heritage wrote in 1995 : This is Edward Maufe's finest church. Many people regard it as being more successful than his Guildford Cathedral and certainly more cohesive and richly detailed

St Thomas' was paid for by the demolition of St Thomas', Portman Square. This church was in fact on Orchard Street and was built in 1858 by P. C. Hardwick. A reordering scheme was started in 1906 under the architect Arthur Blomfield and in 1911 a new reredos was ordered , designed by Cecil Hare, Bodley's last partner and successor to his practice. A drawing by Hare exists showing the reredos although by 1911 the entire funds has not been raised for its manufacture. This reredos was installed at St Thomas, Hanwell in 1934. The 3 manual Walker Organ also came from St Thomas' Portman Square.

The building stands on land donated by the Earl of Jersey and it was he who laid the Foundation Stone on 8th July 1933.

The Fortress

There has long been a tradition that churches have resembled a fortress. Indeed, there are many occasions throughout the centuries when church buildings have been used as refuges from marauding armies. During World War II, parts of St Thomas' (particularly the children's chapel) were used as an air raid shelter.

David referred to God as 'his fortress'

And David spoke to the LORD the words of this song on the day when the LORD delivered him from the hand of all his enemies, and from the hand of Saul. He said, "The LORD is my rock, **and my fortress**, and my deliverer, my God, my rock, in whom I take refuge, my shield and the horn of my salvation, my stronghold and my refuge, my saviour; thou savest me from violence. 2 Sam 22:1-7 (RSV) see also Psalm 18.1-2

Jerusalem stands some 2,500 feet above sea level and is a natural fortress and was used as such for some 3000 years before Christ. About 1000 BC it was known as Mount Zion and it was conquered by King David. King Solomon built the first Temple on Mount Zion and it was very much associated with the idea of a fortress and citadel.

When Nehemiah talks of returning to Jerusalem he asks for timber:

"to make beams for the gates of the **fortress** of the temple, and for the wall of the city, and for the house which I shall occupy." Neh 2:7-8 (RSV)

Many of the Psalms also repeat the imagery of God being our Fortress and safety:

In thee, O LORD, do I seek refuge; let me never be put to shame; in thy righteousness deliver me! Incline thy ear to me, rescue me speedily! Be thou a rock of refuge for me, a strong fortress to save me! Yea, thou art my rock and my fortress; for thy name's sake lead me and guide me, take me out of the net which is hidden for me, for thou art my refuge. Into thy hand I commit my spirit; thou hast redeemed me, O LORD, faithful God. Psalms 31:1-5 (RSV)

O my Strength, I will sing praises to thee; for thou, O God, art my fortress. Psalms 59:9 (RSV)

But I will sing of thy might; I will sing aloud of thy steadfast love in the morning. For thou hast been to me a fortress and a refuge in the day of my distress. O my Strength, I will sing praises to thee, for thou, O God, art my fortress, the God who shows me steadfast love. Psalms 59:16-17 (RSV)

Construction of St Thomas' began in 1933 and was completed in 15 months by Messrs.Dove Brothers of Islington. the Clerk of Works Arthur Jones. The total cost of the works was £15,319

Elain Harwood of English Heritage (1995) again writes ...Inside the feeling is of a great church exquisitely miniaturized. Indeed, it has frequently been said that Maufe's distinctive and austere style was better suited to the small scale than to a cathedral. Moreover, St Thomas's substantiates Pevsner's admission that Maufe was 'a man with genuine spatial gifts" (Surrey, 1971, p.214)....The initial impression is of a nave and chancel of equal height given a semblance of religious presence by narrow passage aisles cut into the thick piers of the vault... The east end is more complicated, however. One becomes aware of a cross axis along the front of the chancel, and another in front of the sanctuary itself. "

ST THOMAS

The proposed church was to have the same patron saint (St Thomas) as the one that was demolished to finance it. St Thomas is traditionally known as the Church Builder of the Apostles. The identifying symbol of St Thomas is the right angled tool known as the 'builder's square' and also the spear, which are often shown in threes. You will find this motif of the 'builder's square' in many parts of the church, in the floor, in the windows, on the carpets, on the light fittings and even on the rainwater hoppers outside. This also serves as the popular form of church decoration 'the chevron' which has the added suggestion of the Trinity and also was seen to represent a stylized 'lily' which is the symbol associated with the Blessed Virgin Mary.

Spears can also be found in the windows, on the gates, on the carpets, on the prayers desks etc.

The sign of St Thomas the Apostle – a builder's square and three spears can be seen on the church-wardens staff and various other places in the church. The sign indicates that Thomas was a builder and the spears were the instrument of his martyrdom.

THE TEMPLE

Edward Maufe was a traditionalist and he wished to maintain the features of gothic church architecture which arrived in Europe in the 13th century. The idea of the Temple in Jerusalem was crucial to church building at this time.

The Solomon's Temple (The first Temple to be built) built in Jerusalem was seen as place where the glory of God dwelt:

When all the children of Israel saw the fire come down and the glory of the LORD upon the temple, they bowed down with their faces to the earth on the pavement, and worshiped and gave thanks to the LORD, saying, "For he is good, for his steadfast love endures for ever." 2 Chronicles 7:3 (RSV)

The proportions of the building are of most importance. The inner sanctuary or Holy of Holies was a cube.

The inner sanctuary was twenty cubits long, twenty cubits wide, and twenty cubits high; and he overlaid it with pure gold. He also made an altar of cedar. 1 Kings 6:20 (RSV)

Added to this inner sanctuary was 'The Holy Place' which made the building is as wide as it is high and it is three times that length.

These are Solomon's measurements for building the house of God: the length, in cubits of the old standard, was sixty cubits, and the breadth twenty cubits. 2 Chronicles 3:3 (RSV)

In the case of St Thomas' **the sanctuary** (where the altar is) and **the chancel** (where the choir pews and organ are) are the same proportions as 'the Inner Sanctuary' or 'the Holy of Holies'. Thus it is as high as it is wide as it is deep. In the 'Inner Sanctuary of the Temple was the Ark (the large box containing the stone tablets on which were the words of the Ten Commandments) The details of this are found in Exodus chapter 25. The Inner Sanctuary also contained the jar of manna (the bread that rained on the Israelites when they were hungry in the desert.

And Moses said to Aaron, "Take a jar, and put an omer of manna in it, and place it before the LORD, to be kept throughout your generations." As the LORD commanded Moses, so Aaron placed it before the testimony, to be kept. Ex 16:33-34 (RSV)

The inner sanctuary is also described in the New Testament in Hebrews:

Now even the first covenant had regulations for worship and an earthly sanctuary. For a tent was prepared, the outer one, in which were the lamp stand and the table and the bread of the Presence; it is called the Holy Place. Behind the second curtain stood a tent called the Holy of Holies, having the golden altar of incense and the ark of the covenant covered on all sides with gold, which contained a golden urn holding the manna, and Aaron's rod that budded, and the tables of the covenant; above it were the cherubim of glory overshadowing the mercy seat. Of these things we cannot now speak in detail. Hebrews 9:1-5 (RSV)

The focus for the church is '**the Altar**' where the bread of Holy Communion is broken:

So they said to him, "Then what sign do you do, that we may see, and believe you? What work do you perform? Our fathers ate the manna in the wilderness; as it is written, 'He gave them bread from heaven to eat.'" Jesus then said to them, "Truly, truly, I say to you, it was not Moses who gave you the bread from heaven; my Father gives you the true bread from heaven. For the bread of God is that which comes down from heaven, and gives life to the world." They said to him, "Lord, give us this bread always." Jesus said to them, "I am the bread of life; he who comes to me shall not hunger, and he who believes in me shall never thirst. John 6:30-35 (RSV)

In the Temple, in Jerusalem, the Altar, where the animals were killed for the sacrifices, was outside the building. After the destruction of the Temple (in 70 AD) animals

sacrifices ceased. The Christians brought the altar inside the sanctuary to emphasize the significance of Christ's sacrificial death on the cross.

1. And walk in love, as Christ loved us and gave himself up for us, a fragrant offering and sacrifice to God. Ephesians 5:2 (RSV)
2. But when Christ had offered for all time a single sacrifice for sins, he sat down at the right hand of God, then to wait until his enemies should be made a stool for his feet. For by a single offering he has perfected for all time those who are sanctified. And the Holy Spirit also bears witness to us; for after saying, "This is the covenant that I will make with them after those days, says the Lord: I will put my laws on their hearts, and write them on their minds," then he adds, "I will remember their sins and their misdeeds no more." Where there is forgiveness of these, there is no longer any offering for sin. Therefore, brethren, since we have confidence to enter the sanctuary by the blood of Jesus, by the new and living way which he opened for us through the curtain, that is, through his flesh, and since we have a great priest over the house of God, let us draw near with a true heart in full assurance of faith, with our hearts sprinkled clean from an evil conscience and our bodies washed with pure water. Hebrews 10:12-22 (RSV)
3. For Christ also died for sins once for all, the righteous for the unrighteous, that he might bring us to God, being put to death in the flesh but made alive in the spirit; 1 Peter 3:18 (RSV)
4. For I received from the Lord what I also delivered to you, that the Lord Jesus on the night when he was betrayed took bread, and when he had given thanks, he broke it, and said, "This is my body which is for you. Do this in remembrance of me." In the same way also the cup, after supper, saying, "This cup is the new covenant in my blood. Do this, as often as you drink it, in remembrance of me." For as often as you eat this bread and drink the cup, you proclaim the Lord's death until he comes. 1 Corinthians 11:23-26 (RSV)

The nave (the main body of the church where the people sit) is twice as long as this, thus it is the same proportions as 'The Holy Place' i.e. it is as high as it is wide and it is twice the length. This is where the priests of the Temple assembled and it reminds us that we are all called to be priests of the Lord:

But you are a chosen race, a royal priesthood, a holy nation, God's own people, that you may declare the wonderful deeds of him who called you out of darkness into his marvelous light. Once you were no people but now you are God's people; once you had not received mercy but now you have received mercy. 1 Peter 2:9-10 (RSV)

THE SHIP

Wherever you look in the building the metaphor of 'the ship' springs to mind.

The ancient (pre-history) story of Noah's Ark is found in Genesis chapters 5 to 9. For the Israelites and then the Christians 'the Ark' is a sign of God saving his people:

For Christ also died for sins once for all, the righteous for the unrighteous, that he might bring us to God, being put to death in the flesh but made alive in the spirit; in which he went and preached to the spirits in prison, who formerly did not obey, when God's patience waited in the days of Noah, during the building of the ark, in which a few, that is, eight persons, were saved through water. 1 Peter 3:18-20 (RSV)

There are also many stories associated with Jesus that include boats:

1. And going on from there he saw two other brothers, James the son of Zeb'edee and John his brother, in the boat with Zeb'edee their father, mending their nets, and he called them.
2. Immediately they left the boat and their father, and followed him. Matt 4:21-22 (RSV)
3. And when he got into the boat, his disciples followed him. And behold, there arose a great storm on the sea, so that the boat was being swamped by the waves; but he was asleep. And they went and woke him, saying, "Save, Lord; we are perishing." And he said to them, "Why are you afraid, O men of little faith?" Then he rose and rebuked the winds and the sea; and there was a great calm. And the men marveled, saying, "What sort of man is this, that even winds and sea obey him?" Matt 8:23-27 (RSV)
4. That same day Jesus went out of the house and sat beside the sea. And great crowds gathered about him, so that he got into a boat and sat there; and the whole crowd stood on the beach. And he told them many things in parables, saying: "A sower went out to sow... Matt 13:1-3 (RSV)
5. Jesus said to them, "Children, have you any fish?" They answered him, "No." He said to them, "Cast the net on the right side of the boat, and you will find some." So they cast it, and now they were not able to haul it in, for the quantity of fish. That disciple whom Jesus loved said to Peter, "It is the Lord!" When Simon Peter heard that it was the Lord, he put on his clothes, for he was stripped for work, and sprang into the sea. But the other disciples

came in the boat, dragging the net full of fish, for they were not far from the land, but about a hundred yards off. When they got out on land, they saw a charcoal fire there, with fish lying on it, and bread. Jesus said to them, "Bring some of the fish that you have just caught." So Simon Peter went aboard and hauled the net ashore, full of large fish, a hundred and fifty-three of them; and although there were so many, the net was not torn. John 21:5-11 (RSV)

The Greek work for temple is 'naos' which sounds very much like the Latin '**navis**' a ship and therefore helps with the origin of the word 'nave'.

The early Church was fond of the ship as a metaphor for the church. The ship had the sense of mission. The ship was the symbol adopted for Apostle Jude (otherwise known as Judas not Iscariot or Thaddaeus) and denoted his missionary journeys across the sea. The church built at Ephesus which was rebuilt in the 4th century and the site the site of the third Ecumenical Council (431 AD) had the shape of a ship, with the Bishop's chair (as the Captain) in the centre.

Edward Maufe used St Thomas' to emphasize this metaphor of the ship, and the shape of 'the ship' can be found not only in the **nave** and the **chancel**, but also in the **side aisles**, also in the **doors**, the **windows** and even in the **plan of the church**. The walls of the sanctuary get closer to each other as you move towards the east. The pulpit and the lectern at the entrance to the Chancel have something of the feeling of 'the captain's bridge'. The walls of the sanctuary, of the 'Morning Chapel' have a definite slope towards each other, like the bow of a boat. The walls of the Vestry on the opposite (south) side of the building also slope inwards giving symmetry to the whole of the East End, as the bow of a boat.

FROM BOATS TO BAPTISM

The kicking plates on the main outside double doors of the church suggest the idea of waves.

Similar designs are continued in the **font** at this West end of the church. This was carved by **Vernon Hill** in Weldon stone. It continues the water theme depicts a fish (a symbol for the Christian church that predates the cross), and anchor and the IXΘΥΣ which are all signs for Christ. Tertullian (c160 - c220) described those newly baptized as 'little fishes' and there are similar references in other old Christian documents. The Greek letters for the word for fish - IXΘΥΣ also form an acrostic - Ιησους Cristos, Qeou Uios Swthr. (Jesus Christ, Son of God, Saviour):

The font was often placed at the West end of the church because it was the entrance and signified Baptism as the entrance into the body of Christ. The **stained glass** behind the font, depicting 'Christ and the children' , is by **Moira Forsyth**. **The war memorial at the West End** came from the 'tin church' which used to stand where the church hall is now.

For Christ also died for sins once for all, the righteous for the unrighteous, that he might bring us to God, being put to death in the flesh but made alive in the spirit; in which he went and preached to the spirits in prison, who formerly did not obey, when God's patience waited in the days of Noah, during the building of the ark, in which a few, that is, eight persons, were saved through water. Baptism, which corresponds to this, now saves you, not as a removal of dirt from the body but as an appeal to God for a clear conscience, through the resurrection of Jesus Christ, who has gone into heaven and is at the right hand of God, with angels, authorities, and powers subject to him. 1 Peter 3:18-22 (RSV)

As the baptism liturgy reminds us 'water' is a powerful Christian sign:

We thank you, almighty God, for the gift of water to sustain, refresh and cleanse all life. Over water the Holy Spirit moved in the beginning of creation. Through water you led the children of Israel from slavery in Egypt to freedom in the Promised Land. In water your Son Jesus received the baptism of John and was anointed by the Holy Spirit as the Messiah, the Christ, to lead us from the death of sin to newness of life.

Common Worship (2000) Baptism, - 'Prayer over the Water'

'ORIENTATING' – FACING EAST

It would have been much more convenient to have had the main door of the church opening directly on to the main road. However, Edward Maufe went to some considerable lengths to orientate the church so that it was facing East (It is, in fact, slightly off the axis). This does mean that instead of having the entrance to the church directly from the main road, the people are required to walk at least half the length of the building to gain access.

However, 'orientating' (i.e. making it face east) the church building is of great significance;

Traditionally God would come from the East

Though he may flourish as the reed plant, the east wind, the wind of the LORD, shall come, rising from the wilderness; Hosea 13:15 (RSV)

Afterward he brought me to the gate, the gate facing east. And behold, the glory of the God of Israel came from the east; and the sound of his coming was like the sound of many waters; and the earth shone with his glory. Ezekiel 43:1-2 (RSV)

Tradition also held, that the Messiah, when he came, would enter Jerusalem through 'The Golden Gate' that is the Eastern Gate of Jerusalem. This is the gate, which is traditionally held, that Jesus entered on Palm Sunday and the gate that he will use for 'the Second Coming'. Islam holds that Mohammad (Peace be on him) is the last of the prophets and therefore they have sealed up the Golden Gate to prevent any possibility that the Messiah shall return that way.

It was also a tradition of the Jews, to face Jerusalem when they prayed. This meant for those in Europe that they would face East.

When Daniel knew that the document had been signed, he went to his house where he had windows in his upper chamber open toward Jerusalem; and he got down upon his knees three times a day and prayed and gave thanks before his God, as he had done previously. Daniel 6:10 (RSV)

There was a time when at St Thomas' the altar was pulled out so that the priest celebrating the sacraments would stand behind the altar facing West towards the people. However, it was decided to return to the way the church was designed and the altar was returned to its original place and the priests now celebrate facing east.

A simple but important point:

'The turning of the priest to the people has turned the community into a self-enclosed circle. In its outward form, it no longer opens out on what lies ahead and above, but is closed in on itself. The common turning toward the east was not a 'celebration toward the wall' it did not mean that the priest 'had his back to the people' the priest himself was not regarded as so important. For just as the congregation in the synagogue looked together toward Jerusalem, so in the Christian liturgy the congregation looked together 'toward the Lord.' ['The Spirit of the Liturgy' (pub Ignatius Press 2000) by as Joseph Ratzinger page 8.]

MORNING STAR

An important motif for Edward Maufe is that of 'The Morning Star'

It refers to the story of the birth of Jesus as told in Matthew's gospel

"Where is he who has been born king of the Jews? For we have seen **his star** in the East, and have come to worship him." Matthew 2:2 (RSV)

When they had heard the king they went their way; and lo, the star which they had seen in the East went before them, till it came to rest over the place where the child was. Matthew 2:9 (RSV)

This is seen in the **Morning Chapel** ceiling which was painted by **Kathleen Roberts**, who was an artist working for Heals Department Store at the time. (This was where Prudence Maufe was a director)

For when he received honor and glory from God the Father and the voice was borne to him by the Majestic Glory, "This is my beloved Son, with whom I am well pleased," we heard this voice borne from heaven, for we were with him on the holy mountain. And we have the prophetic word made

more sure. You will do well to pay attention to this as to a lamp shining in a dark place, until the day dawns and the **morning star** rises in your hearts. 2 Peter 1:17–19 (RSV)

"I Jesus have sent my angel to you with this testimony for the churches. I am the root and the offspring of David, the **bright morning star**." The Spirit and the Bride say, "Come." And let him who hears say, "Come." And let him who is thirsty come, let him who desires take the water of life without price. Revelation 22:16–17 (RSV)

The yellow rays in the circular window in the East end of the church, above the altar catch the morning sun and reminds you of **Christ the Morning Star**. This is made even more significant by the fact that tracery of the window is formed by the cross of the **Calvary carved by Eric Gill**. This Calvary showing Christ in the King, with the Blessed Virgin Mary and St John and the Latin inscription 'Ave Rex' ('Hail the King') certainly proclaims the crucified and risen Lord the outside world. It also provides for the congregation inside the church with a reminder that at the Holy Communion that they are proclaiming 'the Lord's death until he comes.'

For as often as you eat this bread and drink the cup, you proclaim the Lord's death until he comes. 1 Corinthians 11:23–26 (RSV)

For Freemasons the East window will remind them of the Blazing Star which is a symbol they use for 'the omnipresence of the Almighty.

Five pointed stars are found on the ceiling of the Morning Chapel and also carved in the window of the sanctuary, (There is a similar window in the Vestry). Five pointed 'pentagrams' are also marked out high on the leaded light windows of the West End. It is unfortunate that Pentagrams have become a controversial sign and are used by those interested in the magical arts and occult. The Pythagoreans saw the sign as a symbol of health. The first century BC, Roman architect Marcus Vitruvius Pollo superimposed the shape of 'a man' on the figure to demonstrate symmetry and this was taken up in medieval times by people such as Michelangelo.

The Christians have used the Pentagram as the emblem of the Epiphany Star; as a token of the five wounds that Jesus received on the cross and it is also widely used as the shape of the star associated with the Blessed Virgin Mary:

And a great portent appeared in heaven, a woman clothed with the sun, with the moon under her feet, and on her head **a crown of twelve stars**; she was with child and she cried out in her pangs of birth, in anguish for delivery. Revelation 12:1–2 (RSV)

THE BODY

The human body has always been of great significance for the Christian Church.:

1. For as in **one body** we have many members, and all the members do not have the same function, so we, though many, are **one body in Christ**, and individually members one of another. Romans 12:4–5 (RSV)
2. And his gifts were that some should be apostles, some prophets, some evangelists, some pastors and teachers, to equip the saints for the work of ministry, for building up **the body of Christ**, until we all attain to the unity of the faith and of the knowledge of the Son of God, to mature manhood, to the measure of the stature of the fulness of Christ; Ephesians 4:11–13 (RSV)

The body was also very important in church architecture. A body is superimposed upon the plan of the church, this emphasizes that the Church is 'The Body of Christ' and that it is not just a building but the people that make up the Church. When this is done, the chancel becomes the neck or throat of the body – the place where the singing comes from and the sanctuary represents the head.

Edward Maufe has included an **Ambulatory** at the back of the Altar. This can be reached through the Vestry and goes through to the Chapel and it has been used for processions. Often in Cathedrals there is an ambulatory behind the altar and this has meant that processions could encircle the church, on the inside of the building. Many orders make a point of processing completely around the church to emphasize the completeness and

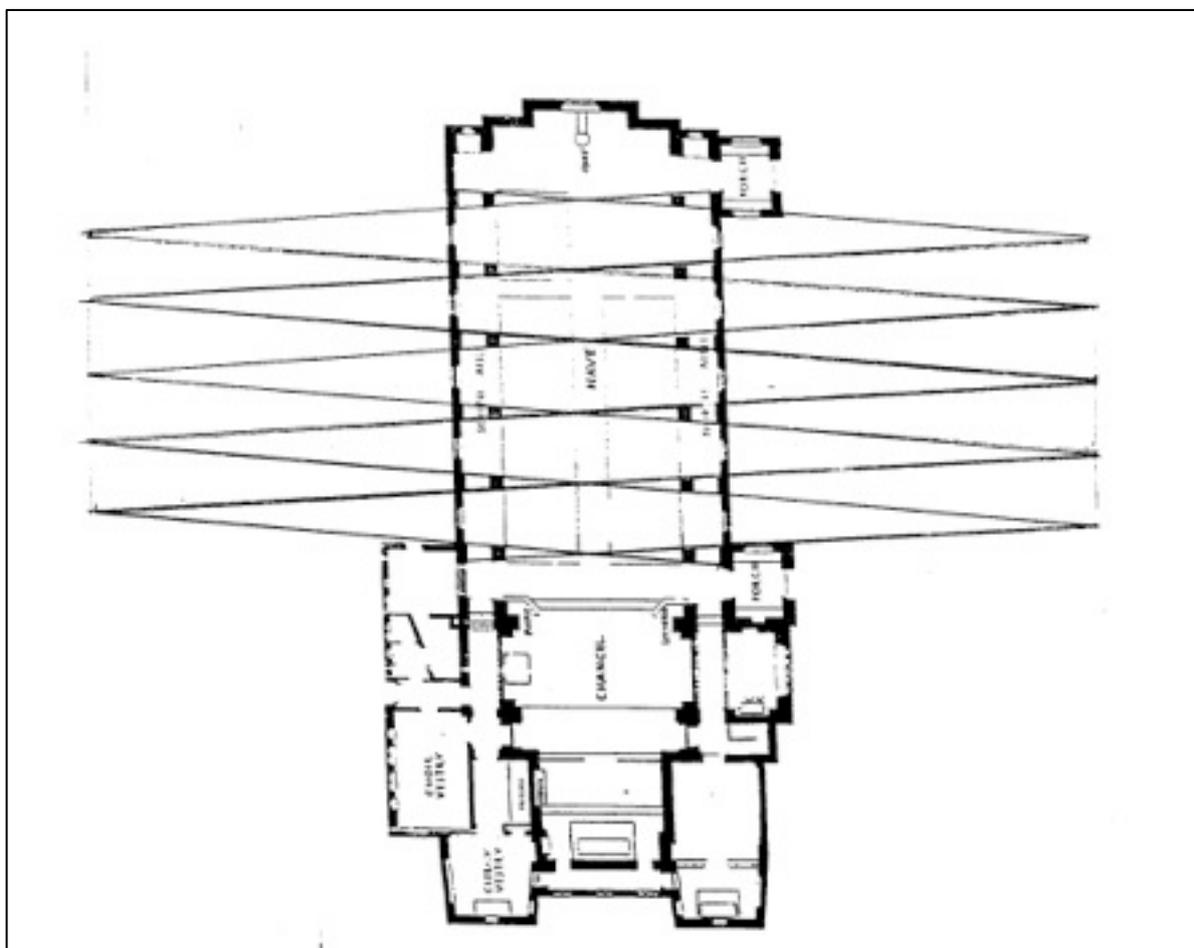
inclusive nature of the body of Christ. Significantly, the Ambulatory around the back of the Altar implies that you are 'Walking through the mind of Christ'
One to six the ark - a coffin

THREE

Most of Byzantine architecture was based upon squares and circles. The Muslims followed in this tradition. The Cathedral builders of the 12th century followed this pattern, but in the 13th century they established the principles of spreading the load of the roof across the pillars and creating a pointed vault. This allowed them to build higher without the need for another storey. This in turn created triangles in the ceiling. Christians were keen to stress the importance of the number 3. This was traditionally the number for God in the Old Testament and for the Christians it was the number for the Trinity of God: God the Father, God the son and God the Holy Spirit. It was also the number for 'the Third Day' an important day throughout the bible but particularly for the resurrection. Thus imposing triangles on the plan of the building became a fascination of architects and is referred to a 'Triangulation'.

You will notice that the pillars of the nave slant on the East and West faces. This can be easily seen when you look at the lines on the floor by the pillars in the side aisles. In fact if you continue those lines they will not only meet the lines from the opposite pillars in the centre of the nave, but also if the lines are extended outside they meet at a similar distance on the exterior.

The chevron is also accepted as signifying the Trinity (having three points) and is commonly found in Christian decoration. It is also recognized as a stylized lily as a sign of the Blessed Virgin Mary. The chevron is also the sign of the builder's square which is the sign of St Thomas. Thus you will find chevrons all over the church. In the windows, on the floor, on the light fittings (Note the blue and silver braiding slants inwards to suggest a chevron) on the riddle posts of the morning chapel



SEVEN

Seven is seen as the number of completeness – The Sabbath.

And on the seventh day God finished his work which he had done, and he rested on the seventh day from all his work which he had done. So God blessed the seventh day and hallowed it, because on it God rested from all his work which he had done in creation. Gen 2:2-3 (RSV)
Three represents God, Four: the earth. Thus 7 represents God and the earth complete. Edward Maufe has therefore created the traditional seven steps from the chancel up to the altar.

TWELVE

Twelve represents the whole of the people. It is a combination of multiplying 4 and 3
In the Christian tradition there are significant 12s

Twelve tribes of Israel, 12 Lesser prophets in the Old Testament, 12 Apostles:

The nave has six pillars on each side of the church thus making the complete 12.

The nave light fittings designed by Edward Maufe and painted by the artists from Heals are decorated with the signs of the Apostles. It is unfortunate that, because of the wish to use alternate blue and red fields for the emblems some of the martyrs (who normally have red backgrounds or fields) have been given blue. Also John is given the emblem of an eagle which is usually the sign of him as one of the four evangelists. As one of the Apostles he is usually given the emblem of a cup with a snake, on a blue background.

MARY

When St Thomas' was designed the main side chapel was referred to as 'The Morning Chapel' presumably as a reference to the motif of 'Christ the Morning Star' and perhaps also because of the fact that this chapel was used for the early morning celebrations of Holy Communion. The cross on the altar and the sanctuary carpet and altar posts were designed by Edward Maufe. Tragically the cross was stolen in 2004
The white, blue and gold chevrons are a stylized lily representing Mary.

However, this chapel does house one of the most beautiful works of art by Vernon Hill of the Madonna and Child. Carved in Caen stone (you can see the small fossils in the stone) it was paid for and given to the church by Prudence Maufe. Such a statue emphasizes the orthodoxy of the Christian doctrine from the 4th century onwards and upheld by the Councils of Ephesus in 431 and Chalcedon in 451 (against the Arians and the Nestorians) that Mary was in fact the 'Theotokos' 'The Mother of God'.

CHILDREN'S CHAPEL

The Children's Corner (or Chapel) The emphasis is very much on 'creation and the incarnation'. The stained glass by **Moira Forsyth**, demonstrates the happiness of brought by the birth of Christ who is destined to re-establish the Garden of Eden. The illustrations are very much of the 1930s and show children white children with blond hair and shorts playing in the forests with the angels. The glass was exhibited in the Royal Academy before being put in place in St Thomas'

An interesting nativity scene featuring the church, behind the altar, painted by **Elizabeth Starling**.

This sets the nativity (the incarnation) in the parish of Boston Manor Hanwell. It shows the Church of St Thomas' but also the canal and a row of terraced housing. It also shows two great symbols of parish: Firstly the shepherd and the sheep. Shepherds were the symbol of the Israelite nation (Genesis 46.34) and a symbol of the kingship and priesthood (e.g. 2 Samuel 5.2, Ezekiel 34). Secondly, St Christopher, who in the story carried the child Jesus and stumbled under the weight of the child who had the burdens of the world on his shoulders. The significance of the two lapwings has yet to be established.

The wooden carvings over the screen, represent creation. The flesh (a lamb), fruit (grapes), fish, flower, and fowl (dove) are by **James Woodford**.



The Architect – Edward Maufe

Edward Brantwood Maufe was born 12th December 1882 in Ilkley, Yorkshire. He was the youngest of three children of Henry Muff a Director of the family firm of Brown, Muff and Co Ltd., and his mother was Maude Alice née Smithies, who was a niece of Sir Titus Salt (The Congregationalist, teetotal, industrialist who built the mill and founded town of Saltaire, Bradford). He was educated at Bradford Grammar School and went at the age of fifteen to serve a five year pupilage with the architect William A. Pite. His family moved south, to live in the former home of William Morris: the Red House, Bexley Heath, designed by Philip Webb, which Maufe acknowledge as an early influence. His father also corresponded with John Ruskin. Maufe completed his articles with Pite and went to St John's College Oxford where he obtained his degree. In August 1909 the whole family changed their name by deed poll from "Muff" to "Maufe".

He attended the design class at the Architectural Association and took his final examination in 1910. Maufe became an associate member of the RIBA in 1910. Also in 1910 he married Gladys Evelyn Stutchbury, (who later took the name of Prudence) daughter of Edward Stutchbury of the Geological Survey of India. She was a designer and interior decorator and she joined the London department store Heals during World War 1 and later became a director. They had one son, Gareth (1911– 1968).

In 1912 Maufe received his first large commission which was Kelling Hall in Norfolk for Sir Henri Deterding. This building shows Maufe's early links with the Arts and Crafts Movement. He also started his association with the Church and undertook the decoration of St Martin in the Fields and alterations at All Saints, Southampton, and St John, Hackney. Before joining the Army in 1917 (Royal Garrison Artillery) Maufe had served since October 1914 in the R.N.V.R and also the Inns of Court M.I. which he had joined in 1900. When joining the Army the form shows that H.R.L. Sheppard stood as guarantor, giving his address as "The Vicarage, Trafalgar Square." This was "Dick" Sheppard. He saw action at Salonika and became noted for his useful work in camouflage. . Maufe was discharged on the 26th February 1919.

He became a fellow of the RIBA in 1920 and came to prominence in 1924 with his design for the palace of industry at the Wembley Exhibition and was a silver medalist in the Paris Exhibition of 1925.

Two buildings particularly made his name amongst architects: the church of St Bede for the Royal Association in Aid of the Deaf and Dumb at Clapham (1922–3) and St Saviour's, Acton also for RADD (1924 – 6). The latter was particularly admired for its simplification of form and for its affinities with the contemporary Swedish architecture, for example Ivar Tengbom's Hogalid church in Stockholm, which Maufe said was the most completely satisfying modern Swedish building he had seen." (Dictionary of National Biography OUP 1986). His association with RADD and the Freemasons brought him in to direct contact with the monarchy and in particular George V.

His other buildings include: an extension to Baylins for Sir Ambrose Heal (1927); Yaffle Hill, Broadstone Dorset, for Cyril Carter of Poole Potteries (1929); several designs for Lloyds Bank, one of the best being 50 Notting Hill Gate (1930); the studio for religious services at Broadcasting House (1931); Gluck's studio in Bolton Hill, Hampstead (1932) In 1932 he won the competition, which had 183 entrants, for the new Guildford Cathedral. The building was suspended because of World War II and it was eventually

dedicated in 1961. During the building of the Cathedral, Maufe was involved directly in raising money for the work and he and his wife were also generous donors to the project. Edward Maufe was the architect for St Thomas' Hanwell (1934) and All Saints, Thames Ditton (1938), Methodist Chapel Walworth Clubland (1939) which was destroyed in 1941 and the re-building maintained much of his architectural style.

He was chief architect and artistic advisor to the Imperial (later Commonwealth) War Graves Commission. Among his many designs for memorials are those at Tower Hill (an extension to the Mercantile Marine memorial by Sir Edwin Lutyens) and the Air Forces Memorial at Cooper's Hill at Runnymede (1950–53).

Edward Maufe was also architect for St Columba's Presbyterian Church of Scotland in London, and buildings for Trinity and St John's colleges Cambridge and Balliol and St John's colleges Oxford, the Festival Theatre in Cambridge, and the Playhouse at Oxford, and the rebuilding of the Middle Temple and Gray's Inn in the 1950s, and extensions to Bradford Cathedral.

In 1944 he received the Royal gold medal for architecture and in 1954 he was knighted for his services to the War Graves Commission.

Edward died on his 92nd birthday in 1974 East Sussex, and Lady Maufe died in 1976. Maufe's architectural drawings and correspondence were generously deposited at the RIBA by Lady Maufe after her husband died.

He was renowned for his simplified Gothic designs and was greatly influenced by his experiences in Sweden. He achieved his aim of "to build anew on tradition, to rely on proportion of mass, volume and line rather than elaboration and ornament".

Original text kindly amended in November 2015 by Mrs. Juliet Dunmur (Granddaughter of Edward & Prudence Maufe)

Eric Gill (1882 –1940)

Arthur Eric Rowton Gill was a British sculptor, typeface designer, stonecutter and printmaker, who was associated with the Arts and Crafts movement. Gill was born in 1882 in Brighton, Sussex and in 1897 the family moved to Chichester. He studied at Chichester Technical and Art School, and in 1900 moved to London to train as an architect with the practice of W.D. Caroe, specialists in ecclesiastical architecture. Frustrated with his training, he took evening classes in stone masonry at Westminster Technical Institute and in calligraphy at the Central School of Arts and Crafts, where Edward Johnston, creator of the London Underground typeface, became a strong influence. In 1903 he gave up his architectural training to become a calligrapher, letter-cutter and monumental mason.

In 1904 he married Ethel Hester Moore (1878–1961), and in 1907 he moved with his family to "Sopers", a house in the village of Ditchling in Sussex, which would later become the centre of an artists' community inspired by Gill. There he started producing sculpture – his first public success was *Mother and Child* (1912).

In 1913 he moved to Hopkin's Crank at Ditchling Common, two miles north of the village. In 1914 he produced sculptures for the stations of the cross in Westminster Cathedral. In the same year he met the typographer Stanley Morison. After the war, together with Hilary Pepler and Desmond Chute, Gill founded The Guild of St Joseph and St Dominic at Ditchling, where his pupils included the young David Jones.

In 1924 he moved to Capel-y-ffin in Wales, where he set up a new workshop, to be followed by Jones and other disciples. In 1925 he designed the Perpetua typeface, with the uppercase based upon monumental Roman inscriptions, for Morison, who was working for the Monotype Corporation.

The Perpetua design was followed by the Gill Sans typeface in 1927–30, based on the sans serif lettering originally designed by Edward Johnston for London Underground. In the period 1930–31 Gill designed the typeface Joanna which he used to hand-set his book, *An Essay on Typography*.

In 1928 he moved to Pigotts near High Wycombe in Buckinghamshire, where he set up a printing press and lettering workshop. He took on a number of apprentices, including David Kindersley, who in turn became a successful sculptor and engraver, and John

Skelton (1923–1999), his nephew, and also noted as an important letterer and sculptor. Other apprentices included Laurie Cribb, Donald Potter and Walter Ritchie. Others in the household included Denis Tegetmeier, married to Gill's daughter Petra, and Rene Hague, married to his daughter, Joanna.

In 1932 Gill produced a group of sculptures, Prospero and Ariel, for the BBC's Broadcasting House in London. In 1937, he designed the background of the first George VI definitive stamp series for the Post Office, and in 1938 produced The Creation of Adam, three bas-reliefs in stone for the Palace of Nations, the League of Nations building in Geneva, Switzerland. During this period he was made a Royal Designer for Industry, the highest British award for designers, by the Royal Society of Arts and became a founder-member of the newly established Faculty of Royal Designers for Industry.

A deeply religious man, Eric Gill published numerous essays on the relationship between art and religion. He also produced a number of erotic engravings. Gill died of lung cancer in Harefield Hospital, Uxbridge, Middlesex in 1940. His papers and library are archived at the William Andrews Clark Memorial Library at UCLA.

In his 1947–1949 redesign for Penguin Books, a project that resulted in the establishment of Penguin Composition Rules, Jan Tschichold specified use of Gill Sans for book titles, and in branding their Pelican imprint. In the 1990s, the BBC adopted Gill Sans for its wordmark and many of its on-screen television graphics. Today he is a controversial figure, with his well-known religious views and subject matter being seen at odds with his sexual behaviour.

(This font is Gill Sans MT Std Medium)



James Woodford (1893 – 1976)

James Woodford was an English sculptor from Nottingham. His father was a lace designer. Woodford started studying at the Nottingham School of Art, but enlisted during the First World War. After the war, he continued his training at the Royal College of Art in London. He carved The Queen's Beasts which were heraldic symbols depicting animals traditionally associated with British royal family. In 1953, a set of six-foot (1.83 m) high statues by sculptor James Woodford was placed at the entrance of Westminster Abbey for the coronation ceremony of Queen Elizabeth II. Today, replicas of these ten heraldic figures in Portland stone by the same sculptor, were presented anonymously to the gardens in 1956.

The famous Robin Hood Statue that stands near the gates of Nottingham Castle was also another one of James Woodford's creations. Woodford created a monumental pair of doors for the RIBA headquarters in Portland Place (1934), and four years later a set of six doors in a similar style for the new Norwich City Hall.

At St Thomas' the timber screens in the chancel and in the Children's Chapel were carved by James Woodford. The Angels in the chancel screens were depicted playing different instruments.

The wooden carvings over the screen in the Children's Chapel represent 'flesh, fruit, fish, flower, and fowl'.

Vernon Hill (1887– 1972?)

Vernon Hill was a lithographer, sculptor and illustrator born in Halifax, Yorkshire in 1887. He was apprenticed as a lithographer at the age of only thirteen and was a student teacher at seventeen. His first illustrations were published in 1909: The Arcadian Calendar published by John Lane The Bodley Head in 1909 for the following year. Two further commissions followed from the same publisher and further suites of images from Hill were published in exceedingly low volumes in The New Inferno (1910) and Ballads Weird and Wonderful (1912).

Vernon Hill served as private 54532 in the Essex Regiment, having enlisted in 1916. He was discharged on the 29th July 1919. Hill had health problems throughout his service having suffered with varicose veins in both legs. In his service and pension records, both available at The National Archives he gives his occupation as either "artist" or "sculptor". Vernon was awarded the Silver War Badge, which was sent to his 41 Hyde Park address in Halifax, Yorkshire on the 23rd August 1919.

Following war service undertaken during World War I, Hill returned to artistic pursuits, but was to never receive the comprehensive commissions for book illustrations that he was granted earlier in his career, but did gain commissions for sculptures.

Hill worked on numerous public commissions, including work on St Columba's Church in Pont Street and Middle Temple, The Royal Airforce Memorial at Runnymede. Some of his finest work can be seen at Guildford Cathedral in Guildford, Surrey, and apart from the reliefs on the south door entrance he carved the angels on the Sedilia inside the Cathedral, as well as the "Tongues of Flames" on the Pulpit and Lectern. He also carved the Arms of Bishop Greig over the inside of the Sacristy Door and St Ursula over the inside of St Ursula's Porch.

At the south door entrance are two magnificent bronze doors set under two arches, and these feature Vernon Hill's reliefs, below Eric Gill's "St John the Baptist".

Carvings in St Thomas':

The Font in Weldon stone. It depicts a fish and anchor and the ΙΧΘΥΣ which are all signs for Christ. **Ichthys** or **Ikhthus** is the ancient and classical Greek word for "fish." The use of the Ichthys symbol by early Christians. Ichthus can be read as an acrostic, a word formed from the first letters of several words. It compiles to "Jesus Christ, God's son, savior," in ancient Greek "Ἰησοῦς Χριστός, Θεοῦ Υἱός, Σωτήρ", Iēsous Khristos Theou Huios, Sōtēr.

Iota (i) is the first letter of Iēsous (Ἰησοῦς), Greek for Jesus.

Chi (kh) is the first letter of Khristos (Χριστός), Greek for "Christ" or "anointed".

Theta (th) is the first letter of Theou (Θεοῦ), that means "God's", genitive case of Θεός, Theos, "God".

Upsilon (u) is the first letter of huios (Υἱός), Greek for Son.

Sigma (s) is the first letter of sōtēr (Σωτήρ), Greek for Savior.

The carving over the north door depicts the story that a dove presented St Thomas with the girdle of Our Lady after she had died as a sign that she had entered heaven.

The carving over the west door is also by Vernon Hill and represents two birds pecking from the same bunch of grapes symbolic of all Christians sharing the one cup at Communion.

The carvings of the piscina in the Lady Chapel and the Main Sanctuary are by Vernon Hill. The Madonna and Child in the Morning (Lady) Chapel is perhaps his finest work at St Thomas'.

Moira Forsyth ARCA 1905 – 1991

Moira Forsyth began her career in the pottery industry, learning her skills at the Burslem Potteries School of Art where her father was the principal. She was asked to exhibit her ceramic figures at the White City Exhibition of 1925 and orders flooded in from all over the world. Sadly the General Strike of 1926 meant that she could not get her work fired. At this point she won a National Scholarship to the Royal College of Art and changed from ceramics to glass.

Moira Forsyth worked for many years at the celebrated Glass House in Fulham. Other work by the artist can be seen in Guildford Cathedral, Eton College Chapel, Norwich Cathedral and in the Stained Glass Museum, Ely.

Norman Lumsden (1906 – 2001)

Norman was a British opera singer and actor. He first came to prominence during the 1940s and 1950s in several operas by composer Benjamin Britten, often performing at Covent Garden and the Aldeburgh and Glyndebourne festivals. He later began a television acting career during the 1970s appearing mostly in small roles in TV dramas. He branched out into films during the 1980s, notably appearing in Clint Eastwood's 1990 film *White Hunter, Black Heart*. He is particularly remembered for his portrayal of J. R. Hartley in the 1983 Yellow Pages advert *Fly Fishing by J.R. Hartley* which Channel 4 has listed as the 13th greatest television advertisement of all time.

He originally worked as a commercial artist, designing book jackets for the publishers Hodder & Stoughton, including those for Leslie Charteris's *The Saint* series.

Norman was a faithful member of St Thomas' choir for many years.

His wood cut in the Lady Chapel of the Feet of Christ is one of his earlier works.

John Skelton MBE 1923–1999

John Skelton, letter carver and sculptor, spent 50 years working in Sussex close to Ditchling Beacon. At his home in the hamlet of Streat he made a sculpture garden and filled it with his own figures carved from stone, wood and cast bronze. In the side garden he sited the poetic Sculpture for a Roman Landing Place to greet visitors.

He was born in Glasgow in 1923, attended Norwich Cathedral Choir School and Bablake School, Coventry. He studied lettering, sculpture and architecture at Coventry School of Art and was then apprenticed to Eric Gill, his uncle, shortly before the artist died in 1940. He continued his training under Joseph Cribb, working at the Guild of Saint Joseph and Saint Dominic on Ditchling Common. Cribb had taken over Gill's lettering and sculpture workshop in 1924, continuing his practice.

In 1942, John Skelton joined the Army, was commissioned into the Royal Artillery in 1944, and served in India, Burma, Malaya and Siam. On his return he worked as a stonemason, married Myrtle Bromley Martin, a silversmith and set up his first workshop at Burgess Hill, Sussex, in 1950. In 1958 the Skeltons moved their home, workshop and studios to Streat, near Ditchling.

Some of Skelton's most significant public commissions were for the cathedrals of Chichester (the font, 1983); Norwich (Our Lady of Pity Sculpture, 1967–8); Salisbury

(inscriptions); and Winchester (inscriptions and side altar). Also of special note are the memorials to the great generals of World War 11 in St Paul's Cathedral Crypt, London, and the tablet commemorating a member of the ship's company of the Mary Rose in Portsmouth Cathedral.

In Stratford-upon-Avon, he carried out commissions for a Lady Macbeth figure in carved walnut at the Shakespeare Birthplace Trust, as well as the Shakespeare family coat-of-arms, a sundial and other works, all dating from the mid 1960's.

The statue of St Matthew, that he carved, is in the porch of the North door is one of a set commissioned by the Fr. David Caton (one time Vicar of St Thomas') in memory of his wife.

The Revd. John Pelling A. R. C. A

John Pelling was born just before the second World War and attended the Brighton Grammar School. He went on from there to study at the Royal College of Art from 1950 -1954 and taught art at the Sir Hon Cass College of Art.

He was ordained as a priest in the Church of England in 1959 and became curate of St Mary Abbots Kensington and was in charge of Christ Church near the Royal College of Art, where he became a personal friend of Francis Bacon

After being Vicar of St Saviour's Hammersmith, he was offered a post at Holy Trinity in Nice. In 1982 he decided to devote himself entirely to art and taught 'Composition' at the Art College in France. Whilst in Nice he did painting commissions for Prince Rainer and completed what turned out to be the final portrait of the writer, Graham Greene.

John was instrumental in the renovation of Audrey Beardsley's grave in Menton on the Côte d'Azur for the centenary of his death in 1998 and he hosts the annual dinner there, for the artist's group, to commemorate Beardsley's contribution to art.

He has exhibited at the Royal Academy, and has had several exhibitions of his paintings in the West End where his paintings are sold for many thousands of pounds each. He is currently planning an exhibition of his work at the Chelsea Arts Club which will include a painting of Francis Bacon's studio whom John knew well from his time at the Royal College of Art.

John lives in Chelsea with his wife Zoe who is also an artist.

John Pelling's Stations of the Cross

The church of St Thomas the Apostle, Hanwell, in Middlesex, has acquired a set of Stations of the Cross painted by John Pelling. (His exhibition Double Exposure was reviewed in New Directions June 2001). They are painted in brilliant stained glass colours and are beautifully set off by the cream-coloured walls of this tall, elegant 1930s church, by Sir Edward Maufe, the architect of Guildford Cathedral.

In the pictures Christ wears a white robe and carries a purple cross which is set against a background of strong oranges, yellows, blues and greens. We watch his progress and passion from behind the onlookers and ranks of Roman soldiers in the foreground of the paintings and are made to share in the sorrow and helplessness of those who loved and followed him. One of the soldiers carries a green spear - in each of the early stations the threatening spear appears and finally we realize that we have been looking at that very spear which will pierce Christ's side as he hangs on the Cross.

The figures express their feelings and emotions in subtle gestures and movements. Their features are only suggested by slight shadings or gradation of colours. The effect of this is to give us space to identify in our own way with participants and scenes of Christ's Passion.

The pictures are full of symbolism and colour - the shape of a chasuble in the background, the use of palms, not only as palm trees but as symbols of Christ's triumph, the flowing lines of the red and purple sheets as his spent, white body is taken down from the cross, the broken shapes and vivid colours form backgrounds that are both turbulent and ordered.

Viewed from the back of the church the fourteen stations glow with strong and vivid colour – complementing and enhancing the Church’s interior, and offering the people of Hanwell a dramatic focus to the story of Christ’s Passion.

Anne Gardom, New Directions

Jack Hammant 1916 – 1976

Jack served in the R. A. Maritime Regiment and came to Ealing in 1947. He married Mary in Hull. Jack was a commercial artist and worked for a local department store in Ealing. He was a faithful member of St Thomas’ choir for many years. Two examples of his work are in the church. “The shrine of Edward the Confessor” and “The Annunciation after Fra Angelico”

Lawrence Hill

Lawrence Hill was an art teacher in Epping. The picture of ‘Jesus Carrying the Cross’ is in the South Aisle.