

Chapter 12

INSIDE GOD'S HOUSE: THE FURNISHINGS, FITTINGS & MEMORIALS

WRITING in the *Mitcham and Hawthorn Parochial Magazine* in July 1905 the Rector, Albert Wyndham Clampett, remarked:

It is helpful to know that some are thinking of the beauty and proper furnishing of God's house, and take delight in making it beautiful. The Church should in every parish be a model of good taste, and it is difficult to understand the feelings of those who would leave it bare and barren, neglected, and destitute of offerings, of affection and thankfulness.

When St Michael's Church opened on 17th October 1852 it was still far from finished. The first entry in the Minute Book records that consecration of the building was deferred as it was "... neither ceiled nor plastered, with temporary doors and calico windows, and only chairs and forms as seats". What a far cry from the Church interior we see today with its beautiful stained-glass windows, solid old cedar pews, soft carpet, gleaming brass and fine linen. We tend to take them all for granted. Who provided them? When were they installed?

Before the Church could be opened for worship there were certain requisites, such as a curtained-off area where the incumbent could change his clothes, also a wash-basin and looking-glass so that he could clean up after a long walk along unmade muddy roads (there was no Priest's Vestry until 1872). Initially there were no pews, so planks and forms had to be brought in each Sunday for the congregation to sit on. They needed candles to light the Church and a candle box in which to store them; sconces (candle brackets) for the pulpit; a pillow for the Communion Table, mats and plates; cotton velvet to make altar curtains and hooks and rings from which to hang them; hair broom to sweep the floors; a latch for the front door and a Poor Box with padlock; a bell and bell rope, and awnings for blinds. These were just some of the many things itemised in a list of 'Receipts and Expenditure' for the years 1852 to 1854 found at the back of the first Minute Book.

Most of the fine furnishings we see in St Michael's today were procured during the long incumbency of Clampett from 1893 to 1939, particularly in the period leading up to the First World War. During those years Mitcham was still a relatively wealthy parish, thanks to the generosity of 'the gentry' – mainly retired pastoralists and legal men – who lived in the circle of great mansions around the foothills behind Mitcham Village. Whenever the Rector saw a need of some item to beautify the interior of the Church, he let it be known through comments in the parish magazines: "St Michael's has not a green frontal or banner yet, after more than 50 years of life and ministration!" or "No one has yet

offered us the white Sanctuary curtains ... it would be nice to have them by Easter."

Some items were gifts from the congregation, the monies having been raised by appeals for funds for specific projects; others were given as thank-offerings or as memorials to past parishioners. Most of the information has been gleaned from parish magazines or from entries made in the Priest's Vestry Record Books. The latter give precise dates. Where appropriate, some biographical information has been included about the person being honoured and the donor of the gift. In some cases this information has been dealt with in more detail in the earlier chapters of this book to which the reader is referred.

Rather than list items chronologically by the dates when they were installed, they are set out in groups according to their position in the building (as at January 2002), i.e. the sanctuary area, the nave, windows, porch and vestry (Fig. 12-1).

As a means of identifying the period in which the early photographs were taken the following information was used as a guide: gaslights installed, 1893; brass sanctuary rails (around three sides of altar) from September 1899 to 1952; lectern, Easter 1901; Morris Window, December 1901; present reredos, Easter 1904 (replacing an earlier one carved by Reverend Alfred Sells); wallpaper, 1905; altar and pulpit, 1912; electricity, August 1919; First World War sanctuary screen, Anzac Day, 1920; sanctuary area raised and enlarged with the brass rails placed in one line, 1952.

Over the years there have been many other generous gifts to St Michael's in the form of endowments. Some of these have been for the maintenance of the fabric of the building or the organ, or to supplement the Rector's stipend. Information on these can be found in Chapter 18 which deals with financial and legal matters. The organ is described in the chapter 'Music at St Michael's'.

* * *

Many people are unaware of the significance of various Christian symbols, some of which have been incorporated into the design of furnishings and windows in St Michael's.

A and **Ω**, carved on the altar, also intertwined in the motifs in the West Window. These two letters, *Alpha* and *Omega*, appear at the beginning and end of the Greek alphabet and denote that God is eternal and infinite. He was present at the beginning of Creation and will still be present at the end of the world.

IHC or **IHS** on the reredos, the Baptismal ewer and in the West Window. Both derive from the Greek word '*IHCOYC*' meaning 'Jesus'. **IHC** is of more ancient origin. The English equivalent of the Greek letters is 'Jes'.



Fig. 12-2 View of the sanctuary area c.1890. Note the outline of the old reredos against the plain glass window and the line of text either side of the window. (MPA)

IN THE SANCTUARY

When opened in 1852 the Church was a simple rectangle. A decade later there was a need to enlarge the building and the original architect, William Weir, submitted plans for “the enlargement by addition of choir, transepts, chancel & vestry”. The vestrymen chose instead Edmund Wright’s plan to build the south nave, thus making the Church almost square. As a result the sanctuary area remained virtually undefined being, in effect, little more than a small raised platform at the East End of the north nave.

Perhaps in an effort to give this space some definition, it was suggested in March 1869 that it was desirable to place “tables of the Commandments, Creed and Lord’s Prayer over the Communion Table as is customary”. There is no record of these being painted on the walls and the earliest interior photograph, taken in the early 1890s, shows only one line of text either side of the east window (Fig. 12-2). In 1905 it was reported that “a handsome lincrusta paper, tastefully decorated in gold and browns, covers a large portion of the sanctuary wall, and makes an effective and attractive finish”. This can be seen in Figure 12-3.

Fig. 12-3 Interior view of St Michael’s taken by Charles Petts c.1912 following the installation of the Morris window in 1901 and the Diamond Jubilee gifts in 1912. Note the new altar surrounded on three sides by the brass Communion rails, the high pulpit, lincrusta wallpaper and pipes leading to the gaslights. (Petts & Rawling)



Altar

At the heart of any Anglican church today is the altar or Communion table. In the early colonial period the traditional Sunday service was Matins, not the Eucharist, and as the latter was only offered monthly, it was the prayer desk and pulpit – rather than the Communion table – which were central to worship.

In 1853 a well-known Adelaide cabinet maker, J.G. Gibbs, was paid “£19 for furniture”, and this probably included some form of simple table. The earliest specific reference to a “Communion table” is in 1869, when it and “a handsome Covering Cloth” were provided out of the Sacramental Offerings. Four years later some “improvements” were made to the altar thanks to a special subscription of £10 from Mrs W.W. Hughes (of ‘Torrens Park House’), the work being done by H. Ronde.

The present altar (Fig. 12-4) was one of many gifts received as part of the Diamond Jubilee Celebrations held in September 1912. The name of the craftsman who made it is unknown. It is beautifully carved from English oak and incorporates vine leaves, grapes and wheat in the design, also the symbols for *Alpha* and *Omega*. At the base are carved the words “Who So Eateth My Flesh and Drinketh My Blood Hath Eternal Life”.

The altar was given by Mrs Fisher. Her husband, the Hon. Joseph Fisher, who had died several years before, was a generous benefactor of St Michael's. The family lived in a large two-storey home, ‘Woodfield’, still standing in Fisher Street, Fullarton.

Reredos & Cross

Behind the altar is the carved reredos. An earlier one featuring a pointed gable can be seen silhouetted against the window in Figure 12-2. Minutes of the Annual Vestry held in April 1887 record that this early reredos, together with a new altar cloth, was a gift from Reverend Alfred Sells, an artistic man who was the incumbent of St Michael's from 1884 to 1888. Information received from his descendants suggests that he may have carved it himself.

The reredos (Fig. 12-4) incorporates a re-table or gradine – a shelf designed to hold ornaments such a cross and small vases. Like the pews it was made of Singapore cedar, which is darker in colour than the altar and the adjoining sanctuary screen – both of which were later additions and are of English oak. The reredos was dedicated on Easter Day 1904 by the Rector, Albert Clampett, who described it thus:

The work is set out in one large centre panel, with two side panels; tracery panels in arcade style surmount these, and the whole is topped with an effective and beautifully carved cresting. Four gables with finials run up the mullions and sides of the window. All panels are open and show the rich gold brocade through. The re-table is a splendid piece of workmanship, and bears on the front the vine scroll, springing in its roots from the solid base with gilt monogram, on which the cross stands. This scroll is deeply and richly carved. The whole work, which is of Singapore cedar, is admirably conceived and carried out, and reflects the very great credit upon Mr John Cain, of North Adelaide, whose skilful pair of hands and excellent taste have given us something which has secured the admiration of all who have seen it. The reredos is the gift of the Girls' Friendly Society to the church, and we are sure all the members and associates will be gratified with the pleasure their goodness has given.

Members of the St Michael's branch of the Girls' Friendly Society (GFS) made the decision to purchase a reredos on 5th May 1902, the estimated cost being between £30 and £35. Many small fund-raising events were held, but the bulk of the money, some £27, was raised at a fair and concert held on 27th November 1903 in the Mitcham Institute. The leaders of the GFS at that time were the Misses Lily and Eva Waite and Miss Adelaide Rymill – the three donors of the adjacent First World War sanctuary screen.

The cross sits on an elevated central portion of the gradine in which is carved the initials “IHS”. These letters



Fig. 12-4
Carved altar of English oak, backed by the darker-coloured reredos and gradine holding the sanctuary cross.
(Ben Oborn, 2002)

were originally highlighted in gold paint. The brass cross was a gift from Lt-Col John Jervois and his wife Florence in 1895.

Until the present flower pedestals were acquired in 1968, the gradine was also used as a ledge to hold small brass vases of flowers. In 1907 it was recorded that St Michael's had received from Mrs J.R. Baker and Misses A. and H. Rymill "four handsome brass vases in grateful memory of their confirmation."

On 16th February 1997 a simple wooden cross for the penitential season was dedicated in memory of Joyce Roberts. It was the gift of her daughter, Judith Weaver. Another wooden altar cross and candlesticks were part of a set belonging to Bishop Lionel Renfrey.

Originally the reredos was flanked on either side by a pair of dossal curtains suspended by hooks and rings from short brass rails. The earliest ones were of cotton velvet. Over the years those were replaced by others made from beautiful fabrics donated by wealthy parishioners – no doubt in response to Clampett's hints! In 1904, at the same time as the reredos was installed, Mrs Palmerston Heath "saw that St Michael's wanted a pair of white silk brocade curtains, and she very generously offered to procure and present these as a thank-offering". By coincidence, "Mrs McRostie and Miss Wilcox, knowing St Michael's also wanted violet sanctuary curtains, expressed their desire to provide same in memory of their mother, Mrs George Wilcox". New curtains were also acquired in 1912. Dossal curtains were still in use as late as 1952, and can be seen in photographs taken during the Centenary Celebrations (see Fig. 6-6).

In the above description of the reredos, Clampett noted that it was designed in such a way as to show the gold brocade through three open panels thereby providing "a great relief to the somewhat severe stretch of brocade under the beautiful east window". The gold brocade has long since gone, replaced today by a series of fabric-covered panels in seasonal colours which can be slid in and out of grooves behind the reredos. These have been made from some of the old dossal curtains.

First World War Sanctuary Screen

On Anzac Day 1920 "A handsome carved sanctuary screen was dedicated as a thank-offering to Almighty God, for peace after the great war 1914–1919". The screen of English oak, designed by the eminent architect Edward J. Woods, incorporates the same design of "tracery panels in arcade style" used in the reredos (Fig. 12-5). It cost £251 and was carved by E.F. Choate (1870–1943), an Englishman who arrived in South Australia in 1910.¹

The screen was the gift of the Misses Lily and Eva Waite and Miss Adelaide Rymill. Lily and Eva were daughters of Mr and Mrs Peter Waite of 'Urrbrae House', and Adelaide was a daughter of Mr and Mrs Frank Rymill of 'Springfield House'.

Aumbry & Thomas Panelling

In January 1982 a Special Vestry gave approval for an aumbry and panelling to be installed in the NE corner of the Church between the pulpit and the First World War sanctuary screen. In effect this panelling, together with



Fig. 12-5 Southern portion of the First World War sanctuary screen containing the niche holding the brass alms dish. On the right is the Mothers' Union banner. (Ben Oborn, 2002)

the organ on the other side, now give an impression of enclosure to the sanctuary space.

It came about through the desire of one man to temporarily lay to rest the ashes of his late beloved wife until he also died that they might then be buried together. In February 1980 the Rector received a letter from Harold Thomas which said, in part:

It is the desire of my children and myself that we make a gift of \$2,000 to St Michael's Church in gratitude to Almighty God for our share in the beautiful life of my beloved Sheila whom He has now called to higher service.

In addition, we would like to place a Memorial Plaque of approved design, in the church she loved, as the only tangible indication that she enjoyed living in Adelaide, and especially in the Parish of Mitcham. As you are aware, her ashes, with mine, will find final rest in the Church yard of the Abbey Church in Waterford Eire where now her parents lie and from whence I took her as my bride.

I feel sure that our gift would meet her wishes, if finally it were employed to help finance the Restoration of the Bishop Organ, but in the meantime, I suggest it could be employed as an interest free loan to help finance the erection of our new Hall.

Over the ensuing two years these thoughts crystallised into the gift of an aumbry set within oak panelling to complement the adjoining screen. Historically a cupboard for the safe housing of church plate and relics, an aumbry became, in more recent times, a convenient place in which to keep the Reserved Sacrament and holy oils for the sick. Approval was given for Sheila's ashes to be laid temporarily to rest in the aumbry.

The Australian oak panelling was designed by Ben Oborn and crafted in the workshops of A.S. Bissland Ltd. The aumbry, together with a time capsule, was inserted into the prepared cavity in the north wall on 2nd April 1982 and dedicated by the Assistant Bishop, Lionel Renfrey, on Anzac Day. In recording this event, Fr Andrew said: "The Parish remembers Sheila as a gracious and regular worshipper and admired her faith and patience in affliction. It is fitting that her memorial will both serve the needs of the sick and adorn the sanctuary she loved."

The beautiful bronze sculpture on the door of the aumbry (Fig. 12-6) is by Harold's cousin, the noted South Australian artist John Dowie. It depicts St Michael, the guardian angel, holding a sword. Above it is an angel's head, also by Dowie, which shields the special light from sight. A white light burning indicates the presence of the Reserved Sacrament.

When Harold Thomas died in June 1989, Fr Andrew wrote: "For many years councillor, sidesman, benefactor and, latterly, banker for the Parish, his devotion to duty and selfless service have been exemplary." The memorial plaque on the aumbry door reads:

To the Glory of God
in memory of
Sheila Gwendoline Thomas
1912 – 1978
and
Harold Davey Thomas
1912 – 1989
Faithful Christians
and
Beloved Parents



Fig. 12-6
A bronze sculpture of St Michael by John Dowie adorns the door of the aumbry. The angel's head above conceals the light indicating the presence of the Reserved Sacrament. (Pamela Oborn, 1990)

Since the Thomas panelling was installed in 1982 the walls of the two naves have been clad in similar Australian oak panels given as memorials to other parishioners. The final one, a thanksgiving from the Cheesman Family, was dedicated in 2001 (see pages 196 to 198).

Pulpit

Writing in the *Mitcham and Hawthorn Parish Messenger* in September 1911, Clampett advised:

I am re-arranging the position of prayer-desk and lectern, and converting the present prayer-desk into a pulpit. The respective positions will be more orderly, and all will be ready for our services on 29th September. We now require a Litany desk, and one day I hope we may have a pulpit more in keeping with the other appointments of the church.

Six months later he was able to report that: "The new altar table and Litany desk are being made. A new pulpit is, I hope, coming ..." The pulpit (Fig. 12-7) was a gift from the congregation, being one of the many items purchased in 1912 with money raised as part of the Diamond Jubilee Celebrations. It arrived in time to be installed and dedicated on Sunday, 5th May 1912. Forty years later, when the alterations were made to the sanctuary as part of the 1952 Centenary Celebrations, the pulpit was lowered. In a recorded interview made in 1986 Ted Smith recalled:

The pulpit stood on a platform and the priest was high above his congregation – physically, certainly – and I think the priest felt a little uncomfortable about this as the congregation had to look up, particularly those in the front rows. And so this great platform business was removed and the pulpit lowered into its present position, which, personally, I feel has been a very successful move.

On the pulpit is a lectern, or desk, on which the preacher places his or her sermon notes. It was one of the gifts received during 1912, but the name of the donor was not recorded. Branched candlesticks flanking the pulpit

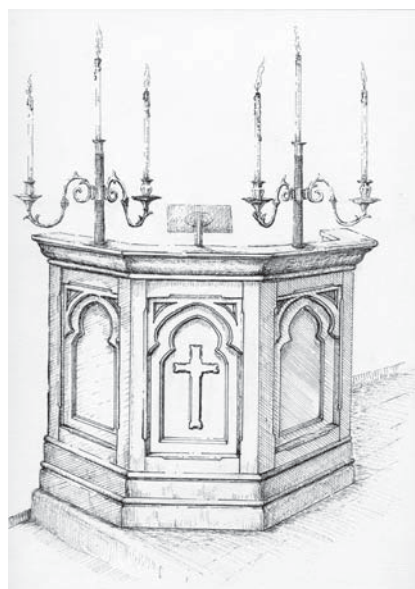


Fig. 12-7
Pulpit, desk and branched candlesticks. They can also be seen in Figure 12-3. (Pamela Oborn, 1977)

lectern are shown in the early photographs but their origin is unknown. After being forgotten for several decades, they were rebuilt by Ben Oborn and replaced on the pulpit on Christmas Eve 1976. They were removed in January 2002 and are now in storage.

Behind the pulpit is a wooden crucifix carved by Eva Schubert of Nunawading, Victoria. In her letter of 15th November 1977 accepting the commission, Mrs Schubert suggested using oak for the cross and a lighter coloured timber, such as Queensland beech, for the corpus. The crucifix was blessed on Maundy Thursday, 23rd March 1978. It was an anonymous gift.

On the window ledge behind the pulpit is a carved Madonna and Child, the gift of Catherine Rodoni. It was a thank-offering for the lives of Catherine Rodoni (who died in 1948) and Isidore Rodoni (died 1952). The wooden statue was blessed on 22nd June 1986

Brass Sanctuary Rails

When the ornate brass rails (Fig. 12-8) were installed in 1899 they surrounded the altar on three sides (see Fig. 12-3). Clampett, described their installation thus:

Improvements in St Michael's met the eyes of those who assembled on the first Sunday in September. The old communion rails have been removed. The sanctuary platform has been altered, and the blue carpet has migrated to the vestry. Handsome brass rails now divide off the sanctuary completely, and a rich Axminster carpet of beautiful oriental pattern covers the floor. These improvements much enhance the appearance and arrangements of St Michael's. The Rector was enabled to have this work done out of a legacy left to him as Rector of St Michael's, Mitcham, for the Church by the late Mr C.B. Newenham, grandfather of Mr C.B. Hardy, of Adelaide.

Charles Burton Newenham was an Irishman who arrived in Adelaide in 1837 with his wife Mary Louisa. He became Auditor-General, and afterwards Sheriff of the Province. They built a house at Mitcham, which was named 'Springfield'. Newenham was one of the founders of St Michael's "which he assisted to build, and in which he was always much interested". He resided at 'Springfield' until his retirement and departure for England in 1854. One of his sons, Reverend George Cobbe Newenham, was at one time incumbent of Blakiston, near Mount Barker, and afterwards of Alberton and Port Adelaide. He married a Miss Gill, but died a year later, and she subsequently married Pierre Cephas Duthoit. George Newenham by his will "left certain monies to his father upon certain Trusts", and Mr C.B. Newenham by his will directed the payment out of such monies "of a legacy for the Incumbent of St Michael's Church, Mitcham, payable at Mrs Duthoit's death". The amount received from this source, £40, was originally larger "but depreciation in values considerably reduced it".²

At the Easter Vestry in May 1949 the suggestion was made that the brass rails around the altar be replaced with wood "but the ladies who cleaned them would not think of it." In such a confined space it was often very difficult for two people to move easily within the area in

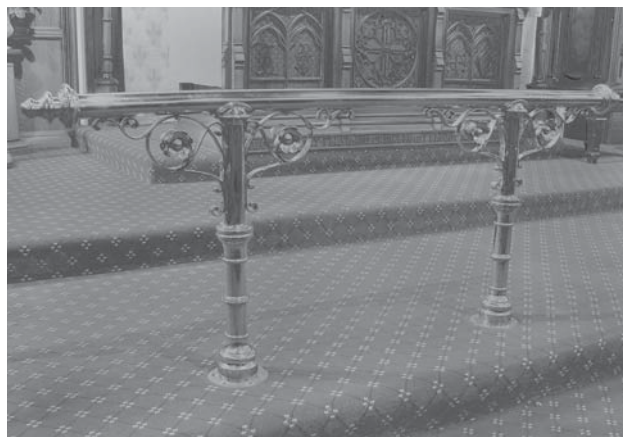


Fig. 12-8

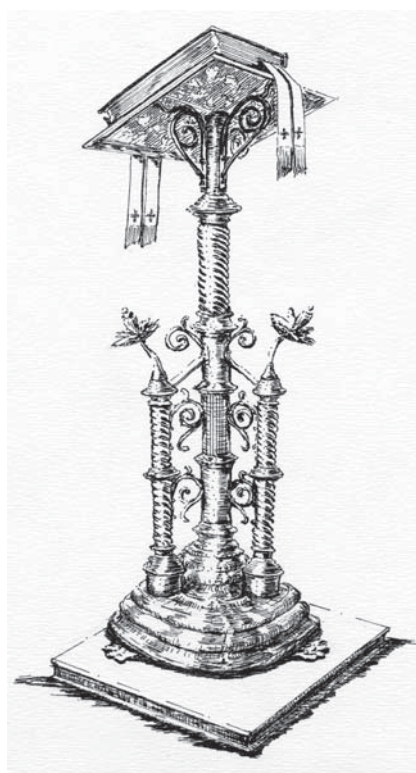
When first installed in 1899 the brass Sanctuary rails surrounded the altar on three sides.

Since the layout of the sanctuary was altered in 1952 they have remained in one straight line.

(Ben Oborn, 2002)

Fig. 12-9

The ornate brass lectern installed in 1901.
(Pamela Oborn, 1977)



the administration of Holy Communion, and in July 1952, as part of the Centenary Celebrations, the layout of the sanctuary was altered to its present configuration with the brass rails placed in one straight line (see page 174).

Lectern

The handsome brass lectern (Fig. 12-9) is a memorial to Henry Morgan Hawkes. His obituary in the *Mitcham and Hawthorn Parochial Magazine* in September 1900 read:

On Monday afternoon, August 6, one of the prominent members of St Michael's congregation passed to his reward. For nine years Mr Hawkes served his parish Church as Warden ... he is sadly and widely mourned... Our deceased brother was buried on August 8th, the service in the Church and at the grave being taken by the Bishop and the Rector. The service was impressive, and the solemn tones of the choir, both in Church and at the graveside, spoke eloquently to the hearts of the many gathered together.

The lectern, a gift from the congregation, was made in England by J. Wippell & Co. of Exeter and dedicated on Easter Day, 7th April 1901. The inscription around the base reads: "In Memoriam Henry Morgan Hawkes. Obit August 6th, MDCCCC."

Credence table

The Credence table, on which are placed the Communion vessels prior to consecration, was dedicated on 28th February 1954 by Canon Harold Giles. The carved inscription reads: "In loving Memory of Albert Wyndham Clampett, Rector of this Church from 1893 to 1939; and of Alice, his wife." The table was a gift of the Clampett family, and a similar one stands in the sanctuary at St Wilfrid's. They were made by Bailey & Sons, Wholesale Chair and Church Furniture Manufacturers of Edwardstown.

Prayer & Litany Desks

The origin of the Prayer desk (Fig. 12-10) is unknown, but as mentioned earlier Clampett used it as a temporary pulpit in 1911. The Litany desk was installed during the 1912 Diamond Jubilee Celebrations. It was purchased with a donation sent from England by Mrs Florence Jervois, wife of Lt-Col John Jervois, who also provided the brass altar cross. She was the daughter of Henry Strong Price, a generous benefactor of St Michael's.

Sanctuary Chairs

Early photos taken in the 1890s show the pair of padded high-backed sanctuary chairs situated either side of the altar within the Sanctuary rails. Their origin is unknown.

The Glastonbury chair (Fig. 12-10) was made by John Cain of North Adelaide. The name of the donor has not been recorded. Cain crafted a similar one for St Columba's, which was described in an article published in the *Mitcham and Hawthorn Parochial Magazine* in April 1903:

The Sanctuary chair recently procured for St Columba's ... is an exact copy of the original Glastonbury Chair, which may be seen to this day in the old refectory room of the famous Glastonbury Abbey [Somerset]. This old Abbey, which is now almost all in ruins, goes back to very early days, was, by a special charter of Henry II in 1185, rebuilt after destruction by fire. The legend or inscription carved on the chair is in early English characters with certain abbreviations. Running from right to left, as one sits in the chair, the inscription is as follows:- 'Johannes Althurus, monacus Glastonie, salvet: eii Deus'. On the outside of the arms of the chair the inscription is:- 'Sit Laus Deo, Da pacem Dominie'. The above may be translated thus:- 'John Althurus, monk of Glastonbury. May God save him! Let God be praised! Grant him Thy peace, Lord!'. John Althurus was the designer of the original chair; ours is the work of Mr Caines [sic] of North Adelaide.

Also in the sanctuary are a pair of 'Cathedral' chairs. One is a memorial to Samuel Selby and the other to Mary Kirkhouse Jenkins (see page 113). The two chairs, which cost \$39 each, were purchased from Antique Galleries in September 1969. Suitable plaques were to have been placed on each chair, but this was never done.

Various Sanctuary Adornments

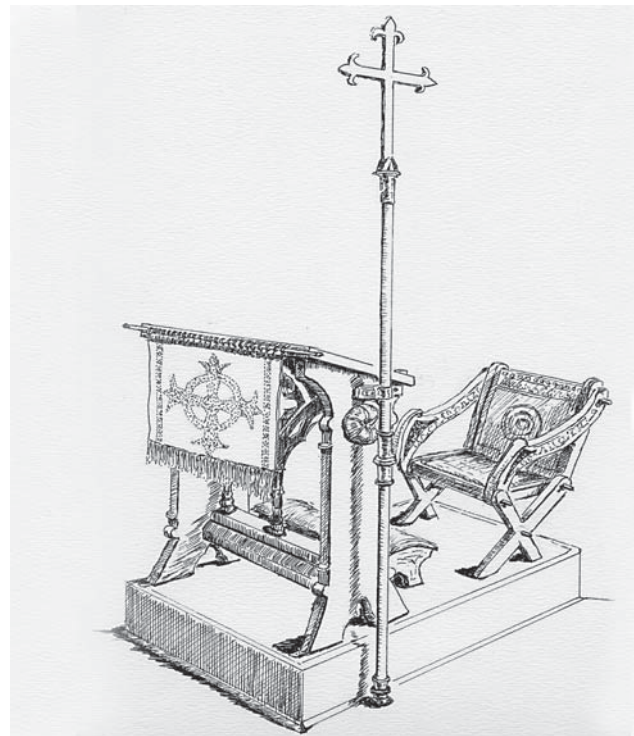
As well as the furniture described above, there are many other smaller items in the sanctuary which adorn and beautify it. Some are used weekly, some are seasonal and some are reserved for special occasions. The Communion vessels, vestments and linen are described under the heading of 'Priest's Vestry' at the end of this chapter.

Altar Lights & Processional Cross

Until the First World War the use of altar lights (candlesticks) was considered 'high church', and they were confined to one or two churches within the Diocese of Adelaide. By 1918 attitudes were changing, as explained in this article written by Archdeacon Clampett in the August edition of *Mitcham and Hawthorn Parish Messenger*:

Legal Ornaments: In order that we may more closely conform to the general practice of the Church in this diocese and throughout the Empire, and, that we may be linked up to the historic usage of the Church, from the early and pre-reformation days, I have asked, as you will remember, St Michael's congregation to provide two altar lights and a processional cross. These constitutional additions will add very much to the impressiveness and sacredness of all our symbolism and will, I trust, also add dignity and reverence to our services... Many of St Michael's have, unasked, expressed to me their pleasure and approval of my suggestions, and so far I have not had any expressions to the contrary. I very gratefully acknowledge that a communicant member of St Michael's, of long standing, has, unsolicited, promised to provide the two altar lights. I hope other members of the congregation will present the processional cross. The cost will not exceed £5... I would like all to be in readiness for

Fig. 12-10 Prayer desk, Glastonbury chair and processional cross. (Pamela Oborn, 1977)



our coming festival. I fully explained to the congregation on Sunday 18 August, the significance, the meaning of, and the reasons why I advocated the introduction of these 'legal ornaments'. Our highest ecclesiastical court, the Privy Council, has declared them legal and historic. This judgment must be allowed to outweigh any individual prejudice. I might have introduced them on my own responsibility, for as you probably know, the part of the Church called the Chancel is under the control of the Rector, and some may feel I should personally accept the onus of doing so, but I prefer the additions should be made by the congregation at my suggestion.

As usual, Clampett got his wish! Two months later he was able to report that: "At the St Michael's 66th Patronal Festival on September 29th the altar lights and processional cross [seen in Fig. 12-10] were used for the first time." Within two years the altar lights had been superseded. In July 1920 Clampett wrote:

The two altar lights now in St Michael's, did duty for four years in the Chapel of the 3rd Australian General Hospital at Abbeville in France. They form a beautiful link with the Great War. Often must their light have shined, illuminating their symbolism, and the great truth of Christ, as the Son of God, and Son of Man, for some suffering and dying soldiers, making plainer for them the great love of God in the redemption of souls, and indicating the Divine Presence in the great Sacrament of pardon and of power. These lights were offered to St Columba's and declined. Those previously in St Michael's, are now at the Rector's disposal for some Mission Church.

These brass candlesticks (Fig. 12-11) were acquired by Reverend Harold Eustace Sexton who was an Army Chaplain in France during the First World War (see Fig. 5-10). Twice he offered them to St Columba's – where he had been Assistant Curate prior to leaving for the War – but they chose not to accept them because they were considered to be 'high church'. Archdeacon Clampett promptly took them up to St Michael's!

Brass Alms Dish and Collecting Plates

At the Annual Vestry in April 1896 the Rector reported that "a brass alms dish and two collecting plates and a new western window were the outcome of a gift of £20 made by Mrs L.G. Browne". Helen, wife of Leonard Browne, inherited the family home 'Delamere' when her father, Henry Strong Price, died in 1889. She and her sister, Florence Jervois, both carried on their father's philanthropy with many gifts to St Michael's. Florence and her husband, Lt-Col John Jervois, gave the Litany desk and altar cross. The "western window" is described in the section on stained-glass windows. The alms dish usually resided in a niche in the sanctuary screen (see Fig. 12-5).

Sanctuary Flower Pedestals

In November 1953 it was noted that recent gifts included three pedestals for use when decorating the Church for festivals and other special occasions. They were a gift from Mrs V. Greeneklee.

Fig. 12-11

Brass candlesticks. These altar lights were once used in the chapel of the 3rd Australian General Hospital at Abbeville, France, during the First World War. (Ben Oborn, 2002)



The two flower pedestals which flank the altar were given by Alec Bissland and his son Craig in memory of Irma Iris Bissland. They were blessed on 5th May 1968 – the anniversary of her burial a year before. A plaque on one pedestal reads: "In memory of Irma Iris Bissland 1903–1967". Alec also donated the chair in the priest's vestry. He was the dedicated builder who undertook the restoration of the north nave of the Church during 1963 (see page 178). His firm, A.S. Bissland Ltd, also fabricated much of the Memorial Panelling around the Church.

Sanctuary Standard Lights

In April 1979 approval was given for two standard lights to be placed in the sanctuary as a memorial to Mary Aujard who had recently died. A sketch sent to the Archbishop for approval bears the notation: "Timber – maple, stained to match altar. Sealed & coated with silicone wax. Cost \$125. M.W. Robjohns, 30 Cumberland Ave, Cumberland Park."

Paschal Candlestick

During Lent a tall turned-wood Paschal Candlestick dominates the sanctuary. It is two metres high and is one of a pair: the other stands next to the font. They originally came from Farr House Chapel where they had formed part of a set of four riddel posts flanking the altar. When Farr House closed in 1983 two of the posts were given to St Wilfrid's and two to St Michael's. Ben Oborn adapted one of them to form the Paschal Candlestick.

Hymn and Psalm Board

In November 1918 it was reported that a new hymn and psalm board, of solid oak, had been given to St Michael's by Mr T.W. Jones. At the time he was a sidesman at St Columba's (the daughter church), and he made matching honour rolls and hymn boards for both churches. Commenting on the new hymn board, Clampett said: "It manifests his skill, no less than his goodness of heart."

Mothers' Union Banner

This banner replaced an earlier one which is now housed at St Wilfrid's. The major part of the sewing, design and construction was done by members Rosalie Tonkin, Ann Retallack, and Barbara Storer. Mr Chris Shaw did the woodwork. The banner (seen in Fig. 12-5) was dedicated at the 8 a.m. service at St Wilfrids on 28th April 1985, and carried for the first time on the evening of 7th May at the Mothers' Union Southern Deanery Festival held at St Michael's.

Over the years the writing on the rear panel became indistinct. It was repainted at the end of 2001.

Embroidered Kneelers

At Michaelmas in 1983 "six handsome individual kneelers bearing the cross of St Michael" were dedicated. They were made by the 'Sew and Sews', a group of parish women who later changed their name to 'The Guild'.

A special kneeler for use in the sanctuary was embroidered by Anne Evins and dedicated on Mothering Sunday 2000. The design, *Easter Hare*, by Morris & Company features a hare sitting amongst foliage and flowers (Fig. 12-12).

* * *

THE STAINED-GLASS WINDOWS

When St Michael's opened in 1852 it had "calico windows". With very little glass available in the Colony, sheets of calico soaked in oil and turpentine were frequently substituted. Sometimes they were painted with borders and 'quarries' – the name given to the diamond-shaped panes used in lattice windows. When glass was fitted several years later, it would have consisted of small diamond-shaped panes similar to those seen in the NE and SE corners of the Church. The glass was often painted white, and in 1873 there was an item of expenditure for painting the pulpit and east windows.³

Today the interior of the Church is a blaze of glorious colour thanks to the benefaction of past parishioners. The following descriptions begin with the magnificent Morris window over the altar, and then follow in an anti-clockwise route around the nave. They are shown as a group in Figure 12-13. A coloured photograph of the Morris window also appears on the back dust cover.

Morris Window

The handsome three-light window over the altar of St Michael's was unveiled on Advent Sunday, 1st December 1901. Describing the event in the January edition of the *Mitcham and Hawthorn Parochial Magazine*, Clampett wrote:

The act of unveiling was done by the Rector; the dedication prayers were offered by the Bishop, and Archdeacon Samwell, a former Rector, celebrated. The Bishop preached, and gave an admirable and able exposition of the relation between art and religion, and showed how each sanctified and helped the other...

The three-light window is a beautiful type of cultivated art. There is a wealth of wondrously



Fig. 12-12

Anne Evins holding the 'Easter Hare' embroidered kneeler. The design by Morris & Company picks out the detail of foliage in the Morris window above the altar. (Pamela Oborn, 2000)

blending colours, all so deep and rich. The figures and faces, with their delicate flesh tints, are exquisite. The whole is a beautiful study. One can look again and yet again, and never weary in learning its old and ever-fresh lessons. The centre light represents our Lord as the Shepherd of Paradise, with a crook in the hand, standing on a mound with four streams issuing, representing the four rivers of Eden, man's first Paradise (see Gen. II, 10 etc). At the feet are sheep, and in the Saviour's left hand is a scroll with the words, 'There shall be one fold and one Shepherd'. It should be borne in mind that the representation is not of Jesus the Good Shepherd seeking His sheep, but of Christ as Lord of the Paradise above, where alone are unity and perfect peace. Underneath the figure of our Lord, which is so beautiful a work, are two angels holding a scroll, with the words, 'The Lord is my Shepherd, I shall not want'. The faces of these angels are exquisite. The northern light is a bold representation of Michael the Archangel clad as a warrior. In the one hand he is holding scales, which help us remember him as the Angel of Judgment for Israel (see Daniel XII, 1). In the southern light there is a beautifully soft portrayal of the Archangel Gabriel, the Angel of the Annunciation, with pure white lilies in his hand (see St Luke I, 26 etc). Above and below in the tracery and lower panels are angels with traditional instruments of praise, and foliage in rich and copious combination. This is a brief outline of the subjects of the windows in which each observer can see for himself much more than has been written.

The inscription at the base is, 'To the glory of God, and in loving memory of George and Jane Elder'. To the generosity of Mr and Mrs Barr Smith, St Michael's is indebted for this handsome window. The gift has transformed the Church, and enriched it for all time. The cost of the new furnishings was also borne by the kind donors, to whom every member of the congregation is indeed indebted for so enhancing our beloved house of prayer and praise.

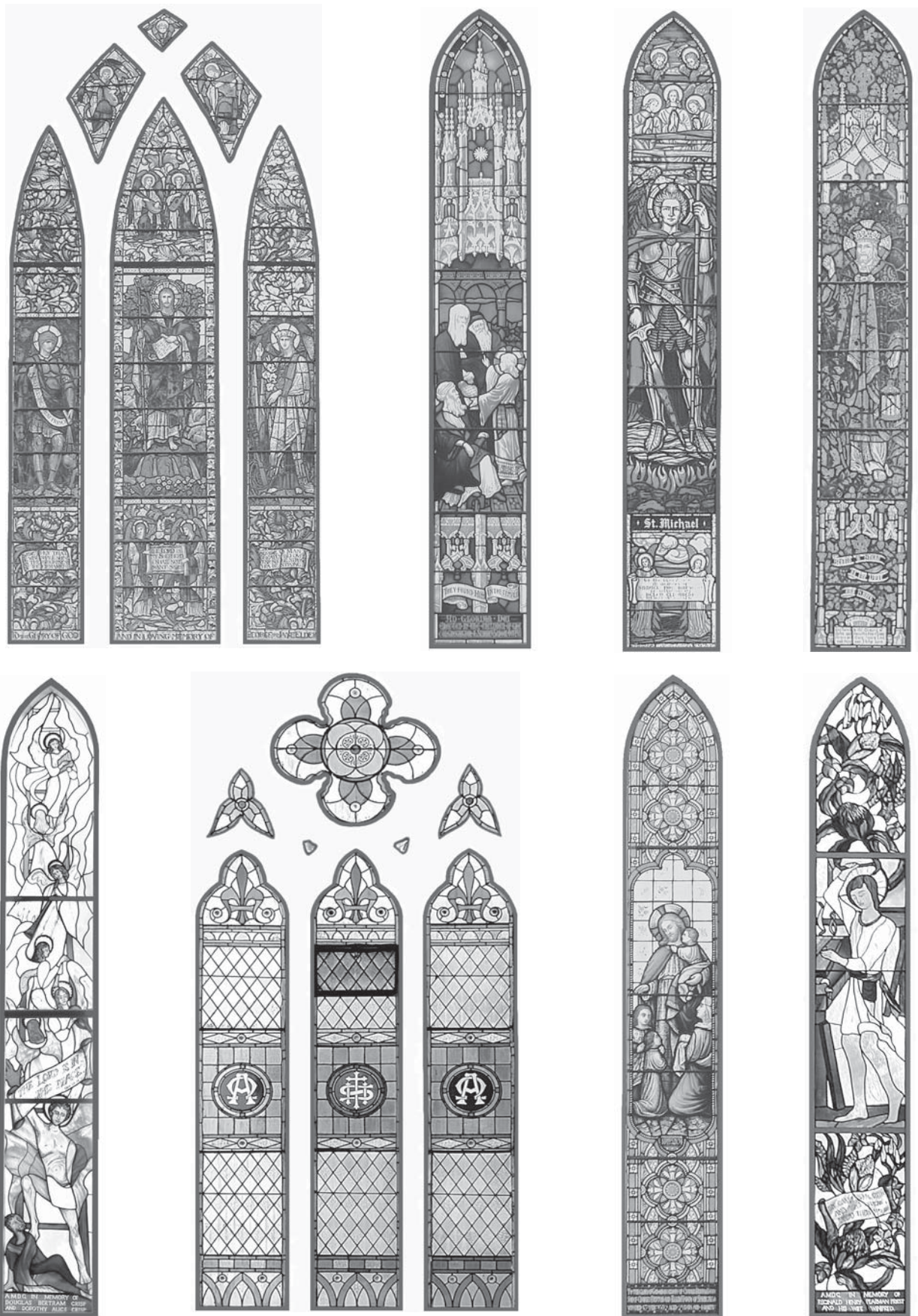


Fig. 12-13 The stained-glass windows of St Michael's. (L. to R. top row) Morris window donated by Robert and Joanna Barr Smith, Children's Window, Burston Memorial Window, Levi Memorial Window. (bottom row) Crisp Memorial Window, western 'Cathedral' window, Hardy Memorial Window, Pearman Memorial Window. (Ben Oborn, 2002)



Fig. 12-14 Robert and Joanna Barr Smith.
(Courtesy Barr Smith Family)

The window was a gift from Robert and Joanna Barr Smith in memory of Joanna's brother, George Elder and his wife Jane, who lived at 'Knock Castle' near Largs in Scotland. George died suddenly on 5th October 1896 and Jane a few months later. The Barr Smiths, who lived at 'Torrens Park House' (now Scotch College), were personal friends of the Clampetts and great supporters of St Michael's. They gave generously to all appeals: where other 'rich' parishioners subscribed £10 or £12, the Barr Smiths gave £100. They preferred to donate anonymously, and there are many instances of 'a generous donor' making up the deficit on the annual accounts, topping up a subscription fund or providing the money for Day School end-of-year prizes. When the Diocese launched an appeal in 1912 for £11,000 to found the new Diocese of Willochra, Robert Barr Smith (a Presbyterian) gave £2,000. Perhaps his greatest gift to the Anglican Church was the offer of £10,000 in 1900 to complete the towers and spires on St Peter's Cathedral (see page 57). When the work was finished the Bishop wrote suggesting a plaque be placed in the Cathedral to commemorate this magnificent gift, but Robert replied: "... if you will not be angry with me I prefer that there should be no brass plate... Always the towers will speak for themselves and be 'to the Glory of God' and an ornament to the city no matter who built or helped to build them."⁴

The window was executed in the stained-glass workshops of James Powell & Sons of Whitefriars, London. The design came from the famous English firm of Morris & Company at Merton Abbey near Mitcham in Surrey. Whilst the foliage is typical of William Morris' own work, the ethereal figures are generally attributed to one of his partners, Edward Bourne-Jones. Both these artists were dead by 1901, but their original cartoons of figures and foliage were used by the firm in various combinations over many years.

Adelaide churches have a rich heritage of these magnificent Morris windows, notably in the Lady Chapel of St Peter's Cathedral (the central light in the left-hand window is very similar to the one in St Michael's), St Andrew's at Walkerville, St Augustine's at Unley, St Saviour's at Glen Osmond, All Soul's at St Peters, St John's in Halifax Street and St Margaret's at Woodville. The Morris windows in St Peter's Cathedral and St Andrew's were also gifts from the Barr Smith family.⁵

Surmounting Arch and Cherubs

A note in the Vestry Record Book for 17th February 2001 records the following information: "To mark the centenary year of the great Eastern Morris three-light window, the surmounting arch and cherub corbels were decorated, as a thanksgiving, by master craftsman Albrecht Peters." Formerly an insignificant white decoration, the arch now forms a glorious crown to the Morris window, picking out the soft blue-green of the foliage and rich red of the clothing. The band of gold in the arch and the two flanking cherubs were gilded with a special paint obtained by Peters during a visit to Germany in 2000. One of the cherubs had sustained a broken wing, and a new one had to be moulded. Fr Andrew Cheesman named them 'Sextus' (pulpit side) and 'Sancta' (organ side).

The Children's Window

An article in the *Mitcham and Hawthorn Parochial Magazine* in January 1900 noted that:

The Children's Window Fund started some three years ago, now amounts to £21 5s 9d. The object is to induce the children of the congregation to raise the sum of £30 for the purpose of placing a stained glass window in St Michael's... We only ask for small amounts (from threepence upwards) per month from the children. We collect in Sunday School on the first Sunday in each month, and those who do not attend may send their contributions to the Rector in any way convenient to themselves... It would be nice to order the window soon, and to have it ready for unveiling during our next Michaelmas festival.

By August that year Clampett was able to report:

The amount raised by the children has reached £26, and the window is to cost £25, which is a few pounds less than the estimate given some two-and-a-half years ago, when the fund was started. The window to be filled is the second one from the East on the North side of the Church, and the subject is to be 'Christ as a Boy in the Temple'. A window with the same subject may be seen in the Chapel of St Peter's College. The order has been given to Messrs. Montgomery & Grimbly. It will be ready about October.

On Sunday afternoon, 28th October, the Children's stained-glass window was unveiled:

The Rector conducted a portion of the usual children's service, and then led the Lord Bishop to the window, who requested the Rector to unveil. Immediately the window was exposed to view the choir sang the 'Gloria Patri', and then followed a short dedicatory service and address by the Bishop, who congratulated the young people on the success of their effort... The window represents 'Christ as a Boy in the Temple' in the presence of three reverend and patriarchal doctors. The faces and robes are well done, and reflect credit upon the executors, Messrs. Montgomery & Grimbly. A handsome canopy adorns the top of the window, and underneath is the inscription: 'Ad Gloriam Dei - erected by the children of the congregation and Sunday-school, October, 1900'.

During 1989 it was noticed that the window was in danger of falling out due to movement in the surrounding wall. After an absence of several months the beautifully restored window was reinstated on 8th October 1989. It subsequently sustained severe damage when a forced entry was made to the Church in December 1990. Restoration work was undertaken by Frans P. Kat, a stained-glass conservation specialist from the Adelaide Stained Glass Studio, Littlehampton.

Burston Memorial Window

The window featuring St Michael was dedicated on 16th July 1961 in memory of Samuel and Helen Burston. A letter from the makers, Brooks Robinson Ltd, was received by the Wardens in September 1960 advising it would be ready by the end of November. However, the decision was made to defer the installation until damage caused to the north wall by the 1954 earthquake had been repaired. By mid-1961 it became obvious that the restoration work would not be done for some considerable time, and in July it was reported that:

Some time before his death, the late Sir Samuel Burston was negotiating to give a new stained glass window in memory of his wife, who before her marriage was, so I am told, a Culross, a name well known at St Michael's in the early days. However, before the window was completed, Sir Samuel himself died suddenly, but his family, who were aware of his intentions decided to go on with the memorial window and to incorporate his own memorial in it. The window has now been fixed. It is the work of the firm Brooks Robinson Ltd of Melbourne and is a figure of St Michael, worked in rich tones and colourings which show up to advantage in its Northern position. This window will be dedicated by the Bishop of Adelaide at a Sung Eucharist on Sunday, July 16th, at 11 am.

Samuel Roy Burston and Helen Elizabeth Culross were married in St Michael's on 16th April 1913. She was the daughter of William and Gertrude Culross. A donation of £500 received in 1911 from Gertrude Culross was used to establish the 'William Culross Memorial Fund' as an endowment "for the benefit of the incumbent for the time being of St Michael's Church" (see page 300).

Levi Memorial Window

This window, bearing the text "Behold I stand at the door and knock", is based on W. Holman Hunt's famous painting *The Light of the World*. It was unveiled and dedicated on the 85th Patronal Festival, 3rd October 1937. The inscription reads: "To the Glory of God and sacred to the memory of James and Mary Heard Levi and their son Philip Levi."

The window was a gift from Miss Blanche Levi in memory of her parents and brother. In 1953 St Michael's also received a legacy of £200 from the estate of Blanche Levi, part of which was used to start the Building Restoration Fund, and part to create a *Book of Remembrance* (see page 95).

William Holman Hunt (1827-1910) created many beautiful religious paintings, his most famous being *The*

Light of the World. The original painting done in 1854 was presented to Keble College, Oxford. Another version, painted in 1900, now hangs on a central column in St Paul's Cathedral, London, where Hunt is buried.⁶

The name of the maker of this window is not recorded in the Minutes. Company records of Clarksons Ltd, held in the Mortlock Library, include two cartoons for stained-glass windows under the title of *The Light of the World*, neither of which is identical to ours. Another source suggests the window may be by the firm of E.F. Troy.⁷

Crisp Memorial Window

When built, the Church of St Michael featured two 'blind' lancet windows, one on either side of the tower. In August 1981 the one by the NW corner was knocked out in preparation for the installation of a stained-glass window. Some difficulty was experienced in removing the original stonework from within the blind arch, leading to a slight irregularity in the level of the sill. This accounts for the perceived crookedness of the text.

The window was dedicated on 27th September 1981 in memory of Douglas Bertram Crisp and his wife Dorothy Alice Crisp. It was a gift from their four children: Brian, Shirley, John and Colin. When Bert Crisp resigned in 1953 after serving as a Warden for twelve years the Rector, Reverend Reginald Pearman, wrote of him:

For many years after the death of the late Mr L.R. Evans, and all through the war years, Mr Crisp, at times, shouldered the financial burden of the Church almost alone. At one time when things were not bright during the War, he instituted the 'Blessing Box' scheme which turned a recurring deficit into a small credit balance at the end of the year. Mr Crisp, a keen gardener, was also entirely responsible for the planting of new trees in the churchyard from the Fullarton Rd entrance. These were a gift to the Church. Over the years Mr Crisp has been both People's Warden and Minister's Warden at different times and St Michael's members owe a deep debt of gratitude to him for a long, hard and faithful period of service.

The window depicts the story of Jacob's Ladder as told in Genesis: "Behold a ladder set up on the earth, and the top of it reached to heaven." It was designed and executed by Adelaide artist Cedar Prest and incorporates several pieces of special glass. Cedar was concerned to complement the great east window, and to this end used a piece of Morris glass she had obtained at the closing-down sale of the factory in Sunderland, UK, in 1970. This deep violet fragment was used to form Jacob's robe. Michael's loincloth is of an opalescent fragment of American glass 'after Tiffany'. It proved so difficult to cut that Dr Brian Crisp had to use his dental tools to assist the artist!

The Pearman Window above the choir stalls is also the work of Cedar Prest, as is a three-light window in St Wilfrid's.

Western 'Cathedral' Window

The design of this three-light window – loosely termed 'in the cathedral style' – with its delicate colours is a fine example of *art nouveau* craftsmanship. The intertwined

symbols for *Alpha* and *Omega* are featured in both the right and left-hand lights, with 'IHS' in the central light. It is possibly the work of E.F. Troy, a firm known for its use of emblems and medallions.⁸

The only record regarding the installation of this large window at the western end of the south nave comes from the Rector's Annual Report to the Easter Vestry held on 23rd April 1896: "A brass alms dish and two collecting plates and a new western window were the outcome of a gift of £20 made by Mrs L.G. Browne." It replaced a plain glass window, which owing to movement in the walls, was badly cracked and had long since ceased to be water-tight. Further damage occurred as a result of the 1954 earthquake, and repairs done during 1957 included "almost remaking the big west window".

In the 1980s a firm of professional restorers claimed that another 'remake' was due. However, Parish Council considered their quote of \$23,000 to be 'excessive', and resolved to make do with temporary patching and to rely upon the exterior acrylic screen to keep out the water.

Hardy Memorial Window

The theme of this Victorian window, 'Suffer the Little Children to come unto Me', depicts Christ holding a baby in His arms with other children gathered about His feet. It is a poignant memorial to a little boy from his grieving parents. The inscription reads: "To the Glory of God and in memory of Charles Burton Hardy son of Charles Burton and Ellen Hardy of Springfield who died 18th February 1882 aged 2 years and 4 months." There is no record of when it was installed or who the maker was, but it is almost certainly the oldest stained-glass window in St Michael's.

Pearman Memorial Window

The 'Christ the Carpenter' window above the choir stalls is the only one in the Church that is a memorial to a former rector. It was dedicated to the memory of Reginald Henry Pearman, Priest, and his wife Winifred on 29th March 1981. The text "He came to Nazareth and was subject unto them" is from Luke II, 51.

According to notes supplied by their son John Pearman, the fact that Reverend Reginald Pearman had trained as a carpenter in his youth – and retained these skills all his life – was definitely influential when the family chose the theme of 'Christ the Carpenter' for the memorial window. Mrs Win Pearman commissioned the window c.1979 but died before it was completed and so it became a memorial to both.

The window is the work of one of South Australia's foremost artists, Cedar Prest. Fr Andrew Cheesman suggested that Australian flowers be used instead of traditional floral designs:

Jesus shown as a young man with tools pre-figuring the instruments of the passion. Wildflowers in pattern similar to that used by Powells in Altar window. Red Waratah and Bottlebrush. Yellow/amber Protea. Australian Bluebells. Tiny green & red bells of Correa.

The use of clear amber panels, allowing exterior foliage to be seen as a moving background, adds to the effect.

THE NAVE FURNISHINGS & FITTINGS

When the Church opened in 1852 the first parishioners had to make do with "chairs and forms as seats". The forms had to be hired each Sunday at a considerable cost: "Nov 17 1852 cartage for forms to & from church – £2 8s 0d; Jan 14 1853 carriage of forms from Town – £1 10s 0d". At the first business meeting held in October 1852 it was agreed "that Wm Mugg should make the seats according to a pattern obtained from Gibbs of Rundle St, commencing with those ordered & paid for by the seat-holders themselves, others to be added as the funds would allow". William was the son of the Village schoolmaster, Thomas Mugg, who was a retired carpenter by trade.

During the first six months eight pews were purchased by parishioners. Of these, six cost £4 4s 0d each and the other two (purchased by John Grainger and Charles Newenham) were £4 18s 0d each. Not only did the parishioners have to pay for their own pews to be made, but in addition they paid a pew rental of 15 shillings per sitting, paid half-yearly in advance. This traditional system of ensuring a regular income for an incumbent by way of pew rentals continued at St Michael's until the Second World War. A card bearing the name of the seat-holder was slotted into a small frame attached to each pew to proclaim ownership – and to warn off any stranger who might try to usurp the empty seat! Many of the pews still bear the imprints of those frames.

The original pews were of Singapore Cedar. As extra ones were added over the years minor alterations were made to the pattern which accounts for the slight variations in height and width seen today. Their placement within the nave, particularly in the southern portion, has also changed over the decades. Writing in the *Mitcham and Hawthorn Parochial Magazine* in October 1905 Clampett noted:

The seats in St Michael's have been re-arranged, and we are glad to know to the satisfaction of almost every member of the congregation. The main nave has now a wide aisle of six feet up the centre, which throws all the arrangements and furnishings of the pretty sanctuary open to full and unbroken view. We are grateful to the seat-holders for so kindly agreeing to the redistribution of their seats.

[According to the late Dr T.T. Reed, former Archbishop of Adelaide and a noted historian, the term 'aisle' as used above is incorrect: it should be an 'alleyway'. It is only possible to have wings ('aisles') on the sides of a church.]

In his Annual Report to Vestry in 1953, Reverend Reginald Pearman listed the many improvements made as part of the Centenary Celebrations. The Church had been "re-arranged and stain-polished ... and the building woodwork treated to prevent future trouble from white ants". In addition the Ladies' Guild had provided a new carpet. This carpet remained in use until 1985 when the present rich-red one was laid. It was blessed on St Michael's Day as a memorial to Carol Dibben, a much-loved Sunday School teacher who died earlier that year at the age of twenty-six (see page 128). One of the Memorial Panels on the north wall also commemorates Carol's life.

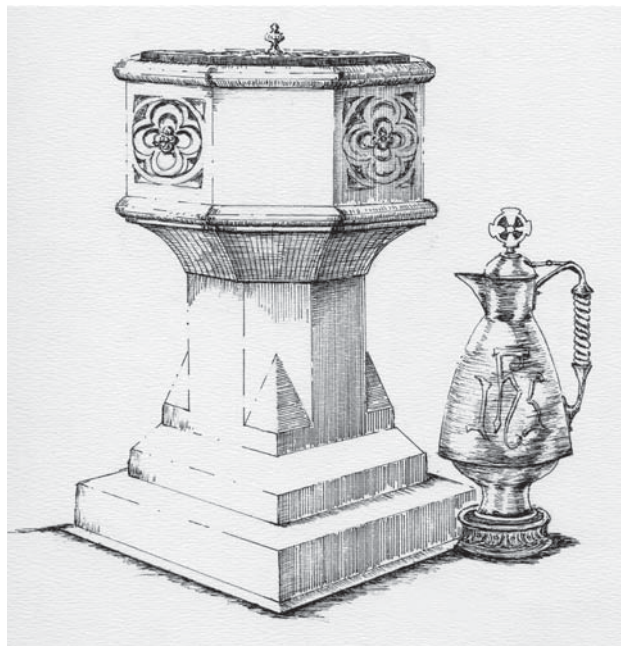


Fig. 12-15 Font and brass baptismal ewer.
(Pamela Oborn, 1977)

The origins of the font are unknown, but the fine brass ewer which holds the water was a gift from Mrs G.S. Price during the Diamond Jubilee Celebrations in 1912 (Fig. 12-15).

MEMORIAL PANELLING

Today the two naves of the Church are integrated and enfolded by the warm tones of the memorial panelling which was progressively installed over a twenty-year period. When it was completed in 2001 Fr Andrew Cheesman wrote: "Since 1863 the two naves have sat uneasily side by side. Now in the 'embrace of the faithful' there is visibly one space." Following the installation in April 1982 of the aumbry and its associated panelling in memory of Sheila and Harold Thomas, many other parishioners have donated the cost of extra modules as memorials to their loved ones. As well as forming memorials, these panels also hide a multitude of unsightly cracks in the walls.

Ben Oborn designed the panelling in Australian oak to complement the First World War sanctuary screen which is of English oak. The modules are scaled to fit between the windows with simple finials at the windows and corners to add interest and to break up the straight line. They are based on the reredos finials. The panels in the north nave were made in the carpentry workshops of A.S. Bissland Ltd of matching wood which had been put aside by Alec Bissland. Alec died in 1987, and some years later the joinery business was sold to Combild Manufacturing Pty Ltd.

The first of the nave panels was installed in 1984 adjoining the Thomas panels behind the pulpit.

Subsequent ones continued from there in an anti-clockwise direction as listed below. In each case the wording on the inscribed panel is given in bold type followed by the date of dedication. Fr Andrew Cheesman has recorded, in brief note form, his own memories of the people memorialised. The names on the inscribed panels have been carved by hand.

A.M.D.G. ERIC AMBROSE GIBSON

Faithful Servant of God 1904–1984

[Dedicated at Michaelmas 30/9/84]

Loved and respected city accountant who was an avid supporter of Fr Jim MacDonald's men's luncheon group at St Paul's, Pulteney Street.

A.M.D.G. ERNST OSWALD AURICHT

1902–1984 Beloved Priest

[Dedicated at Michaelmas 29/9/85]

Beloved for his gentle ways and gestures, especially a forefinger raised in emphasis. Canon Auricht served for seventeen years as honorary assistant priest to this Parish and was assiduous in visiting the sick and frail, always carrying his famous folding Communion set.

A.M.D.G. CAROL DIBBEN

1958–1985 Courageous Christian

[Dedicated at Michaelmas 29/9/85]

She overcame the seemingly insurmountable by her strength of character and resolve, while her winning smile took her almost everywhere, especially into the hearts of children.

A.M.D.G. EDWARD ROLAND SMITH

1913–1986 Teacher, Chorister, True Friend

[Dedicated 10/5/87]

(See notes for 'Edward & Melva Smith' on the panel south of the organ.)

A.M.D.G. JAMES YOUNGER MacDONALD

1911–1986 Priest, Caring Father

[Dedicated 10/5/87]

Affectionately known as 'Fr Jim', James Younger, in rumpled suit and black soft hat, was a "Father Brown" figure who inspired confidence among men of the city and country folk alike. With his wife Rebecca they offered unflinching pastoral care to Mitcham.

A.M.D.G. ALEXANDER SHARP WILLIAM BISSLAND

1907–1986 Faithful Master Craftsman

[Dedicated 10/5/87]

A master builder who, as an apprentice carpenter, was renowned for his ability to floor any building. He brought the same degree of dedication and skill to the restoration of St Michael's in 1962-63. His workshop began this memorial panelling with well-seasoned Australian oak chosen by Alec personally.

A.M.D.G. JACK ARTHUR WICKS
1909–1986 Quietly Courageous

[Dedicated 10/5/87]

Having been badly injured in earlier years and confined to a chair, Jack yet continued his manual hobbies and aeronautical interests. With the help of his devoted wife Shirley, he was a gracious host.

A.M.D.G. MEREDITH CLARE DRAKE
1967–1987 Beloved Daughter, Devoted Nurse

[Dedicated 13/11/88]

A beautiful girl possessed of a high degree of sensitivity, humour and compassion who loved all God's creatures. She made a most dedicated nurse.

A.M.D.G. MARJORIE HOPE OSBORN
1908–1988 True Companion

[Dedicated 13/11/88]

As Marjorie Sabine she worked for many years as secretary to the Master of St Mark's College. It was there that she met the retired widower Professor Bentley Osborn who had formerly held Chairs of Botany at Adelaide and Oxford. Theirs was a mature and happy marriage.

A.M.D.G. PEGGY WILKINS
1923–1968 Beloved Wife and Mother

[Dedicated at Michaelmas 29/9/91]

The devoted wife of former Parish treasurer, Noel Wilkins, and mother of their three lovely daughters. Peggy's early death was a devastating blow, only compensated for by Noel's remarkable ability, as a busy economist banker, to raise so lovingly their young family.

A.M.D.G. ERIC RONALD CORNEY
1915–1986 Friend and Scholar

[Dedicated at Michaelmas 29/9/91]

Reader in Classics at Adelaide University, Ron was the generous mentor, guide and friend of generations of undergraduates and 'theologs' who chose the classical path.

A.M.D.G. BADEN POWELL WILLIAMS
1900–1989 Soldier in Christ

[Dedicated at Michaelmas 29/9/91]

A proud old soldier who served as a British infantryman and maintained faithfully his devotion to God and country.

A.M.D.G. MARY ISOBEL LEGOE
1898–1990 Faithful, Joyful, Generous

[Dedicated 15/12/91]

Her joyful naivety and simplicity of soul captivated all. A grand daughter of Robert and Joanna Barr Smith, Molly continued their faithful, generous allegiance at St Michael's; also the Clappett association through her own life-long friendship with Mollie Bowen.

A.M.D.G. GWENDOLINE PLAUTILLA WILLIAMS
1905–1980 Devoted Mother

[Dedicated 23/1/94]

The devoted wife of Baden whom she predeceased. Their legacy of faith is paramount in their daughter Wanda who taught generations of students in St Michael's Sunday School.

A.M.D.G. W. MOLLIE KNOWLES
1915–1992 Loving and True

[Dedicated 26/12/93]

A much loved and respected hospital matron who with her dear friend and colleague, Elizabeth Dobbs, adopted their neighbours, the Rectory family, and made the Cheesman children especially welcome.

A.M.D.G. JACK DENYER CHEESMAN
1905–1994 True Servant of God and Man

[Dedicated 26/2/95]

An early graduate apprentice of Adelaide's Architect-in-Chief's Department, Jack honed his skills in the New York firm of York and Sawyer. His innovative and economical methods of design proved invaluable in his war service for the Allied Works Council. Through his friendships with Alec Bissland and his former Willunga Rector, Jim MacDonald, he was called to aid in the successful repair and structural restoration of St Michael's in 1963.

A.M.D.G. COLIN GRANT LYON
1904–1994 Sensitive, Loyal, True

[Dedicated 14/7/96]

Invalided out of the W.A. Goldfields and brought back to health by his devoted nurse and future bride Edeline ('Tommy') Eakins, Colin returned to the Lyon home in Torrens Park, the old West Lodge gatehouse, from whence the couple married at nearby St Wilfrid's.

A.M.D.G. LOIS HEATH SHEPPARD
1908–1994 Faithful, Caring Wife

[Dedicated 30/6/96]

The second wife of widower patriarch John Sheppard, Lois brought to their happy union her lively intellect and wisdom gained in the service of others in her lifetime profession of physiotherapy.

A.M.D.G. KATHLEEN WILSON
1906–1995 Loving and Beloved

[Dedicated 30/6/96]

The daughter of noted architect Louis Laybourne-Smith, Kathleen (Kit) married Melbourne architect and dexterous sportsman, Roy Wilson. A woman of faith and quiet charm, Kit created a lovely garden for her family around the home Roy designed in Woodland Drive, Springfield.

A.M.D.G. GWYNNETH BERYL CORNEY

1918–1996 Loving, Generous, True

[Dedicated 30/11/97]

Devoted, loving sister and companion of scholar Ron Corney, Gwynne was the residual heir of her father's firm, Sands & MacDougall. She used her private means discreetly and generously to assist those less fortunate than herself.

A.M.D.G. KATHLEEN MARY MICHELL

1911–1997 Spirited, Humorous, Compassionate

[Dedicated 30/11/97]

A Yorkshire woman of doughty character and humour from the mill district of England. She married into the S.A. wool family of Michell and, happily for Mitcham, helped forward the preservation of our local Village of which her daughter Tricia Cosh is such a defender.

A.M.D.G. MARY MARGARET VASHTI SMITH

1914–1997 Joyful and Courageous

[Dedicated 30/11/97]

Small in stature but great strength of character, 'Toi' supported her husband and Parish recorder, Clem, through every stage of their professional and working life in NSW and SA. Latterly, deprived of her health, her faith never faltered. She inspired many.

A.M.D.G. ALBERT WYNDHAM CLAMPETT

1860–1953 Beloved Rector

[Dedicated 28/11/99]

Indisputably the longest tenure at Mitcham, Archdeacon Clampett's mark remains firmly on the Parish in its furnishings, benefactions and family allegiances. Renowned for his powerful preaching and strong pastoral leadership, Clampett was truly the 'persona' of the Village.

A.M.D.G. ALICE CLAMPETT

1863–1951 Devoted Helpmeet

[Dedicated 28/11/99]

Daughter, Mollie Bowen, testifies of her mother that, "without her, father could not have achieved a tenth of what he accomplished". She won the hearts of Mitcham villagers and was the particular and compassionate friend of mothers and children.

A.M.D.G. WALTER ALLEYNE CARTER

1915–1998 In Loving Memory

[Dedicated 28/11/99]

Throughout his years at Mitcham 'Tige', as he was affectionately known, endeared himself to all. Unfailingly courteous and humble he adopted the self-appointed role of church 'janitor' and could be seen daily on St Michael's Terrace, broom in hand, welcoming visitors as enthusiastically as he swept up leaves.

A.M.D.G. CHEESMAN FAMILY

1976–2001 In Thanksgiving

[Dedicated 4/3/01]

No Rectory family could have been made to feel more welcome in a parish. A perfect spot in which to grow up, the children soon made every tree and parrot their own. Enriched by God's creatures and daily contact with parishioners the Cheesmans entered a heritage which has left an indelible mark upon them for good.

A.M.D.G. EDWARD & MELVA SMITH

Bequest, Organ Rebuilt 1994

[Dedicated 25/2/96]

Their joint love of music, especially choral, makes their benefaction for music at Mitcham so appropriate. Both teachers of great merit, Ted left his mark upon the Sunday School, choir and Parish affairs of Mitcham.

A.M.D.G. ALAN & CLARICE CHINNER

1897–1988 1901–1994 Devotion

[Dedicated 25/2/96]

A more gentle and faithful couple it would be hard to imagine. From 1929 they lived in the house they built next to the Muggs Hill Road ford. There they developed a beautiful garden and shared its profusions of flowers with family and friends, but especially the Parish of which they were such faithful adherents.

* * *

OTHER NAVE MEMORIALS & PLAQUES

Memorial plaques and such like are movable items and their positions within the Church vary from time to time. Many had to be moved when the memorial panelling was installed. In early 2002 they were in the places described below, starting with the Honour Board next to the main door, then moving in an anti-clockwise direction.

First World War Roll of Honour

During the First World War the Anglican Church openly encouraged young men to fight 'For King and Country'. In November 1915 Reverend Albert Clampett proudly announced: "There are now 50 names on our Parish Roll of Honor [sic], and so we have got the number I had hoped for. More are still needed and I trust none who can go will hold back." The fifty names, which included men from St Columba's at Hawthorn were, at that stage, listed in the porch of each Church for all to see.

By August 1916 it was announced that a Roll of Honour Board (Fig. 12-16) was being made for St Michael's by Mr T.W. Jones, who was "very generously making it without any cost for his skill and labor." Those having sons in camp or at the War were asked to contribute towards the cost of the printing the names. Jones, a parishioner at St Columba's, made a matching Board for the Hawthorn Church. He also made the hymn and psalm boards in both Churches.

On Sunday, 5th November 1916 Clampett unveiled "a handsome Roll of Honour Board in St Michael's" on which



Fig. 12-16 First World War Honour Roll. (Ben Oborn, 2002)

were inscribed the names of thirty-six who had “voluntarily joined the armies of the King”. Three of the number “had paid the supreme sacrifice – Henry Tutt, Liscombe Spiller and Alf Bradey. They were all fine lads – we are proud of them”. A Union Jack overhanging the Board was a gift of Mr N.M.L. Eddington.

Before the War ended two years later many more names were added. In all, the Roll of Honour of the men who went from St Michael's to the front contains fifty-three names, thirteen of whom – or near enough to one-quarter – were killed (see Appendix 6).

The following extracts from parish magazines and Vestry minutes give some indication of the effect the War was having on such a small community. (Further information can be found in Chapter 5.)

April 1915 Annual Vestry: list of those gone out from the congregation to serve in the present war: Harold R. Clampett, James Slee, R. Noel, Liscombe Spiller, Ed and Henry Cheney, R. Priest, Henry Tutt (died of wounds received at Dardanelles April 1915), George Dawson, Robert Wemyss, E. Holton, Roy and Jack Howard.

May 1916 Annual Vestry: list of those of St Michael's congregation who voluntarily joined the forces of the King: J. Foster, George Clampett, E. Foster, Alf Bradey, M.E. Noel, Eustace Hogg, Doug Hogg, Frank Playford, Gilbert Snell, George Eddington, Frank Lloyd, Albert Tutt, Bert Dawson, Walter Brotherton, Ralph Bradey, R.N. Oakes

October 1917: Members of St Michael's will be proud to know that Bombardier W.G. Dawson, lately of our choir, and whose name appears on our Honour Board, has distinguished himself by gaining the Military Medal.

'Jack' Dawson writes very modestly of his act in rescuing a comrade from a burning shell hole. We congratulate Jack and his mother, who may be justly proud of her son. Her second son Herbert, has just returned invalided from Egypt. He has seen a lot of fighting in Palestine, and received his injury in the attack on Gaza. Mr Clive Heath ... is now in camp at Mitcham, and Mr Fred Hall son of Mr and Mrs Winslow Hall of St Columba's is in camp in Bendigo. Mr E. Holton is now 1st lieutenant, having earned his promotion in the field. I have lately had letters from Chaplain Rev. H.E. Sexton, now in France.

December 1917: Members of St Michael's congregation were much grieved at learning that Sergeant Ralph Bradey had been killed in action in France. The late sergeant was a communicant, like his brother the late Private Alf Bradey.

February 1918: I know St Michael's congregation would wish me to express to Mr and Mrs Eddington and family its very deep sympathy for them in the loss they have suffered, by death in action of their son, Private George Eddington, a member of the artillery section of the A.I.F.

April 1918: We much regret to announce the death in action on March 12 of Lieut. E. Cheney of the 50th Battalion. His brother paid the supreme sacrifice about 12 months ago. The late lieutenant was a member of St Michael's congregation and C.E.M.S, and also a devout communicant.

April 1918 Annual Vestry: list of those who have fallen in battle during the past year: A Tutt, A Bradey, R Bradey, H Cheney, G. Eddington and E. Cheney.

Fowler Memorial

In October 1918 Clampett wrote:

A Brass Memorial Tablet in memory of Mr and Mrs James Fowler and their son (Second Lieut David Dennys Fowler, of the Royal Flying Corps), occupies a place on the west wall of St Michael's. Mary Harriet Fowler was the youngest daughter of the late Sir William and Lady Morgan of 'Netherby'. For some time Mr Fowler lived at 'Helenholme'. Both died in England, Mrs Fowler in 1915, and Mr Fowler in 1916. Lieut Fowler R.F.C. was killed in England while scouting for enemy aeroplanes.

To the Glory of God
in affectionate Remembrance of
MARY HARRIET FOWLER
youngest daughter of Sir William and Lady Morgan of
Netherby, Mitcham
who died at Wimbledon, England
on November 14th 1915

also of JAMES FOWLER husband of MARY FOWLER
who died at Rottungdean, England
on December 5th 1916

also of their second son DAVID DENNYS FOWLER
2nd Lieutenant Royal Flying Corps
Killed while flying in England
on March 16th 1917. Aged 19 years.

and in their death they were not divided.

Burnett Memorial

Photographs taken at the time of the Diamond Jubilee in 1912 show a simple white marble tablet on the wall behind the pulpit. Today it is in the SW corner of the Church (see Fig. 2-4). It is a memorial to the first incumbent of St Michael's who resigned within four years due to failing health. It reads:

To the Memory of
the Rev'd EDWARD HAYDON BURNETT, M.A.
Merton College Oxford
First Incumbent Minister of
this Church.
This tablet has been erected
by his sorrowing parishioners.
He died of consumption at sea
on his way to England
26th June, 1856

"Ye are the salt of the Earth"
Mat.V.13.

Pobjoy Crucifix & Brass Plaque

The Victorian Crucifix, now hanging above the choir stalls, was bequeathed to the Parish by Miss Marjory Pobjoy in 1977. It was originally in the possession of her father, Reverend King William Pobjoy, who died in December 1931. At one time Rector of Belair, then of St Mary's on South Road, Pobjoy retired to a house near the old Parish Hall in East Parade, Kingswood, in the early 1920s and served as locum tenens whilst Clampett was Overseas in 1926. The crucifix now hangs in close proximity to his memorial on the wall of the south nave which reads:

In loving memory of
KING WILLIAM POBJOY
(priest)
and of his wife
ALICE GEORGINA POBJOY
"Until the Day Dawns"

Wilcox Memorial

At present this memorial – one of the loveliest items in St Michael's – is almost hidden from view between the organ and the south wall (Fig. 12-17). In March 1922 it was announced that "a beautiful marble tablet has just arrived from England". It was unveiled on Easter Day. The tablet was a gift of Miss Nellie Wilcox in memory of her father and mother, George and Annie Wilcox, who for many years lived at 'Eynesbury House' in Kingswood (see Fig. 5-12). Clampett described it thus:

It is a mosaic, of very rich and harmonious colouring, and is professionally known as 'opus sectile'. The subject is the visit of the three women to the sepulchre on the first Easter Day. The Virgin Mother and Mary Magdalene are represented as standing, and Salome as kneeling in front of the empty tomb. Over the tomb an angel stands, saying, 'He is not here, He is risen'. By the side of the tomb lies the crown of thorns, and in the distance are seen the three empty crosses of Calvary. The tablet is mounted in an



Fig. 12-17 Wilcox Memorial, a superb mosaic set in an alabaster frame. (Ben Oborn, 2002)

alabaster frame, and underneath a brass plate supplies the names of the deceased. So far as I know there is not anything like it in Adelaide. It came from the well known firm of Jones and Willis, of London, and is certainly a credit to them.

The wording on the brass plate reads:

To the Beloved Dead
ANNIE WILCOX
died 13th April 1897
GEORGE WILCOX
died 5th September 1917

Sunset and Evening Star
and one clear call for me.

I hope to see my Pilot face to face
when I have crost the Bar.

Cross of St Michael

Hanging on the central column is a brass cross mounted on a wooden base. The bulbous ends identify it as a Cross of St Michael. It originally came from St Michael's House, Crafers, where it was used as a processional cross in the chapel. The buildings were destroyed in the Ash



Fig. 12-18
Cross of
St Michael,
found in the ruins
of St Michael's
House, Crafers,
following the
Ash Wednesday
bushfire in 1983.
(Ben Oborn,
2002)

Wednesday bushfire in 1983 and this relic was recovered from the ashes by Stuart Mockridge, then the Administrative Officer of the Diocese of Adelaide. Following his death in July 1999 his widow, Norma, presented the cross to St Michael's. It was restored and mounted – still bearing the scars of the bushfire – on a base of Australian oak by Ben Oborn, and dedicated by Fr Andrew Cheesman on 25th February 2001.

* * *

IN THE NARTHEX & PORCH

The present narthex was built as a choir vestry in 1899. The archway between it and the porch was broken through during construction of the Hall in 1980. Bookshelves and cupboards in the narthex were given by Mary Thomas and Jean Lashmar as memorials to their husbands, Bruce Thomas and Fred Lashmar. They were dedicated on 22nd March 1981. Jean Lashmar also gave a three-light stained-glass window to St Wilfrid's (see page 208).

The Rectors' Plaque

In December 1927 Clappett asked parishioners to donate towards the expected cost of £25 for a plaque to commemorate the 75th anniversary of the first service held in St Michael's:

Miss Rymill is most kindly taking a personal interest in carrying out the idea of putting in the porch of St Michael's a brass tablet bearing the names and dates of all the Rectors of the Church. A design is being prepared by Woods, Bagot, Jory, and Laybourne-Smith, and also a design for a notice board in place of the present one. These will be a fitting addition to the church's good furnishing. It is hoped everyone will give something, no matter how small to these additions.

A "very nice design" was secured from Mr Laybourne-Smith for a brass tablet (see Fig. 5-13) to be placed "under the northern window of the porch, and to correspond with it, a notice-board of somewhat similar design under the southern window". Both were dedicated on Easter Day, 1928. The notice-board is now in the narthex, together with the second matching box seat from the porch.

Bust of Albert Wyndham Clappett

On the window ledge above the Rectors' plaque is a bust of Clappett – watching over all the comings and goings! The name 'V. Myers' is incised into the base. According to Mrs Suzanne Brookman, Clappett's grand daughter, a woman approached him and asked to do the bronze bust, but whether she was a parishioner or just an admirer is not known. It held place of honour on the hall table at the Old Rectory until Clappett retired in 1939. Because his retirement home was much smaller, the bust then went to the Glenunga home of his daughter, Mrs Mollie Bowen – first to the entrance hall then to Susie's playhouse! She thinks it was probably during Reverend Jim MacDonald's time that the offer was made to give it to St Michael's.

Porch Clock

In November 1978 the old clock hanging above the porch door was restored as a thank-offering and memorial to the late Kenneth Stirling by his widow, Bronte. Archdeacon Clappett is said to have regularly wound it before the service began each Sunday, standing on the southern box seat to do so. The Vestry of 1872 resolved to provide a clock for the Church and an expenditure of £4 15s 0d is recorded in the balance sheet of 1873 for a "dial for tower". There is no indication that a clock face was ever attached to the exterior of the tower, so presumably the item referred to the clock in the porch below the tower! The earliest date recorded within the case of repairs carried out over the years is "1/6/86".

Memorial Garden Register

A wall-mounted stand in the porch holds the Memorial Garden Register. This book, half-bound in leather, contains one page for each day of the year, on which is recorded the name and date of death of all those whose ashes are interred in the Garden of Remembrance (see page 160). The stand was designed by Earle Scott and dedicated by Fr Brian Smith on Trinity Sunday 2001.

* * *

WITHIN THE PRIEST'S VESTRY

Stored within the priest's vestry are all the Communion vessels, vestments and linen (Figs 12-19 to 12-21). Many of these items were donated as thank-offerings or memorials.

Communion Vessels

The vessels used during the preparation and celebration of the Eucharist include: a bread box for extra wafers; cruets or flagons to hold the water and wine prior to Consecration (these are placed on the credence table together with a lavabo bowl and towel for washing hands); a chalice, paten and ciborium in which the Elements are consecrated on the altar, and vessels for storing the Reserved Sacraments and holy oils in the aumbry prior to visiting the sick.

Sadly much of the silver and etched glassware was damaged when an errant curate stood on an upper shelf in a cupboard causing it to crash down on the treasures below! The following information was extracted from parish magazines and Vestry Record Books.

Memorial Bread Box

6th August 1972: *Blessed in memory of Amy Ethel Gamlen, sacristan, faithful and devoted communicant member of St Michael's who passed to her rest on 14th April after a lifetime of loving and devoted service to God and his Church in this place. A gift from the congregation.*

Cruets & Flagons

April 1916: *I have procured for St Michael's a silver flagon and a silver-mounted water cruet. These are the gifts of the confirmees of last year, and will be used for the first time on Easter Day.*

November 1953: *Recent gifts to St Michael's: a wine Cruet for Holy Communion from Mrs Clifford Cornell.*

6th December 1964: *Blessing of Cruets given by Miss Mary Jenkins and confirmees.*

Chalice & Paten

30th March 1986 (Easter Day): *Blessing of a Chalice and Paten in memory of Edward J. Brennan, sometime People's Warden. Given by his widow Hazel and son Max.*

Ciborium

The term ciborium is thought to be derived from the Greek 'kiborion', which originally meant the hollow seed-case of the Egyptian water-lily, or from the Latin word 'Cibus' meaning bread. The use of the word ciborium now applies to a chalice-like vessel with a cover for holding a large number of wafer breads. These, being more convenient, replaced the use of leavened bread in the thirteenth century.

14th May 1978: *Blessing of a ciborium in memory of Catherine Elizabeth Rose Frerichs [formerly Renfrey, née Dixon]. She attended St Michael's Day School and was confirmed in this Church in 1906. The ciborium was a gift from her son, Bishop Lionel Renfrey, who served as a catechist in this Parish in 1939. Mrs Frerichs was the grandmother of Mary Cheesman (née Renfrey), wife of Fr Andrew Cheesman.*

31st January 1982: *Last Sunday in the ministry of Reverend Frank Kernot at Mitcham. Blessing of a ciborium, a thank-offering from Fr Frank.*

11th November 1986: *Dedication of a small ciborium in memory of Jane Marjory Hayward, whose son and daughter have made this generous bequest.*

Vestments, Banners & Altar Linen

Although Reverend Reginald Pearman wore vestments at St Michael's for the first time at Michaelmas 1955, they were of plain white linen and were reserved for special occasions. The introduction of coloured vestments did not take place until the early 1980s following the arrival of Fr Andrew Cheesman. In March 1980 a meeting was called by Mrs Mary Thomas to form the 'Mitcham Parish Sew and Sews' with a view to making "new choir robes and other church vestments" for the Parish (see page 124). Over the next two years this dedicated group of ladies made four sets of vestments in seasonal colours for St Michael's. The following items comprise a set of priest's vestments: amice, stole, maniple and chasuble.



Fig 12-19 The Communion vessels as set out on the credence table prior to the consecration of the Elements. (L. to R.) cruets for wine and water, chalice (covered with the purificator, paten and pall) ciborium and lavabo bowl with towel. (Ben Oborn, 2002)

Fig. 12-20 Set of embroidered items used to cover the Communion vessels. The chalice is covered with a veil over which is placed the burse (a square purse) containing the purificators. (Ben Oborn, 2002)

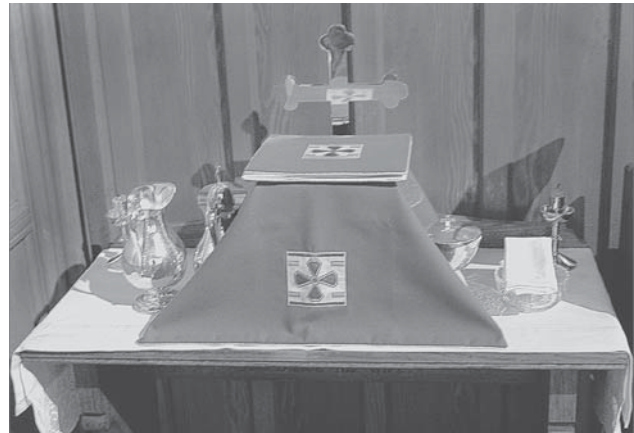


Fig. 12-21 Olga Hardy who was a sacristan for forty years displays an example of the 'Fair Linen' used on the altar. (Pamela Oborn, 2002)



They are worn over a white alb tied with a girdle. Complementing the priest's robes are seasonal sets of burses, veils and palls used to cover the Communion vessels on the altar.

St Michael's has a fine collection of needlework, much of it dating from the Clappett era. The following notes from various sources refer to the provenance of items:

June 1891: A friend has presented a handsome hanging for the pulpit.

Michaelmas 1894: Mrs Thomas L. Browne has donated a set of altar linen and two covers for the supper altar.

Michaelmas 1894: Mrs Downes has donated a splendid banner for the lectern.

May 1901: The Rector acknowledges, with many thanks, the receipt of a white pulpit banner, presented by and beautifully worked by Miss De Neufville Lucas.

June 1903: The Rector has received from Miss Wilcox three sets of beautifully worked red book-markers.

March 1904: Mrs Arthur Dixon has given three sets of handsome and chaste violet book markers.

April 1906: We gratefully acknowledge having received from the Misses Waite a very chaste violet banner for St Michael's prayer desk. The same ladies are also having a red banner worked, which will be ready for presentation shortly. These remembrances of the needful appointments for God's House are most helpful.

September 1912: I have just received from Miss Rymill a very beautifully worked green banner for the prayer desk, and also a set of green book markers.

December 1914: I have received from my cousin, Rev. Dr. Clappett of San Francisco, a very handsomely worked violet silk veil and burse. I used them in St Michael's for the first time on Advent Sunday.

February 1917: The Rector has received from Mrs J. Jervois, of Bournemouth, England, a beautiful chalice veil for use 'in dear St Michael's'. The veil is made from the finest linen, and edged with exquisite Buckingham lace.

Advent 1960: New coloured Burses and Veils for use in Holy Communion have been made, together with bookmarks for the Bible and Prayer desk. These have been made by two ladies and will be in use from Advent Sunday.

14th April 1978: The Dean, Rt Rev'd Bishop Lionel

Renfrey, will also bless a funeral pall worked by Kath Kelly and members of the Sewing Guild.

1st April 1979: Miss Kelly's beautifully made Passiontide covers which veil cross and crucifixes today remind us of the beginning of the most solemn part of Lent.

November 1980: Miss Kathleen Kelly designed a most attractive crochet pattern for the Cross for insertion in a linen cloth. [This cloth is used to cover the pedestal near the font during baptisms.]

31st July 1982: Kathleen and Dorothy Kelly have excelled themselves with their latest offering of linen and crochet work which first adorned the altar for Fr Stephen Clark's marriage.

Olga Hardy (Fig. 12-21) who served as sacristan for forty years, recalls that the 'Fair Linen' used at St Michael's during earlier eras was made of the finest Irish flaxen linen:

It was exquisitely hand embroidered with heavily-padded outlines. One had Gothic lettering reading "Sanctus, Sanctus, Sanctus" and large bunches of grapes and leaves, and ears of corn. The design was repeated each end of the 'best' altar cloth, with hand-drawn hemstitching throughout. The corporal, burse and veil, purificators and lavabo towels were all hand embroidered often with delicate lace bearing the 'IHS' design.

These treasures, though often mended, wore out and were gradually replaced with less and less embroidery... Irish linen became unavailable as synthetics were taking their place. In some situations it was an improvement, although the absorbency was not there for lavabo towels and purificators.

* * *

It is hoped that the above descriptions of the furnishings and fittings within St Michael's will enhance your worship, and that you will give thanks to Almighty God for the generosity of its many benefactors. As Albert Wyndham Clappett said in 1905: "It is helpful to know that some are thinking of the beauty and proper furnishing of God's house, and take delight in making it beautiful."

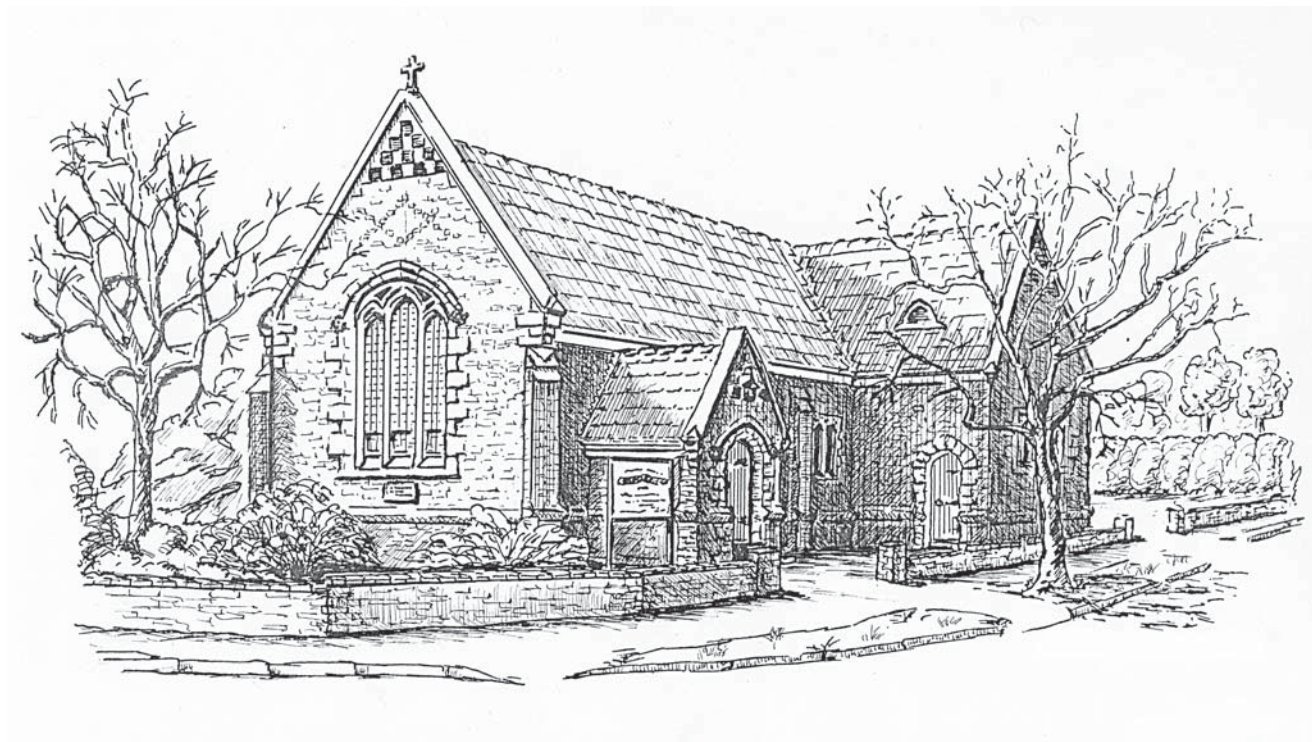


Fig. 13-1 The Anglican Church of St Wilfrid stands on the corner of Belair Road and Fife Avenue, Torrens Park.
(Pamela Oborn, 1997)