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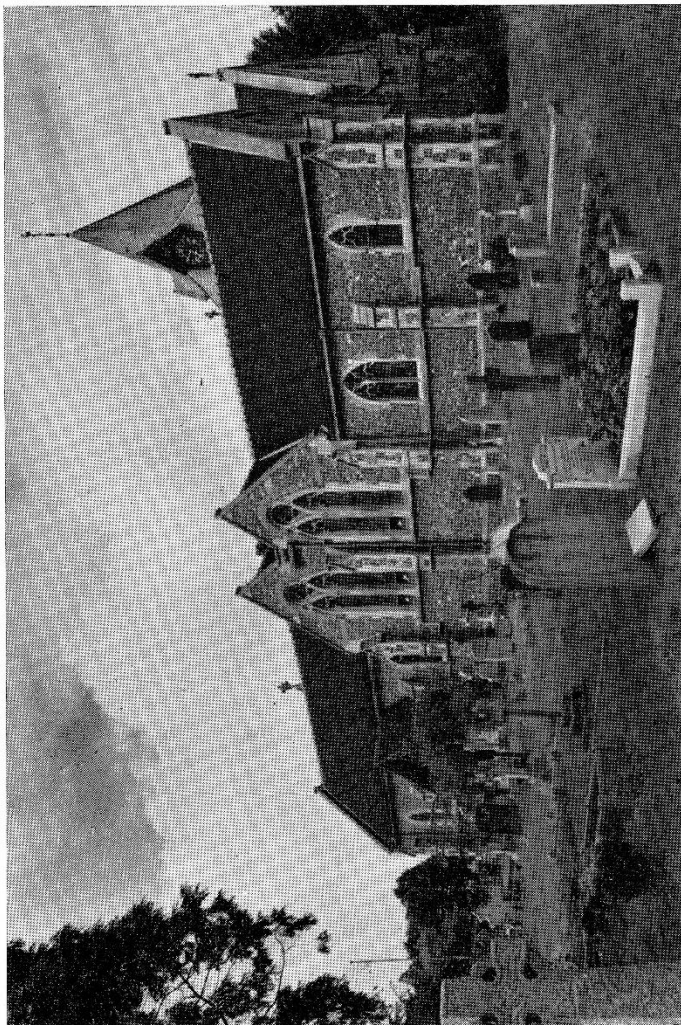
**128b Hallowell Road,
Northwood, Middx.**

The Parish Church
of
HOLY TRINITY
NORTHWOOD

A Guide-History
by the Revd. Dr. Hugh Fearn, M.A., F.R.Hist.S.

Illustrated

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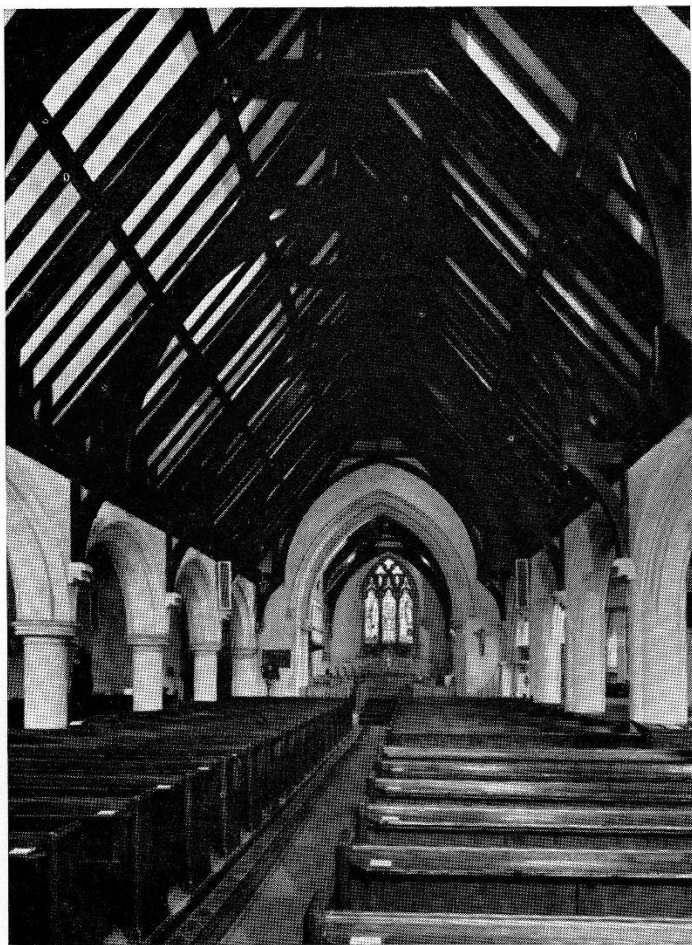
*EXTERIOR VIEW OF THE CHURCH
This gives some idea of its length, but mainly of the south aisle
(and Lady Chapel) added in 1927*

INTRODUCTION

THE FLINT-STONE exterior of the church and its surrounding churchyard give at once the appearance of a village church of 'olde' England. In fact most of the exterior walls are less than seventy-five years old, some less than fifty and none of the building more than one hundred and thirteen years of age. Nevertheless in the short span of just over a century the church building with its extensions and alterations, its furnishings and memorials, reflect the changing experiences of Northwood. When the original church was built in 1854, Northwood was indeed a hamlet dominated by the nearby historic mansion of Moor Park, with its beautiful parkland. Much of Northwood's history is linked with the Grosvenor family of Moor Park, and it is not surprising therefore to find Lord Robert Grosvenor (1st Baron Ebury—born 24th April 1801, died 19th November 1893) active in the scheme to build a church to serve the populace of Batchworth Heath and a few other families scattered about the boundaries of neighbouring Ruislip, Watford and Rickmansworth. Lord Robert gave the land for the church and its parsonage house (soon to be demolished) and he endowed the benefice once the church had been built.

The church was consecrated on 5th January 1854, the eve of Epiphany. For two days and nights before the dedication-date a blizzard raged and falls of snow made the roads impassable. Every attempt was made to clear the way. Even so, many of those who were to have taken part in the service and many others who would have attended were unable to reach the church. The Bishop of London (Charles James Blomfield) had travelled by train to Watford on the previous day and had stayed the night at Moor Park with the Grosvenors. He had, however, to improvise at the ceremony as the service sheets had not arrived due to the weather conditions.

For many years the church stood in the midst of green fields and was only accessible by country lanes. The situation was first altered with the coming of the Metropolitan line and the opening of the station at Northwood



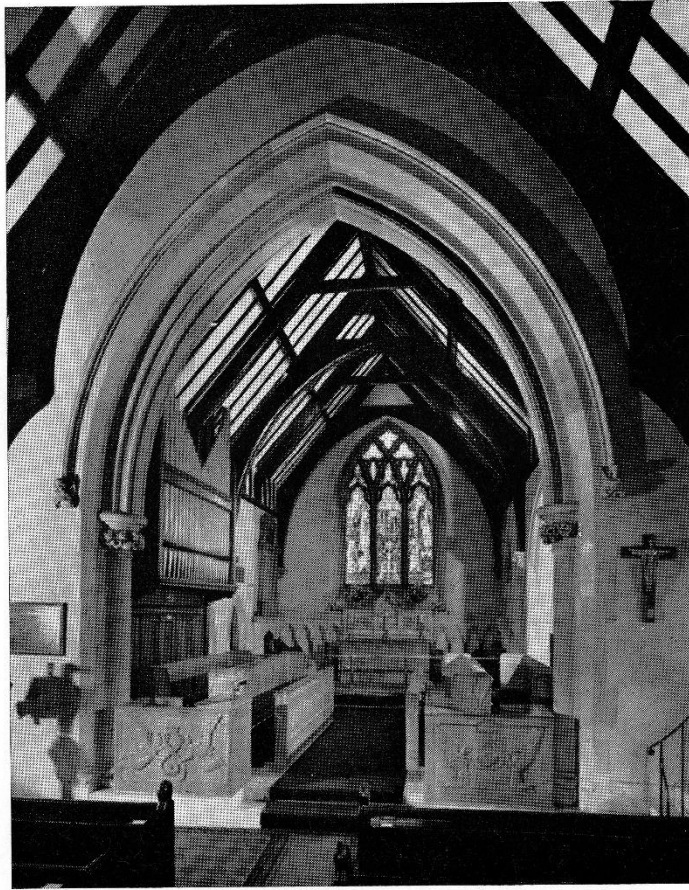
THE NAVE

Taken at a position to show the original length of the church. The pillars replace the original walls. The picture clearly shows the different style of pillars for the north and south aisles

in 1887. Building land was then put up for sale and Northwood grew in size as people built their homes in so lovely a place, so readily accessible to London. In 1893 it was decided to enlarge the church by the addition of a north aisle—which according to the architect's plans was to provide seating for an additional 117 congregation. The same plans indicate that the original nave and chancel provided seats for 300 people. So immediate was the response to the building appeal that in less than eighteen months the new north aisle was built and consecrated on 12th October 1895.

The enlarged parish church was conveniently situated for the Grosvenors and their employees at Moor Park. But the growth of housing nearer the railway line—in the area now surrounding High Street—necessitated some provision being made for parishioners living some distance from the church. At first the need was met by a mission hall. Eventually a new parish was created and in 1903 the foundation stone was laid of Emmanuel Church, Northwood. Within twenty-five years it proved necessary to enlarge Holy Trinity church once more. In 1927, at a cost of £8,000 the new south aisle and baptistry were added thus completing the church as it now stands, with the exception of vestry accommodation. Two vestries were added in 1934.

The history of a church and its parish is much more than an account of its fabric and furnishings. This book makes no pretence to be a history of Holy Trinity, Northwood. It has a less pretentious aim, to serve as a guide to our beautiful parish church and to allow the fabric and furnishings to recall something of our historic inheritance. An inheritance which shows the love and care of many people in the building and extending of the church to serve the growing community of the parish. Before beginning our guided tour to the church mention must be made of our neighbouring church school, with its recently extended premises, which continue to provide the primary school needs of an increasing number of boys and girls. Plans are in hand for the building of a new vicarage and a hall for the parish.



*THE CHANCEL
with the Christus Rex on the right near the pulpit*

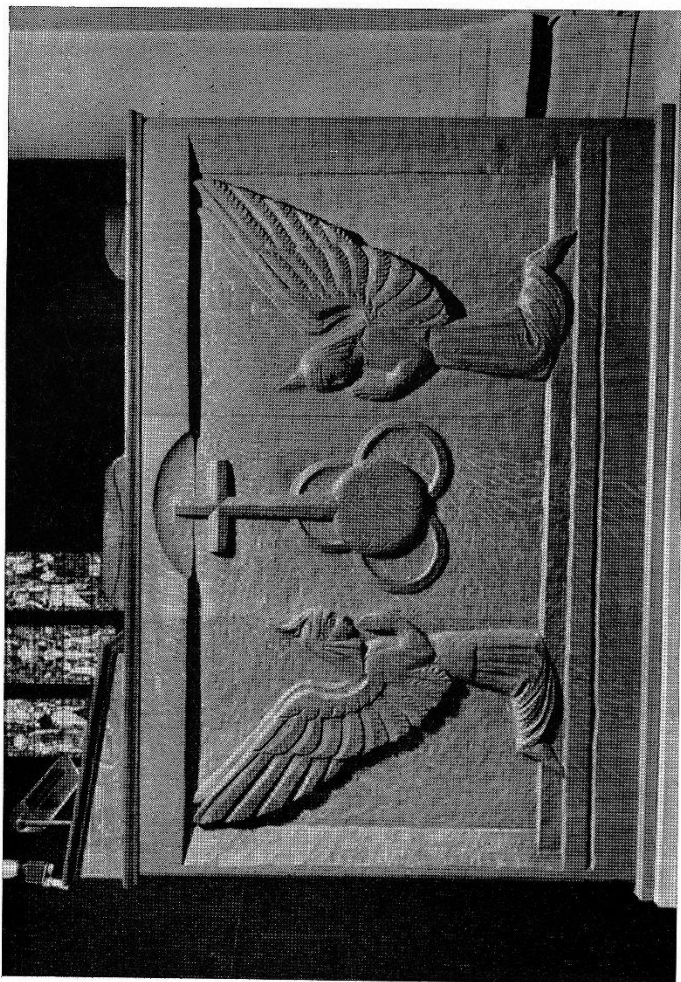
THE NAVE

LET YOUR imagination wander as you take up a position in the centre aisle just to the rear of the present entrance aisle from the main south door. Imagine the two rows of pillars as the outer walls of the original church, extending to the west to about the present entrance aisle. This will give you some idea of the original size of the church in 1854 and of the architect's intention to produce a church building in the early decorated style. When the south aisle (including the present Lady Chapel) and baptistry was added in 1927, the greater width of the church was counterbalanced by adding of fifteen feet at the west end. At that time it was decided, after great debate and difference of opinion, not to make the south aisle pillars identical with those of the earlier north aisle. Nevertheless the final two pillars on the now extended north aisle were made to match up with the earlier pillars on that side of the nave. Certain of the original windows and many of the monuments of the original nave walls have subsequently been moved to the new aisles and Lady Chapel.

THE CHANCEL

THE CHANCEL is structurally part of the original church, though its interior appearance has been altered by the raising and replacement of the east window and the introduction of new clergy and choir stalls. Before leaving the nave sit for a moment in one of the front pews and examine in detail the carvings on the two clergy stalls.

The Clergy Stalls. The Vicar's stall (on the right) shows two angels kneeling in prayer at the step of an altar. Between them is a symbol of the Holy Trinity and a reminder of the universality of the Christian faith and the Christian church. Centrally the cross stands supreme over the whole world, the carved globe showing three of the five continents—the Americas, Europe and Africa. This is surmounted by three intersecting rings, a primitive



CLERGY STALL
*A close-up showing detail on the Vicar's stall
(See the text for description)*

representation of the three Persons of the Trinity. The whole intention of this carving, where the incumbent leads the assembled congregation in worship, is of PRAYER to God who made us, through Jesus Christ who redeemed us and the Holy Spirit who sanctifies us. The other clergy stall (on the left) has a carving symbolising PRAISE and shows two angels of the heavenly host praising God, "Holy, Holy, Holy".

The Choir Stalls. The carvings on the bench ends appropriately suggest HARMONY and are entirely composed of ancient instruments of biblical times. Leaving the nave proceed towards the altar, first observing the carvings on the west end of the choir benches (nearest to the congregation). Those on the left (from left to right) are trumpet, cymbal and pipe. Those on the right (from left to right) are organ (more probably a mouth-organ), lute and harp. Reaching the far end of the choir stalls examine the carvings on the east end of the benches. On the left (from left to right) lyre, lute and tabret (or tambourine); on the right (from left to right) sackbut, cornet and psaltery. All these carvings were designed by Alan Durst, A.R.A., and he has tried to give each of the accompanying scrolls or ribbons a movement of pattern equivalent to the sound of the particular instrument. These new furnishings (clergy and choir stalls) were dedicated by the Bishop of London (Henry Montgomery Campbell). The maturing of the wood since the original installation, a now familiarity with the designs, leaves as part of past history the disturbing period of their introduction. So strongly did one of the churchwardens of that period feel against the designs of the new stalls that he threatened resignation from his office. He did not finally resign, but he refused to sign the application for the necessary faculty, hoping by that action to stay the execution of the project.

The High Altar. This is again of more recent execution, fitting in perfectly with the rest of the furnishings of the chancel. This was dedicated to the Glory of God and in memory of Michael Robert Redman Harper on 28th

January 1962 by George Ingle, Bishop of Willesden. Michael Harper was a young flying officer, who had been born and lived in Northwood, baptised in Holy Trinity and a regular worshipper, though Confirmed at his public school. His tragic death in a flying accident at a young age is commemorated by this gift, so beautiful and simple.

The Reredos. Behind the brass altar ornaments is a marble reredos having at its centre the Cross of Christ. The inner panels on either side display further emblems of the Passion and Death of Christ on Calvary—the crown of thorns and the nails which pierced his hands and feet; the spear which pierced his side and the stave upon which a sponge with vinegar was placed to quench his thirst. The outer panels remind us of the continuing benefits of his death and passion in the Most Holy Sacrament of the Altar, the Holy Communion of Christ's Body and Blood. The wheat and the vine; the chalice of unity and fellowship in Christ.

The East Window. This is not the original east window. In its original siting the earlier window was about eighteen inches to two feet lower than the present window, and part of the stained glass was hidden by the apex at the centre of the reredos. The gift of a new east window in memory of Mrs. A. M. Rich provided the opportunity of raising the window to its present height. The present window is the work of Messrs. James Powell & Sons (Whitefriars) Limited, whose trade-mark (a white friar) can be seen at the bottom right-hand corner of the window. As this church is dedicated to the Holy Trinity the window depicts the worship of the Triune God by Holy Church. At the apex of the window the top light depicts a hand issuing out of a cloud, a symbol of God as creator of the universe. On the right, the Passion of Christ is symbolised by a slain lamb; on the left (completing the Trinity) is a symbol of the Holy Spirit as a dove. The worship of God by Christians is made possible through the mediation of Christ, and the central figure of the east window is of Christ triumphant in Heaven. His hand is raised in blessing, and in his other

hand he holds a book with the letters **ALPHA** and **OMEGA**—the beginning and the end. Christ's glory was laid aside during his earthly life, to be regained through complete obedience to the will of God, even obedience which led to the cross. So that immediately below the picture of Christ in Triumph we have a representation of the Crucifixion; here Christ is depicted as being put to death on a vine tree—"I am the vine," said Jesus, "you are the branches". The branches of this particular vine-tree extend to the outer lights of the window, where there are figures representative of Christ's church sustained by the blood of Christ. From apostolic times we are given pictures (left) of St. Peter and St. John and (right) St. Paul and St. Stephen. Surmounting these foundation saints are two 'triangles' of saints of special importance in the spread of Christianity in this country, all reminding us of the missionary activity of the Church. On the left we have St. Aidan (monk of Iona and Bishop of Lindisfarne) sent by St. Oswald (top right) to revive the missionary work of Paulinus of York. Below Aidan are St. Alban (first martyr of England) and St. Bertha. Below Oswald are St. Augustine of Canterbury (sent as a missionary to Kent by Pope Gregory from Rome in the sixth century) and St. Hilda, famous as Abbess of Whitby, a contemporary of St. Aidan and a descendant of the Northumbrian royal line.

MEMORIALS IN THE CHANCEL

1. On the right of the sanctuary by the credence, a tablet records the destruction of the reredos in St. Paul's Cathedral in our diocese of London on the night of 9th/10th October 1940. Prebendary Walker (who was then Vicar of Holy Trinity, Northwood) was given a piece of the destroyed reredos of the cathedral and this stone is placed into the wall just above the tablet which records the fact.
2. Two tablets on the organ casing give a brief indication of the pedigree of the present instrument, the console being moved to its present position when the chancel was re-furnished.

3. The small tablet over the vestry door is the only one in the church commemorating the life and work of the clergy who have served the parish as incumbents and assistant curates. Appropriately it is the first incumbent—Henry Bethune Sands—who served the parish in the years 1854 to 1885.

4. There is only one Latin memorial in the chancel, that on the north wall of the sanctuary. The following translation shows that it is remarkable for its expression of parental grief and pride, without giving us any really vital information about the young man who is commemorated. The inscription reads:—

This tablet commemorates

VICTOR ALBERT LUDOVICK

only son of Robert and Alice Morier, who returned from the uttermost ends of the earth both North and South with the highest praise, soon he was sent to Africa as an officer for the purpose of describing the boundaries, but while still a young man in the middle of the ocean he passed away. He lived twenty-five years. In this short space of time he experienced many sufferings and disasters. Many times also in unknown and inhospitable parts he fought bravely and with distinction. No one soon to return to Africa had ever roused such a longing among his contemporaries. He was endowed with a simple, modest and spirited nature, with a handsome build and pleasantness. He was very popular. What limits could his parents put to grief when the bright hope was snatched from them! He was born on 18th February 1867. He fell asleep in Christ on 27th May 1892.

Proverbs 16, 33: "The lot is cast into the lap; but the whole disposing thereof is of the Lord".

Leave the chancel by retracing your steps between the choir stalls and pause in front of the pulpit. Originally the pulpit was on the other side of the nave. In the pulpit we proclaim Christ crucified, risen and ascended—and what better way to continually remind us of this gospel truth than the beautiful CHRISTUS REX, which hangs beside the pulpit. Here we are reminded of the cost of our redemption by the marks of blood on the outstretched arms and the feet nailed to the cross. But the victory of the cross was made known in the power of the resurrection and the glory of the ascension, so that the figure of our Lord on the Christus Rex is crowned with a crown of glory and not the crown of thorns. And now in heaven Jesus continues his intercession for all men, hence he is clothed in priestly robes: the one oblation, once offered, a full perfect and sufficient sacrifice for all mankind. This Christus Rex was given in memory of Henry Walter Huggins who died in 1966, given by his widow.

We are now by the Lady Chapel screen, and first look westward down the north aisle, noting especially the roof of the aisle. The whole aisle including the Lady Chapel was roofed in this manner until the alterations made in the spring of 1968, making the Lady Chapel the most recent of the additions of the church to the Glory of God and in this case in honour of the Mother of Jesus, and in memory of Mr. R. E. H. Baker, a former Churchwarden of the Parish who left a bequest for the "beautifying of the Lady Chapel".

THE LADY CHAPEL

BEFORE the screen and pews were put in, the Lady Chapel was furnished with chairs and the woodwork of the reredos and altar was dark. The vision of the architect of its restoration and designing (Cecil Brown of Hampstead) and the skill of the craftsmen of Faith Craft Works (St. Albans) has given a new life to that part of the church without destroying anything of the old. It is the same reredos and altar, but the gilding of the reredos and the



*THE LADY CHAPEL
showing the new screen and pews and paneled roof, dedicated on
the eve of Lady Day, 1967*

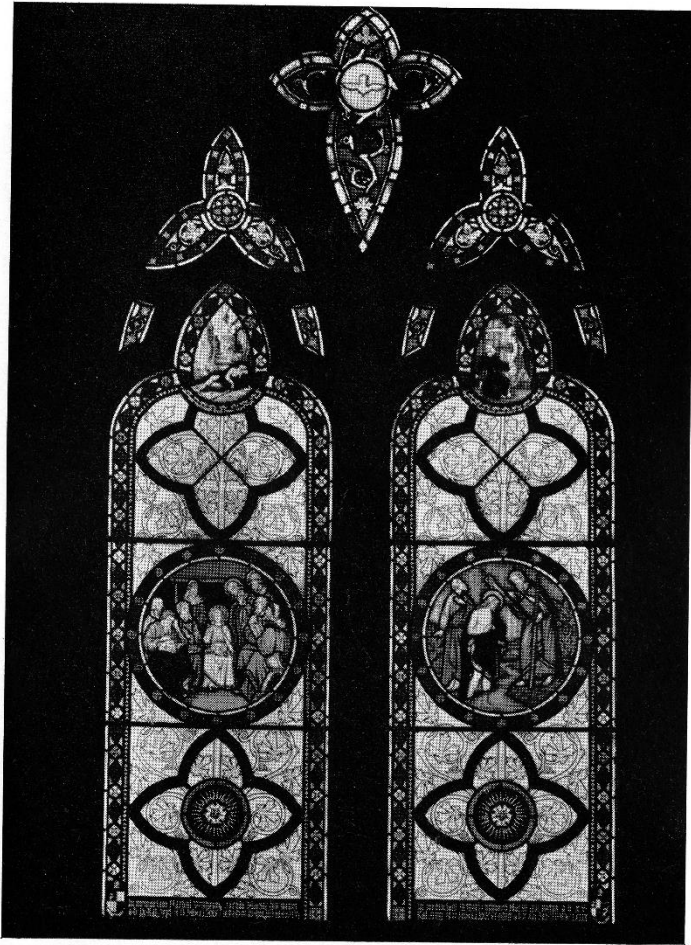
frontal and dorsal cloth of contrasting blue and gold has given a light colour to the Lady Chapel; which aesthetic quality is maintained by the blue and gold carpets. This area of light is further aided by the blue panelling of the ceiling and all this has succeeded in giving greater beauty to the Lady Chapel east window.

The East Window. This is a memorial window in memory of the 4th Baron Ebury, with a memorial inscription in the bottom right-hand corner and the family coat of arms in the bottom left. This window is again the work of James Powell & Sons Ltd., whose "white friar" trademark is again distinguishable in the bottom right of the window. Central in this window is the familiar figure of Our Lady and the infant Holy Child. Beneath in a scene of the Annunciation we are reminded of the visit of the archangel, and the willing acceptance of Mary of her role in the divine scheme for our redemption. On the left we find the Visitation scene, when Mary visited Elizabeth as they both awaited the birth of their sons—Jesus the Messiah and John the Baptist. On the right the Presentation in the Temple records the great delight of Simeon—"Lord, now lettest thou thy servant depart in peace, for my eyes have seen thy salvation". There are several emblems of the Virgin Mary, including a crown with the letters MR—Maria Regina—Mary, Queen of Heaven—the lily and the rose.

The Reserved Sacrament. In the south wall of this Chapel an aumbry contains the sacrament of Christ's Body and Blood, so that at any time of day and night the benefits of Holy Communion may be taken to any communicants in their need. This is needful in our ministry to the patients of the Mount Vernon hospital and the sick and dying in the homes of the parish. Here is a very holy place, and we ask you to kneel a while and pray.

PRAY ESPECIALLY for all who worship and work in this church—the clergy and people.

GIVE THANKS for all our benefactors and all who now give of their skill and time in maintaining this House of God to His Glory.



STAINED GLASS WINDOW
apparently one of the original windows in the church. It commemorates
an unmarried son (who died first) and his father, who subscribed to
the building of the church

The other two Windows. The window by the aumbry is an original window which has been transferred from an earlier position. It recalls the miracle of the feeding of the five thousand. The double-window is a Burne-Jones window and commemorates another of the Grosvenor family.

AROUND THE REST OF THE CHURCH

WELCOME pilgrim, wander round the rest of the church, the aisles and the baptistry. The commemorative windows and tablets recall the sacrifice in war of many, as do the memorials to those who fell in both world-wars. The preponderance of military memorials indicates the savagery of loss in war and the blood spilt in the defence of home and country. It reflects too, the hopes and aspirations of a suffering community that the victory of war would bring the comfort of peace in a better world; a hope destroyed once more in the second major world war. Read, remember and pray for the peace of the world, thankful for those who by their lives gave that we might live.

All the windows of the north aisle with the exception of the rose window and the one nearest to it at the east end are original windows. Two are worth pointing out—the one nearest the west end which has the initials of the original architect in the bottom left corner—he must have designed some of the original windows—S. S. Teulon. The double-window commemorates an unmarried son and his father.

Our tour of the church is ended; but the work of Christ's Church goes on. Pray for us, and recall some of the activity of the Church in Northwood from the following historical events which are part of our inheritance.

HOLY TRINITY, NORTHWOOD SOME RECOLLECTIONS

Ministry. The Church in the changing circumstances of the parish has sought to serve the people and to give them a wider vision of the meaning of the Christian faith and way of life. Now we see this vision as the work of the whole faithful—clergy and people. But then, as now, much depends upon the leadership of the incumbents. Throughout the years Holy Trinity has been served only by seven incumbents:—

1854-1885	Henry Bethune Sands
1885-1888	Selwyn Blackett
1888-1895	James Robinson Garrett
1895-1917	Edward Batt Backhouse
1917-1922	Harbert Vernon Farnfield
1922-1965	Cecil George Cumnor Walker
1965-	Dr. Hugh Fearn

On the Laying of the Foundation Stone

"Yesterday se'ennight the first stone of a new church at Northwood, in the parish of Ruislip, was laid by Lady Robert Grosvenor in the presence of a large assembly of the clergy and gentry of the neighbourhood, and of the inhabitants of the district. The site for the church and parsonage, with a munificent contribution towards the building fund has been given by the Rt. Hon. Lord R. Grosvenor, M.P., Moor Park, who will endow the church when finished."

Guardian, 20th October 1852

At the Consecration of the Church

"On Thursday, the 5th of January a new church was consecrated at Northwood in the parish of Ruislip, a hamlet distant three miles from the parish church, and on the borders of Rickmansworth and Watford; and the district assigned to the new consolidated chapelry is composed of portions of the three parishes. The edifice has been built by subscription. Lord Robert Grosvenor, in whom the patronage is invested, has given the ground

and endowed it. It is situate a little more than a mile distant from Moor Park. Although the district is in the two dioceses of London and Rochester, the ceremony of consecration was performed by the Bishop of London on account of the church being in Middlesex. The bishop was entertained by Lord Grosvenor at Moor Park on the previous day, but was obliged to return home after the service. A large party partook of a *dejeuner* given by his lordship at Moor Park in the course of the afternoon. Tea and cakes were served to the school children in the school house near the church; and on the following day 110 old men and women and others who had been recently employed in the very arduous duty of keeping the roads clear of snow, were regaled with a substantial dinner in the conservatory at Moor Park. An evening service was performed in the church on the day of consecration at half past six o'clock, by the Rev. H. Loring, Rector of Cobham; and on the following day, being Epiphany, lectures were delivered after both morning and evening service by the Rev. Joseph Baylie, D.D., Principal of the College at Birkenhead . . ."

Illustrated London News, 14th Jan. 1854

Choir Outing—Old Style

At the vestry meeting in 1889 it was agreed that there should be an annual choir outing. Subscriptions were collected and in August 1890 the choristers went to Clacton-on-Sea. The Metropolitan trains from Northwood were not early enough, so Lord Ebury lent them vehicles to take them to Pinner where they caught a train in time to catch the 8.5 from Liverpool Street. They seem to have had a good time, lunching at the Imperial Hotel, and they arrived home at 11.6 p.m. after yachting and visiting the Switch Back Railway and enjoying a capital tea. Miss Albertine Grosvenor accompanied the party.

"*This Holy Place*"—centenary book of the Church. 1954. (Now out of print.)

Making History—Televised Matins, 25 July 1967

On 23rd July 1967 we shared our morning worship with viewers throughout the United Kingdom. The occasion was one of tremendous importance and not without emotion and fears. Fears that were indeed unfounded as the service proceeded without a hitch. The music was excellently sung both by choir and congregation, and all the clergy and readers joined in the service. The sermon was preached by the Vicar (Revd Dr. Hugh Fearn). The theme of the sermon and of the service based upon the set lessons for the day was the costliness of discipleship. Many letters were received from all over the country, and this has made us aware more than ever of the tremendous part which televised services play in the lives of those no longer able to go to church to worship.

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