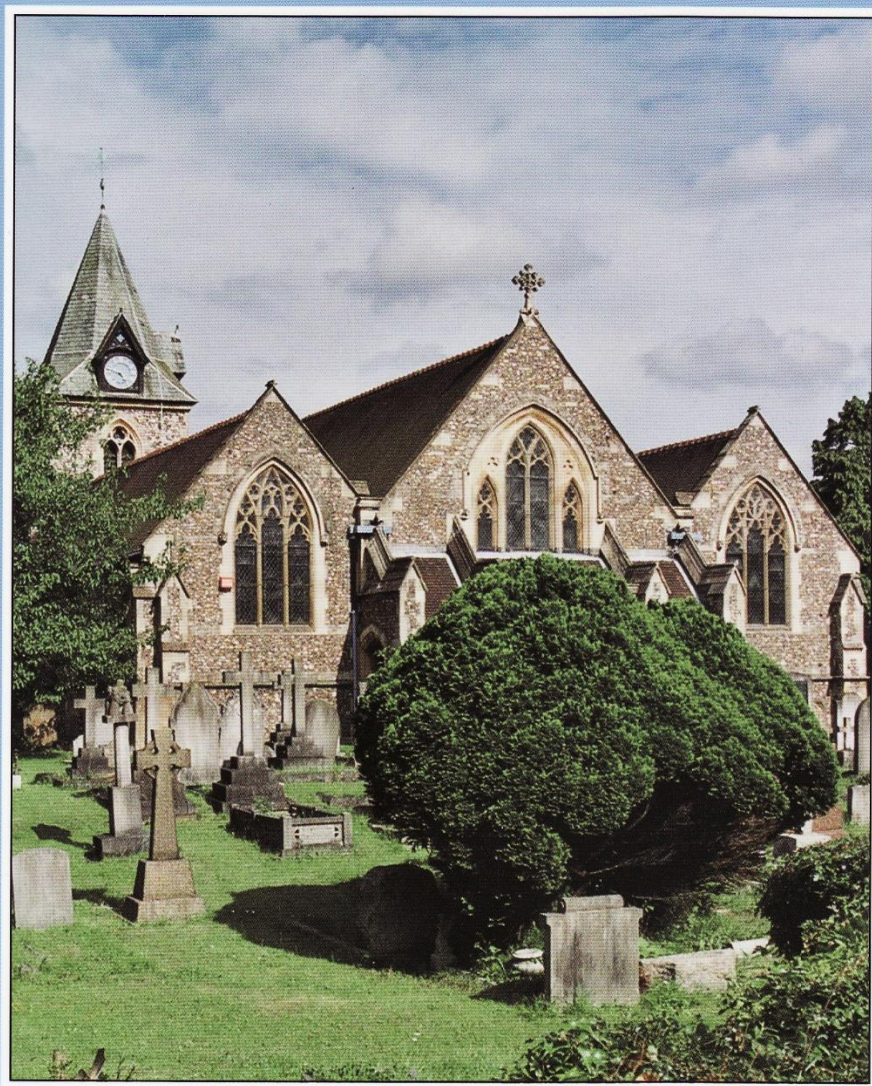


# Holy Trinity Church

## ~ Northwood ~







*The choir, with the Bishop of London at the Service to mark the 150th Anniversary of the Dedication of Holy Trinity, January 5th 2004*

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**Holy Trinity Church**  
**~ Northwood ~**

**A Guide**

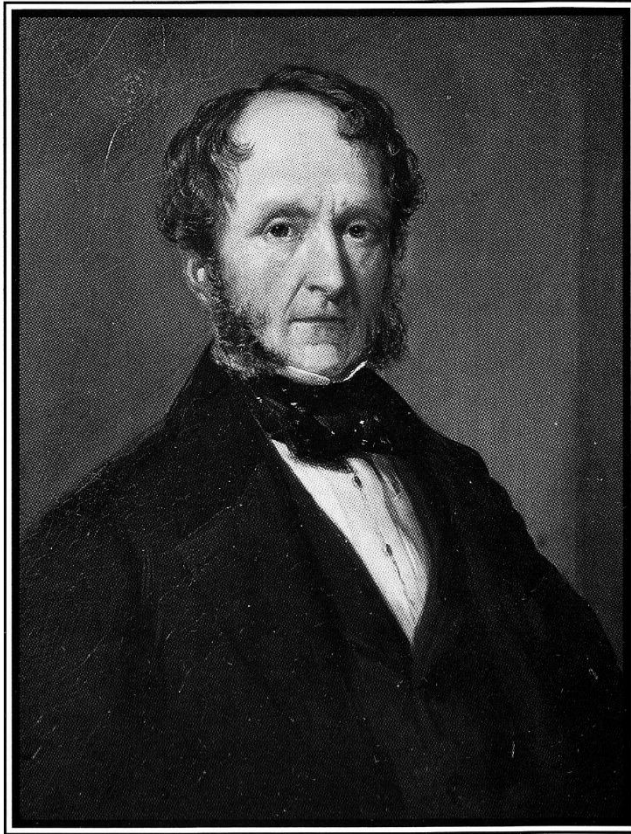
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Foreword by Rev. Peter Baron

Published by the PCC of  
Holy Trinity Church  
Northwood







*Lord Ebury*

## FOREWORD

Holy Trinity Church was built on the old turnpike road from Harrow to Rickmansworth, (one of the toll gates being at "The Gate" public house,) and was known in 1854 as the "Church in the Meadows". Before the arrival of the railway in 1887, Northwood was a collection of large farms and labourer's cottages, criss-crossed by lanes and bridle ways. The names of such farms remain: Eastbury Farm, Park Farm, Kewferry Farm and Kiln Farm, recalling the days when the trade was primarily hay and livestock.

Driving down the hill today you may still be struck by this beautiful building with its three symmetrical gables and low, squat tower, and simple Early English decorated style. The flint stones are reminiscent of many Norfolk or Sussex Churches, and many were supplied by the Hon. Victoria Grosvenor, a daughter of the first patron, Lord Ebury, who delivered them in her pony and trap. She was instrumental in building our great musical tradition, as she was an accomplished organist who also ran the choir.

When Lord Robert Grosvenor, late 1st Baron Ebury (1801-93) endowed the Church, the parish had just 300 people. He was a Liberal politician and social reformer, who sponsored such bills as the Ten Hours Bill, restricting child labour in factories. He was also an earnest evangelical, who frequently opened Moor Park house and grounds to groups of local people. His slightly severe and over-serious portrait now hangs by the Organ pipes near the North Door. In fact he was renowned for his generous hospitality.

On the night the Church was consecrated on January 5th 1854, a great blizzard meant that 110 men had to sweep the surrounding lanes to keep them clear. The Bishop of London, Charles Blomfield, had arrived from the train at Watford, the evening before, but several clergy had to be dug out of the snow by the hardy labourers. They were rewarded with a great dinner in the Mansion later that evening. A full account of that eventful night can be found at the back of this booklet. (appendix 5)

The Church was sited conveniently close to Moor Park, whose employees formed a substantial part of the congregation. As 11 o'clock struck, Lord Ebury would rise from his pew to survey the congregation, to check that all his staff were present. The Vicar was then invited back for lunch to discuss the sermon. Lord Ebury's life spanned almost all the nineteenth century, and his grave lies just beyond the south wall of his beloved Church, next to his devout wife Lady Charlotte.

After the arrival of the railway, in the 1880s Northwood began to be a focus for new housing and development. Holy Trinity was extended twice, first in 1895 when the North Aisle was built and then in 1927 when the South Aisle, Lady Chapel and Baptistry were added, reflecting the growth in numbers. A second parish was also created with the building of a "tin Church" in the centre of town. In 1903 Emmanuel - our "daughter Church" was completed to serve the community east of the railway line.

This living, expanding, developing building speaks of the faith of those who for over 150 years have worshipped here. Their faith has been like the flintstones which form the outer fabric of the building, together giving strength to the vision and beauty of this house of prayer. Mission has always been central: in 1885, for example, a successful mission was held by one Revd Mr. D'Arcy, and always the Church was filled, helped by Miss Victoria who collected parishioners in her pony and trap. This was an era of outings to the seaside, or Moor Park picnics, of steady and continued growth.

There are even hints of the origins of our present Youth Minister. In 1863, someone was appointed to keep order amongst the boys in the west end of the Church, at an annual cost of £1 a year! Although the number of children has ebbed and flowed over the years, the close connection with Holy Trinity School, built in 1861, and the extension of our own buildings to include a church hall in 1970/1, have meant that Church and young people's experiences have been closely intertwined. Today the buildings house a range of activities, from after-school clubs, youth groups, to a Trinity Music Society and of course our own Junior Church on Sunday mornings.

Above all else we are a community Church. We have been built by and extended by the community, and members of the community of past saints surround us in the graveyard and the Garden of Remembrance which was created in the 1980s. The community has gathered here for worship and for joy and grief. Its sons are remembered on our war memorials, and many of those were active members of our Church. Babies have been brought here for generations for baptism and we are privileged to be a place where people come to say goodbye to their loved ones at times of loss.

We continue to grow, to develop, with the life of Holy Trinity strengthened by relationships of love and commitment and a desire to worship within the fine musical tradition of our Church. We are the living stones which, like the flintstones that protect our walls and give them strength, are being built into a Holy Temple of the Lord.

**Rev. Peter Baron (Vicar)**



# GUIDE

**A**lthough the main doorway to Holy Trinity is on the South side, leading from the Rickmansworth Road, we shall begin our tour at the North door, as most people enter by this door from the car park.

As we enter the building, the TRANSEPT and central AISLE are well lit by a large double window on the south wall in front of us, so it is quite hard to envisage the much darker, smaller church which was the original Holy Trinity.

To our left, on the wall by the Organ pipes, is a small portrait of Lord Robert Grosvenor, Later 1st. Baron Ebury, without whom, Holy Trinity would not have been built. It was his endowment and enthusiasm which led to the consecration of Holy Trinity on January 5th 1854 (see appendix 5)

At this time, Northwood stood at the upper edge of the Parish of Ruislip. It was an area of small farms, mainly producing hay for the many horses which kept London on the move. Housing was scattered from Batchworth in the North to the slightly larger settlement where Northwood town is today. For the farming folk of Northwood, it was a three mile walk to the Parish Church at Ruislip. Lord Robert was determined that there should be a place of worship for them, not too far distant from his home at Moor Park.

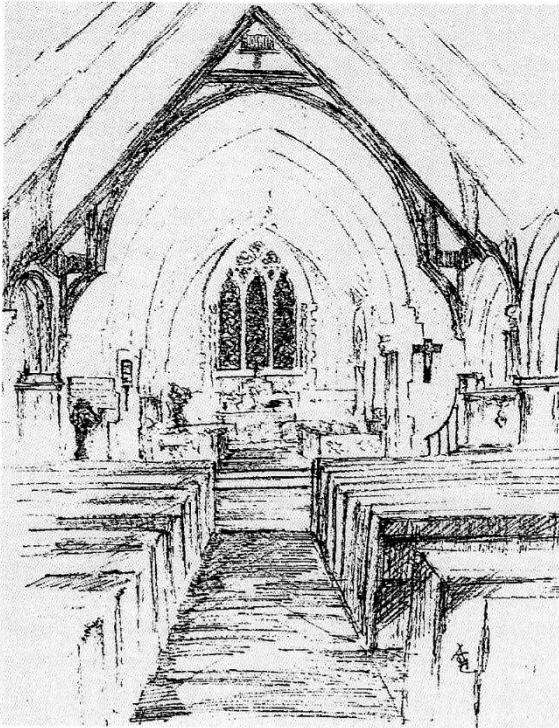
If you stand at the centre of the TRANSEPT, just in front of the CHANCEL steps and look away from the ALTAR towards the back of the church, you are standing at the heart of the original building. It was built for a congregation of about 300 and the architect was Mr Samuel Sanders Teulon and the style of building was Early Decorated.

Where there are now columns on each side of the central pews, there were once the walls of the Church. The Church was shorter than the present building, finishing just beyond the fifth columns. There was no BAPTISTRY at the end of the AISLE and there were only five stained glass windows! (see appendix)

If you turn to face the ALTAR there are several differences from the earliest Church. The PULPIT was originally where the Eagle LECTERN now stands, the organ console was at first beneath the organ pipes, the earlier choir stalls were smaller and the east window was about eighteen inches (45cm) lower than now. You can see that it does not seem to fit the wall around it evenly. There was altogether a much more claustrophobic feel about the building, heightened by there being two more pews just in front of the existing rows.

When built, the Church was quite adequate for a Parish of about 300 people and in 1861, the Church School was built, on land just to the east of the Church yard, reflecting the need to educate the young of the new parish. It consisted of one large room and a smaller room for the infants.

However during the 1880s the Metropolitan Railway came through Northwood, arriving in 1887 and the rapid train service to the City of London led to the area developing as an early suburb. Consequently the population of the Parish increased and the first extension was planned in 1893.



This first extension was the AISLE and seating on the North side and increased the capacity of the Church by 117. It took less than eighteen months to raise the money for the building and it was consecrated on 12th October 1895. The cost was £1065. The Architects were Messrs. Fassnidge of Uxbridge.

Northwood continued to grow rapidly and the Church soon became surrounded by housing. Only thirty years later the building needed to be enlarged again and in 1927, at a cost of £8000, a new south aisle and the BAPTISTRY were added. In order that the Church should continue to appear in proportion, it was lengthened by fifteen feet (4.5m) at the West end and completed by the alcove which is the Baptistry surrounding the FONT. The Architect was Charles Weymouth.

Further building work took place in 1934 when the two vestries were added, enclosing the tower on all sides.

The final building work on the Church was the raising and replacing of the East window. The old window had been partially obscured by the REREDOS behind the ALTAR and an opportunity to raise it came when, in 1935, Mrs A M Rich donated a new window as a thankoffering after recovering from a serious illness. As our Church is dedicated to the Holy Trinity, the window represents the worship of The Trinity by the Holy Church. (A fuller description may be found in appendix 3). This is a fine example of the many gifts from parishioners, made to the Church which continue to enhance the surroundings of those who worship here.

From the Transept make your way up the low Chancel steps towards the Altar.



## THE CHANCEL

The CHANCEL and the East end of the building contain many features worth a closer look. Behind the ALTAR table is a beautifully carved marble and stone screen called the REREDOS. This was part of the original building and was designed by the architect of the Church, Samuel Sanders Teulon. It is intricately carved with emblems of the Passion and Death of Christ, and to either side can be seen carvings of leaves, flowers and fruits. (see appendix)

To the right of the Altar, beneath the empty window tracery of an original Church window, may be seen a tablet recording the destruction of the reredos of St Paul's Cathedral, on the night of 9th/10th October 1940. Cecil Walker, the Vicar of Holy Trinity at that time, was a Prebendary of St. Paul's and he was given a piece of the destroyed reredos to display in the church.

The brass Altar rail, with its simple columns and floral design dates from 1854 and the beautifully embroidered kneelers are another example of the many gifts from parishioners being given in memory of Arthur Fawcett (Church Warden) in 1988 by his wife and were worked by four lady members of the parish.

The High Altar itself, is a relatively new addition, being consecrated by the Bishop of Willesden in 1962, in memory of Michael Robert Redman Harper, who at a young age, was killed in a flying accident.

There is a large marble memorial tablet on the North wall of the Chancel, with a long inscription dedicated to the memory of Victor Albert Ludovick, the son of Sir Robert Morier, sometime British Ambassador to Russia. (See appendix)

The tablet above the vestry door commemorates the life and work of the Revd. Henry Bethune Sands, the first incumbent of Holy Trinity.

Within the Chancel are the Choir and clergy stalls, and the organ.



The original organ and console were on the North side, where the present organ pipes are sited. This first organ was replaced in 1897 by the "Jubilee Organ" which, like its predecessor, was a pneumatic tracker action hand pumped organ. This must have provided strenuous work for someone during the hymns!

A brass dedication plate has been preserved on the pipe casing and reads:

*"Erected by the congregation of Holy Trinity, Northwood in commemoration of the Sixtieth year of Queen Victoria's reign. Opened on the National Thanksgiving Day, June 20th, 1897."*

The organ was completely overhauled in 1910, in memory of the late King Edward VII by J.W Walker and Son.

In 1953 there was a dramatic change when the console and the action were replaced by an all electric action. The pipes of the Jubilee Organ were retained, added to and re-installed in their present position and a new console placed across the chancel on the south side. The new organ was dedicated by the Bishop of Willesden on 23rd February 1953, when the eminent organist, Dr George Thalben Ball gave a recital.

Not long after the re-siting of the organ came the final change of appearance for the Chancel. New choir and clergy stalls were designed by Alan Durst in 1957, and dedicated by The Bishop of London. The carvings on the ends of the stalls represent Prayer, Praise and Harmony. (see appendix)

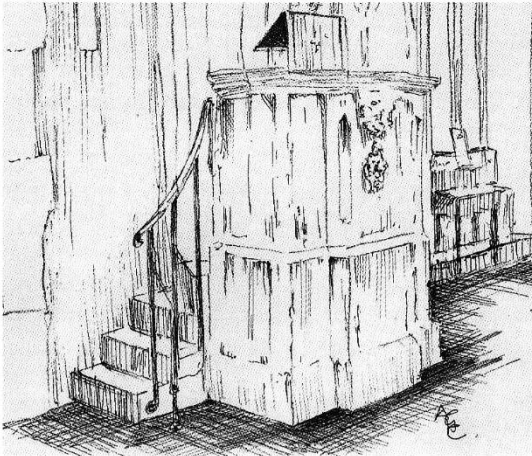
It seems impossible now to believe that when these designs were first introduced, they caused great dissension in the church, so much so that one of the churchwardens threatened to resign! However today, with the maturing of the wood, they provide an important and much loved feature of the chancel.

As you leave the Chancel and re-enter the NAVE you can see that it is separated from the North and South Aisles by arcades (Arches) on either side. You may notice that although the arches on each side are similar in size, they are not identical. When the south aisle was added, in 1927, after great debate and difference of opinion, it was decided to build the new pillars in a style appropriate to the time, rather than to match them to the 1895 pattern. Only the final two pillars on the north aisle were matched to the earlier ones with the extension of the nave westward.



## THE NAVE

There are six, two-centred arches in each arcade, each with moulded corbels supporting the HAMMER BEAM roof.



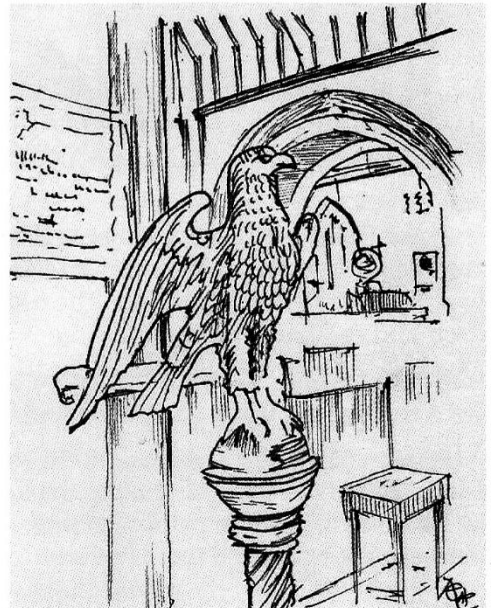
The PULPIT, now on the south side of the nave, was moved from the north side when the north aisle was built. It is polygonal in shape and has a stepped plinth with a panel at the front from which projects an Angel, holding a scroll. Below is deeply incised carved decoration of vines and grapes, similar to that behind the altar. Similar carving occurs round the top of the pulpit which is completed by a more recent addition of a moulded oak cornice upon which stands the brass reading desk with its fretted floral design.

The hand rail to the steps was given by Mrs Hugh Weeks in 1961, in memory of her husband Captain Hugh Wallace Weeks, USAF.

The brass lectern in the form of an eagle, which stands on the north side of the nave, on the former site of the pulpit was made by Church Furnishers Ltd., of Whitechapel, in 1922.

It is a war memorial and was given as such, after the 1914-18 war by the children of the church and church school, who contributed half their pocket money each week!

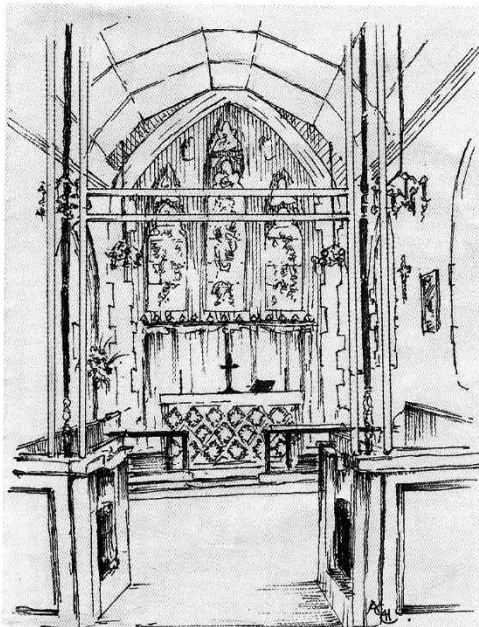
Very few of the pews date from 1854. It is thought that those on the south side of the central aisle, extending to the cross aisle to the south door, are all that remain from the original church building. The others have been inserted at later times to match the earlier pattern.



## THE LADY CHAPEL

As we cross in front of the pulpit we approach the steps to the LADY CHAPEL, which was built with the new South aisle in 1927. Apart from the REREDOS behind the Altar, and the Altar itself, what you see was restored and designed by Architect Cecil Brown. A new screen, pews and a panelled roof were dedicated on Lady Day in 1967.

The Reredos was gilded, and new frontal and side Altar cloths in blue and gold were made in order to help to lighten the Chapel. This was made possible by a bequest for the "beautifying of the Lady Chapel" by Mr R E H Baker, a former Churchwarden, in whose memory they are dedicated.



The carved oak chair to the left of the Altar has a carved pediment with a cross, acorn and oak leaves, surmounted by three roundels and dates from the mid 19th century. In front of it stands a small oak litaney desk.

The altar rails date from the building of the Lady Chapel and were made in oak by Geo Hammer and Co Ltd. at a cost of £30.

More recently, in 1990, five altar kneelers were embroidered and donated by Mrs Margaret Nicholson, a Reader in our Church, in memory of her parents Thomas and Mary Simm.

Full details of our lovely Church windows are included in appendix 3, but it is well worth singling out the larger window in the south wall of the lady Chapel for special mention here.

It dates from 1887 and was moved to this site in 1927. It commemorates Thomas George Grosvenor and was designed by the eminent artist Sir Edward Burne-Jones. It was made by Morris and Co. The artists Bowman and J H Dearle painted one angel each and the background and gramework were painted by Stokes. The images of the angels clearly bear all the hallmarks of the Pre-Raphaelite brotherhood.

Between the windows hang a Crucifix and a picture of St. Francis of Assisi.

A perpetual light is a reminder of the Reserved Sacrament, kept in the AUMBRY on the south wall of the Lady Chapel, so that at any time of the day or night, communion may be taken to anyone in need - to patients of Mount Vernon Hospital and the sick and dying in the homes of the parish.

On the North wall is a small circular window in the form of a barbed quatrefoil which has been backed with plaster to form blind tracery. This window was part of the original church.



As we leave the Lady Chapel to enter the South Aisle there are two items of furniture worth noting. Our Book of Remembrance, in the glazed cabinet on the Lady Chapel steps contains the names of those parishioners who have died and who are remembered in particular on the anniversary of their death.

Our Church is always a place of prayer - not just on Sundays. The candle rack, near the foot of the steps is a well visited focus for our prayer, and was given in thanks by two families of the church. You might wish to pause a while and light a candle in memory of a loved one, and perhaps say a quiet prayer.

## SOUTH AISLE

As we move on along the South aisle we pass many memorials on wall tablets and in windows, commemorating the lives of many parishioners. (appendix) We pass an oak Prayer board, where the names of those people in need of our prayers are written, so they may be included daily in our worship. Past the South door, with its porch we come to another oak board which lists the names of the Incumbents of Holy Trinity since 1854.

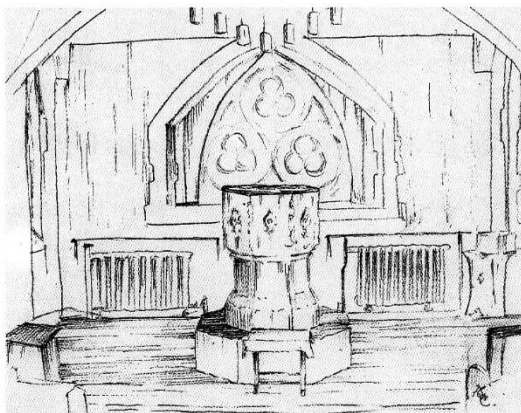
Further still, the Roll of Honour lists those from the Parish who fell in the 1939-45 War.

As we reach the corner and turn along the west wall, pause and look at the model of Holy Trinity in the Case in the Corner. It was completed in 2000, for the Millennium, by a member of our Choir and congregation, Tony Clarke. See if you can spot the wedding party and look for the choir, having a break at the back of the church!

## WEST WALL

The west wall contains further memorials as we approach the BAPTISTRY which was added in the 1927 extension.

The FONT stands on a stepped plinth and has a stepped and moulded stem. The octagonal bowl has outer panels containing carvings similar in design to the pulpit and it is covered in boarded oak with a cast iron fleurette cross and ring handle.



The children of the church once again made a donation in the form of the Window on the west wall of the baptistry which was given in 1930.

A portable oak candleholder stands in the Baptistry. It has four tapering legs, surmounted by a large brass dish with candle holder. It bears the inscription: "In loving memory of Canon Bolton's Ministry in the Church of Holy Trinity Northwood 1959-1968. Easter 1970."

At Easter, the holder is placed near the lectern in the Nave, to hold the Paschal Candle, which is also lit for every baptism and symbolises Christ the Light of the World.

As we move towards the end of the North Aisle, we come to a part of the church set aside for the younger members of our congregation. The pews have been removed, the space carpeted and made more comfortable and playthings provided so that the little ones may feel more at home.

## NORTH AISLE

The north aisle again has several memorial tablets and windows. Two are in memory of Cecil George Cunnor Walker, who was Vicar at Holy Trinity for 45 years. They show St Hugh of Lincoln in the first and St Chad of Lichfield in the second. Both were made in 1968 at the Whitefriars Glass studio in Wealdstone. You might look for a small white friar figure in these windows. This was their trademark and may be seen in other windows in Holy Trinity made by Whitefriars Studio. (see appendix) Many of the windows which adorn our walls today have been moved from their original settings. Appendix 3 gives details of their history, designers and makers.

The Roll of honour on the north wall commemorates those from the Parish who fell in the 1914-1918 war.

As you leave the Church building via the North door you pass through a porch with access to the vestries. The beautiful oak doors to the porch were added in 1999. They were designed and made by John Chapman, who was responsible for the creation of much of the wooden furniture of the church (Appendix) and add warmth and security. In front of the porch are the cloisters leading to the Church hall and the Parish rooms and flat. When built in the late 1960s they provided much needed accommodation for our curates. During the 1980s and 1990s the flats were modified and at last provided space for the parish to meet as a community. The parish rooms now host groups ranging from the after-school club, to toddlers' groups, Sunday crèche and occasional parish meetings. The hall has been altered over the years to reflect the needs of the parish but is still the hub of all social, fund raising, entertainment club and society activities. It is now also regularly used for worship, alongside the church itself and is a welcome meeting place for the parish after services. Our stage has been cleverly adapted to double up as a special area for children on a Sunday whilst still being available for its original use. The hall is of course, a source of income for the church, being available for hire!

The hall complex was built in the ground of the original Vicarage, which was built in 1856 - much in the style of the Church School - red brick and slate roof. This was demolished in 1969 but the great cedar tree which stood in its grounds of wild flowers, still stands proudly in Gateway Close, and the descendants of its famed fritillaries bloom in several gardens in Northwood!

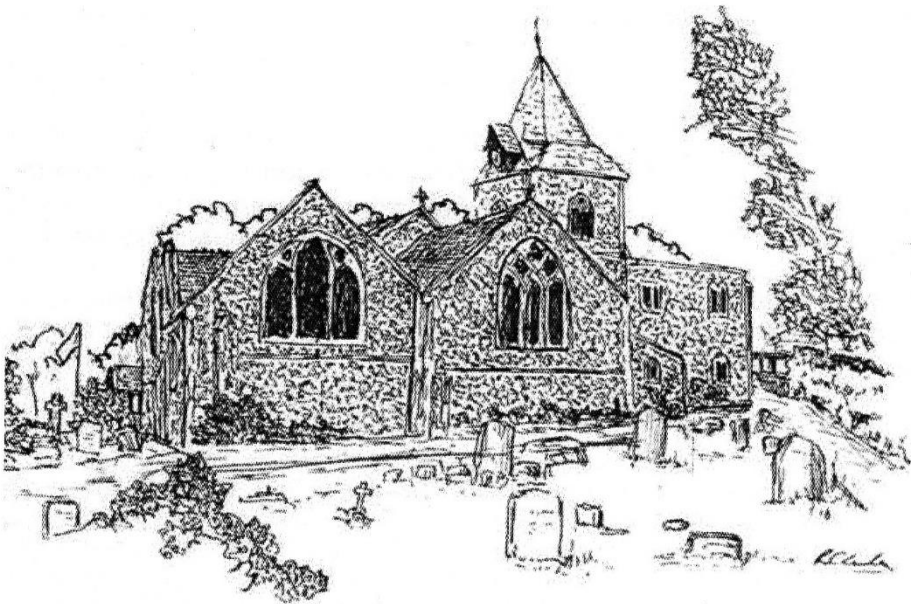
The present Vicarage was built in 1983 on the lawns next to the Church Hall, in a style to match the existing housing in Gateway Close.

If you have time, you might like to take a walk around our lovely churchyard. In spite of passing traffic it can be a very peaceful place to be. Just to the side of the main South

porch are the graves of Lord and Lady Ebury and their family. Sadly many of the older grave stones dating from the 1850s are badly weathered and have lost their inscriptions and now the churchyard is full, no more burials can take place. Next to the parish room, by the car park is our Garden of Remembrance, where the ashes of many of the most recently departed of the parish are buried.

From the South side of the churchyard you can clearly see the church spire, which is shingled and which contains the church clock. The present clock was made in 1966 by John Smith & Sons, Midland Clock Works, Derby and replaces the original clockwork clock purchased from B R & J Moore in 1865.

The Lych Gate, through which the churchyard is entered was built to commemorate the accession to the throne of King Edward VII. It complements the architecture of the church and still provides shelter and rest for the weary as they walk up the hill towards Rickmansworth.



## HOLY TRINITY CHURCH

*By Rob Clarke*



## APPENDIX 1 – MEMORIALS

### MEMORIALS – *Carvings* Chancel

The large marble memorial on the north wall of the chancel is in Latin. The translation reads:

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'.*

To the south of the altar is an oak sedilia used by the celebrant and his assistants. It bears the inscription: In loving remembrance of Muriel Olive Fielder.

The carved marble and stone reredos was designed by the architect of the church Samuel Sanders Teulon in 1854. It displays emblems of the Passion and Death of Christ: From the left a vine and wheat; crown of thorns; Latin cross; spear and stave; and chalice. On either side of the reredos is blind arcading with moulded arches and red marble pillars. The capitals have friezes on the north side of oak; Glastonbury thorn; woodsorrel; hawthorn and ivy. On the south are bramble; rose, vine; hawthorn; and flowers and leaves. The spandrels contain carvings in low relief, on the north side of bay: Tudor rose; maple; fig; and morning glory. On the south are Glastonbury thorn; pomegranate; passion flower; lily; and ivy.

The carved Choir and Clergy stalls were designed by Alan Durst in 1957 and dedicated by The Bishop of London. The carvings express Prayer, Praise and Harmony. 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 with the Cross set above the world superimposed on three intersecting circles. The other clergy stall on the left symbolising Praise shows two angels, each holding in one hand a crown and in the other a ribbon proclaiming: *'Holy, Holy, Holy'.*

The benchends of the choir stalls express Harmony. Firstly, those on the west end of the stalls represent from the left: trumpet, cymbal and pipe; and from the right organ, lute and harp. On the east end of the benches on the left are lyre, lute and tabret; and on the right sackbut, cornet and psaltery.

The Chancel arch, part of the original church, is two-centred and moulded in two stages with the hoodmould terminating in stops. These depict demi-figures of angels. Supporting the arch are responds with moulded capitals and bases. The capital on the south side has a frieze of ivy and berries and on the north vine leaves, grapes and wheat with stems beneath.

## **MEMORIALS - *Nave***

Above the pulpit hangs the Christus Rex given by Mrs Margaret Huggins in memory of her husband Henry Walter Huggins who died in 1966.

## **MEMORIALS - *South Aisle***

Alfred Hemstock, a church worker, who died in 1955. The stone tablet was given by Mrs Hornibrook and her brother Mr Hemstock, his daughter and son. It was made by J G Allan & Company, London.

Capt. George Hardy Lewis who died in France in 1915 aged 26. Made of copper and wood it bears the enamelled insignia of the East Surrey Regiment.

Capt. Gerald Wynter Blathwayt killed in action at the Battle of the Aisne, France in 1914. Also his mother Mary Constantia who died in 1919. The tablet is made of marble and alabaster and bears the insignia of the Royal Field Artillery.

Lieut Mark Carr Hill killed in the Battle of the Somme in 1916 aged 22. Also his brother Midshipman Cuthbert Alexander killed in the Battle of Jutland in 1916 aged 18. The brass and wood plaque was made by Maile & Son, London. It bears on the left a badge of the Leicestershire Regiment and on the right a badge with anchor and chain surmounted by a crown.

Edith Bucknall who died in 1936 and her husband Acton Thomas who died in 1941. Acton was a sidesman in the church for 30 years. The tablet is made of stone.

## **MEMORIALS - *West Wall***

The stone tablet on the west wall was given by the Staff and pupils of Northwood College in memory of Agnes White who was headmistress from 1913-1930.

The two bronze plaques commemorate members of the Bain family. The first in memory of James Charles Bain, who died in 1935, was given by his wife and children; the second is in memory of his wife Leila Louise who died in 1984. The second plaque was made by Davis Nameplate Co. Ltd. of London.

The oak memorial board on the west wall commemorates Douglas Cole Bartley, a churchwarden of the church from 1922-1947. It was placed near his usual seat and was made by John Chapman in 1951. Below the Baptistry window a brass plaque informs us that the lighting was given in memory of Pamela Cappel Morcom who was baptised in the church and died in 1963.

On the north side of the west wall is a brass plaque, mounted on oak, in memory of Catherine Louisa Douglas who died in 1932, having served the church for 32 years.

## **MEMORIALS - *North Aisle***

A brass wall tablet commemorates Charles Henry Golland Cooper, a sidesman of the church, who died in 1923 whilst on a voyage to India and was buried in the Red Sea. The tablet was made by J. Wippell & Co Ltd.

The stone tablet is in memory of Acting Lieutenant Reginald Lloyd Elgood killed in 1917 aged 21 whilst serving on HMS Vanguard during the Great War.

Beneath the window above the North doorway, a brass tablet on oak commemorates Francis John Terry, the Headmaster of Northwood Preparatory School for 24 years. He died in 1935 and the tablet, made by F Osborne & Co Ltd, London, was given by former pupils of the school.

On the east wall of the North Aisle, next to the picture of Lord Ebury, is an illuminated copy of The Holy Trinity Prayer scripted and given by John Shyvers in 1992.

## APPENDIX 2 - WOODWORK

We are very fortunate to have in our congregation John Chapman, a master craftsman, who has made almost every portable wooden furnishing in the church over the last forty years. The following are just a few that have been made by him:

The bookshelf by the north door given in memory of Mary Caroline Ruth Hands who died in 1981.

An oak Prayer Board on the south wall made in 1984, given by Mrs Pamela Chance and family in memory of her husband Leonard Paul Chance who died on 16th December 1983.

Wooden flower and candle holders presented in 1984 by Mr Donald Fletcher and Mr John & Mrs Anne Chapman in memory of Mrs Laura Fletcher

An oak table for the children's corner, in the west end of the North Aisle, given in memory of Paul Foster Wicks who died in 1985.

A pair of oak houselling benches given in memory of Florence (Johnnie) Bomken by her husband Conrad and family on 23rd June 1985. The Bomken family also donated a pair of Altar Kneelers in 1985.

A pair of oak Credence Tables made in 1990. One given in memory of Richard J Marks by his son Brian and daughter Betty; and the other in memory of Norman S Hands given by his daughters Poppy and Caroline

An oak Refectory Altar Table given in memory of Fred and Nellie Green by their three sons Charles, Peter and Harold Green in 1991.

In May 1997 two Glastonbury chairs and a table were stolen from the church and John Chapman has very skilfully made replacements for them. Two cushions for the chairs were embroidered by members of the congregation in 2000.

## APPENDIX 3 - CHURCH WINDOWS

**SANCTUARY** - East Window *James Powell & Sons (Whitefriars) Ltd.*

Designer: James Humphries Hogan.

Donated by Mrs A M Rich.

The top light depicts a hand issuing out of a cloud, the symbol of God the Father. On the right, the Passion of Christ is symbolised by a slain lamb, the Agnus Dei; on the left (completing the Trinity) is a white dove, the symbol of The Holy Spirit. Alpha and Omega, the beginning and the end, appear in the two outer trefoils. The main central light depicts Christ in Majesty with His right hand raised in blessing and His left holding a book upon which are the letters Alpha and Omega. Immediately below is the Crucifixion with Corpus Christi hanging on a vine tree and a kneeling angel on either side. The branches of this tree extend to the outer lights of the window where there are figures on the left of St. Peter with his attribute of a key, and St. John with his chalice. On the right are St. Paul with his attribute of a book and sword, and St. Stephen dressed as a deacon holding his attribute of stones. Surmounting these on the left is St. Aidan (monk of Iona and Bishop of Lindisfarne) who was sent by St. Oswald (top right) to revive the missionary work of Paulinus of York. Below St. 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. In the right hand corner is the maker's mark, a cowled monk.

Inscription: A Thankoffering. A M R.



**LADY CHAPEL** - East window. 1933 *James Powell & Sons (Whitefriars) Ltd.*

Designer: James Humphries Hogan.

Donated by: Viscountess Harcourt in Memory of her Father, the 4th Baron Ebury.

The tracery lights display the emblems of the Virgin Mary: the letters MR, a lily and a rose. The central light shows Mary holding the Infant Christ and beneath in a scene from the Annunciation is the visit of the Archangel Gabriel to the Virgin Mary.

The left light shows the Visitation scene when Mary visited Elizabeth as they both awaited the birth of their sons- Jesus the Messiah and John the Baptist. In a roundel at the head of the light is a tower, the symbol of St. Barbara, who was the Patron Saint of miners.\* The right light portrays the Presentation of Christ in the Temple. Simeon holds the Christ Child in the presence of Anna the prophetess on the left and Mary and Joseph on the right.

There is a memorial inscription in the lower right hand corner and the family coat of arms in the left. In the right hand corner is the maker's mark.

Inscription: In Memory of Francis Egerton Grosvenor, 4th Baron Ebury. A patron of this Living. Born 8 Sept 1883. Died 15 May 1932.

\* See end of Appendix 3,

**LADY CHAPEL** - South Wall: c1854 *Samuel Sanders Teulon*

This window was transferred from an earlier position and placed in the new Lady Chapel in 1927.

The head light contains a standing angel with closed wings. Centrally, a studded red roundel encloses the scene of Christ feeding the multitudes, all set against a background of vine grisaille ornamentation. Above and below the central roundel are lined quatrefoils, the lower containing a small red roundel displaying a symbol of the Trinity.

**LADY CHAPEL** - South Wall 1887 *Morris & Co.*

Designer: Sir Edward Burne-Jones.

Painters: One angel each by Bowman and J H Dearle. Background and grapework by Stokes.

This window was transferred from an earlier position and placed in the new Lady Chapel in 1927. The tracery lights contain vine leaves and grapes. The main lights show two angels with long trumpets in blue cloaks over white and gold with red wings and deep ruby patterned backgrounds. They stand on pale blue clouds. Note the use of flashed ruby glass. Inscription: in loving memory of thomas george grosvenor. born mdcccxliv, died mdcccxxxvi

**SOUTH AISLE** - South Wall.

Continuing westwards the next two windows contain plain glazing and tinted pink, blue, green and yellow glass with decorative leading.

**SOUTH AISLE** - South Wall 23rd February 1928

Designer James Wright R.W.S.

Donated by the parents of James Ellis Love.

The centre of the main light is occupied by a robed figure. An accompanying description reads: "The figure represents the spirit of Youth, steady-eyed and fearless before all dangers, pouring out the Wine of Life from which springs the rose, symbol of all that is sweet and good. On the other side of the figure are the Flowers of the Forest, the Hyacinth, Symbol of Death, while below the River of Life flows on continually. At the top is a scriptural text. In the trefoil the maple leaf of Canada representing his birthplace; the rose and the thistle his parentage. The shields bear the Arms of his schools; Mostyn House, Parkgate and Fettes College, Edinburgh; also of the Inns of Court O.T.C. and the Manchester Regiment. James Ellis Love was killed in France, 2nd September 1918 aged 20 years. The window was erected by his parents who lived in Northwood from 1920-1939."

The face of the figure is probably a portrait of James Ellis Love.

Inscription: To the Glory of God and in loving memory of James Ellis Love, 2nd Lieutenant 18th Btn. Manchester Regt. who was killed in action at Bapaume, Sept 2 1918.

**SOUTH AISLE** - South Wall 19th April 1920 *Shrigley and Hunt*

Donated by the parents of J.N.Rostern.

The main light depicts St. George with a sword in his right hand and a pennanted spear in his left, standing on the dragon. The face of the figure is probably a portrait of Joseph Norman Rostern.

Inscription: To the Glory of God and in loving memory of Joseph Norman Rostern 2/7th Battn Manchester Regt. who was killed in action at Peronne 28th March 1918. Given by his parents AD 1920. "He chose the nobler path."

**SOUTH AISLE** - South Wall 1945 *Leonard Walker*.

The tracery light contains the regimental badge. The main light depicts a soldier, possibly St. George, in armour with a sword in his right hand and a staff in his left. In the background, above the soldier's head, is a lion rampant. The face is probably a likeness of David Wallace Holliday. Note the designer's use of streaked coloured glass and only a minimum of paint in order to achieve the design.

Inscription: In proud and happy memory of David Wallace Holliday, Captain the (60th) Kings Royal Rifle Corps 1923-44.

**WEST WALL**

Two windows filled with geometric patterned leading and one with plain diamond quarries.

**BAPTISTRY** - West Wall 1930 *Sir John Ninian Comper*.

Donated by The Children of the Church.

The top quatrefoil depicts Christ holding a baby- "Suffer Little Children to come Unto Me." In the left quatrefoil St. Mary holds the baby Jesus and in the right St. Nicholas, in Bishop's robes with mitre and crozier, blesses three children in a tub.

On a brass tablet below the window is the inscription: This window is the gift of the children of this church 1930.

**NORTH AISLE** - North Wall c1854. *Samuel Sanders Teulon*.

Centrally, a studded red roundel encloses the scene of the Flight into Egypt. The background contains similar grisaille ornamentation to the Feeding of the Multitudes window in the Lady Chapel. The maker's mark appears in the lower left corner, SST on a shield.

**NORTH AISLE** - North Wall 1968 *Whitefriars Studio*.

Designer: Alfred Fisher.

The lobed trefoil in the tracery light contains the emblem of the Doctrine of the Blessed Trinity. Centrally in the main light is the figure of St. Hugh, who was born at Avalon in Burgundy c1135 and became Bishop of London in 1186. To the left is a monk in a brown habit welcoming a kneeling figure in a saffron tunic and to the right is Lincoln Cathedral. The Arms of Lincoln appear in the head of the light. At the bottom right is the maker's mark, a cowed monk.

Inscription: In memory of Cecil George Cumnor Walker, for 43 years Vicar of this parish and Dorothy his Wife.

**NORTH AISLE** - North Wall c 1854. *Thomas Wilmhurst and Samuel Sanders Teulon*.

A descending dove appears in the top tracery light. The main lights each contain a studded red roundel depicting in the left Jesus among the Doctors and in the right Christ's Baptism. The head of the left light contains the scene of Jacob's Ladder and the right Peter's visitation by the Angel in prison. All set against similar grisaille ornamentation to Samuel Teulon's windows. A coat of arms appears in each corner of the lights.

Inscription: Left light. In memoriam Martini Wilhelmi Jacobi Marsh qui natus a.d. IX Kal Sept A.D MDCCCXXV Obijt a.d.IV.ID Aug A.D. MDCCCXLVI  
Right Light: In Memoriam Arthuri Cuthberti Marsh qui natus a.d. XV Kal Aug A.D. MDCCLXXXVI Obijt a.d. X Kal Jan A.D. MDCCCXLIX

**NORTH AISLE** - North Wall 1968 *Whitefriars Studio*

Designer: Alfred Fisher.

The main light depicts St Chad in a green and brown habit holding a gold book. He was born in Northumbria and died at Lichfield in 672. To the right is a crozier on which is overlaid the inscription "St. Chad of Lichfield." To the upper left is a roofless church on a cliff with sea, and below is the West front of Lichfield Cathedral. The head of the light contains the Arms of Lichfield.

Inscription: In memory of Cecil George Cumnor Walker, for 43 years Vicar of this Parish and Dorothy his wife.

**NORTH AISLE** - North Wall 2nd December 1920. *Gerald Moira*

The main light shows a broadening shaft of light descending from a star above to the sea below which is designed in mosaic colours of streaky and flashed glass. At the base of the light is the text: "Then be not sorry like men without hope." The trefoil in the tracery light contains the memorial inscription: Sacred to the Memory of Sub-Lieut Tim Evelyn Evans RN Killed in Sub-Marine C29 Augst 29th 1915.

**NORTH AISLE** - Near North Door 1949 *James Powell & Sons (Whitefriars) Ltd.*

Designer. From a cartoon possibly by E.Liddall Armitage.

The tracery light contains an angel with gold wings and robed in white with a red orphrey holding a gold book.

Inscription: Douglas Cole Bartley and his wife Kathleen Marian.

\*From the Parish Magazine Feb 1996. Dr Eric Chamberlain.

In the tracery light of the East window of the Lady Chapel is St. Barbara's symbol of a tower. The reason for this is that the 4th Lord Ebury was a miner and an Artillery man both of whom share St. Barbara as their Patron Saint.

Born in 1883, Francis Egerton, third son of the 3rd Lord Ebury was a student of Mining and Metallurgy at the Camborne School of Mines in Cornwall. In 1903 he worked for a short while as a miner, at the face, in the Isle of Man before emigrating to the mining area of Western Canada, where he quickly established himself as mining engineer and consultant, becoming a director of the Hudson Bay Company.

In 1914 he joined the Canadian Expeditionary force as an artillery man where he distinguished himself, being awarded the D.S.O. and Bar, the Legion D'Honneur and the Croix de Guerre.

In 1921 he succeeded to the title, his two older brothers having died. He died in 1932, and the memorial window is a fitting tribute to him and the Ebury family who were responsible for the founding and endowment of Holy Trinity.



## APPENDIX 4 - Miscellaneous Information

### ROOFS

The chancel has a pitched roof with common rafters and principal rafters.

The hammerbeam roof of the nave has a ridge piece, common and principal rafters, purlins, hammer posts and hammer beams. The wall plate has dentil moulding.

The side aisles have arched braces with scissor braces intersecting the collar beam. In 1927 the south aisle roof extended into the Lady Chapel but when the chapel was refurbished in 1967 this was replaced by a ceiled wagon roof with blue painted compartments outlined in gold.

### BELLS

The church has two bells, a Sanctus or Bidding Bell and a bell connected with the tower clock for ringing the hours. The Sanctus bell sounds 'C' two octaves above middle 'C' and the clock bell 'F'. The Sanctus bell is dated 1853 and was cast by Taylor and Son of Loughborough. The original tower clock bell was made by BR & J Moore in 1865.

### LIGHTING

The Lady Chapel is lit by four hanging electroliers, each with six upright candle sconces and imitation candles with miniature electric light bulbs. They were installed when the Lady Chapel was redecorated in 1965. The rest of the church has spotlights.

## APPENDIX 5

THE DEDICATION OF HOLY TRINITY Jan 5th 1854. By Hilary Armitage.

In the following chapter, I am telling the story of the dedication of Holy Trinity Church as though I were a witness to the event, standing in the shadows at the back of the church. The account of the dedication appeared in detail in the Illustrated London News of 14th January 1854, and was recounted in a speech by Lord Robert Grosvenor's grandson, Fourth Baron Ebury, when he laid the foundation stone of the South Aisle in 1928.

Many of the villagers whom I have named as attending the service are buried in the churchyard. The grave of Mary Saunders was recently vandalised (1975). The headstone is now lying on its side near the North door of the church. In picturing this service, we must remember that the church consisted of just the centre Aisle, the only door being at the West end. The last paragraph in the chapter is fantasy!

*I was glad when they said unto me: We will go into the house of the Lord.*

Psalm 122.

Today is Thursday 5th January, 1854. It is the eve of Epiphany. For two days and nights, severe blizzards have been raging and the world is under a deep blanket of snow. The little church of Holy Trinity is to be dedicated this afternoon at 2.30 pm. The Bishop of London, the Right Rev. Charles James Blomfield came down from London yesterday, to conduct the service and has spent the night at Moor Park with Lord Robert Grosvenor and his family. During last night further heavy falls of snow have occurred and every available man was summoned to Moor Park this morning to clear a path for the Bishop and his party.

The time is now two o'clock and through the window I can see old William Gristwood plodding through the snow towards the church. He has been a faithful servant at Moor Park

for many years. He now lives in a cottage in the village and he used to ring the bell for services at the Grange. He unlocks the door at the west end and enters the church. He looks round with satisfaction at the completed work. The snow has stopped but the sky is very heavy and overcast and the afternoon is gloomy. He decides to light the candles in the sconces on the walls around the church. The flickering light warms the chill of the day. He walks to the bell rope and for the first time the bell rings out across the snow to call villagers to worship. Now the Hon. Victoria Grosvenor is arriving: she is the sister of Lord Robert. She settles herself at the little organ and begins to play.

Music and light fill the church. I can see the first of the congregation coming into the porch. They are shaking the snow from their boots. The first to arrive is Nathaniel Soames from the Grange. He will become the first Vicar's Warden. Next comes Thomas Croft and his wife, the village shopkeepers accompanied by Miss Julia Elliott, the school-mistress who lodges with them; and here is Mary Saunders the keeper of Kewferry tollgate and William the Baker from Batchworth Heath. Among the throng I can see the Rev. Packe greeting clergy from Pinner, Harefield and Rickmansworth. They are joined by Rev. H. Loring, Rector of Cobham who will conduct the first Evensong at 6.30 this evening. Now I can see Mr. And Mrs. George Taylor of Kewferry Farm and here comes all the Kirby family from Kiln Farm and Kirby Cottage; brothers, sisters and cousins with seven of their children who exchange fleeting smiles with Miss Elliott as they take their places. A boy of thirteen has just arrived with his parents. He is Joseph Green, who with so many members of his family will serve their church faithfully in the years ahead. I can see Henry Groom, who will become the first People's Warden, and Daniel Norton from Northwood Hall, who has given so much valuable advice during the building of the church; Ezekiel Hopcroft, his wife and niece from Green Lane Farm, the Churchills from Dene Hill Farm, Daniel Matheson the wheelwright, Mr. Tripp the Blacksmith, James Cotton the village Constable, several labourers who have built the church with their hands, and many more.

There is a slight stir near the door, and some anxious whispers, as news spreads that the clergy bringing the order of service have become snowbound on their way from London, but the carriages bearing the Grosvenors and the Bishop of London have arrived and the service begins, rather hesitantly at first, as the Bishop has not got his order of service and is having to improvise.

Soon muffled hoof beats can be heard in the snow and the jingle of horses' harness as the carriage bringing the snow bound clergy arrives. The stamp of frozen feet can be heard in the porch, they enter and the service continues in more orthodox a fashion. The flickering candles light up the Bishop's face and robes as he dedicates the church. The congregation kneel to thank God for their church and benefactors and the service ends. The villagers drop a curtsy or bow to the Squire and his Lady as they pass down the aisle. The Bishop sets off on his journey to London. He is due to return to Moor Park for a celebration dinner but the sky looks full of snow so he decides to return home. The children scamper off to the little schoolhouse with Miss Elliott for a sumptuous tea provided by the Grosvenors, snowballing each other as they go. The Grosvenors return to Moor Park. As they depart, Lord Robert leans from his carriage, calling out an invitation for all those hundred and ten men who worked to clear a way through the snow making the service possible. (In his diary for that day he wrote, "but for an army of men sweeping, the church could not have been approached.") The villagers stand in groups in the porch, exchanging greetings and gossip together before setting off for their farms and cottages.

William Gristwood turns back into the church, extinguishes the candles and looks around in the gathering gloom. I must have moved slightly for he looks towards me. I did not mean him to see me, but I am glad he did - and then it happens- together we are taken forward across the years and we watch as a great host of people pass through the church.

Some I recognise for a fleeting moment, some are old, some young, all looking happy and at home in their church. We catch glances of babies being baptised, or radiant brides and of mourners bringing their loved ones to church for the last time before laying them in the churchyard. Now there is a confirmation service with the Bishop laying his hands on the heads of the young candidates kneeling in reverence at his feet. We see a family communion service with young and old coming to the altar together. A shaft of light falls on a choir in scarlet cassocks. A line of small boys in grey suits clutching pale blue caps come in (St. Martin's Boys Ed.) "*Who are they?*" he whispers, "*there is no door here.*" "*There will be one day,*" I reply. "*Look,*" he says, and points to the far south east corner of the church, to a pool of light beyond the walls outside in the snow. In that light there seems to be two or three gathered together in deep devotion. "*That,*" I said, smiling knowingly, "*is the Lady Chapel.*" He looks bewildered. The vision fades. I tiptoe from the church, I feel an intruder. He kneels and offers prayer for the future. A moment later he joins me in the porch. The children's tea party is still in progress and the sound of their laughter comes across the snowy field so soon to be a graveyard. He sighs, I know what he is thinking, but I do not speak. Then he turns the key in the big west door and goes out along the path, following the others who have left their footprints in the snow, and their names engraved in the history of Holy Trinity Church.

#### *Acknowledgements:*

This Holy Place by Susan Tweedsmuir, 1954.

The Parish Church of Holy Trinity Northwood by Revd. Dr. Hugh Fearn.

The Stained Glass of William Morris and his Circle by A Charles Sewter, 1975,  
Yale University Press Ltd.

British Society of Master Glass Painters' Directory 1930 and 1952

NADFAS Church Record.

Holy Trinity Church 2003 Margaret Washbourn and Dr Susan Sloper.

Peter Cormack, William Morris Gallery.

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## GLOSSARY OF TERMS

<b>AISLE</b>	Walkway between the pews
<b>ALTAR</b>	Raised table at the eastern end of a church at which the bread and wine are blessed
<b>AUMBRY</b>	A recessed cupboard in the wall of a church
<b>CHANCEL</b>	The eastern part of a church containing the altar
<b>CROSSING</b>	The meeting of the nave, chancel and transepts in a church
<b>FONT</b>	A large stone basin holding consecrated water for baptism
<b>LECTERN</b>	A reading stand
<b>NAVE</b>	Principal aisle of a church leading to the chancel
<b>PULPIT</b>	A raised desk or platform from which sermons are delivered
<b>REREDOS</b>	A screen, usually decorated, at the back of the altar
<b>STAINED GLASS</b>	Coloured glass carrying a painted design
<b>TRANSEPT</b>	Part of a church built transversely to the nave



# HOLY TRINITY

in whose name we worship,  
give us such love that,  
alone and together,  
today and every day,  
we may reverence

**The Father**

radiate the  presence of

**The Son**

and live in the power of

**The Holy Spirit**

Amen Scripted  
John Shyres 1992

*The daily prayer of the Parish of Holy Trinity  
Northwood, Middlesex*



*The Lady Chapel window designed by Sir Edward Burne-Jones  
and made by Morris and Co.*

## VICARS OF HOLY TRINITY

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
1965-1981	DR. HUGH FEARN
1981-1984	MICHAEL DE BRISAY
1984-1994	PETER HANCOCK
1994-1997	PAUL FAINT
1998-2004	PETER BARON