

W elcome to our C hurch



The original building was erected in the 1890s but within ten years it was felt that 'the lack of suitable accommodation' was hindering the church and the time had come for a new building. Plans were put in place and in 1903 the foundation stone was laid; on 26th April 1904 was opened for worship and service to the town.

From the beginning, amongst the church's members were a number of prominent local families; in particular, the Lloyds (the local doctor whose son became MP, Chancellor of the Exchequer, Foreign Secretary and Speaker of the House of Commons), the Bibbys (Liverpool industrialists) and the Brunts (Liverpool sugar brokers).

The church has been associated with the Scout Movement since the 1930s; the present group, formed in 1944, has flourished to become one of the largest groups in the Wirral. Later a close association grew with the RAF training camp and hundreds of new recruits, there to do basic training, came to the church.

The sandstone building (then known as the Wesleyan Methodist Church) was designed by John Wills and built by S. Fowler of Bootle. It was planned to seat 450 at a time when the membership was only 70. Ambitious enough but not quite up to the first ideas of a church with spire and capacity for 700! The final cost for the building of about £4300 was met by donations and many fund raising events including £442 at a bazaar in Tynwald Hall (on The Crescent) and over £1000 from a three day bazaar in the Public Hall. Some information on these early times of the church is displayed in the foyer.

Index

Page 3	Hylton Hughes
Page 4	Selwyn Lloyd
Page 5	James Collingwood Evans
Page 6	Reginald Radcliffe and Maria Ellen Cross
Page 7	Organ
Page 8	James Bibby
Page 9	World War I
Page 10	Memorial Window from Newton Chapel
Page 11	Thomas Geoffrey Porter

Hylton Hughes



Hylton Hughes died in 1919 at the age of 20. He was a timber merchant and lived on Village Road. The symbolism in the window (helmet and broken sword) indicates he probably died as a result of his involvement in the First World War but he is neither on the memorial window in the church nor on the War Memorial on Grange Hill.

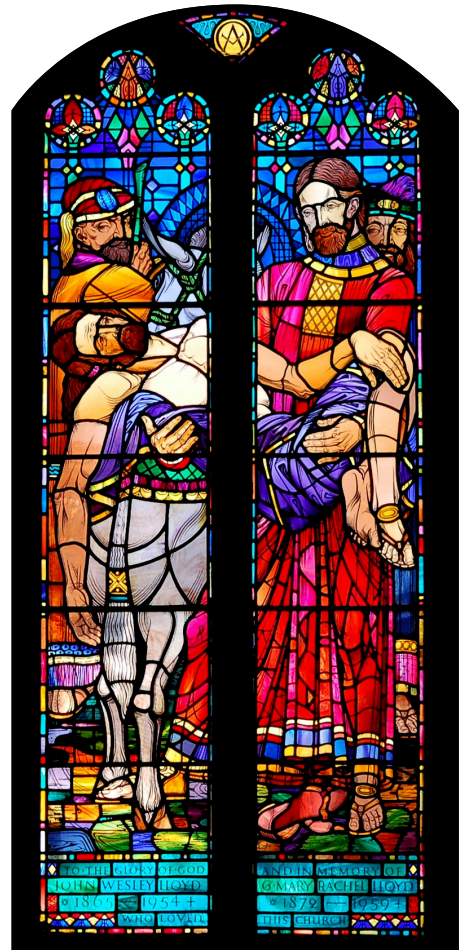
The window was dedicated on 26th June 1921, it is presented in four elements. The top two form a single scene, which is reminiscent of the women visiting the garden tomb on Easter day to anoint the body of Jesus. Two women stand and in the foreground a man kneels. The left hand panel is filled with an angel with elegant wings and a right hand pointing upwards. Two details at the angel's feet convey the window's meaning – a discarded Roman soldier's helmet and a broken spear – the tragedy of death. The two pictures at the bottom of the window show two incidents from the resurrection life of Jesus – the journey on the road to Emmaus and revelation of Jesus to Mary Magdalene. Above these pictures is the unambiguous statement "He is not here. He is risen".



Selwyn Lloyd



The window is the bequest of Selwyn Lloyd and his surviving sisters, Dorice (Shone) and Rachel (Clayton) in memory of their parents, John Wesley Lloyd and Mary Rachel Lloyd. It is a contemporary representation of the Good Samaritan. It uses richly coloured glass and simple design to illustrate the story. It was designed by Carter Preston who was responsible for the windows in Liverpool Cathedral. The Trustees of the church requested that the window be “as bright as possible”. The design was declared “perfectly satisfactory” and was unveiled on 31st July 1960. The Samaritan carries the injured man, echoing images of the descent from the cross. The heads of two other men are visible behind the Samaritan, the men who did not stop to help. The bright robes of the Samaritan dominate the window contrasting boldly with the horse by which he stands.



James Collingwood Evans



James Collingwood Evans died in Flanders in 1915 at the age of 23. The window was dedicated on 11th May 1917. The landscape of the window is painted in rich dark colours. In the lower half is an empty trench. The angels come seeking in vain for the dead. Not far distant are the flaming ruins of Ypres. Above are the angels of victory and justice, one bearing a palm for the patriot and the other, the scroll of justice. At the bottom left are a bunch of thistles, a reminder that Evans served in the Liverpool Scottish Regiment. The angel on the left points to a regimental cap lying on the ground, a poignant reminder of the man to whom the window is dedicated. The key to the whole allegory is in the scroll “until the day break and the shadows flee away”.



Radcliff and Cross



Given by their children in memory of Reginald Radcliffe and Maria Ellen Cross, this window was designed by Williams & Watson. In 1950 the Trustees stated they were 'pleased to accept the window'. It was unveiled on 16th September 1951 and placed where the entrance to the church is now. It was moved to its current position when the foyer was built. Small additions have been made to the top and the bottom of the window to enable it to fit in this new location. The main image is of Jesus blessing a young man and woman, the style of this image is contemporary, rather than traditional. The two small vignettes below the main images, in an arts and crafts style, are of Mary and Joseph and represent the epitome of parenthood.



O rgan



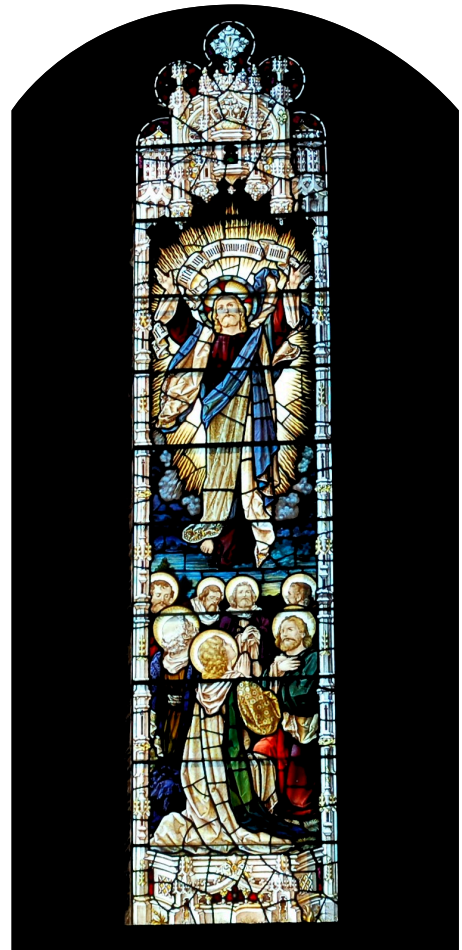
The organ was given by Daisy Daintry Brunt in memory of her parents and was dedicated on 17th June 1936. It was built by Henry Willis & Co, the world-famous organ builder responsible for many important instruments including those in Liverpool Anglican Cathedral and St George's Hall. The picture shown here is from Willis' brochure of the organ. It replaced an instrument described as '...very inferior ... tonally quite devoid of any character'. In December 1935 the company wrote to the minister saying that the proposed new instrument would be 'ideal for your chapel and ... the most beautiful instrument in the district'. Other than the visible pipes being decorated in gold in 1964, the organ is virtually unchanged since its installation. A series of inaugural concerts followed its installation with the organ bench occupied by players such as organists from Liverpool Cathedral, York Minster and St George's Hall.



James Bibby



The triptych window was given by James Bibby in 1910. It is the work of Percy Bacon Brothers, a prolific company producing many hundreds of windows for installation in churches and other buildings all over the British Empire. The Bacon brothers continued to make windows in a classical style long after any other studio. They were also famed for their ecclesiastical interior design skills. The side panels show the Nativity on the left and on the right is a reminder of Jesus' miracles. In the centre, the apostles worship the risen and ascended Christ.



W orld W ar I



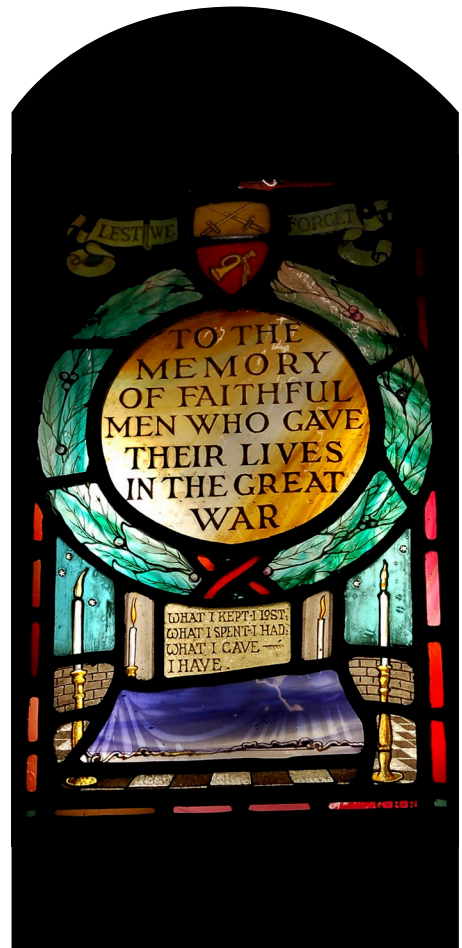
The WW1 Memorial Window, also by Bacon Brothers was dedicated on 10th October 1920 and retells a story about King David. In the lower panels David's captains go to occupied Bethlehem for the water craved by their king. In the main panels, David pours out the water as an offering to God. The water had been won at too high a price for his personal pleasure. To quote the dedication ceremony, 'the water ... is a symbol of those great things for which our brothers gave themselves in the war; the lesson of the Window comes home to us very clearly'. In 1949 the church considered installing a new Memorial Window designed by Williams and Watson. However the parlous financial position of the time preventing this proceeding and the plaque seen today was installed below the window.

Memorial Window

From Newton Chapel



This small window was transferred from the Newton Chapel when it closed in 1972. It is thought it was designed by Rev G B Robson, the minister of West Kirby in 1918. Of particular interest is the inclusion of William Arthur Pinnock, whose death in 1920 was clearly attributed by the congregation to his war service even though it is not acknowledged as such by the War Graves Commission.



Thomas Geoffrey Porter



This window, in memory of Thomas Geoffrey Porter, combines traditional and contemporary images to tell the story. It was designed by Williams & Watson and unveiled on the same day as the Cross window. A young man robed in blue rises from the water holding a burning torch in his right hand. Above the torch is the coat of arms of Rydal School. The young man is staring at a vision of Christ on the Cross as an aircraft falls towards the sea. Lines from Laurence Binyon's poem, *For the fallen* (1915) are included in the picture. This combination of elements provides considerable detail about the young man, his past and his fate.

