

1979

# Local History Society

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JOURNAL OF THE RUISLIP NORTHWOOD AND EASTCOTE  
LOCAL HISTORY SOCIETY

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The Journal cover was designed by Tom Allum in 1978.

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We have the sad duty to record the death of Lady Cowan, wife of our President, in December 1978 after a wonderful married life of 66 years and as we go to press we hear of the death of Sir Christopher Cowan himself on 16th February 1979. An obituary will be found at the end of this journal. We have also lost another regular member, Mrs. Nancy Godfrey, who died suddenly in February 1979. It is also a matter of regret that two founder members of the Society, Mrs. Enid Crane and Mr. R.G. Edwards have resigned from the Committee but, of course, they will continue as active members as will Mrs. Jean Bedford, who has had to resign as Secretary.

We welcome our new Secretary, Mrs. Elizabeth Krause, Mr. R.G. Humphreys and Mr. J. Philips elected to our Committee.

1978 has been a year of activity notable for our contribution to the Exhibition in the Great Barn in September and in particular for the first display of the earliest ever map of the Manor of Ruislip compiled from the 1565 Terrier by Mrs. Eileen Bowlt and her dedicated team. Our links with the London and Middlesex Archaeological Society were renewed by a display at the Local History Conference at the Museum of London in November which was set up by the Secretary and John Philips and featured the walled garden at Eastcote House. We took part as usual in the Conference at Hatch End where our display this time was organised by Mrs. Bowlt and Mrs. Preece. It is hoped later in the year to examine more of the Ruislip archives which are lodged at Kings College in Cambridge.

We have met the Borough Librarian and have been promised improved facilities for research and storage of Local History material at Ruislip Library. Prints and photographs have been added to this material together with copies of the Census returns for the years 1851/61 and 71.

We commend to you the series of summer outings prepared by Mr. Humphreys which cover a wide selection of local and national subjects.

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#### THE LOCAL HISTORY COLLECTION =====

The collection of material relating to the history of the Society's area has been housed in a separate room at Manor Farm Library and the task of sorting and cataloguing is going ahead. The collection is always being added to and interesting material is continually being brought to light. For example, the notes, newspaper cuttings, photographs, etc. which used to belong to Jack White, friend of W.A.G. Kemp, have been handed in; a very touching first World War letter written from the front in France and discovered between the pages of a book has been handed in at Uxbridge; permission has been given to copy old Ruislip Sale Particulars, and so on. All of this is of great value in throwing light on the complex picture of our historical background.

It is clear that much information relating to the history of the area is owned by members and their friends and the public and it would be a great help if a record could be made of its existence and whereabouts. If such material could be handed to the Society for safe keeping so much the better but the important thing is to record its existence. Members are therefore asked if they will do their best to locate such information and notify any member of the Committee. A telephone message to the Secretary or to Mrs. Eileen Bowlt (Ruislip (71) 38060 or to me 866-2159, will be sufficient.

Editor.

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At the heart of the Manor of Ruislip (our present-day Ruislip-Eastcote-Northwood) Ruislip Great Barn, circa 1300 and built with timber from our own local woods, was the ideal location for the exhibition which was set up in response to frequent requests from local schools. Together with representatives from the Conservation Group, Ruislip Residents and the Natural History Society, five members of our Society met with the Borough Library Staff to plan the exhibition. The aim was to present history in a lively way, primarily for schoolchildren. In this we were aided by the loan of historically accurate, life-sized costumes of 12th to 18th century by the Nonsuch Players; large blown-up illustrations of costumes, occupations and houses; skilled conjectural drawings of buildings and many items from the Hansom Museum, Uxbridge. Archaeological finds were displayed in a showcase. They consisted of neolithic flints, Roman and medieval potsherds from previous local digs in the Manor Farm area and a full scale reconstruction of the Kiln area discovered in Potter Street, Northwood, where an extensive mound of 13th century pottery 'wasters' were unearthed. A dig held concurrently with the exhibition mainly to show method, produced evidence of an early flint farmyard floor. The geology section showcase held a map and samples of varied subsoils in the area and included descriptions and photographs of the old Chalk mines. Some of these are still accessible at Northwood and Pinner Green and have 67 feet deep shafts with tunnels off, about 12ft. high. Old tile and brick making industries were illustrated with locally made exhibits and there was an example of wattle and daub walling.

The bays down each side of the barn allowed separate displays for each period. First came the Abbey of Bec 1096 - 1404, its Coat of Arms, a conjectural map and drawings of the Manor Farm of 11th to 15th century with Priory buildings and motte and bailey; St. Martin's Church (13th-15th C) showing a thatched roof and timber and thatch porch contrasting with the present-day photograph of the Church with its dominating square tower; pictures of home and hearth, wattle sheep pens, a reeve supervising reapers, a medieval priest accepting tithes and extracts from the Royal Extents of 1294 and 1324, with the number of sheep, cows, silver cups and details like "2 swans worth 3d each and 17 peacocks worth 1.s." presumably reared for the table.

Of particular note and historical importance was the Terrier Map 1565 with its colourful representation of field systems, crops and settlements. The map measuring 12' x 9' was compiled by a research group led by Eileen Bowlt from the Survey (Terrier) of 1565. Their painstaking three-years' work predates by some 200 years the Doharty Map, previously the earliest extant map of our area.

Children and adults alike were intrigued to see how few dwellings existed in Northwood and sought to locate their homes in the named fields of Tudor times.

As well as this valuable map, the Tudor period showed drawings of timber-framed houses, one cruck-framed with wattle-and-daub infill, pictures of wheelwrights, blacksmiths, shepherds grazing their sheep "among common wood" (a large extent of land north of Ruislip) and the wealthy at their favourite pastime of hawking. The home of a local wealthy family, the Hawtreys of Eastcote House was featured and their daughter, Lady Banks, famous for the prolonged defence of Corfe Castle against the Roundheads.

An account from the Middlesex County Records provided much amusement. Headed "Unlawful Football" it spoke of the "indictment of Arthur Reynolds, husbandman and 15 other inhabitants of Uxbridge and Ruislip for being assembled unlawfully at Ruislip with unknown male factors to the number of 100 and playing a certain unlawful game called "football" by reason of which unlawful game a great affray arose amongst them likely to result in homicides and serious accidents".

The 17th and 18th centuries bay saw the poverty of the people recognised by the setting up of Charities, for example the Jeremiah Bright provision for bread to be distributed to poor parishioners each Sunday, maintained from 1697 until 1955 and shown by a large picture of the Bread Cupboard, which is still hanging on the north wall of St. Martin's Church.

The almshouses were shown in a conjectural drawing as they may have first appeared around 1600 in the form of an open market "on the ground floor" with the first storey as a large room. These were once used as a workhouse, and in 1776 accommodated 30 paupers. We saw the Union Workhouse, a pre-enclosure map of Hill Farm and Great Kings End Farm, the 1806 Enclosure Map and the Hillingdon Apprentices Book 1724 - 1809.

Detailed work had been done to show the 1851 census figures for Ruislip and maps displayed local population figures compared with national ones. There were 19th century Income Tax returns, a large display of valuable firemarks, an early 18th century china-faced doll, child's dress and button boots. Grouped under Education, were a slate, an old desk with inkwell, horn-rimmed spectacles, meticulously worked samplers extolling the virtue of diligence, and log-books kindly loaned by local schools.

The onset of photography provided a wealth of material, much on loan from local families, showing portraits of, for example, the Collins and the Ewers - there were clear sepia prints of the stables, now the Boys Club, prizewinning haystacks located next to the Little Barn - now the present-day bowling green, and Manor Farm Library, and of the Cow Byre (soon to be re-built after its loss by fire) and the village sports day.

The Chiltern Aviation Society showed the history of Northolt Aerodrome, with many photographs and interesting anecdotes; while thanks to some very hard work by Ian Tate, World War II was illustrated by a comprehensive display of photographs, a map showing where bombs were dropped, ration books, identity cards, ARP equipment and gas-masks (one for a baby). The Theatre Club presented a very realistic street scene, as viewed through a blacked-out window, of an air-raid on London complete with the recorded noise of sirens and ack-ack fire (most popular with younger children). The British Legion flag and Roll of Honour were also on display.

Law and Order in the district was brought to mind by old group photographs of early policemen, the first Police Station, helmets, hullyseye lanterns, and truncheons - many decorated.

A most popular and instructive exhibition was the audio-visual display of slides of many old houses, farmhouses and inns, with spoken commentary by Eileen Fowlt. These were introduced by slides of "The Poplars Tea Room", and waitresses, with a contemporary song recorded for the exhibition by Miss Mona Kelly and the St. Martin's Ladies Choir, entitled "Neath the Shade of the Ruislip Poplars".

The Natural History Society featured a display with wood-cutting tools some for coppicing the hornbeams and there were also some fine old farming implements including scythes and a small plough reminding us of the agricultural background of our area. A long standing resident, Mrs. Hoare, was in constant demand to show her very full collection of photographs, detailing many events in our more recent history.

The whole was a lively and successful exhibition, attracting over 5,000 visitors. The stewards under the able guidance of Mr. Meacock, recorded 768 schoolchildren (from 7 schools), 2 Guide companies and a Brownie Pack, and notably a 92 year old ex Parish Councillor, Mrs. Hazel, and Mrs. Bray aged 101 years.

The Society can feel proud of the part it played in mounting the Exhibition. Particular thanks are due to Eileen Bowlt for her expertise and dedication and Valerie Cresswell for her paintings of Coats of Arms and many skilled drawings. Thanks too, to the many other members involved in a great deal of research and presentation and in acting as guides. The Research Group who produced the Terrier Map were Madge Beer, Chris and Jean Brown, Ralph and Rosemary Publicover, John and Joan Sweasey, under Eileen Bowlt's direction. In addition, well over half the articles contained in the Teachers' Pack, (designed to provide detailed background material for follow-up work), were by members of the Society, and it is rewarding to note that these articles were in great demand by the public.

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#### SUMMER VISITS 1978

The Society enjoyed an excellent series of visits in the summer arranged by Mrs. Morris. The following are brief accounts:-

##### STRAWBERRY HILL : April 22nd

"I am going to build a little Gothic castle". The first of the Society's visits was to Strawberry Hill, in the heart of Twickenham's suburbia, Horace Walpole's "little Gothic castle" begun in 1749.

After an introductory talk we were led through a truly bewildering succession of ornately decorated rooms and shown such extravagances as fireplaces modelled on ancient canopied tombs, a ceiling of fan vaulting (an echo of Walpole's student days at Kings College?), a of unidentifiable heraldic glass and bookcases imitating ecclesiastical screens complete with crocketed finials (reflected in miniature in the rusting iron surrounds to the Packe grave in Ruislip churchyard) and a great deal more on the same lines. Our young and cheerful guide clearly had a wide knowledge of her subject and explained that in spite of the employment of architects (eleven of them!) Strawberry Hill was wholly Walpole's creation designed and built deliberately for his own amusement. The house contained a splendid collection of pictures and furniture and it is interesting to learn from the press (February 1979) that a Zoffany painting of David Garrick has been sent from America for auction and is expected to realise £200,000. The painting is thought to have been commissioned by Horace Walpole and to have come from Strawberry Hill. The building was not completed until 1792 and after Walpole's death suffered a decline until rescued by Lady Waldegrave in 1854. It is now part of St. Mary's College.

With so much to see a second visit would be well worthwhile, - K.M.

##### MARBLE HILL HOUSE AND ORLEANS HOUSE GALLERY : May 13th

On 13th May 1978 a group of our members led by Dr. and Mrs. Colin Bowlt, met outside Marble Hill House, Twickenham, ready to view the house, built in the English Palladian style, with grounds extending to the river. The house was built between 1724 and 1729 for Henrietta Howard (later Countess of Suffolk) who was mistress of George II. Horace Walpole was a frequent visitor to Marble Hill House after he had acquired in 1748, an insignificant property which he afterwards transformed into his "little Gothic Castle" and called it Strawberry Hill. He became a close friend of Lady Suffolk.

The principal entrance is in the centre of the north front and leads directly into the Staircase Hall. The mahogany staircase rises immediately to the right of the entrance. At the top of the staircase is a landing and bearing right one enters the Great Room which is in the form of a cube of 24'. Here there are copies of Van Dyck paintings and a pair of 1730 side tables of carved wood, painted in white and gilt with verd-antique marble tops, purchased in

1966. The entire room is decorated in white and gold. Lady Suffolk's Bedroom - this room is distinguished by Ionic columns and behind this column screen is a lovely carved mahogany fourposter bed. Miss Hatham's Bedchamber, entered by a jib door, is a plain room but for its shallow-panelled ceiling and simple chimneypiece in grey marble inlaid with pink. The Dressing Room corresponds to Lady Suffolk's bedroom but on the west side of the house. It is not very distinguished. Through another jib door we go to the Damask Room - a square room again not very interesting. Downstairs again we come to the Hall. The most striking feature of this room is the Palladian arrangement of four columns in the middle of the room and the stone chimneypiece. The Breakfast Parlour - particularly interesting because of the elaborate form of the alcove and the decorative frieze of acanthus flowers between groups of three acanthus buds. The Dining Parlour - a comparatively plain room, except for a chimneypiece by Brettingham. Here we find various drawings of Palladian architecture, the architects being Inigo Jones, Colin Campbell, etc. There is even one by Andrea Palladio himself.

After our visit to Marble Hill House we went through a wooded walk to the "Octagon", part of Orleans House. The domed interior is richly decorated in the Roman baroque style. Three of the sides have doors, including those situated each side of the chimneypiece; three contain large windows looking out to a woodland garden. The remaining sides house the chimneypiece and a painting of Queen Caroline. The elaborate stucco decoration was the work of Guiseppe Artari and Giovanni Bagutti in blue, white and gold. The floor was in black and white marble. At the time of our visit Orleans House was staging a Hollywood Film Exhibition. The Octagon is most attractive. - Mr. & Mrs. Deavin.

#### A TOWN CALLED RICKMANSWORTH : June 5th

Standing melliflously in the district of Three Rivers with its Civic Centre at Watersmeet and with Godfrey Cornwall - the very doyen of Local Historians - as our guide what could be better for a summer evening walkabout?

We met at the Church - locked alas - and having inspected a notable tombstone, set off for a row of Victorian houses in the limbo of reconstruction or demolition and on to the edge of the industrial area where an arm of the canal had been dug to bring coal in. We saw Schools, Chapels and the Brewery not forgetting George Elliott's home, their histories vividly brought to life by our inimitable guide. Next of course to William Penn's marital home and to see the Lion restored to public view after its wartime adventures. Finally, a look at the "Big House" with more canal history and so to the Church again.

Rickmansworth is sorely pressed by orbital roads and sprawling traffic interchanges. There is an excellent leaflet about the town by Mr. Cornwall, get it and explore while you can. - L.K.

#### THE WATERWAYS MUSEUM AT STOKE BRUERNE : July 1st

On the 1st July 1978 a party of about 40 members enjoyed a visit to Stoke Bruerne Canal Basin and Waterways Museum in Northamptonshire. Stoke Bruerne is on the former Grand Junction Canal which links London with the Midlands and which was constructed between 1793 and 1805.

The weather was not as kind as we would have wished but it did not prevent us from spending a very pleasant afternoon by the canal. As we arrived there was a sudden violent rainstorm which forced us to sit in the coach to eat our picnic lunch. Rain and lunch ceased at the same time and we were able to look at the canal basin which was a colourful sight with a number of brightly painted narrow boats tied up. There is little commercial traffic on the canal these days and most of the boats are used for recreational purposes.

The chief point of interest is the Waterways Museum which is housed on three floors of a converted warehouse building overlooking the basin. The Museum is run by a group of enthusiasts and is packed with exhibits illustrating life on the canal in the narrow boats principally between the years 1760 and 1850 when inland water transport played an important part in the development of industry and agriculture in Britain. The exhibits include old documents, drawings and photographs as well as interesting examples of the many items of equipment used on the boats which were of course the homes of the canal boatmen and their families. The ingenuity with which the domestic equipment and cooking utensils were designed to enable them to fit into the somewhat cramped conditions on the boats is quite remarkable. A cut-away model of a narrow boat was one exhibit which attracted a lot of attention. As well as the Museum there is a well stocked shop which sells souvenirs, maps, pictures and replicas of canal boat equipment.

Alongside the canal near to the lock we were able to examine an unusual item of equipment - a large machine capable of weighing a canal boat with its cargo.

Some of the party took a trip in a converted narrow boat along the canal as far as the mouth of Blisworth Tunnel whilst most of the others enjoyed a walk to the tunnel along the towpath. This tunnel is about two miles long and is of sufficiently broad width to permit two-way traffic.

We were able to round off the afternoon by having tea in a cafe on the canal side and a few of us were able to spend a short time looking at the village and its church. Our thanks are due to Mrs. Morris for arranging such an enjoyable outing. - G.M. Craven.

#### VISIT TO DENHAM VILLAGE : July 29th

On Saturday afternoon, July 29th, a lovely warm, sunny day, members and friends of the Society met outside St. Mary's, the ancient and beautifully-kept Parish Church in peaceful Denham Village. We were met by Mrs. Doherty and Mrs. Tindall, residents of the village and both keen conservationists.

We were taken first on a tour of the church and learned something of its long history and of the lives of some of the old families of Denham and its environs.

This was followed by a leisurely stroll through the much-photographed village street, with its wealth of architecture. Our guides made the walk extremely interesting with entertaining anecdotes of the various houses and their past and present inhabitants.

At the other end of the village we came to the Tudor mansion, Denham Place, shortly to be turned into offices. (It was at least gratifying to learn that it would be preserved). It was not possible to go inside the house but very pleasant to wander around the now rather neglected but still beautiful grounds and imagine the grandeur of past years.

A welcome surprise awaited us when we learned that Mrs. Tindall had invited us to tea at her enchanting medieval cottage - at one time the blacksmith's cottage. This had been adapted into a delightful home, retaining the original beams and large inglenook fireplace.

Although most of us had visited Denham before, we certainly saw it that afternoon with new eyes and Mrs. Ella Morris was thanked for arranging such an interesting and enjoyable outing. - Katie Clark.

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PROGRAMME OF SUMMER VISITS 1979

- Saturday : Visit to the Grange Museum, Neasden. A local history museum.  
7th April Turn left outside Neasden (Bakerloo) Station. Proceed up the  
2.30 p.m. hill to a large roundabout at the junction of Neasden Lane and  
Dudden Hill Lane. The Museum and the car park are sited on  
the roundabout. Meet at 2.30 for 1½-2 hour visit.
- Tuesday : Guided tour of Wealdstone High Street by Mr. Wilkins as a  
8th May follow-up to his talk on the 19th March. Meet in the car  
7.30 p.m. park near Harrow and Wealdstone B.R. Station. 114 bus to  
the Station. 1½ hour tour.
- Saturday : All day visit. The coach will leave St. Martin's Approach,  
16th June Ruislip, promptly at 9.00 a.m. Home by about 7.30 p.m.  
9.00 a.m. Morning: Iron age farmstead at Queen Elizabeth Country Park  
near Portsmouth. If wet a slide lecture will be  
given in the theatre.  
Afternoon: Fishbourne Roman Palace, Chichester.  
Cost £4 - covers coach fare and admission charges. Bring your  
own lunch. There is a cafe at both places.
- Saturday : Guided walk around West Drayton Green Conservation Area. Meet  
14th July at the Green at 2.30 p.m. Tea at Southlands.  
2.30 p.m. Take the Cowley Road from Uxbridge as far as bridge at  
West Drayton B.R. Station, Church Road leading to the Green  
is the 5th turning on the right after the bridge.

R.G. HUMPHREYS

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ST. MARTIN OF TOURS, RUISLIP by R.G. EDWARDS

INTRODUCTION

As we all know, it is impossible for any man-made creation to exist for any period of time without it showing signs of alteration and usage. These signs are a visible indication of the changes in society's outlook, fashion, beliefs and, generally, its way of life through the years. It is virtually impossible to find any building, or indeed landscape, in which humans have lived without discerning this change. At one extreme an older 'stately' home will show signs of demolition and alteration physically which reflects changes in its functions, architectural thought and modernisation. On the other hand, even a domestic dwelling built in the 30's, 50's or 60's will exhibit new development in fashion such as central heating, so called 'patio doors', double glazing or picture windows.

The older the building, the more evidence one is likely to see of this change. In the majority of communities, excluding 19th century building, it is most likely that the parish church will be the oldest building existing and it is reasonable that we should examine it as a recorder of social change both with regard to local and national trends. Churches are relatively unique amongst man-made buildings inasmuch that they do not often change location and because the main religion of this country has been basically Christian for 1500+ years. This latter has been the constant factor - human beliefs have been so strongly rooted that there has been a hesitancy to change the siting of churches as opposed to the siting of houses or even communities and we are often faced with the situation that a church appears to be far removed from the community which it apparently serves. Even this statement can be too simplistic as there can be other social forces, such as patronage which determines siting. Nevertheless, the fact remains that churches do not often change site.

## ST. MARTIN'S : SITING

There can be two major reasons for the site of any church - community or patronage. In the majority of cases of our older parish churches, it is probable that the latter may be the stronger force. In any age the actual building of relatively large structures requires considerable expenditure and in Saxon, Norman or Medieval times it required an institution or individual wealthy enough to provide the necessary funds. This is why we are most likely to find our older parish churches built relatively close to the home of, or on the property of the person or institution who were providing the funds. This does not, of course, preclude the possibility of the use of a very ancient site which was originally used for either very early forms of Christian worship or even pagan rites around which a community arose. Unfortunately, the evidence of these early sites is lost in obscurity and may never come to light.

Turning to St. Martin's specifically, we can see that its site is very close to the original centre of the secular manor - namely Manor Farm, and there is adequate evidence to show that the site of the latter was the centre of the owners of the manor, or their representatives, from Saxon times up to the 15th century. The Manor Farm site was the administrative centre for both Ulward Wit, the Saxon thane and the Abbey of Bec who certainly in the latter case were patrons of the church and living. It is of interest, that following the loss of ownership by the Abbey of Bec, that the new patrons - the Dean and Canons of St. George's, Windsor, the new owners of the manor - Kings College, Cambridge, the more affluent of local residents - such as the Hawtreys of Eastcote, did not in any of these cases choose for expedience or any other reasons to move the location of the church even though they would have had the power, influence and resources to do so, particularly as the Manor Farm site lost its status as an administrative centre and power and control were disseminated.

## THE CHURCH

If we stand and look at the exterior of St. Martin's today, and try to ignore the Victorian restoration of Gilbert Scott in 1869, we see a good example of the outline of an Early English period parish church with 15th and early 16th century additions and improvements. It is relatively simple in design, as is the case with most NW Middlesex churches of this date and does not display any of the extravagance of building such as we see in East Anglia or the Cotswolds where extremely wealthy patrons or businessmen built magnificent structures, either to the glory of God or themselves, and which were, in many cases far too large and elaborate for the needs of the local community. Taking the building itself, therefore, as a measuring instrument of social change, we may safely assume that neither Ruislip nor NW Middlesex were prosperous areas such as East Anglia and the Cotswolds, and that they did not possess extremely affluent persons who were sufficiently moved for whatever reason to build or rebuild any type of magnificent ecclesiastical structure. Non-residential patrons and owners may account for this, or what is more likely, the larger structures previously mentioned were the exception and Ruislip was more in line with the majority of the country in exhibiting more truly the national and social attitude towards the church and other religious institutions as a whole. There is sufficient evidence at St. Martin's to support this assumption. It has been assessed that the oldest physical parts of the structure of St. Martin's date from the 13th century and are to be found in the walls immediately each side of the West doorway, in the columns which form the North and South arcades and in the chancel arch. We also know that the Domesday Survey recorded the existence of a priest in Ruislip in 1086 which may have meant the existence then of some form of church building which could have been a wooden structure such as we can see today at Greenstead, near Ongar, Essex. This is a reasonable assumption, because Ruislip, like Greenstead, would in Norman times have been within the great forest which surrounded London in Middlesex and Essex, and wood was the main building material available. It is known that

St. Martin's underwent a major reconstruction in the 15th and early 16th centuries when the tower was built, the chancel, north and south aisles reconstructed apparently on the same foundation outline which already existed thereby retaining its Early English form with only certain Perpendicular features as shown in some of the window designs. Reconstruction, as we know, is normally only embarked upon when deterioration has set in or there is a major change in need. By comparing St. Martin's with the church of Ogbourne St. George which was also under the patronage of the Abbey of Bec until 1414, it would appear that both churches required some major reconstruction following the transfer of their patronage to St. George's, Windsor after 1422. It would appear, therefore, that the Abbey of Bec allowed deterioration to go unchecked in their parish churches for a considerable period of time. Whether this was due to financial difficulties which must have beset the alien priories during the French Wars of the late 13th and early 14th centuries, or because of the results of the Black Death which in 1349 almost halved the population of the country or because of a falling away of religious authority during the 14th century is open to conjecture. Nevertheless, whatever the reason here is another example whereby St. Martin's may be acting as a national and social measurer.

At the time of this 15th century reconstruction, the roofs which are a particular feature of St. Martin's were apparently reconstructed with the North Aisle and certainly the South Aisle roof being lowered from its previously steeply pitched form to its flat contemporary form. The evidence for this can be seen from the corbels inside the aisle which had supported the earlier roof and have been adapted for the present roof and also from the exterior of the building where the outline of the earlier roof can be clearly seen on the wall of the tower.

This evidence gives rise to further queries as the Inventory of the Historical Monuments in Middlesex prepared by the Royal Commission on Historical Monuments in the 1930's dates the construction of the lower part of the tower as 15th century but clearly this external evidence shows the tower to have been constructed for a considerable period prior to the remaking of the South Aisle roof which also is dated as 15th century. Again a will dated 1521 of Thomas Ferne of Ruislip states:- "To the building of the church roof 40s if that neighbours go about it within the space of 12 years or else my executors and churchwardens to dispose the said 40s in other works or mercy within the aforesaid parish." Two points arise here. A will at this time was not normally made out until the testator knew that he was approaching death, and therefore we can state that around 1521 the church roof was in need of repair, although we cannot say which part, and also that Thomas Ferne was of the impression that it would take a fair time to carry out the work or else he had some doubts as to whether it would be done at all. It is of interest to note that this date was the same year that Luther was excommunicated, 5 years before the publication of Tyndale's New Testament and within that period leading up to the break with Rome - a period of real religious upheaval and decline. Even if the reconstruction had occurred as early as 1422 something had gone sadly astray during the 100 years up to Thomas Ferne's death for further work to be needed to the roof. Possibly here we have yet another indicator at St. Martin's of national and social trends.

The last major reconstruction of St. Martin's took place under the supervision of Sir Gilbert Scott in 1869 and this again arose because of national trends evidence of which comes from Rev. J.H. Sperling in his "Church Walks in Middlesex" circa 1848 when he observed the church to be in 'a disgraceful state of neglect and dilapidation'. Ruislip was not alone in this situation. St. John's at Pinner was in a similar state of disrepair as were many other rural churches. Readers of William Cobbett will note his observations of neglect and non attendance at churches and Dickens' descriptions of the City churches all point to a national apathy following the run down of the Church in national esteem during the 18th century. This run down appeared to affect all social classes as chancels, normally the responsibility of the patrons, are often found to be in as poor a state as the remainder of the building.

To summarise the structure of St. Martin's we can say:

Probably a building of some sort existing at least from 11th century.

Reconstruction by the 13th century to provide a non wooden building which had a chancel, nave, North and South Aisles.

Further reconstruction in the 15th and 16th centuries using the same outline as previously but adding at some time a Tower and extending the South Aisle to incorporate a Chapel at the East End.

Further reconstruction in the 19th century to make good dilapidation arising over the previous century.

Over the whole period the church is relatively simple in form and design retaining to a fair degree its Early English style concept.

### INTERIOR

The interior of a church as well as its furnishings and fittings can give us a further insight into the community and the regard they had for the church. Additionally, national movements may be detected. St. Martin's must have possessed a well thought-of rood screen which was emphasised in the worship and did not disappear until the 16th or 17th centuries. Not all parish churches possess the fairly substantial rood loft stairs which remain on the North side of the chancel arch which had apparently been created in the 15th century reconstruction. Similar steps appear to have existed at Ogbourne St. George. The South Aisle extension to form a chapel in the 15th century has a parallel at Ogbourne. The remains of 15th century wall paintings exist in the nave, North Aisle and chancel. The new patrons who brought about this reconstruction intended their church to be beautiful in interior as well as sound in construction. 15th century piscine, used for washing sacred vessels, exist in the chancel and South Chapel which would indicate that the Eucharist was only celebrated in these two areas which is consistent with the relatively small population thinly spread over the whole parish. There is no evidence of sedilia in the chancel used by priests, which may confirm that one priest only was sufficient to serve the needs of those attending the services. An illiterate rural population may be indicated by the aforementioned wall paintings but as so many medieval churches contain evidence of these, one is led to wonder whether they were a normal medieval art form rather than an illustrated Biblical guide for an illiterate population as is normally assumed. There is no evidence of a separate squire's entrance with elaborate squirearchical pew although the North door was restored apparently by the generosity of Elizabeth Rogers of Eastcote House. The local gentry did not apparently demand the extra privileges and separation as seen in many other parish churches. What is evident however is the attachment to the church of the Hawtrey family of Eastcote House. Although Ruislip parish church does not contain so many elaborate monuments as, for example Harefield, there is a considerable display of monuments and brasses in the chancel, North Aisle and other situations in the church. A large proportion of them commemorate the Hawtrey family, their marriage associates or descendants and they are worthy of examination. It is interesting to note that Lysons notes 19 memorials of 18th century date despite the apparent fall away and delapidation which occurred as mentioned earlier. Perhaps it was important to record yourself in the church, if you were of a certain social status even though the church was collapsing around. Is it possible for us, in the 1970's to analyse objectively the values which existed in the 18th century?

Similarly, the charities which were left within the church's bequest are interesting to note and the dates of their founding. What can we learn from them in terms of social attitudes?



Henrietta Howard		£100	To provide beef and bread for 25 poor families in Eastcote on Xmas Eve
Richard Coggs	1717	3 acres of land in Fore St. (conv to stock 1889)	For relief of poor families
Jeremiah Bright	1721	£150 to Leather-sellers Company	To provide bread for poor equiv to £6 pa. 10/- for vicar's admin.
Ralph Hawtrey	1725	£200 stock	For relief of poor
Lady Mary Franklin	1787	£100 for purchase of land (went into stock)	For clothing inhabitants of Church Houses
Elizabeth Rogers	1803	£380 stock	£2 guineas for vicar to preach Good Friday am sermon. Remainder for poor. (pref. church goers)
Lady Juliana Campbell	1886	£333 stock	For purchase of coal for poor of Eastcote

In 1897 the gifts of Campbell, Howard, Hawtrey, Bright and Coggs were consolidated as Ruislip Non Ecclesiastical Charities with income available for parish poor in general. It will be seen that four of these charities were established in the 18th century and one in the early 19th century. Hawtrey, Franklin and Rogers were all from the same family of Eastcote House. If we compare this with Sperlings comments of 1848 it might appear that the rot set in between 1803 and 1848. Similarly, the late L.E. Morris and J.D. Lee have recorded details of the fine set of funeral hatchments which are in the possession of Ruislip Church. These hatchments were created following the death of a member of the gentry displaying the family coat of arms. The dates are of interest.

Mary Rogers, 1705 : Jane Rogers, 1736 : Henry Emmett, 1756  
 Joseph Musgrave, 1757 : Hingston ? no date :  
 Elizabeth Rogers, 1803 : ? Edward Scropes early 19th century  
 ? George Woodroffe early 19th century : Elizabeth Deane, 1847  
 ? James Rogers, 1738? : Ralph Deane, 1852

Whilst these families wished for commemoration in the church it might appear that they did not have the inclination to put their hands in their **pockets** to aid the fabric of the church. The early 19th century had its economic problems arising from the aftermath of the Napoleonic Wars, soaring prices of foodstuffs to be followed in mid century by the Crimean War which caused a drain on the economy. Nevertheless, the fruits of the Industrial Revolution were being produced and there was adequate capital available for the tremendous expansion of the railways which took place in the 1830's and 1840's. It should also be remembered that the first half of the 19th century saw intermittent agricultural depression, particularly related to arable farmland, the enclosure movement had been passed through (Ruislip 1804) and a population explosion in agricultural areas. There was a greater mobility of population between country and town, a more sharply accented class division which would have been particularly noticeable in rural areas. The evidence available indicates relatively widespread poverty in the Ruislip area and an unstable population, e.g. census returns show:-

1801 1021 : 1811 1239 (+21.4%) : 1831 1197 (-10.9%)  
 1841 1413 (+18.0%) : 1851 1392 (-1.0%)

We must probably look for the reasons for the decline in social valuation of the church among this combination of factors coupled with a general social move towards materialism arising from the results of growing industrialisation.

## PERSONALIA

We have naturally moved towards the realisation that a church does not depend on buildings alone. The physical well being of the buildings must reflect social, economic and political factors. Three distinct groups of people can be distinguished in the management and organisation of a parish church: (a) patrons and hierarchy; (b) clergy and (c) parishioners. We have noted earlier the effects which patrons have had on the buildings. Hierarchical influence may include change in doctrine and political factors such as the effects of the Reformation and the Puritan revolution of the 17th century. Such evidence as is available does not indicate that doctrinal and political changes affected the average parishioner very much. There does not appear to have been any great local reaction arising from these two major changes. There is a vast social and intellectual distance between the theologians of the 16th and 17th centuries and the peasant in the fields. It is not reasonable to suppose that the latter engaged regularly in deep discussions on theology and doctrine. They were much too concerned with the basic needs of producing or buying enough to keep themselves and families alive. Education, freedom of thought and meaningful discussion are normally the privilege of the more affluent and leisured classes, and the majority of the population of the parish of Ruislip up to the end of the 19th century did not fall into this category. The intermediary, however, can be identified in the clergy and the virility of a parish church will depend to a great extent in any situation or era on the relationship which exists between clergy and parishioners.

We are fortunate to have a reasonably accurate record of the incumbents of St. Martin's. We do not, however, know a great deal about their quality until more recent times. It is easy to identify the Norman appointed by the Abbey of Bec. We know that Thomas Leley (or Seley) was appointed directly by Edward III during one of the periods when the Abbey was relieved of its gift of patronage during the French Wars. We do not know how long he held the living - was he further deposed by the Abbey when they resumed their rights or was he a victim of the Black Death? We can observe how changes of politics and doctrine may have caused upsets to George Whitehorn by Mary I and note that during the period of the Civil War and Commonwealth that there were four incumbents over a 20 year period, three of whom we have no accurate record of the dates of their incumbency. The 17th century saw the highest turn-over rate there being ten incumbents names recorded. The 16th century, however, saw the longest period of incumbency by Thomas Smith who had the living from 1565 to 1615, spanning a large part of the reigns of Elizabeth and James I. Questions regarding his abilities must, however, come to mind when we read that dissatisfaction with him resulted in his being examined in the scriptures in 1586 when his performance is described as 'tolerable'. What story lies behind the Will request of Gilbard Crosyer when he instructs his executor James Edlyn in 1494 to find an honest priest to sing for his soul for one year after his death? This was during the incumbency of Thomas Machey who we note resigned three years after. It was also during Machey's period that we find a curious mention in the will of Sir Richard Low dated 1495 that he is described as 'parish priest of Ruislip'. Machey was a pluralist as were at least ten other vicars of Ruislip. No doubt Sir Richard acted as stand-in curate as was probably the case with the other pluralities.

If you were Rector of St. Stephen Walbrook as was Thomas Southwell in the 15th century or were Fellow of Eton with father as Vice-Provost and Canon of Windsor as in the case of Daniel Collins in the 17th century, would you have chosen to reside in thinly populated rural Ruislip? On the other hand priests of the 14th century could well have been little higher in education than the peasants around and the performance of the priests offices would have been very different to those we know today. During the incumbency of William Pychford in 1451 we find in the Will of John Ferne of Ruislip a reference to the 'church of

the friars'. As the Abbey of Bec had lost their jurisdiction for nearly 30 years and it is hardly conceivable that John Ferne could not distinguish between a friar and an Abbey official, does this indicate that William Pychford was a friar, or that friars were in operation at St. Martin's? This is very close to the period of rebuilding of St. Martin's, if not during the actual reconstruction and it seems odd that so august a body as the Dean and Canons of St. George's welcomed the presence of friars at one of the parish churches under their control.

R.G. EDWARDS

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SOME GEOLOGICAL OBSERVATIONS ON THE MEMORIALS OF  
ST. MARTIN'S OLD CHURCHYARD, RUISLIP  
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The materials used in the construction of the memorials in St. Martin's old Churchyard, Ruislip includes Yorkshire Stone, Portland Limestone, Purbeck Limestone, Italian Carrara Marble, Granite, Roman Stone, Kentish Rag, bricks, cement and wood. It was not possible to identify some of the rocks with absolute certainty because, for ethical reasons, samples could not be taken for laboratory examination. A further difficulty arises where tombs are enclosed in iron railings preventing a close inspection of the stone. The stone monuments are represented by chest-tombs, body stones, crosses, headstones, footstones and kerbstones.

The commonest type used is Yorkshire Stone which comprises about one half of the approximately 250 memorials examined. Yorkshire Stone is a trade name used to cover many flaggy sandstones, coming mostly from the Carboniferous formation of the north of England. It is a variable brown-grey sandstone which is often affected by weathering, flakes badly with age and does not lend itself to elaborate carving, the decoration accompanying the inscription being relatively simple. The stone became more popular in the south of England with the advent of the canals and railways.

About one quarter of the total is comprised of Portland Stone the familiar white, colitic, sometimes shelly limestone. The material is durable and very suitable for ledger stones forming the tops of chest tombs, of which there are some good examples in the churchyard. The stone weathers white, does not normally disintegrate with time and attracts lichenous growth. As with the Purbeck Limestone, Portland Stone comes from Dorset, probably being loaded at Swanage, which supplied London with many ship-loads after the Great Fire in the late 17th century. Portland Stone is also used for body-stones, the heavy, long rounded stones placed lengthways over the graves for the purpose of discouraging bodysnatchers. Good examples of these stones may be seen on the north and south sides of the church.

The Purbeck Stone, which is a grey non-colitic, freshwater limestone was not used much outside of Dorset after the middle of the 14th century, which makes the tomb by the west entrance of special interest. The ledger stone is Purbeck Stone and the walls are of brick. Unfortunately there is no inscription. Two further tombs situated under the old yew tree on the south side of the church have ledger stones possibly of Purbeck age. The rock is dark grey-blue in colour and its identification is a subject for further investigation. The famous Purbeck Marble, which does not survive out of doors, is represented in the church by the 12th century font.

In the last decades of the 19th century, the pure white semi-transparent, saccharoidal marble known as Carrara Marble from Italy became fashionable for churchyard memorials. There are many examples of this material in Ruislip old churchyard, frequently taking the form of crosses.

Granite is another rock which has become popular for memorials during the 19th and 20th centuries. It is hard and crystalline usually pink or grey in colour coming from south-west England, Peterhead or Finland. Frequently used for crosses it is much in evidence in the churchyard.

There is one comparatively modern memorial composed of Aurisina Limestone from Italy which is a white limestone known on the British market as Roman Stone. Another unusual stone for the district is a foot-stone of ancient appearance and a vague inscription made of Kentish Rag, an arenaceous limestone from the Lower Greensand of Kent and Sussex.

In many cases, such as bodystones, chest-tombs and crosses, several types of stone are used in the construction of a memorial. For example, a tomb may have brick walls with cement facings, a limestone top and be standing on sandstone flags.

On the south side of the church there is a painted sandstone headstone, a fashion fairly common in the 18th and 19th centuries.

Ruislip is fortunate in having three examples of grave-boards, being memorials executed in wood, a design surviving from medieval times.

S.W. HESTER,

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#### THE NORTHWOOD CHURCH SCHOOLS

##### HOLY TRINITY SCHOOL

Until 1854 St. Martin's was the only church for the whole of Ruislip-Northwood parish. In that year the separate parish of Holy Trinity was set up and its own church built. In 1862 the first school - Ruislip-Northwood Church of England School - was built in Rickmansworth Road for 66 children.

In 1892 the school was considerably increased in size - the parish had received its first railway station in 1881 and this was followed by an increase in population. By 1906 there were 233 pupils and the school then became known as Holy Trinity Church of England School. Until 1910 it was the only school in Northwood. In that year, the new Education Authority - the Ruislip-Northwood Urban District Council, built Northwood Council School which took many pupils from Holy Trinity. Numbers on roll dropped dramatically to about 90. From 1910 they have risen slowly to the present 1978 roll of 227. Throughout all these years the school has remained on the same site.

Fortunately the Head Teachers' Log Book was kept right from the beginning and from it we can trace the growth of the school, its problems and the accent given to staffing, curriculum, discipline and attendance.

Miss Brooker was the first mistress and she started with only one assistant - a pupil-teacher named Kate Head who received a deduction in pay in October 1863 because of neglect of duties. Miss Brooker resigned in her first year and Mrs. Ruth Raper took charge. The first male head teacher - Mr. Wallace, was appointed in 1886. Two other men followed and then in 1897 Mr. Fendick took charge. Under his control the school really began to receive distinction for the quality of its education. He remained until 1910 when he was appointed Head of the new Council School.

From the beginning the school had used the monitorial system and it was not until the end of the century that the Log Book tells of a certificated assistant. The College of Preceptors had started to train teachers in 1846. In 1906 Mr. Fendick had three certificated, three uncertificated and one pupil teacher.



But for the first forty years of its life the school had only pupil teachers, monitors and one or two uncertificated teachers to help the Head.

It is not surprising therefore that in these early years the Log Book tells of the considerable help the Head had from the Vicar and his wife. Not only did the Vicar take religious instruction but other subjects also. In the first year - 1863 - the Rev. Sands took "dictation", and Mrs. Sands, Needlework and Reading and throughout the rest of the century much help in teaching the basic subjects came from the Vicar, his Wife and members of the gentry, including Lady Ebury and the Misses Gladstone.

Truancy and other absences receive mention almost every week in the Log. In October 1863 the following reasons for absence were recorded - acorning, gathering wood, hay making, "beating" (for shooting parties) and even gathering flowers for garlands. The children did not seem to take kindly to their new school and bad weather was time and time again given as excuse for staying home.

Indiscipline of various kinds is mentioned frequently, unpunctuality, stone throwing, calling names, "trifling" during prayers and teasing (usually by girls of boys)! Punishments included being kept in to learn tables or reading after school, being kept from dinner, reproof or even being sent to the Vicar for reproof and being sent home.

Less is heard about financial difficulties than in the Ruislip School. Perhaps the benefactors were more generous or gave before crises arrived. The parents paid (in 1863) - 1d. weekly (labourers). 3d. weekly (farmers and tradesmen), 2d. all others. Copy books - used by older pupils - had to be paid for. Generally it was slates that were used. One was broken in class and after due enquiry, accident was the verdict. (Log Book entry!) In 1891 the government grant was £67.10s. and had risen to £245 by 1903.

Much of the content of the Log Book referred to the curriculum, and the efforts of the master or mistress to improve the standard of work. In 1875, under Mrs. Sheldon, the subjects were Scripture, Arithmetic, Grammar, Reading, Handwriting, Spelling, Poetry, Singing, Geography, History and Nature Study. In the nineties Domestic Economy and Cottage Gardening appeared and even Shorthand in 1900.

The type of lesson to which great detailed attention is given in the Log Book is the object lesson. Every year the Head gave a list of these. The first kind, for moral instruction included Bird Nesting, the little Pilferers, the Liar, etc. etc. A story would be followed by the moral. The second kind dealt with an almost unclassifiable list of subjects - the manufacture of a pin, the umbrella, lime, water the horse, frogs, etc. etc. These lessons were given to children of all ages including Infants.

"Payment by Results" motivated much of the efforts of the staff as it did in the Ruislip School and the Log reflects this concern. The new Head teacher, John Wallace, on 16th August 1886 reports finding standards in the basic subjects, "disgraceful and appalling". He applied himself with energy to his new job. But he had to be told by the Vicar, after complaints from parents of too much cane, that girls were not to receive corporal punishment. The Inspector, however, in 1887 comments on a "striking improvement" in work.

On 21st May, 1900 the children were given a day's holiday to celebrate the Relief of Mafeking.

Holy Trinity took children from Half Mile Lane Infants School when old enough for juniors and children stayed at Holy Trinity until the age of 14 unless they had got scholarships at about 11 years and then they usually went to the Uxbridge County School. It was not until 1928 that the Manor Secondary School was built and just before the war, in 1937, children were transferred there at the age of 11 years unless they had attained Scholarships for a Grammar School.

Today Holy Trinity is again increasing in size and its buildings fill the original site chosen in 1863. Private housing is also increasing and land for the extension of Holy Trinity has to be found. The School today plays its part fully in the education of the primary school child in Northwood.

#### EMMANUEL INFANTS SCHOOL

In 1890, the Parish of Emmanuel was formed from part of Holy Trinity parish and its own church was built. It was a time when the population of Northwood was growing rapidly after decades of the century which had seen little increase. Holy Trinity School was enlarged in 1892 but still had difficulties in coping with the rising school population. The initiative was taken by the Vicar of Emmanuel who took classes of infant children with the help of his wife in the Church Mission Hall and on the 12th June 1899 the first part of a school was built near the church. The Vicar had raised a loan of £400 from his friends in the parish. It accommodated 27 children aged from 3 - 7 years. Its first Head Mistress was Mrs. Ford and she had one assistant - a monitress. The school was named Half Mile Lane Infants School.

Although sponsored by Emmanuel's Vicar and supported by his parishioners, the school remained under the control of Holy Trinity parish until 1924 when Emmanuel did take over and then it became known as Emmanuel Infants School.

The school was enlarged in 1902. In May that year the Inspector stated that if numbers grew above 35, another monitress would be required, and in June Maggie MacFarlane was transferred from Holy Trinity School to take up that job. By 1909 numbers had risen to 108 and the Education Committee decided that no child under 5 should in future be admitted. Arthur Jeffries, however, managed to get in under age. He was found out at the end of the week and expelled. At the age of seven, children were transferred to Holy Trinity.

The Head Teacher's Log Book shows many things seen in the other school's Logs - the close association with the Vicar and his wife in the teaching, the importance given to Diocesan and Government Inspectors, and the detailed account of the content of the curriculum including those object lessons seen in Holy Trinity. A great deal of trouble was experienced in getting good monitresses. Many, even by the standards of those days were considered inefficient. They were often recruited from Holy Trinity School so must have been no older than fourteen years.

In spite of the often repeated entry "Nothing to report" or "Work going on as usual", the Log does tell of one ever-present problem - that of poor attendance. These were very young children, it is true, but the incidence of illnesses - particularly epidemics of measles, diphtheria, ringworm, whooping cough and scarlet fever seem disconcertingly frequent, leading time and again to school closures. The effect of bad weather - heavy rain, snow, extreme cold and even high winds often so reduced attendance that the mistress, after a quick call on the Vicar for consent, would close the school before registration was made and those attending were sent home. Frequent half-day holidays were given for such reasons as Bazaars in the Vicarage grounds, sales of work by the Ladies of the Parish; the Queen's Birthday; the Relief of Mafeking and the Coronation of Edward VII. Each was celebrated by a half day's holiday and a day was taken each year, but illegally, for Pinner Fair.

The overall picture one gets from the story of this tiny school is that, situated in a remote and very rural part of the world it lived its life placidly, almost at times it seems with little outside contacts and uninfluenced by the larger world outside. The war (1914-18) illustrates this. There are only six references to it in the Log Book. In 1915 government allowances were reduced - 2/2d. for older and 1/7d. for younger children. Money was collected weekly for war savings. In 1916 slates were to be used instead of pencils and so that children (even of this age!) could help in the Harvest, July instead of August was taken for the Summer holiday. A half day's holiday celebrated

the Armistice and in January 1919 several children who had moved from London because of air raids returned home.

The school lived on, at the original site until its closure in July 1978. Its children were then transferred to Hillside and Frithwood Infant Schools in Northwood.

- ALISON HUMPHREYS

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#### TAX ASSESSMENT - RUISLIP - 1815

As we struggle to fill in our Income Tax forms each year, or rail against the vast amount of money added to the cost of most of the articles we buy to cover V.A.T., we probably believe that the people of Ruislip in the early 19th century lived less trammelled lives than us and that what a man earned or inherited in those days was his own to do with what he would, and not to be snatched from his pocket by a greedy government.

We should be wrong, however, Governments have always had need of money and never more so than in 1815 when the long wars with Revolutionary and later Napoleonic France were at last drawing to a close after 22 years. We are indeed fortunate in having lodged at Manor Farm Library, Ruislip, a photocopy of the Assessed Taxes for the year ending 5th April 1815, for the Westcote side of the Parish of Ruislip. The original document is at the Middlesex County Record Office (Ref. DRO 19 H1/1).

The document lists 117 people who should have paid tax, 72 of whom actually paid and 45 of whom were too poor to pay the Poor Rate and were therefore exempt. The 1811 Census gives the population for the whole of Ruislip as 1239. From the evidence of later Censuses we can assume that about 150 would be living in Northwood, 500 in Eastcote and the rest in Westcote. The 117 would represent families.

#### THE TAXES

Taxes were often imposed for a short time to cover special charges. For example the Window Tax which is often supposed to account for the many apparently bricked-up windows in 18th century houses, replaced the Hearth Tax in 1696 to cover the cost of reminting damaged coinage. After 1792 houses with between 7 and 9 windows were taxed at 2s and from 10 to 19 windows at 4s. It was abolished in 1851.

A number of taxes which had fallen into disuse were revived to help pay for the Wars with France and a number of new ones came into being. One of these was on Armorial Bearings, levied from 1793 to 1882; another on Hair Powder from 1795; on possession of dogs from 1796 to 1882.

The assessment form, one for the whole of Westcote, not one for each person as is the case today, breaks the taxes down into Schedules A to K. Schedule D covered carriages, 4-wheel and 2-wheel, for private use or to let for hire, whether drawn by horses or mules. When we groan as we pay tax on our own vehicles we at least have the consolation of smooth, well-maintained roads, whereas Harry Edgell paying for his 4-wheel carriage and his 2-wheel carriage had only miry tracks to drive over. He might in the Winter be nearly waist deep in muddy water along Eastcote Road. Tax was assessed on one 4-wheel carriage, four 2-wheel carriages and two taxed carts.

Schedule E covered horses of all kinds including race horses, but there were only useful horses here 82 farm horses and 16 riding horses for the owner's private use.

Dogs of all kinds were taxed under Schedule G, greyhounds at 1s each, but house dogs at 8s and other dogs at 14s. There were in fact 18 house dogs, only one greyhound and 8 other dogs kept in Westcote. Or some perhaps were shut away out of sight and hearing when the two tax collectors came to call. Perhaps to make this type of tax evasion more difficult both collectors, Thomas Gregory and James Pritchard, were Westcote men.

11 male servants and 3 grooms were kept in Westcote and assessed under Schedule C. Harry Edgell, Esq. who emerges as the most heavily taxed man in Westcote had three male servants, and probably female servants as well, but they were not taxed at this date.

#### HARRY EDGELL, ESQ.

Who was Harry Edgell? He paid tax on 24 windows, more than anyone else. He paid tax on Hair Powder (£1.3s.6d.) and tax on Armorial Bearings (£2.8s.). The Arms in question may be seen in St. Martin's high on the South Wall at the East end of the Lady Chapel. They are engraved on the monument to himself and his wife. The Edgell Arms impale those of Gosling, his wife's maiden name. Both lived to a great age. When he died in 1863 at the age of 95, he was living at 12 Cadogan Place, Chelsea. He was a Bencher of Grays Inn. His house in Ruislip seems to have been King's End Farm which used to stand opposite the White Bear. It belonged to Thomas Truesdale Clarke at the end of the 18th century and on the 1806 Enclosure Map, but in a Valuation of 1807, T.T. Clarke has no land in Westcote and Harry Edgell is credited with a house and old enclosure of 14 acres 5 perches and a new allotment of 20 acres, 2 roods and 7 perches, valued at £83.5s. Probably a sale had recently taken place. The King's End Farm with tea gardens attached which some elderly residents remember was a 19th century building on the same site.

At the 1802 Elections for Middlesex, Harry Edgell voted for Mainwaring, a reactionary Magistrate, and for Byng, a supporter of Parliamentary Reform.

#### OTHER MAJOR TAX PAYERS

Elizabeth Truesdale paid tax on 17 windows and for hair powder and Armorial Bearings. She had two male servants. Hair Powder was out of fashion by 1815 (its demise probably hastened by the tax) so only elderly people or those with old fashioned notions would still be using it. Only five people in Westcote paid tax on it. Possibly they had footmen with powdered wigs.

The Truesdale family lived at Harefield Place in the 1760s and 1770s and married into the Clarks of Swakeleys, who were also major landowners in Ruislip at the time of the Enclosure. Another of the five with hair powder was Francis Clark.

The Westcote taxes were assessed at £353.11s.7d. Harry Edgell paid £72.1s.9d.

#### CHILDRENS' ALLOWANCE

There were 8 men who claimed allowance for having more than two children. James Webb had 11 children altogether but no one else had more than six.

The picture of Westcote which we derive from the 1815 Tax Assessment is of a small rural society where a third of the families were too poor to pay taxes, where there were only seven wheeled vehicles (can that be true?) and 16 riding horses so that the vast majority of people had to walk everywhere. There were far more horses than dogs. Only nine houses had more than seven windows.

There were only five major tax payers, the other 67 seem to have been men of middling means. In fact we have a picture of a typical English rural community at the end of the Napoleonic War period. — EILEEN BOWLT



## THE CHAPEL AT MOUNT VERNON HOSPITAL

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The Chapel at Mount Vernon is a building of considerable importance, in that it is a complete Art Nouveau church. There is only one other of its kind in England: the Parish Church at Great Warley in Essex.

The Art Nouveau was a style of decoration which, although it had precursors, appeared fully developed simultaneously in 1893 in London (Aubrey Beardsley), Brussels (Victor Horta), Nancy (Emile Galle) and New York (Tiffany). It was characterised by freely-curving lines, which thickened in proportion to the degree of curvature, and from that developed into a whole system of design, involving construction as well as decoration. The revolution had been prepared for by: a tendency among late Gothic Revivalists to go back to where Gothic broke off in the 16th century, and to develop from that point, rather than to hark back to still earlier originals and simply imitate; by the decorative ironwork of Gilbert Scott (the stairs at the Randolph Hotel in Oxford) and Street (the railings outside the church in Thorndyke Street, Pimlico); by the drawings of D.G. Rossetti, inspired by William Blake; by the Japanese drawings so popular in the 1870's and '80's; and by Whistler; by William Morris' curvilinear wallpaper designs and Burns-Jones' paintings of briar tendrils. It was sparked off by a book written in 1887 which has only recently come to light (there are only two copies in the world) called 'An Essay on Broom-Corn'. Broom-corn is a kind of sorghum, whose stalks at first intertwine in an extraordinary way, before forming a kind of besom or broom. The book was by Edward Colonna, formerly miscalled 'Eugene', who worked for Tiffany in New York and then for Bing in Paris, who invented the name 'Art Nouveau' and popularised it. It must have been this book from which Antoni Guadi, the famous Barcelona architect, the greatest of the 'gothic-developers', derived the infillings of the doors at the Guell Palace with ironwork taken straight from broom-corn, in 1885-9.

The best Art Nouveau architects in England were Harrison Townsend, who built the Horniman Museum at Forest Hill as well as the church at Great Warley and other works, and Brewer, who built the Ward Settlement in Bloomsbury: the greatest in Britain was Charles Rennie Mackintosh of Glasgow. The chief development of Art Nouveau in England was associated with the Arts and Crafts Movement, founded by A. MacMurdo, on the basis of William Morris' return to the moment when the Perpendicular medieval style gave way to the Renaissance. Macmurdo made an Art Nouveau chair in 1883, but built in a style of his own. A characteristic English development of the return to Gothic was a style which might be called 'Wesleyan Perpendicular', in which curved lines largely replace straight ones: there is a good example in a church opposite Emmanuel College in Cambridge, another in Friern Barnet, and Sedding's Holy Trinity in Sloane Street.

F.W. Wheeler, who designed the Mount Vernon chapel, was in the main stream of Art Nouveau designers. He was born in 1854 and died in 1931, and was busiest in the first quarter of this century. He was in partnership with at least three men at different times, and built a great deal: mostly banks, country houses and hospitals: he was working on his own when he built Mount Vernon, in 1905. Little has been recorded about him personally, though there is a complete list of his works in the files at the Royal Institute of British Architects, to whom I am indebted for help. Besides the chapel, he certainly, at a later date, built the Secretary's house at Mount Vernon, and possibly the whole hospital.

The chapel is built like a parish church, and it is bigger than the one at Great Warley, though not so lavish, that was designed regardless of expense by Harrison Townsend, a gift to the Parish from a rich man, the father of Peter Warlock, the composer. Mount Vernon is built effectively on the hillside, so that the Sanctuary is a taller building at the east end, contrasting with the short tower with a low roof at the west end. Incidentally, the pole in the middle of the tower roof is a typical Art Nouveau feature. The roof of the nave is steep, and carried down along buttresses which are strongly inclined, or

battered, and are of free-stone, with floral ornaments at the top, the two at the east end being set obliquely, with a curved bow roof-edge between them, - very pretty. The buttresses are exactly like those used by C.A. Voysey, and are the essence of the construction, because they carry the whole thrust of the roof, a development of the late-Gothic invention of the roof carried by buttresses, with no walls between them except glass, as at King's College Chapel, in Cambridge.

The plain simplicity of the outside, with little decoration but the tops of the buttresses and the two low relief sculptures over the entrance, contrasts with the decorative interior. It is a large rectangular hall, with an open roof, showing how the thrust is carried by wooden arches, held together by tie-beams, on which are king-posts and elegant curved struts. There is a porch on the north, and a chapel opening into the choir. The south wall is all windows between the buttresses: rectangular windows, with bow tops and stone mullions separating rectangular lights with smaller rectangular plain glass panes. The walls below the windows are rendered with bright green tiles, like the Debenham House in Kensington, where the outside is covered with green de Morgan tiles, which Halsey Ricardo thought would be both cheerful and easily cleaned.

The chancel is raised three steps, on a low stone wall, and is demarcated by a screen of tapering square posts surmounted by water-lilies, carrying symbolic 'arches' made of light curved bows, like the halves of a printed bracket, which carry a continuous horizontal beam, on the front of which, between each pair of bows, acting as 'key-stones' to an arch, are carved water-lilies, each of which has a bright enamel centre - an Art Nouveau characteristic. The walls of the chancel are lined with vertical, rectangular wooden panels, simply decorated with vertical wooden strips, as is the wall over the door to the vestry on the south (in which is a dated plaque), the door being unobtrusively decorated with little angels' heads at the sides. These plain panels are, oddly enough, common in Art Nouveau architecture: a contrast to the generally liberal ornamentation. They feature largely in Hector Guimard's designs for the Paris Metro: he was one of the most lush of the Art Nouveau designers. They were admired by Van der Velde, who worked in Belgium, and was invited to start what became the famous 'Bauhaus' at Weimar, where Walter Gropius promulgated modern architecture, of which they became an essential feature. That was where they came from. The posts supporting the organ at the west end are also like the work of Voysey, but they have floral designs at the tops, instead of Voysey's flat square 'capitals'.

The Chapel is worth consideration, because it is a rare production, good of its kind, and interesting in its relations with what went before and came after it in the history of architecture. - CHARLES NEWMAN

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## EXCAVATION AT THE COW BYRE, MANOR FARM, RUISLIP 1978

### INTRODUCTION

The Cow Byre, a single storey structure approximately 30 metres x 6 metres, was destroyed by fire in 1976. It was sited alongside the Manor Farm road running north - south and had a thatched roof. The remaining walls on the north and east elevations are of 0.30 metres brick and flint work and the southern end is a recent brick addition. The western elevation was of tongued and grooved panels supported on oak studs. Although traditionally called the Cow Byre, during World War II it was used for housing pigs and stalls and a brick fire-place were built.

The fact that this barn does not appear on Doharty's map of 1750 but is shown on the 1866 six inch Ordnance Survey map points to the building being of late 18th or early 19th century construction. The situation of the barn in the centre of the Manor Farm complex with its long history of occupation makes

it likely other buildings had formerly occupied the site. Indeed, in the 1324 Extent there is mention of "the barn which is next to the gateway through which one enters the main house". The Cow Byre is near the gateway entrance to the moated site so that one interpretation would make it the site of buildings listed in the 14th century Extent.

Whilst the Cow Byre was in its present ruinous burnt-out condition, an opportunity was taken during September and October 1978 to carry out an exploratory excavation on the west side of the structure.

#### EXCAVATION

A 1 x 3.6m trench was taken out along the west side of the Byre 5.6m from the N.W. corner. The top layer of dark humus contained nodules of flint, some pieces of chalk and pieces of modern glass, bits of bone and rusty iron. This all appeared to be modern dumping. At the southern end of the trench, a layer of large white cortexed flint nodules were found. Extension of the excavated area showed that these extended outwards 1.6m from the Byre wall and had the appearance of foundations. However, when subsequently removed these flints were only a single layer and might have been dumped there to form a ramped entrance to the building.

Immediately beneath these flints at a depth of 0.26m was a farmyard floor of rough flints and pebbles the edges of which had been broken off as though by horsehoes or farm implements passing over them, and this floor continued westward to 3.6m from the Byre and at this point was 0.44m deep. The overlay was a black humus and Mr. King of Manor Farm recalled sewerage sludge being dumped about 30 years ago to level the rough farmyard area and provide a level soil surface for grassing. The yard appeared to have been in use before World War II and had been repaired with red and yellow brick fragments, but there was no evidence to indicate when it was first laid.

At 0.10m beneath this yard floor of rough angular flints was another floor of rounder water-worn pebbles and it contained no brick fragments. The infill between the two floors was of sandy clay with some dark brown patches which could have been decayed wood, but again was devoid of any dating evidence. This lower yard was placed directly on virgin clay.

Excavations were extended under the foundations of the Byre and it was noted that the roof timbers had been supported on this side of the building by wooden uprights morticed into square stone spreaders which in turn were set on to bricks. A wooden beam stretched between the uprights at ground level and underneath this beam and close to an upright was a large piece of worked limestone. This appeared to be part of a door jamb and although the origin of the stone has not been traced the moulding on its edge appears to match into the St. Martin's Church structure. The floor inside the Byre was of fairly recent paving slab construction and under these was an infill of sandy soil. There was no indication of the farmyard floor continuing under the Byre.

In the area immediately adjacent to the Byre and also at several other points within the Manor Farm complex there are substantial accumulations of large flints which could possibly have been used as walls or foundations for the buildings described in the 1324 Extent and which were apparently standing until 1617 when "the old ruined fryer's hall" was pulled down. Excavations will continue within the Manor Farm area in an endeavour to determine whether any flints still remain in situ as foundations of these original structures.

COLIN BOWLT and ROBERT BEDFORD

LAWRENCE JAMES BAKER  
and the HAYDON HALL ESTATE, EASTCOTE  
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Lawrence James Baker was the middle of three generations of Bakers who lived in Eastcote in Victorian times. His father John Law Baker formerly of the Madras Army married a Caroline Brown and lived in Eastcote Lodge (now demolished). He died in 1886 and is buried opposite the east end of Holy Trinity Church, Northwood. His eldest son, Lawrence James, was born in 1827.

Lawrence James Baker arrived in Eastcote as owner of Haydon Hall in 1864 following a previous occupier, Dr. Diamond. He married as his first wife Ellen Katherine Thompson of Ruislip Park who died on 30th June 1869 and who is commemorated in the east window of Ruislip Parish Church. He married secondly Susan Taylor in 1871 and five of his sons and three daughters were subsequently baptised in Ruislip. His daughter became the wife of the Vicar of Ruislip, the Rev. Thomas M. Everett. Lawrence James was a long standing member of the London Stock Exchange and a Manager and in 1885 became Liberal Member of Parliament for Somerset (Frome). He left Eastcote in 1885 for Ottershaw Park, Chertsey, and became High Sheriff of Surrey afterwards moving to Brambridge Park, Eastleigh where he died in 1921 aged 94. His heir was his eldest son, Lawrence Ingham.

Lawrence Ingham Baker was born in 1862 and occupied Eastcote Lodge which had been rebuilt in 1888 to the designs of the architects, Ernest George and Peto. He had married in 1885 Helen Agnes the youngest daughter of Sir Samuel Morton Peto of Eastcote House and from contemporary accounts seems to have played a large part in local affairs. He left Eastcote Lodge in 1891 and died at Crewkerne in Somerset in 1934. A print of the rebuilt Eastcote Lodge is in the Ruislip Library. The present Flag Walk development is on the site of the demolished building.

SALE OF THE HAYDON HALL ESTATE

Preparatory to his leaving Haydon Hall for Ottershaw, Lawrence James Baker put the Estate up for auction at the Sale Rooms at Tokenhouse Yard in the City on Tuesday, 25th September 1883. A copy of the Sale Particulars is in the Local Collection in Ruislip Library and is of great interest. The estate consisted of the Mansion, a great many other properties and land amounting to 387 acres including 135 acres of Mad Bess and North Riding Woods together with the former Ducks Hill Farm (now Youngwood Farm), Keepers Cottage and cottages on Ducks Hill Road.

Two maps are included giving information about Victorian owners and boundaries. One of the maps shows by a dotted line a route marked "Authorised Railway from Beaconsfield to Harrow" which crosses Field End Road at Eastcote, crosses Eastcote Road and Manor Farm, Ruislip, with a proposed station in Bury Street roughly on the site of the Vicarage. A lucky escape for the district!

Outlying properties included in the estate were the Keepers cottage and a Cowman cottage still existing in Fore Street next to Coteford Close and the two attractive cottages further along and numbered 124 and 126 Fore Street and let at that time to a George Smith at 5/- per week and to William Martin at 3/6 a week.

The following is a description of three of the main service buildings attached to Haydon Hall:-

HAYDON HALL LODGE

The 1883 Sale Particulars contain a lithograph of this black and white building near The Case is Altered, showing it much as it is now except that the entrance gate to the Hall was in use and there was a rather attractive wooden



balustrade on top of the carving dwarf wall in front of the building. In a letter to the Middlesex Quarterly in the Spring of 1953, Mr. P.H. Lovell describes in detail the seven curious wooden carvings which can be seen round the porch. They represent figures in British and foreign costume starting with John Barleycorn of England, an Irishman with a clay pipe tucked in the band of his hat, a Scot playing the bagpipes and a Welsh woman singing lustily. The nationality of the remainder is uncertain but there is an organ-grinder complete with monkey! a fur capped figure in heavy cloak and finally a somewhat sinister figure clutching a flint lock.

In addition, lions or perhaps dragons are carved on the ends of the beams; there are carvings on the brick cills beneath the windows and a delicate wood dentil course is on the gable end. The most unusual detail of the building however, is the incised plaster between the black timbers and the ornate panels which decorate the upper floors with intriguing designs and strange figures.

The Sale Particulars refer to the building as "..... a very ornamental and costly Entrance Lodge in Old English Style" and again "The Lodge has recently been erected at a cost of about £1,100."

Haydon Lodge was designed by the architect Ernest George and Peto and drawings of the building were exhibited at the Royal Academy in 1880, the probable date of erection. It is an interesting building and an asset to the locality and it is fortunate that it falls within the Eastcote Village Conservation Area.

#### NEW COTTAGES

There is a similarity between this attractive black and white and brick and tilehung building consisting of three cottages in High Road, Eastcote opposite the bottom of Fore Street, and Haydon Hall Lodge. The date of the cottages is shown on a rainwater head as 1879 with the initials L.J.B. for Lawrence James Baker and they are another of the local buildings connected with Haydon Hall to be designed by the architects George and Peto. Like Haydon Lodge the cottages have the same unusual incised plaster and have as well the over-sailing gables on the first floor and tile hanging which characterise the third of the Haydon Hall buildings, namely "Findon" in Southill Lane. The especially elaborate pargetting on the east end of New Cottages over the porch is echoed in the brick decoration of the notable houses designed by the architects in Harrington and Collingham Gardens, South Kensington.

#### FINDON, SOUTHILL LANE

This is the good looking house with three prominent gables in Southill Lane opposite the cricket ground in Haydon Hall. The 1883 Sale Particulars describe the building as "three new ornamental cottage dwellings in the Old English Style very expensively built of Red Brick and Weather Tile with Gables from the design of Messrs. Ernest George & Peto. Let to A. Kingsmill, Frank Irvings & Robert Moor". The three cottages are now one attractive house but there is still to be seen the outlines of the filled in stairwell in the middle section and there seems to be a step at the south-west end up to a filled in wall or porch. Extensive use is made of tilehanging of the same pattern as used at New Cottages. The building has two rather mysterious lifelike figure heads carved on the struts under the upper floor overhand. The date of the building is presumably close to 1880 but there are outbuildings clearly older. The initial cost of these cottages was obviously expensive; they are architect designed and have a spacious setting on an admirable site with plenty of garden space especially at the front and it seems a little odd that they should have been cottage dwellings let at 4/- per week each.

## HAYDON HALL

Photographs of Haydon Hall before it was demolished show a rather awkward looking extension at the west end and it seems likely this was added during the ownership of L.J. Baker but whether George & Peto had a hand in the design is not clear. The adjoining conservatory, of which a corner is shown in Kemps History of Eastcote, was probably added at the same time and seems to have been a much more gracious building.

There is a photograph in Manor Farm Library of the entrance hall to the house and the heavily ornate panelling shown smacks very much of Victorian over elaboration by no means comparable with the fine austerity of the 17th century panelling that used to exist in Eastcote House.

## GEORGE AND PETO, ARCHITECTS

Sir Ernest George R.A. was the senior partner of the architectural firm of George & Peto. He was born in London in 1839 and won the Royal Institution of British Architects Gold Medal in 1859. He started practice in 1861 and had successive partners in T. Vaughan, Harold Peto and A.B. Yeates. Ernest George was important in his profession and was one of the chief exponents and pioneers of domestic architecture in the country. He was responsible with Harold Peto for the Dutch gabled town houses in South Kensington which led Peto in his reference to the design of Eastcote Lodge (1888, now demolished) to call it a "typical example of George & Peto Dutch revival". His work however, was mostly country houses and includes Eynsham Hall, Shiplake Hall, The Royal College of Music, etc. Locally, in addition to Eastcote Lodge, Haydon Hall Lodge, New Cottages and Findon, he designed The Cocoa Tree (now Haywood House) at the top of Pinner High Street and Barrow Point in Pinner. He was President of the R.I.B.A. in 1908 and 1910 and was a water colourist of distinction. He died in December 1922.

Harold Ainsworth Peto was the fifth son of Sir Samuel Morton Peto who lived at Eastcote House in the late 19th century. He was born at 11th July 1854 and his professional education was severely practical including two years in a joiners shop before, in 1876, he joined Ernest George in a most successful architectural partnership. During the following period most of the important work of the firm was carried out. He was particularly interested in decorating and furnishing. The partnership dissolved when Peto suffered from lung trouble and was advised to go abroad. The portrait of him in the R.I.B.A. Library was taken in Venice. However, he reached the age of 79 before he died at Iford Manor, Bradford-on-Avon on 16th April 1933. He was then described as an architect and garden designer and was responsible for the layout of Alington Gardens in Dorset as well as his own at Bradford-on-Avon.

## LAWRENCE JAMES BAKER

It is perhaps a little strange that Lawrence James Baker is little known in the district. A wealthy and influential Victorian business man he displayed his wealth, as was the fashion, in the aggrandisement of his estate by the building of lodges and cottages, perhaps over ornate by present standards, but which are now beginning to be prized as interesting examples of small scale architecture of the period. Lawrence James Baker has left a legacy of buildings, some of which in the course of time, may well become notable.

## NOTES:

1. Miss Margaret Hoare, Librarian at Manor Farm, has kindly arranged for a copy of the 1883 Sale Particulars and plans to be added to the Local History Collection.
2. Miss Mary Pearce, Librarian at Uxbridge has received an enquiry from Ernest E. Schmidt of Kohn, West Germany about the figure of the bagpiper on the porch of Haydon Lodge.

3. The lithograph of New Cottages, published in the Building News of July 2nd 1880 shows a woman scooping a pail of water from Guts Pond at the bottom of Fore Street. Apparently a convenient water supply for the neighbourhood! The pond is now an ornamental garden.

ACKNOWLEDGMENTS: W.A.G. Kemp, History of Eastcote  
Local History Collections Manor Farm and Uxbridge  
Libraries  
Library, R.I.B.A., Portland Place.

K.J. McBEAN

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SIR CHRISTOPHER COWAN  
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We heard with great regret of the death of our President, Sir Christopher Cowan, on Friday, 16th March 1979, in his 90th year. Sir Christopher had been associated with the Society since its formation in 1964, and had always been a source of strength and inspiration. When Cliff Morrell and I were considering the formation of a Local History Society in the early months of 1964, I wrote to a variety of local people and organisations to sound out opinion, and in addition wrote an open letter to the Advertiser and Gazette concerning the project. The only reply received from the paper was from Sir Christopher who offered both his encouragement and support.

A small ad hoc committee was formed to get the Society under way and Sir Christopher acted as our first Chairman. In spite of his many other commitments, he rarely if ever, missed either a committee or Society meeting. He was a most efficient Chairman not only by his management of committee meetings but also by interjecting sound ideas as to the policy of the Society, its programme and other undertakings. He kept the most detailed notes, sufficient for any secretary to base recorded minutes on. His long and varied experience in public service was invaluable in guiding the Society's course of action in a variety of circumstances. Within a short period of the Society's formation, he was encouraging the London and Middlesex Archaeological Society's support in the struggle to preserve Eastcote House. At a later date he took up battle to preserve Haydon Hall. Unfortunately, neither of the buildings survived but the decision to demolish them was far from being 'rubber-stamped' through the authorities concerned.

Sir Christopher was a barrister by profession as well as being Chairman of a family business. He became an elected member of the Ruislip-Northwood Urban District Council in 1936 and served until 1949. He was elected Middlesex County Councillor in 1937, becoming an alderman in 1951 and eventually its Chairman in 1956. For public service he was knighted in 1958. He became High Sheriff of Middlesex for 1960. In 1949 he was created a Justice of the Peace and served on the Uxbridge Bench until 1964, being Chairman from 1947. Sir Christopher was deeply interested in the Northwood and Pinner Hospital being a member of its Board from 1936 to 1949 and Chairman in the later years. Following the creation of the National Health Service a Voluntary Association of the Hospital was formed in 1948 of which Sir Christopher was member and Chairman. A History of the Hospital was published by the Association on the 50th Anniversary of the founding of the hospital and this History was compiled by Sir Christopher.

In the early 1970's Sir Christopher reluctantly decided that he was unable to continue as Chairman of our Society and was unanimously elected as its first President. He only undertook this office on the understanding that he would be able to continue attending committee meetings and even when he was unable to achieve this in later years was most appreciative of the committee minutes which were regularly sent to him. His service to our Society will always be remembered with respect and affection. — R.G. EDWARDS.