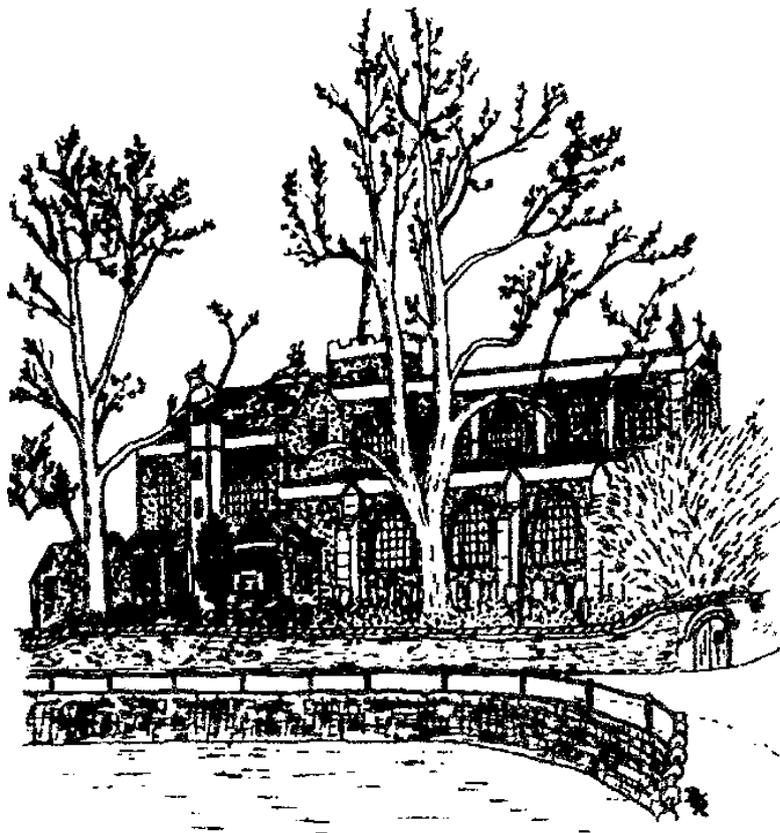
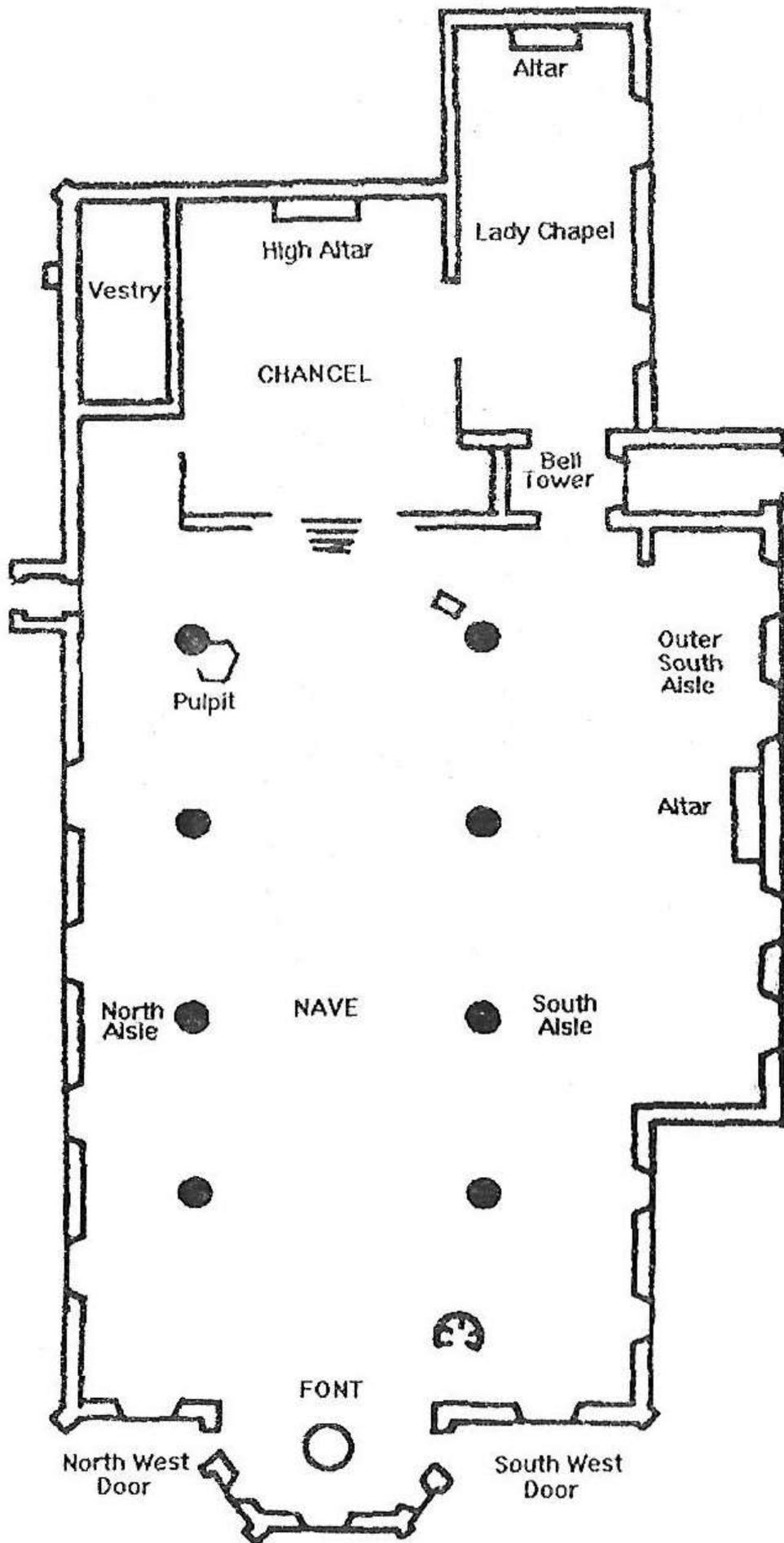


*All Saints Parish Church
by the Ponds, Carshalton*



A Short Guide

*Reproduced by D Billin on 27 Sep 2016 from an original
A5 size booklet, preserving the original layout and appearance*



A History and Guide

Welcome to this ancient church where Christian worship has been offered for over a thousand years. As you entered the North Porch you turned your back upon Carshalton's most famous beauty spot, the Ponds, which are formed by the natural springs gushing out 3½ million gallons of water daily where the chalk downs end and the London clay begins. Where there is water there is life and there has been human habitation on this spot beyond recorded time. The first simple Christian church (circa 700AD) formed a rectangle about 30 feet long and 20 feet wide between the tower arch and the pews ahead of you as you enter. The first edifice that we can confidently date is the tower, the first 30 feet of which was erected about 800AD as a defence against the Vikings. After William of Normandy brought peace and stability to his English kingdom it was possible to extend the buildings.

During the 12th century the chancel east of the tower (now the Lady Chapel) was extended and a century later a south and north aisle were added. The corbels on the pillars of the south aisle are valuable examples of the vigorous and refined stone carving of the 13th century; it was not until the 19th century that further extensions were made when the growing desirability of Carshalton as a residential centre near London became evident. The north aisle, about where the lectern stands, was pulled down and the magnificent nave and chancel were built under the guidance of Blomfield, the architect of Southwark Cathedral, and completed by the baptistry at the west end in 1914.

The magnificence you see around you was all accomplished under Sir Ninian Comper in the 1930's and 40's so that, as an inscription on the chancel screen puts it, "during the worst times some of the best things were done."

The church is dedicated to All Saints and it is natural that representations of them abound. At the high altar the central figure is Our Lady and Child, flanked on the left by the prophet Isaiah and

on the right by St John the Baptist. The triptych contains, from left to right, north side, St Gregory the Great, St George, the Archangel Gabriel, St Anthony of Padua, St William of York and St Francis of Assisi; south side, Our Lady, St Joan of Arc, St Martha, St Anne, St Elizabeth and St Helen, three great mothers of the faith. The chancel screen depicts the twelve apostles.

The organ case, for the famous Father Willis organ, erected at this spot in commemoration of the Silver Jubilee of King George V whose coat of arms is seen over the central bay – contains ten panels of paintings of saints, St John Fisher, St Monica, St Clement of Rome, St Thomas Aquinas, St Cecilia, St Venantius Fortunatus, St Stephen, St Catherine of Alexandria, St John Chryostom and St Thomas More. Below the gallery are an octave of introits of the greater festivals and cherubs supporting violin, trumpet, harp, cello, lute and cymbals. Crowning the choir organ pipes is the figure of King David the sweet psalmist of Israel and the figures on the pillars are St Gregory, the originator of the early plain chant, and St Ambrose, associated with the Te Deum.

The Lady Chapel Reredos is a memorial to Lord Victor Seymour, Rector during the time of the extension of the Church at the end of the last century and is a splendid portrayal of the Old Testament story leading up to the central fact of the Christian faith - the figure of the Mother of God Incarnate.

Memorials worth seeing are the Gaynesford tomb, by the Lady Chapel altar. Nicholas Gaynesford and Elizabeth his wife were courtiers of both Edward IV and Henry Tudor, thus surviving the Wars of the roses unhurt: the medieval red is unusually preserved but four of the kneeling children are missing. On the floor under the carpet are the famous Ellenbridge brasses and the tiny Gaynesford priest together with the lovely ‘Our Lady of Pity’.

On the south wall of the Lady Chapel is the monument of the 17th century incumbent, William Quelch, whose inscription reminds us that he was buried with a pre-reformation friar and the couplet –

“Those whom a two-fac’ d service here made twaine
at length a friendly grave makes one again”

we like to think of as a forward looking anticipation of 20th century ecumenism. Opposite on the north wall is the memorial to William Rose, grandfather to Rose Macaulay, and Rector of this parish for 52 years. To the east of this black and white marble monument are three memorial tablets to the Taylor family, owners of Carshalton Park and Lords of the Manor during the 19th century. Above the Gaynesford tomb are the Shepley and Burrish memorials, the latter a very good example of quality 17th century lettering. At the western end of the Lady Chapel is a very fine wrought iron ‘Comper’ screen, a gift from Dr Albert V Peatling and his wife Muriel nearby affixed to the wall, is a framed facsimile of the reverse side of the Gaynesford priest floor brass, circa 1400.

Under and near the tower arch are several memorials to the Beynon family, great benefactors of Carshalton.

The outer south aisle has, to the east, the elaborate memorial to Sir William Scawen who was a Governor of the Bank of England, and to the west that of Sir John Fellows, who was associated with the 18th century financial scandal, the South Sea Bubble.

On the south wall by the semi-circular window, is a small white memorial to Robert Teagge, who departed this life on the 20th February 17¹¹/₁₂. This date refers to the change from the Julian to the Gregorian calendar.

In the south aisle, on the wall above a fixed pew is a tablet commemorating our Non-Juror Rector, Thomas Bradley.

Before you leave the Church, we invite you to kneel in the Lady Chapel, drenched with the prayers of 800 years of devotion, and pray for the work of the church in the parish and for endeavours to preserve this lovely part of Britain’s priceless heritage.



NICHOLAS GAYNESFORD AND WIFE MARGARET
 BRASS ENGRAVED BETWEEN 1480–90
 CARSHALTON, SURREY (1)

Fig 1 The Gaynesford tomb

(The back cover depicts the designs worked on the kneelers in the Lady Chapel - each traditionally associated with Mary the Mother of Jesus.)

The Vestments

The vestments for all the seasons of the Church's year in traditional colours have much to tell us of the care of the parishioners and their parish priests for the honour and beauty of the Sanctuary. Many of them were made and designed by members of the congregation just as their successors today repair with loving fingers the more precious and ancient of them. The most valuable historically, is fashioned from Russian cloth of gold which was given to Father Corbould in gratitude for his friendship with the Russian émigrés in the 1920s. There is also what is believed to be part of the trousseau of the Czarina which is used as a tabernacle veil at Whitsun. A charming French floral chasuble, and one of Limoges cloth of gold are used on great festal days as well as others which have been the gift of generous parishioners in memoriam during the past 30 years. They are fitting garments of praise with which to honour the Host at the sacrament of His deifying.

The Silver

The oldest and loveliest is a chalice inscribed in 1634 "to God and the Church of Carshalton in Surrey" which was the gift of Sir Henry Burton KB. Later worthies gave silver in 1673 (a Communion flagon, the gift of Henry Byne, Gent) and Sir Thomas Scawen and Dame Martha his wife, who gave a pair of chalices and patens and another Communion flagon in 1727. These alas are kept in the bank vaults for safe keeping but are brought out for use on great occasions.

Recent years have produced other sacred vessels, among them a ciborium and matching chalice given by Lord Victor Seymour and his wife commemorating their silver wedding in 1910 — they were married here in 1885 — and a fine set of silver cruets given by his widow and son in memory of Sidney Birkett, server and treasurer of the PCC. The silver arms [*sic*] dish given by John Herringman in 1710 is in use every Sunday.

The Stained Glass Windows

Apart from two, these are Kempe's, the east windows being earlier than the west. Evidence is provided by Kempe's trademark — a sheaf of wheat. After his death in 1907 his cousin Walter Tower, who was not a glass designer presumptuously arranged for a tower to be superimposed over the sheaf on work continued by Kempe's long time associate John Lisle.

Kempe's angels are given tiaras and peacock wings and because he was a chilly mortal, it pleased him to depict the saints warmly clad.

The other two west windows are by Comper who had been apprenticed to Kempe, and are recognised by his trademark, the strawberry motif.

The Organ

The organ in All Saints was built by the famous organ builder 'Father' Willis in 1892. Willis, as a result of building the best organ in the 1851 Exhibition in Hyde Park, provided organs in many cathedrals and parish churches. He was the most distinguished builder of the second half of the nineteenth century.

Originally the organ was of two manuals and was placed on the north side of the chancel, but with the completion of the nave at the onset of the first world war, it was erected on a gallery in 1931 at the west end

Sir Ninian Comper was employed to design an organ case and this he did to striking effect, the case being elaborately decorated in the continental style. The tone of the organ is as impressive as the case. A third choir manual was added by Willis in 1957.

In 1985 the organ's action was restored and the pipe work cleaned. Much of the electric action had perished and needed to be renewed.

The Bells

Eight bells hang in the tower. The original six were cast in 1804 by Thomas Mears of Whitechapel and the two lightest, or trebles, were added in 1845. They were cast by Charles Oliver of London.

After a bell-ringing ‘boom’ in the middle and late 19th century, the bells were little used during the first half of the present century. In the 1960s they fell into almost disrepair and it was only when in 1969 a generous legacy was made that fund raising towards their restoration was begun. This included much work on strengthening the tower. The rest of the money was raised by the Friends of Carshalton Bells, a charity set up by the PCC and the Surrey Association of Church Bell Ringers which itself was founded in Carshalton in 1880. Much help was also received from Carshalton Rotary Club.

The bells were finally removed from the tower and taken to the Whitechapel Bell Foundry for sandblasting and retuning. They were returned and rehung in a new frame with new fittings. The rededication Service took place on 22 December 1979, and the bells have sounded out regularly ever since.

The weight of the tenor bell after retuning is 11 cwt 6 lb, and the bells are in the key of F sharp.

God’s Acre

The Churchyard spans five and a half acres divided into four areas. The original God’s Acre was officially closed in 1864. This was done for the protection of public health, to reduce outbreaks of typhoid and cholera, subsequently four small extensions were added to the south, now known as the Victorian area.

By 1915 this ground was virtually full; a timely memorial gift of adjacent land increased the burial ground by one and a half acres. A final extension was added when land flanking Carshalton Park Road was purchased in 1926.

Since 1920 maintenance has been a perennial problem. In 1985 the Manpower Services cleared the vastly overgrown site; very quickly the natural habitat returned.

No new plots have been available since the mid-sixties. Therefore in 1988 an Order in Council was obtained closing the remainder of the churchyard, with exceptions. This action enabled the Church to take advantage of a Local Government Act transferring responsibility for care and maintenance of the whole churchyard to the Local Authority; we are appreciative of their efforts. Burials still take place in existing family graves.

The churchyard, which remains subject to Faculty jurisdiction in perpetuity, has an abundance of lichens, wildlife, grasses and wild flowers, also a diverse collection of interesting tomb stones. The oldest identifiable headstone is of a William Chamberlain who departed this life on 28 December 1720 and the inscription reads – Here lyeth the body of

The Incumbents

[as printed; see the website for a more accurate list]

William de Hatfend	1301
William de Hovingham	1306
Walter de Walsokne	1309
Roger Cole	1330
Registers lost	1346 - 1366
William de Middleton	
Richard Gretton	
Peter Chekyn	1377
Peter Barbon Nicholas Asser	1391
John Gernays	1394
Richard Priour	1395
John Barbour	1397
Nicholas Vyrly Robert Green	
Registers lost	1415 - 1446
Henry Bynne	1427

The Incumbents (continued)

John Clerk	1452
John Clerk	1459
John Persburgge	1472
John Hylle	1474
Registers lost	1492 - 1500
Richard Meltham	
Edmund Haltman	1527
Miles Braithwaite	1536
John Bayly	1543
Robert Brinkwell	1548
Thomas Abbot	
Roger Norwode	1553
Richard Redworth	1554
Randulph Becket	1568
Robert Eston	1568
Daniel Edwards	1569
John Peers	1571
Peter Dawson	1612
Registers lost	1616 - 1628
William Quelch BD	1624
No entries	1644 - 1651
Isaac Cowper	
William Parkes	1654
Thomas Bradley MA DD	1674
John Nelme	1690
William Hillier (First rector)	1703
Edmund Lodge	1738
Robert Gilbert DD	1759
William Rose MA	1777
Charles Cator BD	1829
William Hardy Vernon	1835
William Abermarle B. Cator MA	1845
Lord Victor Alexander Seymour MA	1884
George Trevelyan	1901
George Bowyer Vaux MA	1902
William Robert Corbould	1919
Leigh Cameron Edwards MA	1958

Achievements during the present Incumbency

Installation of electric lighting

Improvements to the heating system (coke to oil)

Major repairs to lead roofs and exterior stonework (south)

Erection of new altar rails (local RAF memorial)

Repair and strengthening of bell tower

Re-installation of the bells (resulting from a legacy)

Renewal of nave and Chancel roofs with Eternit slates and
north and south aisle roofs with roofing felt

Renewal of Georgian leaded light windows and protection with
Lexan® (outer south aisle)

Refurbishment of the Organ (legacy)

New vestments and altar frontals (memorial gifts)

Re-silvering of altar candlesticks and Re-gilding the Triptych
behind the High Altar (memorial gift)

Installation of sound reinforcement system (legacy)

Refurbishment and electrification of Clock (legacy)

Transfer of Churchyard maintenance to LB of Sutton

Replacement of Hymn Books and Books of Common Prayer

Installation of damp-proof course to the ancient parts of the
church

Restoration of Gaynesford tomb, brasses and 2 monuments

Protective wire guards to stained glass windows (east)

Replenishment of altar cloths and kneelers

Renewal of Vestry roof and repair of chimney (storm damage)

Major rebuilding of churchyard north boundary wall (LBS)

The Lady Chapel Kneeler Project

Since its inception in 1990, a great many people have given of their time, their talents, their goodwill and their money.

It would be easy to list those who had made a kneeler; it would be quite possible to extend the list to include many more whose contributions, in a variety of ways, is also known. However the list would still be incomplete for some people's contributions are known only to themselves — it could have been a smile of encouragement to someone whose stitchery was causing worry, or a penny in the plate and a good wish in the heart.

No one can say whose contribution has been the greatest — that surely is the sign of good team work and equally surely, that is what the kneeler project has been.

The six designs were chosen from a number of medieval emblems of the Blessed Virgin Mary. The Fleur-de-lis, symbolising purity and innocence, later developed into the Lily, and both are used. The Mystic Rose, in both pink and white forms, is dedicated to Mary, as is the Snowdrop (of continental origin); the final symbol is the crowned monogram formed from M-A-R-I-A, the Latin name of Mary. These were selected for their appropriateness to the Lady Chapel, and were worked in Cross stitch, Hungarian stitch, Rice stitch, and Tent stitch in roundels on a background of Heraldic Royal Blue, the Madonna's colour.

Since completion of the pew kneelers, a set of long altar rail kneelers incorporating the same designs was completed for the Lady Chapel. A set of long kneelers for the high altar rails was undertaken in 1994, followed by a set of six Florentine work cushions for the Sanctuary chairs, used in the Chancel and in front of the Chancel screen.

May we all rejoice in the knowledge that we have been part of something that adds to the embellishment of the beautiful Church of All Saints in Carshalton and which will continue to be used in the decades ahead.

