

Stained Glass Art and Artists in Moseley

Unless otherwise stated, the information in this article is taken from Roy Albutt's *The Stained Glass Windows of A. J. Davies of the Bromsgrove Guild, Worcestershire, and Stained Glass Window Makers of Birmingham School of Art*, and, unless otherwise footnoted, the images are provided courtesy of Roy Albutt.¹

Archibald John Davies (1877-1953) was born in Islington, London, on 27 June 1877, the third of eight children. His father, a 'Drysalter Clerk' in 1881, was from Uttoxeter, Staffordshire, and his mother from Colton, near Rugeley, Staffordshire. Six sons were born to them in London. In 1884, the family moved to Trafalgar Road, Moseley, where two daughters were born. In 1891 the family were living at **46 Trafalgar Road**. The family included the father, John, aged fifty years and a commercial traveller, mother, Jane, aged forty-six, sons W.W. Davies, aged fifteen, Archibald, thirteen, Ernest, twelve, Bertram, ten and Reginald, seven, sisters Mabel, six, and Violet, three, and two young female general servants aged fourteen and fifteen.² In 1901 four children were still living with their parents at home, now listed as **59 Trafalgar Road**, including Archibald, twenty-three years of age, Bertram, twenty years, now a bank clerk, and Mabel and Violet, along with Eliza, eighty-four, the maternal grandmother, and a servant.³ A.J. Davies' father was now a Commercial Traveller in Spices. A.J. Davies passed the admission examination for **King Edward VI Camp Hill Grammar School for Boys** in July 1887 and started there aged ten that year as a fee-paying pupil. His school reports show he excelled at sports and drawing. Art teaching came from visiting masters. He enrolled at the **Birmingham Municipal Central School of Art** in 1893, aged sixteen. In 1904, aged twenty-seven, Davies established his own studio, probably at the family home, 59, Trafalgar Road, Moseley, but the painted glass was probably fired at this time by such as Crew and Commander of Bishop Street, Birmingham, as kilns were costly items.

Birmingham School of Art.



Moseley School of Art.⁴



¹ Albutt, Roy, *The Stained Glass Windows of A. J. Davies of the Bromsgrove Guild, Worcestershire* (Pershore: Roy Albutt, 2005); Albutt, Roy, *Stained Glass Window Makers of Birmingham School of Art* (Pershore: Roy Albutt, 2013). The books are available from Roy's website, www.roy-albutt.co.uk.

² www.ancestry.co.uk

³ www.ancestry.co.uk

⁴ www.victoriansociety.org.uk.

The Birmingham Municipal Central School of Art emerged from earlier moves to encourage Arts and Manufactures in Birmingham and opened in 1885. Birmingham Society of Arts, later the Royal Birmingham Society of Artists, was formed in 1821 and received royal status from Queen Victoria in 1868. There was a Government School of Design in Birmingham from 1843-1851, which, in 1852, became the Birmingham Government School of Ornamental and Practical Art and known as the School of Art until 1885. These had no permanent home. The transformation from Government School of Art to Municipal School of Art was part of the programme of municipal reforms by a group of local manufacturers and professionals – the ‘Civic Gospel’. It was the first Municipal School of Art in the country. William Kenrick, a local iron founder, hardware manufacturer and Liberal politician, was probably the most influential politician in the development of the School of Art (1813-1919). In 1881 C.B.C. Colmore gave the site for the School of Art in Margaret Street and it opened in September 1885. An extension was completed in 1893 by John Bowen & Sons. Branch Schools were established elsewhere in the city. **Moseley School of Art**, Moseley Road, Balsall Heath, was built as the first municipal branch School of Art in Birmingham. It was designed by W. H. Bidlake, the Birmingham Arts and Crafts architect, in 1898/9 and opened in 1900. Other facilities also developed – the Birmingham and Midland Institute which was founded in 1854 for the advancement of science, literature and art, the Lending Library in 1865, the Reference library in 1866, the Art Gallery in 1867 and Board Schools. The Council House was begun in 1874 and a purpose built Art Gallery added in 1881. Architect John Henry Chamberlain (1831-1883) and William Martin (1828-1900), were significant in the building programme. They were greatly influenced by John Ruskin and were responsible for many public buildings designed in a Venetian-Gothic style.⁵ Joseph Chamberlain was the main driving force behind the most far-reaching reforms (1836-1914). He was mayor in 1873 and encouraged the Town Council to obtain the necessary Parliamentary Acts which brought Birmingham’s water, sewerage and gas companies into public ownership. The Council bought and demolished town centre slums and redeveloped the area including the creation of Corporation Street.

A.J. Davies joined the Birmingham Municipal Central School of Art at a time when the school introduced practical craft workshops, termed ‘Art Laboratories’, where students could execute their designs. The Birmingham School of Art became an important force in the Arts and Crafts Movement. William Morris and Edward Burne-Jones both visited and encouraged the School and were Honorary Presidents in the 1870s and 1880s.⁶ Students would have been familiar with Pre-Raphaelite works: one of the first exhibitions in 1891 at Birmingham City Art Gallery featured Pre-Raphaelite paintings and was opened by William Morris; Arts and Crafts stained glass by Morris & Co. was sited in Birmingham. For example, the Church of St Philip, which became a cathedral in 1908 when Birmingham achieved city status, has spectacular windows from 1858, 1887 and 1897 designed by Burne-Jones and made by Morris & Co., and windows of 1876 and 1895 by Morris and Co. were in St Martin, Birmingham, and St Mary the Virgin, Acocks Green. A loosely-knit group of artists and

⁵ John Ruskin (1819–1900) was a Victorian art critic, water colourist, social thinker and philanthropist.

⁶ William Morris (1834–1896) was a British textile designer, poet, novelist, translator, and socialist activist. He was associated with the British Arts and Crafts Movement. He opened a decorating business in 1861. Edward Burne-Jones (1833-1898) was an artist and designer associated with the Pre-Raphaelite movement who worked with William Morris on decorative arts.

craftsmen emerged from the School and became known as the Birmingham Group, including members of staff - Arthur Gaskill (1884), Sidney Meteyard (1886), Henry Payne (1889), Mary Newell (1892), Bernard Sleight and Charles Gere (1893).

The design of stained glass was part of the curriculum at the Birmingham School of Art. In September 1901 **Henry Payne** (1868-1940), a renowned teacher, set up a studio and department there and all aspects of stained glass were then taught. Henry Payne was a student at the Birmingham School of Art and an advocate of the Arts and Crafts ethos. In 1888 he was appointed to teach in branch Schools, firstly at Moseley Road Branch School and then at Cowper Street and Ellen Street Branch Schools and in 1890 he also began teaching at the Central School. He had a studio in 1894 at 68 Midland Buildings, New Street, Birmingham and from 1904 to 1909 at 19-20 Great Western Buildings, Livery Street. He undertook a number of early commissions in stained glass for the Bromsgrove Guild. In 1901 he married Edith May Gere who was a pupil of the School of Art and became a watercolour artist specialising mainly in plant studies. They lived in Acocks Green. They had three sons, Robert (b.1904), Edward (b.1906) and Geoffrey (b.1909). Payne resigned in 1908 and moved to Amberley in the Cotswolds, Gloucestershire where he established St. Loe's Guild. Payne's work can be seen locally in Moseley, Kings Heath, Highgate, Cradley Heath and Birmingham:

- **Moseley:** a stained glass window at **St Agnes Church**: Nave, north aisle, west wall, 1907-1908, *Christ Blessing Children*, commemorating Revd. William Harrison Colmore, donated by the congregation.⁷



⁷ Rev W.H. Colmore was vicar of St. Mary's Church from 1876 to 1907.

- **Kings Heath: All Saints:** Nave, south wall, two lights, 1927, *Annunciation*, commemorating Revd. William John and Mary Louise Roxborough, donated by All Saints Guild.



- **Highgate: St. Alban and St Patrick,** East apse, central window, two lights and tracery, 1994, *Te Deum*, commemorating Revd. James S. Pollock, 1895, and Revd. Thomas Benson Pollock, 1896, donated by Howard Taylor Ratcliffe.



- **Cradley Heath: Grainger's Lane Chapel:**

1. South transept, three lights and tracery, 1921, *Good Samaritan*, commemorating Samuel Woodhouse, donated by his family.
2. North transept, three lights and tracery, 1922, *Peace and Goodwill*, in memory of members of the church and school who fell and those who served in the Great War 1914-1918, donated by congregation.
3. East window, seven lights and tracery, 1927, *Resurrection*, Church Centenary Window, donated by worshippers.
4. North wall, four lights, 1930, *Nativity*, commemorating Dan Gill, donated by his widow.

The chapel has been demolished and the windows acquired by Birmingham Museum and Art Gallery.

- **Birmingham: Museum and Art Gallery**, Industrial Gallery c.1905, *Ananias, Rumour and Sapphira*, designed by Henry Payne and made by Bertram Lampugh.

Henry Payne was also associated with painting, for example, the wall paintings for the interior of Birmingham Town Hall.

Another influential teacher at the School and a **Moseley resident** was **Sidney Harold Meteyard** (1868-1947). He was probably an artist and designer of stained glass windows rather than a maker, although he did produce the cartoons for his designs. He was a student at Birmingham Municipal Central School of Art, a teacher at Branch Schools from 1888 and a teacher at the Central School from 1889. He retired in 1933 after forty-five years teaching. He was an important member of the Birmingham School Group of artists and Pre-Raphaelite oil paintings are his main legacy. He was closely associated with the glass industry. He was born in 1868 in Audnam, Wordsley, Staffordshire, near the centre of the Stourbridge glass industry. His name was originally Meatyard, which he later changed to Meteyard. His father, Oswald George, was a commercial traveller for Audnam Glassworks of which he became works manager in 1818. The family continued to live in Audnam and in 1871 Sidney, aged two years, had a brother Herbert, five years old, then in 1881, aged twelve, a four year-old brother, Oswald, and in 1891, when aged twenty-two, his brother Oswald aged fourteen.⁸ Sidney Harold Meteyard married Elizabeth (Lizzie) Fairfax Muckley at Worcester 1892 when he was aged twenty-four. Her father was a Wordsley glass manufacturer. In 1901 they were living at **Parkstone, Prospect Road**, Moseley, and in 1911, at **Hillside, 27 Greenhill Road, Moseley**.⁹ Subsequently they moved to **106 Wake Green Road**.¹⁰ Sidney's brother, Oswald Meatyard, was the Assistant priest at St. Oswald's, Bordesley, from 1912 to 1924. Sidney painted a reredos featuring the crucifixion for St. Oswald's. He was also responsible for two lights and tracery in **St Mary's Church, Moseley**: North Porch, two lights and tracery, 1939, *Annunciation*, donated by John and Jane Bird and given in memory of their daughter, Harriet who died on 19 August, 1939.¹¹ This window is a 1998 copy by John Harman & Co., painted

⁸ www.ancestry.co.uk

⁹ <https://birminghamhistory.co.uk>; www.ancestry.co.uk

¹⁰ N.B. The Moseley Society booklet, *Some Personalities, Volume 1* states that he lived at 100 Wake Green Road from 1916

¹¹ Gibbs, Richard, *The Stained Glass of St. Mary, Moseley* (Birmingham: St Mary's Church).

by David Cowan, located in the west wall of the south porch, the original having been stolen in 1996.

The Meteyard Window, St Mary's Church, Moseley.¹²



Stained glass windows of Meteyard's are also in **St. Alban and St. Patrick Church, Highgate:**

1. Apse, north east, two lights and tracery, 1926, *The Venite (David and Moses)*, donated by James Frederick Deeming.
2. Apse, south east, 1926, *The Benedicte (Virgin and Child and Missionary Bishop)*, donated by James Frederick Deeming.

Sidney Meteyard's wife, Lizzie, died in 1939 and in 1940 Meteyard, aged seventy-two years, married Kate Eadie, a former student at the Birmingham School of Art and sometime model for his paintings. **Kate Muriel Mason Eadie** RMS ARBSA (1878-1945) was a jeweller and craftswoman in Birmingham working in the Arts and Crafts style. Sidney and Kate worked together on stained glass. As well as jewellery, she made larger items such as fire screens. In 1915, she was elected an associate of the Royal Birmingham Society of Artists, with whom she exhibited a case of jewellery in 1908-1909, a processional cross in 1909, and another case of jewellery in 1911. She was living, aged two years, in Springfield Street, Harborne, in 1881 with her parents (her father was an engraver employing others) and her baby sister, and in 1891, aged twelve, at 25 Kenwood Road, Handsworth with her parents, five sisters and a brother. In 1901 the family were living at Godrevy, Showell Green Lane, Sparkhill, and

¹² Photograph by Christine Mann, former Local Historian, the Moseley Society History Group.

the father was a machinery agent. In 1911, aged thirty-two years, she was an art student and still living at home, **Cromwell House, 124 Church Road, Moseley**, with her parents (her father was now a traveller in the metal trades), four sisters and two brothers, one of whom was a sales clerk.¹³ In 1939 she was lodging with a married couple, Guy White, a student of dentistry, and Agatha White, a shopkeeper, at **25 Greenhill Road, Moseley**, next door to Sidney Meteyard, and she is described as a stained glass artist. Sidney had a studio in the Midland Buildings New Street, from 1895, which he shared with Kate Eadie from 1915. After their marriage Sidney and Kate lived in Cookhill, Worcestershire, at Malt House Farm, Evesham Road. Kate died on 8 November 1945 and left £2,529 18s 5d to Sidney and Maggie, her sister. Sidney died on 4 April 1947, less than two years after Kate, and left £3,141 12s 0d to Rev. Oswald Ernest Meatyard, his brother, and Maggie Jane Eadie, Kate's sister. He is buried at Brandwood End Cemetery.

Another of A.J. Davies' contemporaries, **Richard John Stubington** (1885-1966), also has stained glass windows in **Moseley**. He was born in Petersfield, Hampshire. He was from an affluent background. In 1891 the family was living in Guildford. His father was a butcher. Richard moved to Birmingham to become a student at the Birmingham School of Art in 1898. He was a teacher there in 1906 and he spent his working life in the city. He married Mabel Emmeline Radcliffe in Oxford in 1911. She died in 1957 and in 1958 he married Ruth M. Stubington, a distant relative, also at Oxford. He was an assistant to Henry Payne whilst at the Birmingham School of Art and succeeded Payne as a teacher of stained glass work there when Payne resigned in 1909. Between 1899/1900 and 1903 he lodged with Mr Gaskin in Acocks Green. Arthur Gaskin had been a student at the Art School before going into teaching in 1884. In 1903 he lived care of Bernard Sleight, another teacher at the School of Art. In 1904-5 Stubington was lodging with Mr Stanton, at Madresfield near Malvern whilst working on the Chapel there. By this time he was a teacher, but he also undertook private commissions. His first studio in 1909 was at 8 John Bright Buildings, John Bright Street. In 1925 the studio was at 18 Crescent Road and in 1928 at 58 Cambridge Street where he remained until 1941. These studios were all a short distance from the Margaret Street Central School of Art. He was responsible for a series of windows consisting of twelve lights at **St Agnes Church, Moseley** which were destroyed when a bomb fell in the churchyard in 1940. They depicted St John the Baptist, St Mary Magdalene, St Mary Virgin and St John the Evangelist with scenes from their lives – in the south wall nave (See centenary history of the church). Memorial brass plaques remain.

Moseley: St Agnes Church

1. Nave, south wall, two lights, 1935, *Incidents from the life of St. John the Baptist (John in the wilderness, Baptism of Christ, Salome dancing before Herod, Beheading of John)*. They were the gift of E. Marston.
2. Nave, south wall, two lights, 1933, *St. John Baptist (fortitude) and Mary Magdalene (understanding/peace)*, commemorating Ellen Ridland.

¹³ www.ancestry.co.uk. Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851-1951, University of Glasgow History of Art and HATII, online database 2011, http://sculpture.gla.ac.uk/view/place.php?id=msib4_1203689352. Accessed 15 Aug 2014.

3. Nave, south wall, two lights, 1933, *Incidents from the life of Mary Magdalene* (*Mary Washing Christ's feet, Raising of Lazarus, Marys at the tomb, Noli Me Tangere*), commemorating Florence Mary Rudland, Elsie Rudland and Isabel Chase Owen, gift of their brothers and sisters.
4. Nave, south wall, two lights, 1933, *Incidents from the life of St Mary Virgin* (*Nativity, Christ amongst the Elders, Water into Wine, Descent from the Cross*), Gift of Sarah Parsons.
5. Nave, south wall, two lights, 1931, *St. Mary Virgin and St. John Evangelist*, commemorating Eveline Hayward, 10 May 1929, donated by Frederick Oswald Hayward (husband).
6. Nave, south wall, two lights, 1935, *Incidents from the life of St. John Evangelist*, the Legacy of Frederick Oswald Hayward.

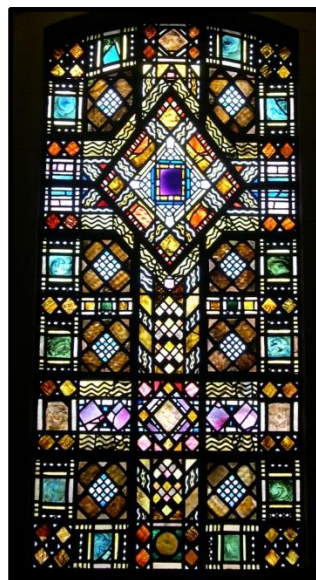
Stained glass windows by Richard John Stubington can also be seen locally in Edgbaston and Birmingham:

Edgbaston: St. Mary and St. Ambrose, South chapel, south wall, three lights, 1930, *Presentation of Christ in the Temple*, commemorating Frank Stevens, 1926, donated by his wife and family.

Birmingham:

1. **Children's Hospital Chapel**, south wall, three lights and tracery, *Charity*, donated by Sir John Holder, a well-known wealthy resident of Pitmaston, Moseley, and a generous local benefactor.
2. **Hall of Memory**, Broad Street, west wall, 1925, Decorative Window, WWI Memorial.

Stubington Stained Glass Window, Hall of Memory, Birmingham.



A.J. Davies was a student at the Birmingham School of Art between 1893 and 1906 and was very successful, receiving awards in annual exhibitions of students' work. For example, in 1898 Davies exhibited four items, three of which were awarded a special prize (studies in pencil and pen and Ink and an oil painting). He progressed to stained glass designing and

making under Henry Payne. He qualified as a teacher of Art and in 1899 was appointed as an Assistant Teacher at Grace Road Branch School, whilst continuing as a pupil at the Central School. In 1904 he moved to Conway Road Branch School, but then refused promotion in the same year to Cowper Street Branch School, because Conway Road was nearer to his home and studio. However, in 1906 he was promoted to a post at Conway Road Branch School and in February 1907 he resigned because of his 'increasing business as a stained glass worker'. During his time at the School he was part of a number of exhibitions, such as the *1906 Arts and Crafts Society Exhibition* in the Grafton Galleries, London, in which he exhibited cartoons from his own studio and from work at the School. By this time he had accepted the offer from Walter Gilbert, founder Bromsgrove Guild of Applied Arts, to establish a stained glass studio at Bromsgrove in the premises of the Guild.

The Bromsgrove Guild of Fine Arts was established in 1898 by Walter Henry Gilbert (1871-1946), a former student at Birmingham School of Art known to A.J. Davies. Gilbert was the driving force behind the development of the Guild. A hardworking and persuasive person, he appears to have secured contracts for the newly formed Guild and then engaged craftsmen, mainly teacher-craftsmen acquaintances at the Birmingham School of Art, to carry out the work in their studios. The Guild was closely associated with the Arts and Crafts movement. Some of the earliest commissions were for decorative work in houses built by the Birmingham architects Crouch and Butler. This firm of architects built houses in **Moseley**, which thus may have stained glass from the Bromsgrove Guild. Houses they built in Moseley included ten houses in **Woodstock** and **Anderton Park Roads** for Richard Rabone in 1889; two houses in **Woodstock Road** for Richard Rabone in 1889; three houses in **Woodstock Road** in 1890 for Richard Rabone; 159 **Salisbury Road** for F. Machin in 1897; one house in **Salisbury Road** for R. Machin 1897; in 1902 a house in Anderton Park Road for Joseph White.¹⁴ During the Victorian era stained glass was a way to individualise and personalise a residence, often serving as a way to designate a person's wealth and social status. Those in lower social classes could not afford such embellishments to their residences at the time. The Bromsgrove Guild members furnished and decorated a bedroom in the British Pavilion at the 1900 Paris International Exhibition. In 1903 the Guild claimed to have workshops and studios in Bromsgrove for metalwork, casting, leadwork, plaster, jewellery and ecclesiastical metalwork, enamels and mosaic and in Birmingham for stonework and woodcarving, furniture and woodwork, stained and leaded glass, embroideries, cartoons, pottery and glazed tiles and bookbinding. By 1907 the workshops located in Bromsgrove did not list enamels, pottery and tiles and bookbinding. In 1904 the Guild received a commission for the gates and railings at Buckingham Palace and in 1908 they were awarded the Royal Warrant as metal workers for His Majesty King Edward VII. The period from the inception of the Guild to WWI was very productive for the Guild. Production was curtailed, though, during WWI, because workmen left to serve, but increased after the war. The Guild continued to flourish, but after WWII never regained its former importance and in 1966 ceased trading.

¹⁴ Ballard, Phillada, (ed.) *Birmingham's Victorian and Edwardian Architects* (Wetherby: Oblong Creative Ltd., 2009), pp.474-476.

A.J. Davies moved to Bromsgrove and set up his own studio in the premises of the Bromsgrove Guild in 1906 at the age of twenty-nine years. He lived at 2 High Street, Bromsgrove. On 28 July 1909 he married Winifred Alice Bate of Bromsgrove, the daughter of a blacksmith, and on 27 July 1911 they had a daughter, Barbara. The 1911 census describes him as an artist making stained glass windows and 'all applied decoration' and locates him, his wife Winifred Alice, aged thirty-one, and a servant at Victoria Road, Bromsgrove.¹⁵ In 1926 they bought land in Marlborough Avenue, Long Acre, Bromsgrove, and had a house built. They were living there in 1939, aged sixty-two and fifty-nine. Davies established a reputation within the Arts and Crafts world designing and making secular and religious windows with the aid of assistants. The Davies studio operated very successfully for forty-seven years. At Bromsgrove he produced in excess of 240 stained glass windows for locations in Britain and another 100 were sent abroad. His output was fairly evenly spread throughout his career. Davies' windows were generally designed as single memorials for an existing building which already had windows by Victorian makers. He designed and made stained glass windows for only two new churches, Holy Trinity and St. Mary, Dodford, near Bromsgrove, dedicated in 1908 and in the Arts and Crafts style and Ebenezer Methodist Chapel (New Song Community Church), Sidemoor, Bromsgrove, rebuilt in 1933. His most frequently used themes were *Christ Blessing Children*, reflecting the importance of children and the high mortality rates in the early twentieth century and the *Holy Grail*, very popular with the Pre-Raphaelites, which he often used for young men who died in the two World Wars. These and other war memorials include those donated by parishes or military groups to commemorate those who lost their lives in WWI and WWII. The majority of the windows commissioned were memorials. Scenes from the life of Christ were Davies' largest group of subjects. His windows are found in Britain and Canada, South Africa, Egypt, Kenya, Mozambique, Australia and New Zealand with his foreign commissions coming mostly from Canada and South Africa.

Stained glass had an important function in church architecture. On new churches the architect and stained glass artist work together to integrate windows with the style of the church. This visual medium might interplay with other schemes such as sculpture and wall paintings or act independently to illustrate and teach as well as to accompany and enhance the liturgy and worship.¹⁶ From the fourteenth century stained glass in parish churches became more plentiful coinciding with changes that had been gathering pace during the previous century in architecture and in the production and decoration of windows. Light church interiors were called for architecturally and visibly. Narrow lancet windows gave way to larger traceried windows and glassmakers and painters adapted to these new demands. Stained glass windows were expensive in time and materials so they were mostly donated by wealthy people or groups. They were important markers of family, demonstrating family associations with the temporal world, piety and devotion, displayed affection for the deceased and provided consolation. Many well-to-do Moseley residents commemorated their family dead in stained-glass windows, publicising their family name, raising their status and ensuring that the deceased's reputation was carried forward. **John Avins** of Highfield

¹⁵ www.ancestry.co.uk

¹⁶ Hunt, John, 'Family and Faith: Stained Glass Windows in Medieval Parish Churches', *West Midlands History: People of Ideas, Innovation and Enterprise*, Volume 2, Issue 1, Spring 2014, pp.34-37.

House, Moseley (currently the All Services Club), left £500 to St. Mary's Church and £200 to the recently erected Moseley Baptist Church for stained-glass windows in his will following his death in 1891. They were to be based on *Pharaoh's Daughter* after a painting he saw at an 1887 Liverpool Art Exhibition. This painting was not illustrated in the exhibition catalogue, but *Finding Moses*, by the sixteenth-century Venetian artist, Paolo Veronese, has been suggested as the likely inspiration.¹⁷ The painting was then in the Liverpool Royal Institution collection and was later presented to the Walker Art Gallery. Unfortunately, the St. Mary's window, *Moses in the Bulrushes*, was destroyed by bombing in the Second World War and only a fragment survives.¹⁸

**Fragment of the Avins Window, *Moses in the Bulrushes*,
St. Mary's Church, Moseley.**¹⁹



A.J. Davies' stained glass windows can be seen locally in Moseley, Hall Green and Birmingham:

Moseley:

Church of God in Christ (former Baptist Church):

1. Nave, south wall, three lights, 1932, *Venerable Bede*, commemorating the Revd. Hugh Morton, donated by his sister Agnes.
2. Nave, south wall, three lights and tracery, 1932, *Acts of Mercy*, commemorating Althans Blackwell, a Baptist and Moseley resident, donated by his family.²⁰

¹⁷ By email from Brooke, Xanthe, Curator European Fine Art, National Museums, Liverpool, Walker Art Gallery, Liverpool: Xanthe.Brooke@liverpoolmuseums.org.uk, 7/8/2012.

¹⁸ Bold, An Architectural History of St. Mary's Church, Moseley 1405-2005', (Moseley: St. Mary's Church Parish Office, 2004), p.25.

¹⁹ Berry, Janet, Photograph, 2015. Access courtesy Rob Brown, Volunteer Archivist, St. Mary's Church, Moseley.

²⁰ Althans Blackwell was an important member of the Baptist Church, worshipping at Kings Heath Baptist Chapel before the Baptist Church at Moseley was built (1888). He lived with his wife, Agnes, on the Moseley

Venerable Bede, Church of God in Christ, Moseley, 1932.



Hall Green Baptist Church:

1. East window, single light, 1938, *Maries at the Empty Tomb*, donated by Ruth Jane Young, Edith Young and Lilian Martha Parsons.
2. East window, north, lancet, 1938, *Angel holding lilies*, commemorating Albert E. Jennens, donated by his children.
3. East window, south, lancet, 1938, *Angel holding roses*, commemorating Albert E. Jennens, donated by his children.
4. South transept, south wall, three lights, 1946, *Christ in Glory*, donor Harry Saunders

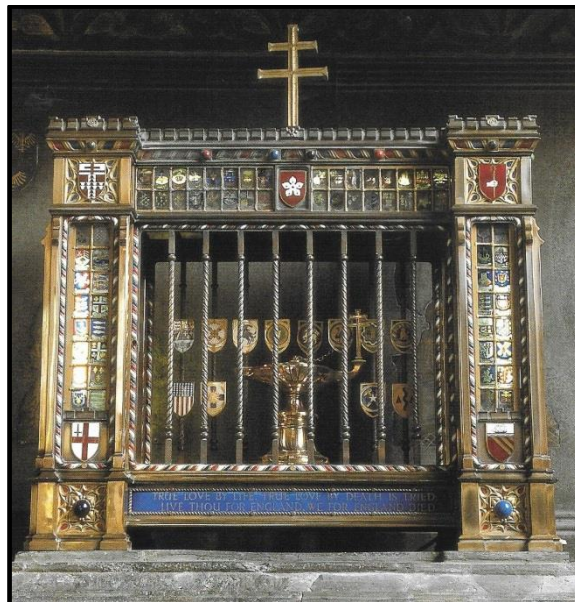
Birmingham:

1. **Children's Hospital Chapel**, South Wall, three lights, 1952.

Road, in Parkhill and at Brackley Dene, Chantry Road (1892), Moseley. Agnes was the sister of N.C. Reading, (1849 -1924). Althans took over Agnes' role in the Reading factory which made 'watch alberts, necklets, pendants and guards in rolled gold, best gilt and white metal' at 186/7 Warstone Lane in the Jewellery Quarter, Birmingham. She died in 1898 and he remarried in 1901.

2. **WWII Memorial:** Medical staff who died in WWII & Gwendoline May White, 12 February, 1944.
3. **West End Picture House** (Curzon House), 1924-26. The cinema was demolished and the stained glass windows transferred to Worcestershire County Museum, Hartlebury, 1969. They depict William Shakespeare and Shakespearian characters, including Wolsey, Shylock, Lady Macbeth, Othello and Desdomona and Romeo and Juliet. In situ they were back-lit by electric light.

Toc H Lamp Casket, Tower Hill, London, All Hallows by the Tower, 1925.²¹



In 1923 **A.J. Davies** designed and made windows for the Stanbury Chapel, Hereford Cathedral, and in 1934 he began a series of windows for the West Cloister, Worcester Cathedral. The Davies studio produced the decorative domes in first class public areas in the steamship Orvieto. Toc H was established during WWI. In December 1920 'Tubby' Clayton opened a rest house for serving soldiers called Talbot House and in 1922 Edward, Prince of Wales, presented a lamp to Toc H which is housed in a casket made by the Bromsgrove Guild in 1925. It has small glass panels made by A.J. Davies showing heraldic arms and names of places of Toc H branches founded between 1919 and 1929. There are 152 of these small painted panels 2" high by 1" wide and Birmingham is one of branches named. In Moseley the Toc H story also began in the 1930s, and stretched right into the 21st century. The Toc H house in Moseley was known as Mark VI and was number 6 Wake Green Road. Toc H moved in during 1936, and the house officially opened in 1937. Toc H was based there until the late 1970s when they moved, first into Salisbury Road and later into 23 Grove Avenue (See our website article ['Toc H'](#)).

A.J. Davies also undertook restoration work. Whilst at the Guild he contributed to exhibitions: for example, in 1910 he exhibited cartoons for stained glass windows at the Arts and Crafts Exhibition Society New Gallery Exhibition. Identifying the studio from which

²¹ Albutt, Roy, *The Stained Glass Windows of A. J. Davies of the Bromsgrove Guild, Worcestershire*, Illustration 19, p.49.

domestic windows came is difficult, but he often autographed his work with initials and name usually at bottom right hand corner of the lancet window or light in white on black background. About one third are signed. Davies also produced oil paintings as part of commissions undertaken by the Bromsgrove Guild. The Bromsgrove Guild constructed wooden church fittings usually in oak and Davies painted wooden panels and was also involved in the production of smaller items, for example, churchwardens' staves. A.J. Davies was a Fellow of the British Society of Master Glass painters. He died on 18 June 1953 just before his seventy-sixth birthday and the studio closed. He left £3,780.12s 6d to his wife.²² His wife died in 1969 aged eighty-nine.

Stained glass was originally made by combining and melting sand, lime and potash, which could then be coloured by adding different metallic oxides for various colours. Other processes later allowed for sheets of this glass to be made with a surface layer of colour that would then be framed with lead and melted together. A.J. Davies used the same processes in the creation of stained glass windows as those used by medieval craftsmen. Windows were measured, the subject or theme discussed with the donor and a design sketch in watercolour on tracing paper to a scale of one inch to one foot drawn up. When this was accepted by the donor, it had to be approved by the Parochial Church Council of the Church in question and the Diocese (Anglican Churches). The studio then produced a full-sized cartoon and proceeded with the making of the window. Sadly no Davies cartoons have been located. His was a distinctive style, but always shows the influence of the Arts and Crafts Movement. He took great care with the detail of his designs, often using photographs to personalise the features, for example, where depicting sons lost in wartime. Local geographical features such as rivers, buildings, animals, flowers figured in his designs. He used naturalistic vegetation for canopies and borders in the Arts and Crafts tradition, but another distinctive feature was the use of hexagonal and diamond quarries, which he often embellished by stippling, shading or with patterns, emblems, for example, a crown or cross. No painted decoration added was ever in a repeat design, but always in a random fashion. Davies closely followed his design sketches in his completed windows, making only minor variations. The glass used in Davies studio was the mouth blown type, which was characterised by the variation, streakiness and brilliance of its colour and its uneven thickness. This was called Antique glass because it possessed similar properties to the glass used by medieval makers. Davies used rich colours. Evidence shows that some glass was supplied by **Chance of Birmingham**. The studio used pot metal glass, which was coloured throughout, and flashed glass, which was produced by fusing a thin coloured layer to white glass during the glass making process. Davies used the technique of acidifying on flashed glass in which hydrofluoric acid was used to remove colour from the glass. He painted details onto the glass using powdered pigment mixed with gum Arabic which was then fired in the gas kiln in his studio. After the cutting, painting and firing of the glass the finished pieces were assembled on a plain glass backing held in place with beeswax. The overall effect was assessed and any changes made and then the window was leaded, soldered and cemented and photographed, transported to the site and erected or packed and sent abroad.

²² www.ancestry.co.uk

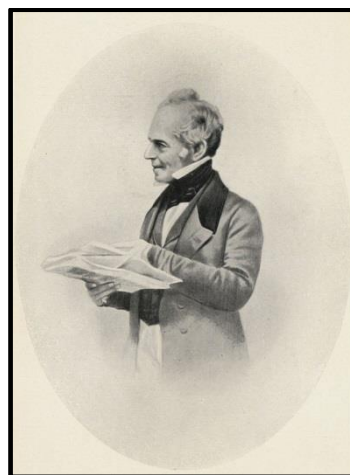
Man-made glass was first produced as a luxury material in the Middle-East around 2300 BC. From the introduction of Christianity, glass windows were used more frequently in churches and by the fourteenth century many parish churches had stained glass windows.²³ The Medieval practice of donating stained glass windows was revived in the nineteenth century as part of the Gothic revival when in the 1840s the Gothic style of architecture became closely identified with a religious revival. The donation of memorial windows was one aspect of ecclesiastical reforms begun in Victorian times. An estimated 80,000 stained glass windows were commissioned in the nineteenth century due, not only to the religious revival, but also the population explosion that led to a vast amount of church building. Moseley's increasing population prompted the building of St. Anne's Church in Park Hill in 1874, St. Agnes' Church in St Agnes Road in 1884, Moseley Baptist Church in Oxford Road in 1888 and the Moseley Presbyterian Church on the corner of Alcester and Chantry Roads begun in 1898.

The Chance Glass Factory and the Chance Family.²⁴

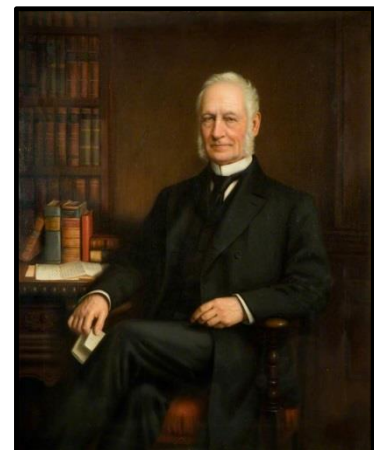
Chance's Glassworks, Spon Lane, Smethwick



Robert Lucas Chance



Sir James Timmins Chance



Birmingham and the West Midlands developed a major glass industry in the late eighteenth and nineteenth centuries. The ancient skill of glass making came to the West Midlands drawn by the availability of materials and flourished because of the efforts of inventors and industrialists, designers and patrons, skilled craftsmen and child labourers.²⁵ By the nineteenth century myriad products were being distributed around the globe from small domestic workshops and large manufactories. The first glassworks opened in Birmingham in 1757 on the site of the present Snowhill Station. The Red House Glass Cone was built in Wordsley around 1790 and used for glass manufacture until 1936. In 1824 **Robert Lucas Chance** acquired the British Crown Glass Company's works in Smethwick, and in 1834

²³ 'Timeline', *West Midlands History: People of Ideas, Innovation and Enterprise*, Volume 2, Issue 1, Spring 2014, p.5.

²⁴ en.wikipedia.org/wiki/Chance_Brothers.

²⁵ Hopwood, Doreen, 'Glassmaking: The Growth of an Industry', *West Midlands History: People of Ideas, Innovation and Enterprise*, Volume 2, Issue 1, Spring 2014, pp.8-11.

Robert Lucas Chance and John Hartley developed an improved process for making cylinder sheet glass. The firm became Chance Brothers & Company by 1836. In 1839 James Timmins Chance invented Patent Plate a method of cutting and polishing blown glass which made it thinner and lighter and in 1843 earl form float glass was invented. The Chance family ran a technically innovative business which manufactured glass for the Crystal Palace for the Great Exhibition of 1851, precision-made lenses, stained glass for Victorian homes and mass-produced, but also well-designed household glass for the twentieth century consumer. Chance Brothers & Co., of Birmingham, was a popular producer of stained glass, focusing on 'Modern Glass' rather than church work that reflected a change in public taste towards more lightly tinted glass.²⁶ It was an international company employing over 1,000 workers in 1861. The Birmingham and West Midlands glass industry was mainly concerned with domestic glass (Stourbridge, Brierley Hill and Birmingham). A.J. Davies probably used Chance glass although it is thought that he favoured glass made by Hartley Wood & Co., of Sunderland.

John Hardman.²⁷



Advertisement, 1876.²⁸

JOHN HARDMAN & CO.,
NEWHALL HILL, BIRMINGHAM,
ART METAL WORKERS,
IN GOLD, SILVER, BRASS AND WROUGHT IRON.
MAKERS OF ALL KINDS OF
Furniture, Ornaments and Fittings for Ecclesiastical and Domestic Purposes.
ARTISTS IN STAINED GLASS,
IN THE STYLES OF THE 13th, 14th, AND 15th CENTURIES.
MURAL DECORATORS,
 Stone and Wood Carvers, Engravers of Memorial Brasses.
SEAL CUTTERS, MEDALLISTS, JEWELLERS, &c., &c.
Printed designs with prices of METAL WORK may be obtained on application; and designs and estimates for STAINED GLASS will be furnished on receipt of a Plan, with measurements of the Windows to be filled.
J. H. & CO. have devoted especial attention to Gas Fittings, both in Brass and Iron, and they will submit Schemes for Lighting and also for Laying on the Service.

LONDON ADDRESS,
13, King William Street, Strand, W.C.

John Hardman & Co., Birmingham, was founded in 1838, and they became stained glass makers from 1845 and the main producer of nineteenth century stained glass windows.²⁹ In 1844 **John Hardman** junior (1811-1867) began producing stained glass and he became the world's leading manufacturers of stained glass and ecclesiastical fittings. Hardman was

²⁶ Revolutionary Players: Making the modern world: www.revolutionaryplayers.org.uk. Search 'Chance': Chance Brothers & Company' and 'Chance Brothers & Co., Glass Works, Smethwick, Registered designs for Ornamental Modern Window Glass, 1867'. The firm existed from 1824 to 1976. The move into lightly tinted glass began in 1864. The firm glazed the Crystal Palace. Chance Brothers & Co., Glass Works, Smethwick, Birmingham. Accessed 2016.

²⁷ Courtesy of Roy Albutt.

²⁸ www.gracesguide.co.uk/John_Hardman_and_Co.

²⁹ Fisher, Michael, 'Hardman & Co, Pugin's Glass Painters', *West Midlands History: People of Ideas, Innovation and Enterprise*, Volume 2, Issue 1, Spring 2014, p.39.

famous for reviving the art of medieval stained glass making in the nineteenth century and the firm closed in 2008. In 1845 he was persuaded by his friend, **A.W.N. Pugin**, the Gothic-revival architect (1812-1852), to add a stained glass workshop to his medieval Art Manufactory in Paradise Street. A new showroom opened in Great Charles Street, giving them 'a shop-window on the world in which visitors could inspect and order everything they needed'.³⁰ As with medieval metalworking techniques, the revival of glass making meant the recovery of a long-lost art. Hardman, as the first glass produced commercially, established new standards of craftsmanship. The development of stained glass was aided in 1845 by the repeal of the Glass Excise Tax, which led to a huge growth in the glass industry. In 1888 Thomas William Camm established a stained glass company in Smethwick which was later run by his daughter, Florence, who had attended the Birmingham Municipal School of Art and also his sons. In 1953-57 float glass, a process for producing flat glass for window panes etc., was developed at Pilkington Brothers. Stained glass was, and is, mouth-blown into cylinders, which are then cut and flattened to produce the sheets of glass used by stained glass makers. In the 1980s there was a decline in stained glass making which was attributed to the steady decline in church attendance which meant new churches were not needed in the twentieth century. Closures and cutbacks in the workforce of many Victorian stained glass firms occurred. John Hardman & Co., was a most important stained glass maker in the Midlands, but there were many other large firms in the UK.

Stained glass and its artists contributed significantly to the religious, secular and domestic Victorian architecture of middle-class suburbs such as Moseley. The Moseley Society History Group is developing a bank of photographs of this stained glass heritage, both historic and modern, that is found in Moseley. Please email us images of stained glass in your places of worship, community sites and homes (moseleyhistory@gmail.com).

Janet Berry

³⁰ Fisher, 'Hardman & Co, Pugin's Glass Painters', pp.38-39.