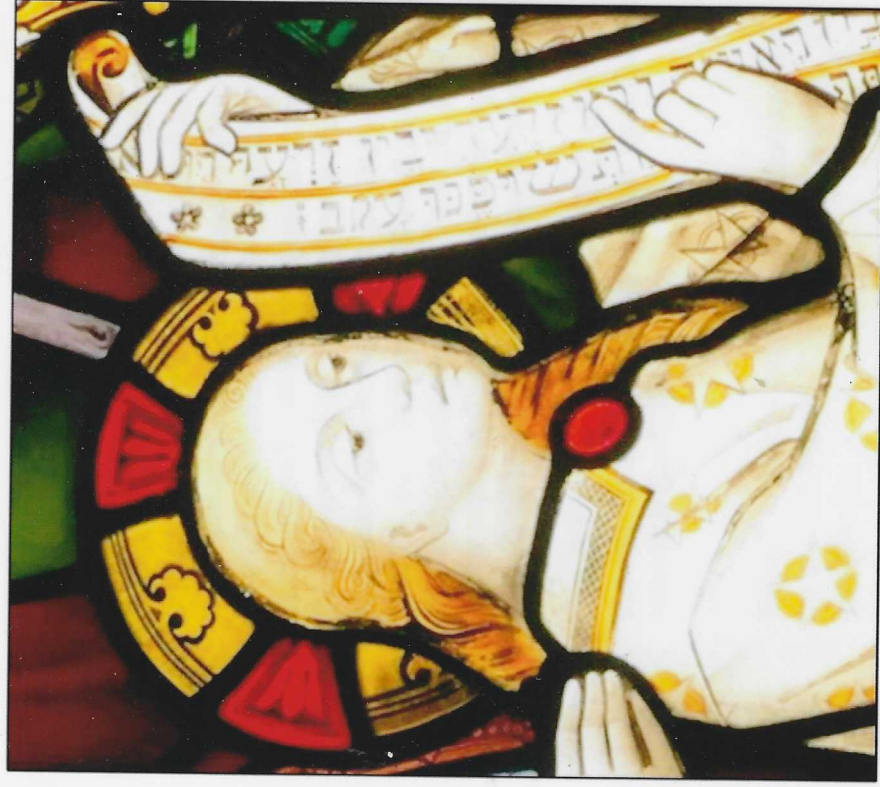




# **A narrative of the Stained Glass Windows in All Saints' Church Sedgley**

DAN HUMPHRIES STAINED GLASS LTD



# All Saints' Summary History

Rebuilt 1826-1829 by architect *Thomas Lee* paid for by the future 1st Earl of Dudley. A very impressive design, Gornal stone ashlar in large blocks with diagonal tooling and drafted margins.

Tall nave and aisles and slightly projecting chancel.

The unusual south tower is medieval, retained but refaced. Inside, remains of two round-headed C12<sup>th</sup> windows (first floor). The spire is *Lee's*: tall lucarnes set diagonally.

West porch. The massing looks *Perp*, as do the four centred-arched doorways, but the windows all have geometrical tracery – long two-lights in the aisles, five lights East and West. Doorways with big head-stops, and smaller ones on pinnacles and buttress gables, rare examples of Gornal stone figure sculpture. *Perp*-style arcades with wide hollow chamfers. Plaster tierceron-vault, showing the influence of St Thomas, Dudley.

North and South galleries removed by *A.B. Brevitt* 1883. West gallery, front by *Aston Veall*, 1903, on iron columns of 1829. West End re-ordered by *Twentyman Percy and Partners* 2002-3.

PULPIT by *FT Beck* 1901 – FONT of 1829, wooden cover, 1947, carved with a mother and child, by (Sir) *Charles Wheeler*, from the root of an oak tree unearthed by a German bomb in his garden near Hastings, – PEWS by *Brevitt* 1883. – CHOIR STALLS by *Warwick Scott* 1948.

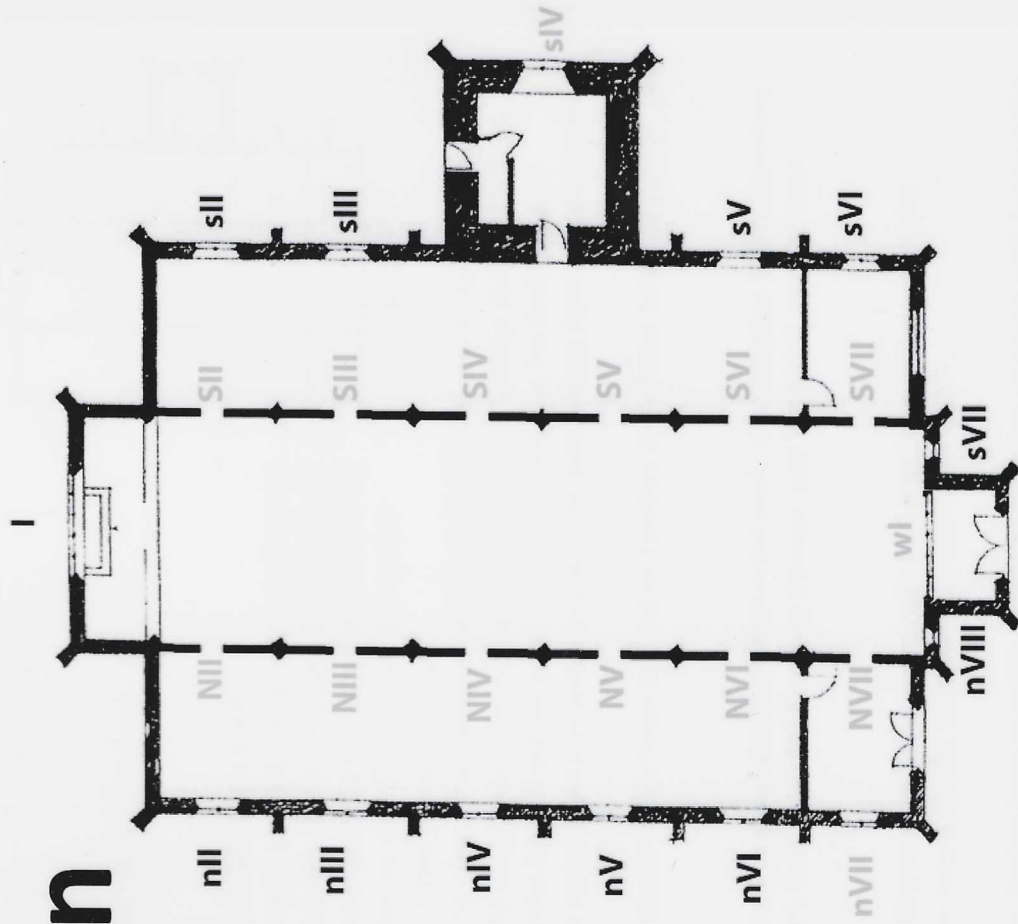
Reference – *Pesvners*.

BELLS – 1552 - inventory for Reformation – 4 bells in the steeple: 1720 - bells removed, four recast and two new bells installed on an oak frame. 1820 two bells added. 1976 - Complete restoration *Taylor's Bells* – Bells recast, new cast iron and steel frame and fittings.

ORGAN – unknown Victorian pipe organ (transferred from another church). 1995 - 3 manual drawstop digital organ by *Makin*, 2020 organ rebuilt *Makin*.

ROOF – 2015 following theft of Lead aisle rooves recovered with GRP resin coating.

# AS Floor Plan



floor plan to reference windows





The heraldry of the tracery is of strong local significance, linking local families, presumably those involved with funding the project, to the building of the church.

The diagram is a detailed architectural floor plan of the Temple of Isis at Philae. It shows a large rectangular temple complex with various rooms and courtyards. The plan is labeled with Roman numerals I through XVIII. A red circle highlights the area labeled 'nII'.

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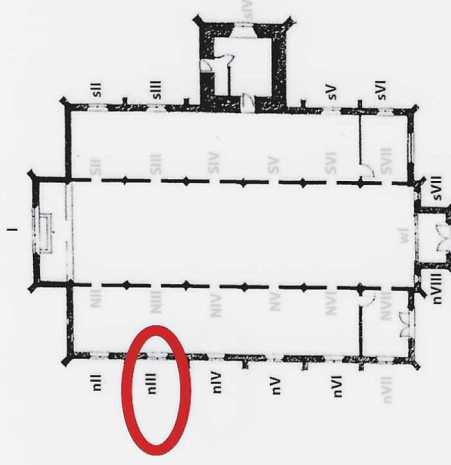
# niii

**Maker:** R W Winfield & Co (successors of Camm Bros. from 1882)

**Date:** c.1883

**Dimensions:** Main light: 0.51 x 3.25m

**Overall:** 1.25 x 4m



**Subject:** upper left panel, John 3:14, "And Moses lifted up the serpent in the wilderness", upper right continues - referring to a story in the Book of Numbers where the Israelites in the Wilderness complain about their situation, and God sends a plague of snakes to punish them. When they cry out for deliverance, Moses consults God who tells him to make a snake of bronze: and whoever looks at it will be cured of their snakebite. below the transom Jesus approaching John, behold the Lamb of God who taketh away the sins of the world, from the testimony of John The Baptist. The Pharisees sent priests and Levites to test and question him and he tells them that he has come to prepare the way for Jesus.

**Inscription:** from the plaques below: This window is erected to commemorate the restoration the Church and the abolition of the pews and side galleries in 1885. Also to perpetuate the memory of William Shale who died at Sedgley Hall Feb 11<sup>th</sup> 1827 and his son William Shale of Bilston who dies Dec 17<sup>th</sup> 1868 both were buried at St Leonards Church Bilston. This tribute of affection is gratefully dedicated to their memory by their Grandson and Nephew Henry Fowler (an eminent iron and coal master) latterly of the Limes Sedgley March 1884.

**Art-historical significance:** Thomas William Camm (1839 – 1912) began his career at Chance Bros, Smethwick. In about 1865, with his two brothers he set up Camm Bros which was purchased in about 1882 by R W Winfield & Co, Birmingham. In 1888 he started his own company again as T W Camm of Smethwick & London. The firm was continued into the C20<sup>th</sup> by his children Walter and Florence who revitalised the firm with their Arts & Crafts influenced work. The Camm Archive is held at Smethwick.

**Local significance:** Strong – see Inscription and Art-historical significance.



# nIV

**Maker:** above transom, R W Winfield & Co (successors of Camm Bros. from 1882)  
below transom and tracery, Chance Bros.

**Date:** above transom c.1883 below transom and tracery c. 1866

**Dimensions: Main light:** 0.51 x 3.25m

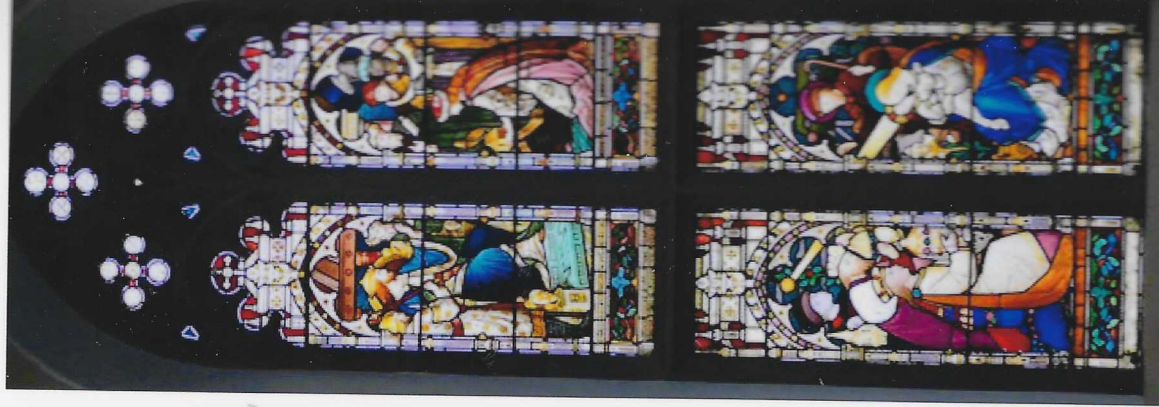
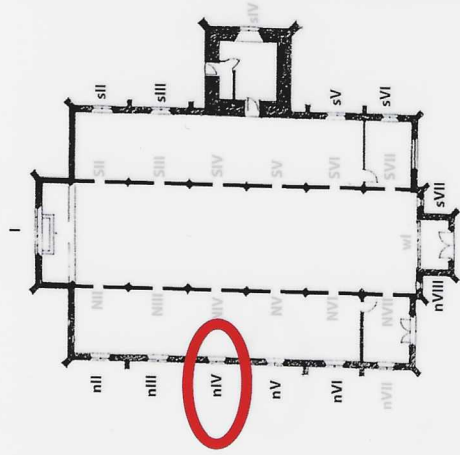
**Overall:** 1.25 x 4m

**Subject:** Above, the Queen of the South before Solomon, below, nativity scene

**Inscription:** Above: In loving memory of William Sutton Nayler, born December 9<sup>th</sup> 1815 died January 18<sup>th</sup> 1874, interred in the adjacent burial ground, erected by his brothers Joseph and Edward Nayler  
Below (faded): To the Glory of God and in memory of Edward Nayler born in this parish March 13<sup>th</sup> 1788 and died at Wednesbury April 27<sup>th</sup> 1853 and also of Mary his wife born June 24<sup>th</sup> 1792 and died July 24<sup>th</sup> 1865. This window was erected as a memorial of his beloved parents by their affectionate son William June 1866.

**Art-historical significance:** See nIII for significance of Winfield and Co. and T W Camm. In addition, the lower main lights and the tracery are made by the stained glass dept at Chance Bros. the innovative Black Country glass makers responsible for the glass used in glazing Crystal Palace and the clock faces of Big Ben. Their stained glass dept closed in 1865.

**Local significance:** Strong – see Inscription and Art-historical significance.





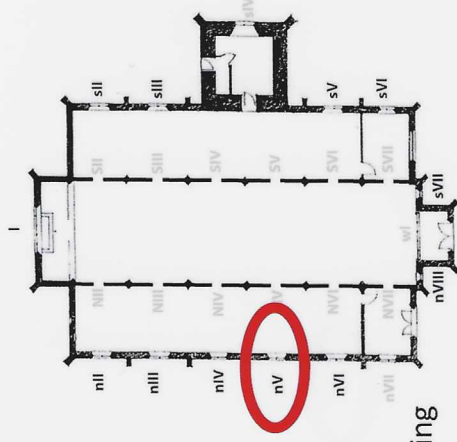
# nV

**Maker:** Alan Younger

**Date:** 1975

**Dimensions: Main light:** 0.51 x 3.25m

**Overall:** 1.25 x 4m



**Subject:** "A feeling of landscape, silhouettes of hills and sky, runs horizontally across the window, linking the ideas developed in each light. The cycle of the four seasons is suggested in the four opening theme of the window: Top left: SUMMER culminating in a feeling of flowering, fulfilment and joy.

Top right: AUTUMN The colours mature and gain in richness suggesting ripe corn and the celebration of harvest. Against this emerges a semiabstract white dove shape linking with the white shapes in the tracery, symbolising the presence of God, suggesting energy, light, knowledge, wisdom, understanding... directing the natural order of things. Lower left: SPRING Against cool colours, a seed shape symbolising fecundity, future life, and hope in immortality splits and divides, pushes out tendrils and is drawn upwards by the warmth and light expressed on the top left hand light. Lower right: WINTER Contrasting with the bleaker, colder colours is a golden chalice. Man with his combination of wisdom and skill praises God with the work of his hands, producing an object of beauty and from the dove immediately above shafts of divine light enter the chalice to symbolise man's desire for the blessing of God."

**Inscription:** These were commissioned by Matt Hives of Sedgley in memory of his wife Helene

**Art-historical significance:** Alan Younger trained at Central School, London and worked at the studios of Carl Edwards and Lawrence Lee before setting up his own workshop in 1966. He is one of the countries more prolific stained glass artists of the latter part of the C20<sup>th</sup> who's windows can be found in the cathedrals at Durham, Chester and Southwark and in Westminster Abbey.

**Local significance:** low





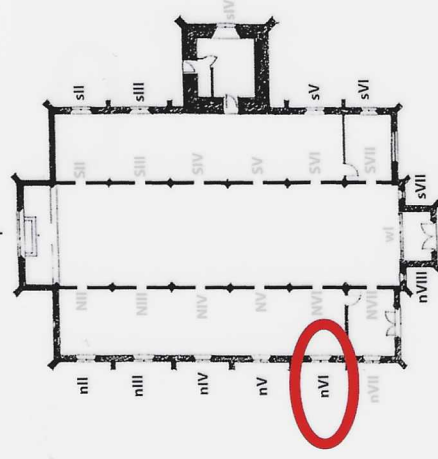
# nVI

**Maker:** Rosemary Rutherford

**Date:** 1972

**Dimensions: Main light:** 0.51 x 3.25m

**Overall:** 1.25 x 4m

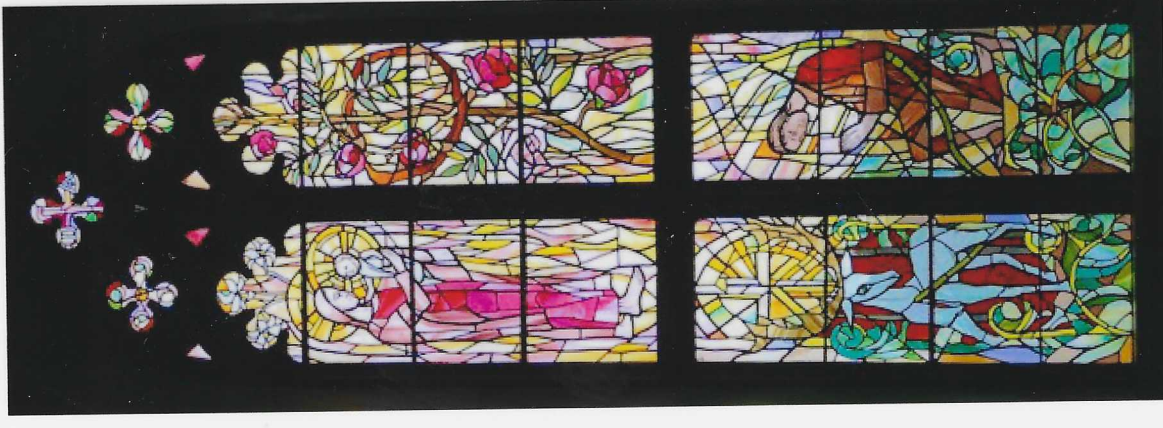


**Subject:** Above the transom the left light shows Virgin Mary and Child, right light Mary's motif the rose without a thorn. Below, The legend of St Hubert (AD 656-727) the patron saint of hunters, is featured in the bottom lights. A stag appears to St Hubert. Denoting the great spiritual revolution that was imminent. On Good Friday morning, when the faithful were crowding the churches, Hubert sallied forth to the chase. As he was pursuing a magnificent stag or hart, the animal turned and, as the pious legend narrates, he was astounded at perceiving a crucifix standing between its antlers, while he heard a voice saying: "Hubert, unless thou turnest to the Lord, and leadest an holy life, thou shalt quickly go down into hell". Hubert dismounted, prostrated himself and said, "Lord, what wouldst Thou have me do?" He received the answer, "Go and seek Lambert, and he will instruct you."

The reference to Mary may have been at the request of Sarah Madeline Fellows (sister of Gaius Hubert Fellows) who died in 1969, and whose family grave in Gospel End Street exhorts visitors to the grave to pray to Mary for her soul.

**Art-historical significance:** Rosemary Rutherford b. 1912 d.1972 was a British artist with a studio in Walsham le willows, Suffolk. Better known for her figurative and still life paintings she designed several stained glass windows in the Essex and Sussex area.

**Local significance:** Low



Architectural floor plan of the church of Santa Maria della Pace in Rome. The plan shows the layout of the church, including the nave, choir, and apse. The area labeled 'sli' (sacristy) is highlighted with a red circle. The plan is labeled with Roman numerals I through XVI.

**Date:** above transom c.1883 below transom and tracery c. 1866

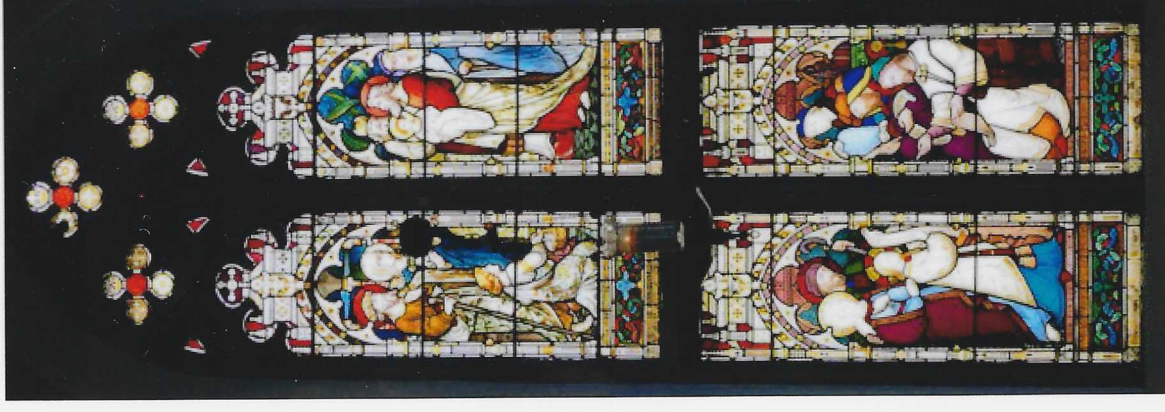
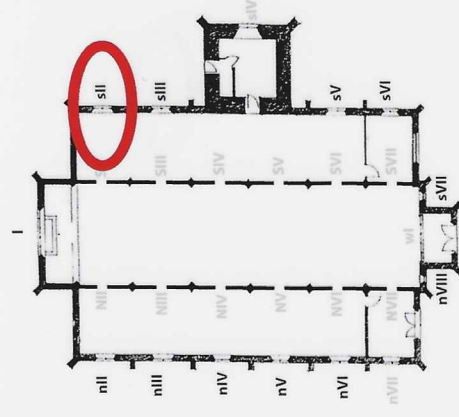
**Overall: 1.25 x 4m**

**Subject:** Below the transom, the finding in the Temple over two panels, with canopy work and foliate panel and memorial inscription below. Above, the Presentation of the infant Jesus in the Temple.

**Inscription:** Above the transom the inscription dedicates the two panels to Eliza Fellows born 1811, died 1875. Below, the inscription dedicates the two lower panels to James Fellows born 1805, died at Horsley House, Tipton, 1854.

**Art-historical significance: As nIV**

**Local significance:** Strong - as well as the local connection to the two firms involved with making the windows, James Fellows founded a railway and canal transportation company active in the Black Country from 1837 onwards... The Company went on to become a large undertaking in the late Victorian age.



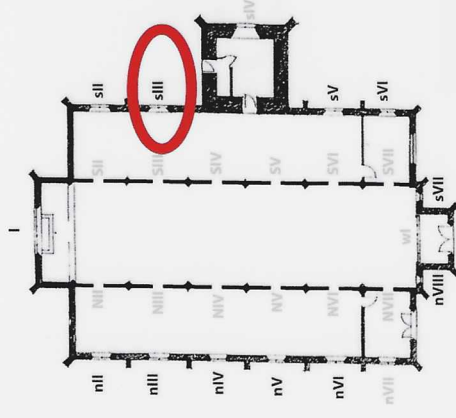


# SIII

**Maker:** unknown

**Date:** c.1870

**Dimensions:** Main light: 0.51 x 3.25m Overall: 1.25 x 4m

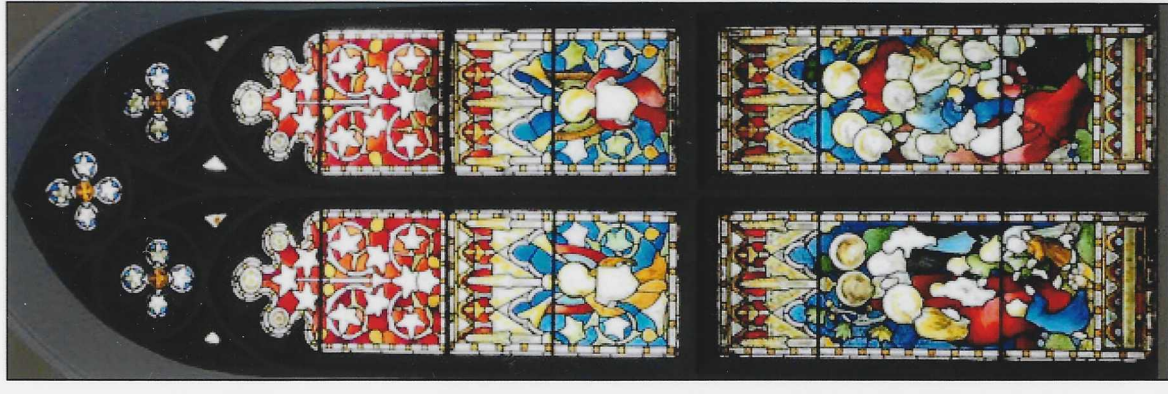


**Subject:** Above, foliate designs on ruby ground, angels in heaven kneeling, bearing heraldic shields observing events from Jesus' life depicted in the lower panels. Below left hand panel, Christ with children and the miracle of the Feeding of the Five Thousand. seeming to depict Matthew 19:14, But Jesus said "Suffer little children and forbid them not, for of such is the kingdom of heaven." The lower right panel shows Jesus with his disciples (given haloes, because they were later regarded as saints), one of whom seems to be handing out food. The subject is most likely to be the Feeding of the Multitude, as related in John 6: 5-15 and elsewhere.

**Inscription:** from the plaque below: This window was erected as a memorial of the rev. W. Lewis by his grateful parishioners he died Jan (X?) MDCCCLXX aged LXXIII.

**Art-historical significance:** unknown

**Local significance:** Strong – see inscription.

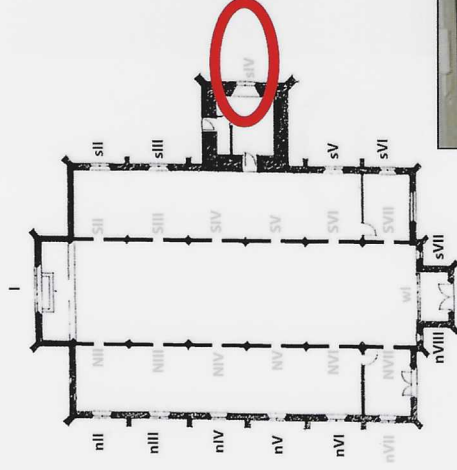


# sIV

**Dimensions: Main light:** 0.51 x 3.25m

**Overall:** 1.25 x 4m

**Notes:** this window is divided by the vestry ceiling with the upper half low down in the tower's ringing chamber (pictured), beneath the clock mechanism. The main lights have been replaced with Cathedral tints and below the transom are much repaired. The tracery contains its original glazing with a charming sgraffito that reads: *Here I Stand both Day and Knight to Keep out Cold and Give in Light 1831 RF.*





# SV

**Maker:** Pearce & Cutler

**Date:** 1922

**Dimensions:** Main light: 0.51 x 3.25m

**Overall:** 1.25 x 4m

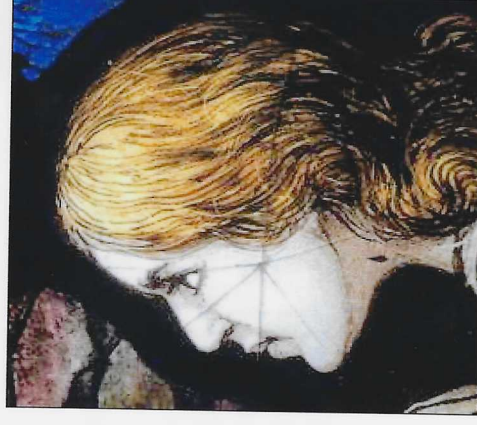
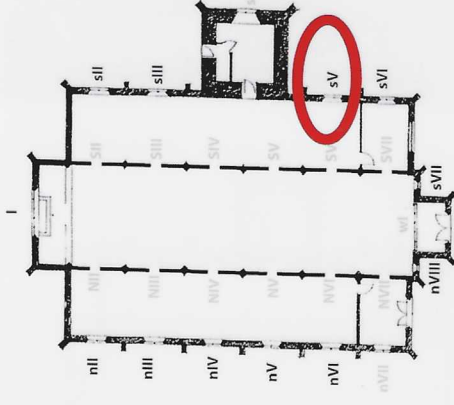
**Subject:** Above, servicemen kneeling before Christ. Below, a service taking place in the remains of a war damaged church.

**Inscription:** To the greater glory of God and in grateful memory of the men of this parish whose names are recorded on the adjacent tablet & who fell in the great war 1914 - 1918

**Art-historical significance:** William Pearce established a company making stained glass in Birmingham in the 1890's. c1920 he joined Ephraim Cutler and in 1923 they were described as *Artists and Craftsmen in stained and leaded glass, makers of architectural ironwork and all kinds of metal casements.*

**Local significance:** Strong

**Condition notes:** Good – an unfortunate star-break to the child's face, panel 1b, pictured.



# sVI

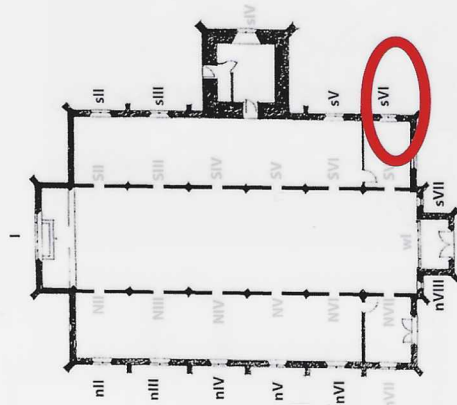
**Maker:** John Hardman & Co Ltd

**Date:** c.1920

**Dimensions:** Main light: 0.51 x 3.25m

**Overall:** 1.25 x 4m

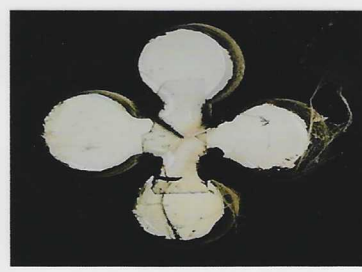
**Subject:** Originally in body of church. Above the transom diamond quarry leaded lights. Below, Gilbert Rubery kneels before Christ with angels bearing musical instruments. His father was a wealthy business man from Woodsetton. Gilbert emigrated to Canada in 1910 and enlisted into a Canadian Regiment hence the reference.



**Insription:** In Loving Memory of Lance Corporal Gilbert Rubery, 52nd. Batt. Canadians. Died in France in the Great War May 29<sup>th</sup> 1918

**Art-historical significance:** John Hardman (1811 – 67) founded an ecclesiastical metalworks at Birmingham in 1838 and was persuaded by Pugin to expand this firm to include a stained glass works. After Pugin's death, John Hardman Powell became the firm's chief designer. The last of the Hardman line within the business, John Turtleton Hardman died in 1959 but was succeeded by others and the company was still trading until the beginning of the C21<sup>st</sup>. An extensive archive is held at the City of Birmingham Central Reference Library with visual material at the City of Birmingham Art Gallery and Museum. The church hold a copy of the original design, pictured.

**Local significance:** Strong





## The image displays two photographs of a single stained glass window, likely from a church, shown in two different states or designs. The window is rectangular with a black, arched, decorative top. The glass is divided into a grid of diamond shapes by black lead lines. In the top photograph, the central figure is a man with a beard and long hair, wearing a red robe over a white garment. He is holding a banner that reads "KNOW YE THE LORD". To the right of the figure, there is a small inscription: "TO THE GLORIOUS REIGN OF OUR LORD JESUS CHRIST". In the bottom photograph, the central figure is the same man, but he is wearing a yellow robe over a red garment. He is holding a banner that reads "THE LORD IS THE LIGHT OF THE WORLD". To the right of the figure, there is a small inscription: "TO THE GLORIOUS REIGN OF OUR LORD JESUS CHRIST". The background of the window is a light blue sky with white clouds. The overall design is simple and traditional, typical of early 20th-century stained glass art.

Date: unknown – mid C20<sup>th</sup>

**Dimensions:** Main light: appx. 0.46 x 1.55m

**Subject:** A pair of matching lights flanking the w door, each depicting Christ with a banderole above and a memorial inscription below.

**Insription:** sVII above: KNOCK AND IT SHALL BE OPENED UNTO YOU, below: TO THE GLORY OF GOD AND IN SACRED MEMORY OF EVA ELIZABETH COX.

in VIII above: I AM THE LIGHT OF THE WORLD, below: TO THE GLORY OF GOD AND IN THANKFULNESS FOR THE SERVICES OF WILLIAM, STEPHEN, ALFRED, ARTHUR AND OLIVER COX.

**Art-historical significance:** See s/v

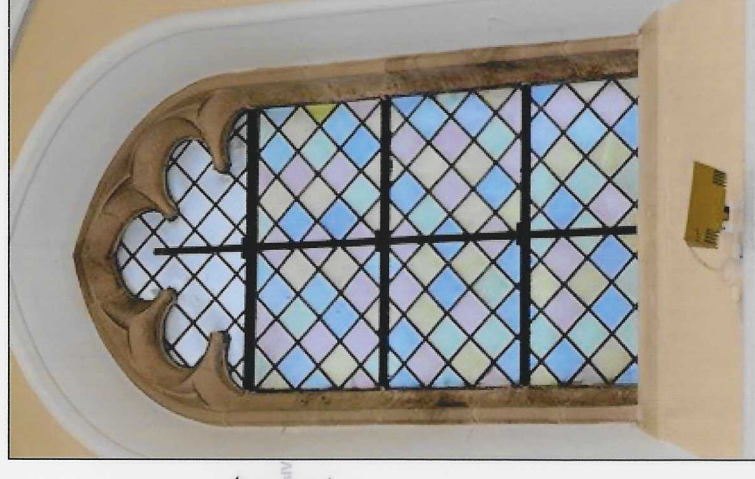
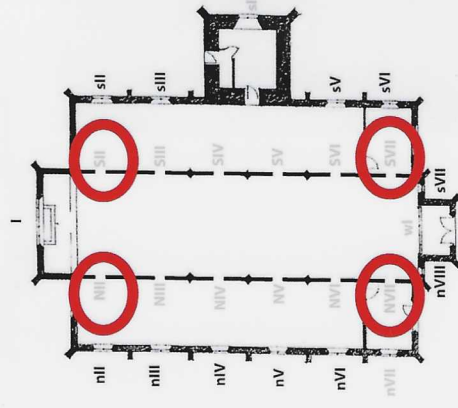
**Local significance:** From the church website, Arthur Cox was related to Stephen Cox & Son Limited located on Dudley Road. Sedgley who were the safe makers

The Cox safe making family had a long association with All Saints Church acting as churchwardens and members of the choir. The Stephen mentioned in the inscription is – RAF Officer Squadron Leader Stephen Cox

# Clerestory glazing nII – nVII, sII - sVII

**Dimensions:** 0.76 x 1.95m

**Notes:** Some of the glazing is old, mostly heads on the N side and the whole of SV and SVI, and may be the remains of the original c1830 glazing, perhaps still in its original lead comes. SIII (pictured far right) and SIV, the original glass has been replaced with relatively modern Cathedral glass tints.

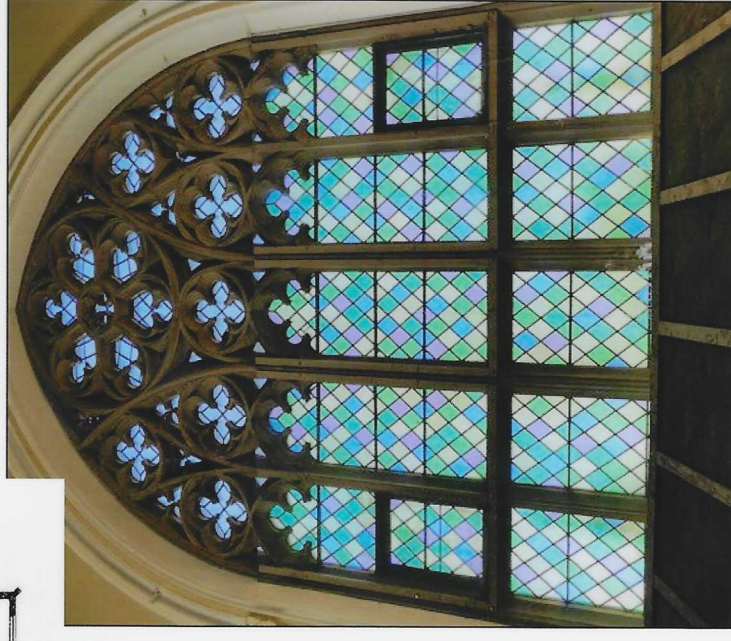
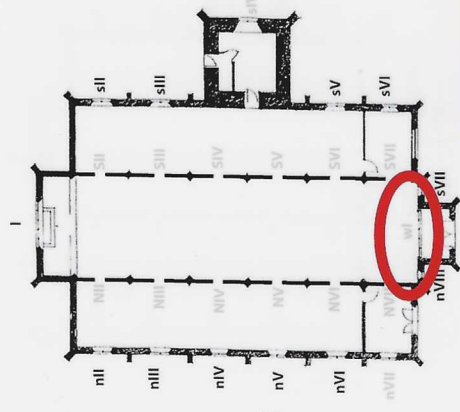




# wl (west window)

**Dimensions:** Main light: 0.51 x 3.25m    Overall: 3.3 x 4.9m

**Notes:** It retains its original glazing to the tracery and its original, chamfered bars to the main lights but the glazing of the main lights has been replace with modern Cathedral tints.



# nvII

Dimensions: Main light: 0.51 x 3.25m

Overall: 1.25 x 4m

