

Remembering James Foster

James Foster (1786 – 1853), commemorated by Holy Trinity's east window, was the half brother of John Bradley who inherited his father Gabriel's ironworks on the banks of the Stour in 1771. In 1800 John went into partnership with James until, with the death of John in 1816, James Foster became sole proprietor. An archetypical businessman of the first industrial revolution he combined astute commercial acumen and good fortune to create a hugely important industrial enterprise. Controlling every process from raw materials to finished items, James Foster grew rich producing cast, wrought and engineered iron products. These included – in partnership with James Rastrick – several very early steam locomotives including the Stourbridge Lion, the first locomotive to run on rails in North America. Foster's original family home was in Stourbridge (it still stands – No.7 High Street), although in later years he lived at Stourton Castle near Kinver. Foster gave generously to various good causes including the construction of Holy Trinity Amblecote (the churchyard's cast iron railings are also from his foundry). When he died subscriptions were raised to commemorate him, and stained glass windows were erected at Both Holy Trinity and St. Peter's, Kinver.

The Rogers Window 1949

Depicting the Virgin and Child this window was given by Emily, daughter of Henry and Jane Rogers. The colours are particularly striking with the figures set against a garden of white Madonna lilies.

The Bomber Window 1968

Dating to 1968, this window depicting St. David is dedicated to Minnie Frances Bomber and (added in 1970) Donald Geoffrey Bomber. The background to St. David and the dedication panel show scenes from North Wales It is signed CP for Claude Price. Price studied at the Birmingham School of Art under Stubbington in the 1920s-30s. After training he worked on his own account for most of his life except for the war years when he worked on optics for Aldis Lamps in Hall Green, Birmingham. He eventually built his own studio in his garden at Stoney Lane in Yardley. He developed a technique for fusing glass in the 1950s and 60s at a time when a great many new ideas were being tried, such as resin bonding and cast slab glass set in concrete. Not all

of these have stood the test of time, whereas fused glass has become a mainstream technique. Claude Price retired in the early 1980s to York.

The Hambrey Window.

This window is dedicated to Edwin Harley Hambrey and was given by his wife. Edwin Hambrey was a Churchwarden at Holy Trinity throughout the war years and died in 1948. The theme of St. George was appropriate in the aftermath of the Second World War, with the patron Saint of England, depicted in medieval armour, standing triumphant over the slain dragon. The symbolism is vibrant and direct; good prevails over evil, with the Saint's armour embellished with badges of nationhood and Christ (note the sword hilt in particular). To those who first saw it in 1949, the slain beast – headless and almost abstract – represented total victory over the evil of the Nazis. The badge of the London Scottish Regiment is included in a single pane, presumable through an association with Edwin Hambrey.

The Lanchbury Window

Installed in 1990 by Keith Brettle, this small window is dedicated to John Lanchbury who died in 1989. It depicts a crown of thorns a crown and white roses. The main design would appear to be reclaimed glass with an inserted modern dedication panel.

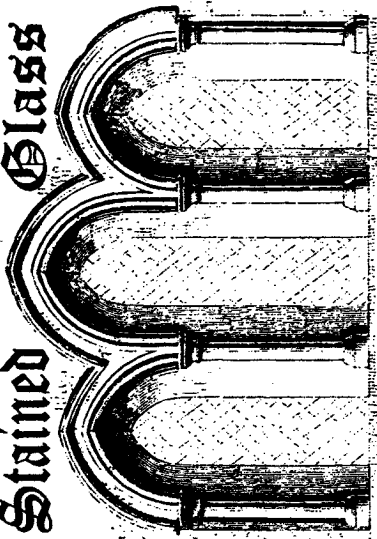
The Turner Window

This small decorative cartouche is dedicated to Alvan Turner, Verger of Holy Trinity for 31 years, who died in 1948. It contains several symbols of the Trinity including Fleur-de-lis and the Scutum Fedei or 'Shield of the Trinity'.

THANKS


Amblecote History Society wishes to acknowledge the assistance of Mr A.D.Naylor, Andy Foster and Clive Gardner in researching the information in this leaflet.

Stained Glass



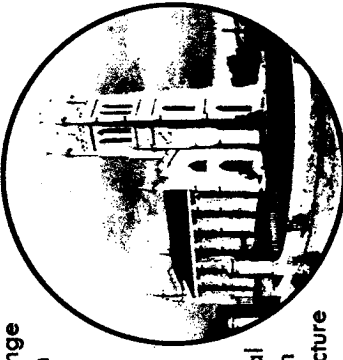
Holy Trinity Amblecote

International Festival of Glass 2006



When Amblecote Holy Trinity was built in the early Victorian period, the fortunes of ecclesiastical stained glass were only just emerging from a centuries long depression. After the glories of the medieval period; revolution and reformation of both the English state and Church had created a downright hostility to 'idolatrous' stained glass that, as the years past, slipped into benign indifference underpinned by lost technical know-how.

Therefore, when Holy Trinity was opened in 1842 its windows – in common with most new churches of the period – consisted of small diamond panes of plain, clear glass. However, change was even then imminent and, as the 'gothic revival' gained pace, stained glass once again became a vital part of English church architecture



The Foster Window 1853

he death in 1853 of the Stourbridge iron-master James Foster, whose energies and funds had enabled the building of Holy Trinity a decade before, provided a reason for Holy Trinity's first — and historically most important — stained glass window. A fund was started to commemorate Foster and it was decided to commission stained glass for the east window.

The Foster window was created during the first Victorian burst of interest in stained glass and, although it is un-

signed, research indicates very strongly that it is the work of Michael O'Connor (1801-1867). O'Connor was born in Dublin and first worked as a heraldic painter. In 1823 he moved to London to work for Thomas Willement a leading heraldic painter who also worked with glass. In 1841 he moved to Clifton in Bristol where he worked with his son Arthur. Eventually father and son moved back to London where, when Michael's sight failed in 1856, a second son William Henry joined the firm (the first of the family to be trained as an artist). The O'Connors worked for a variety of leading Victorian architects including Pugin. Their best work is considered to have been carried out between 1845 and 1870, making Holy Trinity's east window a typical best example.

The east window represents several key scenes from the Bible. Its colours are particularly vivid, and its design is quite consciously medieval; there are no large areas of painted glass and the figures are composed separately to the medieval and Victorian glass has of making one material represent another, yet in the same style, the window's foliate and geometric designs could equally be tiles, metalwork or masonry.

The Baker Window 1949

This window depicts 'Jesus and the Children of All Nations' and is dedicated to Mary Laughton Baker who died aged 19 in 1936, given by her parents.

THE CLAUDE PRICE CARTOON

Holy Trinity is delighted to exhibit, for the duration of the International Festival of Glass 2006, the original cartoon of St. David drawn by Claude Price for the Bomber window. This has been very kindly loaned by Mr. A.D.Naylor who worked with Claude in the 1970s and 80s, and to whom he presented all his cartoons when he retired.

The Egan Window 1965

Manufactured by John Hardman & Co. and dedicated in 1965 to the memory of Orpah Egan whose bequest to the church left many detailed stipulations. These included a directive that a memorial window should contain a representation of "Jesus the Light of the World" — although for reasons currently unknown the window is of St. Francis of Assisi. She also left money for a peal of bells and some church bungalows. Of particular note in this window is the colour of the orange bird, a relatively rare tone that requires the addition of gold to the 'metal'. Also the stylised representation of Holy Trinity Church within the bottom panel which even shows the memorial to Joseph Webb — possibly unique in illustrating in stained glass a stone monument to a glassmaker!

The Scout Window 1949

The Scout Window is the only one from 1949 signed by William Morris of Westminster, the maker's name is in the bottom right hand corner. The window was given by a local branch of Old Scouts and is dedicated to a number of Amblecote scouts. These include two men killed in action during WW2; Assistant Cub Master Victor Gill who died in March 1942 whilst serving with the Royal Navy in the Far East and Rover Scout John Perry killed in North Africa in 1943. The window also commemorates Father Henry Milton Crabb, Vicar and Scout Master of Amblecote between 1913 and 1936. Of special interest are hand painted swallows above Christ's head, and the scouting symbol above the dedication panel.

The Guest Window 1969

By Claude Price (see also the Bomber Window) this window, showing the boy Jesus entering the Temple at Jerusalem, was dedicated in 1969. It uses fused glass and contains a particularly striking design of stylised multi-coloured star-bursts and lilies. It is dedicated to Albert Peter Guest and Eileen Guest. The lower section was extensively restored in 1990 by Keith Brettle of Hampton Loade following a break-in.

