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THE STAINED GLASS
of
HOLY TRINITY ANGLICAN CHURCH
Parish of Balaclava and Elwood

Brighton Road and Dickens Street
Balaclava



Holy Trinity Anglican Church Balaclava 1882

The brief notes provided within this report are intended as a summary only. More research could determine more about the history and significance of the windows, particularly those that were formerly in St. Bede's Elwood. The report should be viewed as 'work-in-progress' and the author would appreciate any comments, additions and corrections to the text.

Locations of the windows are identified by the liturgical placement in the church, for instance, the 'east window' is above the holy table. Holy Trinity was designed to align east-west and therefore, the windows correctly adhere to the convention.

Wherever possible the makers of the windows have been identified and a short introduction to the artist and/or firm included after the list of windows. Stained glass windows are rarely signed, a tradition followed since medieval times when many hands may have contributed to the design and making of a window. Several Holy Trinity windows are signed and this is noted in the report.

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SANCTUARY and CHANCEL



East Window

Christ Bearing the Cross

Three-light window

Gibbs & Howard, London

1883

Texts: [tracery] In Memoriam

[above scene in outer lights] Surely he hath Borne our griefs

[below scene] He is despised and is rejected of men a man of sorrows and acquainted with grief and we hid as it were our faces from him he was despised and we esteemed him not

Inscriptions: In Memoriam Barcroft Boake D.D. died Sept 1876 First Incumbent Holy Trinity Church Balaclava

Also of his daughter Fanny Louisa who died 6th September 1882

Signed: [lower right-hand corner] Gibbs & Howard Charlotte St. Fitzroy Sq. London England

This is an unusual subject for an east window (the *Crucifixion* is more commonly used). It is also a colourful and dynamic portrayal of the event, with the horse rearing in the left-hand light and figures gesturing towards Christ, which also differs from the usual tableau of static figures.



Faith Hope

Single lights built as a pair
 Gibbs & Howard, London [signed]
 1883

Texts: Faith
 Hope

Inscriptions: [*Faith*] In affectionate remembrance of Clara Agnes eldest daughter of Agnes Rosa and William Howard Smith born 30 June 1855 died 16 Jan 1882.
 [*Hope*] To the Glory of God in loving memory of Frances Nolan born 1832 died 1862

The figures of *Faith* and *Hope*, located on either side of the east window, were also made by the made firm, Gibbs & Howard, London. Only one of the windows was signed. The figures of *Faith* and *Hope* bear a strong resemblance to windows designed and made in Melbourne at a later date by Auguste Fischer (for instance, see windows at St. Peter's Mornington and Christ Church Cathedral Ballarat). This similarity suggests that Fischer, a Londoner by birth, may have worked at Gibbs & Howard before he arrived in Australia.



Paul Preaching at Athens Love

Single lights on the north and south walls of the chancel
 Mathieson Studios
 1951

Texts: [*Paul*] Now Abideth
 [*Love*] Love

Inscriptions: [*Paul*] In loving memory of Elizabeth wife of John Taylor Clough died
 Oct 16th 1948 and of John Taylor Clough died May 21st 1950

[*Love*] In loving memory of Margaret Seaton wife of Frederick Booker
 Cummins died July 8th 1947

Signed: Mathieson Studios 1951

Geoffrey Down attributed the designs to Gibbs & Howard and made by Mathieson & Gibson, which is likely as the windows complement *Faith* and *Hope*, especially the similar base panels and canopy ornamentation at the head of the lancet arch. The colour scheme, while also similar, has particular green and amethyst glass that was favoured by Mathieson & Gibson.

References:

Geoffrey Down, 'Nineteenth-century Stained Glass in Melbourne', M.A. thesis, University of Melbourne, 1976, p.265.

NORTH TRANSEPT

The north transept is dedicated as a War Memorial Chapel and holds the Book of Remembrance. It was probably here that the Honour Roll of 35 men who died and 181 from the Parish who served. It appears it may have been destroyed in the fire that destroyed the original chapel on Easter Monday 1968.



Suffer the Little Children

Three-light window

Attributed to Gibbs & Howard, London

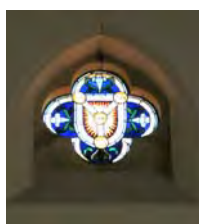
n.d.

Text: [tracery] Alleluia

Suffer the little children to come unto me and forbid them not

Inscription: To the Glory of God in loving memory of Olive Gertrude born 12 May 1872 died 7 Jan 1873 & Fred'k Risdon born 23 July 1878 died 13 Sept 1878
Infant children of Fred'k Sheppard and Jessie Taylor Grimwade

The three-light window has only a section of the central light filled with the scene of Christ and the children, with an usual ornamental design filling the remaining spaces of the three lights. The design has been attributed to Clayton & Bell of London but, like the east window of *Christ Bearing the Cross*, it has many similarities with Auguste Fischer's later work, such as the same subject at Holy Trinity Cathedral, Wangaratta, and is therefore more likely to be from Gibbs & Howard. The angels in the tracery trefoils also have similarities with Fischer's small window in the chancel of Christ Church, Castlemaine.



Trinity

Quatrefoil

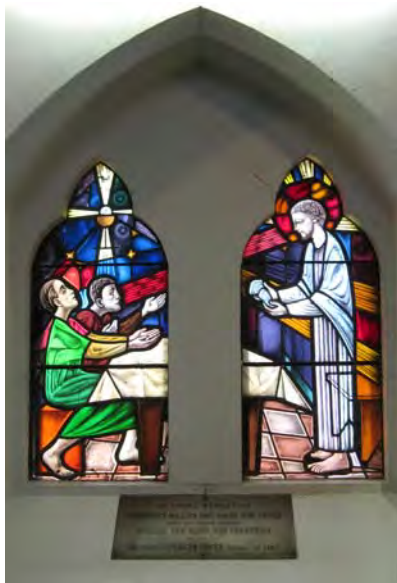
Maker unknown

n.d.

Text: The Father is not the Son; the Son is not the Holy Ghost; the Holy Ghost is not the Father
God is the Father the Son the Holy Ghost

This small clerestory quatrefoil is significant as the symbol of the church, representing the Holy Trinity. The text is cleverly inserted into the design and intended to be read in different ways. The overall design is Art Nouveau and possibly dates from the early 1900s.

NAVE NORTH [from east to west]



Supper at Emmaus
Two-light window
Bela Kozak
1961

Text: n/a

Inscription: [plaque below] In loving memory of Frederick William and Sarah Ann Creed and of their family Phillis, Ada, Elsie and Frederick also of Herbert Spencer Fryer, husband of Louie

Signed: B.M. Kozak 1961

The two-light window in the north nave was made by Bela Kozak and was positioned opposite *The Annunciation*, which he made the previous year. Design for the window is held among a collection held by Kozak's grandson, Les Baxter, who is also a glass artist. The Modernist designs for both windows was quite a daring selection, but reflected new movements in art in Australia of the 1960s, which had been steadily growing since before the Second World War.

References:

Jenny Zimmer, *Stained Glass in Australia*, Oxford University Press, 1984, p.118-20.



Noli Me Tangere

Two-light window
Brooks, Robinson & Co.
1908

Text: I ascend unto My Father and your Father

Inscription: In loving memory of Edmund Ashley died December 7th 1892 and Emily Ashley his wife died July 14th 1906

The text for *Noli Me Tangere*, (Touch me Not) was taken from John Ch. 20, verse 17 and shows the risen Christ appearing to Mary Magdalene. The ornamental aspects of the design (borders etc.) were intended to complement the earlier Clayton & Bell *Follow Me*, located opposite in the south nave. It is highly likely that the design was by William Wheildon, an English stained glass artist who was head of the Brooks, Robinson stained glass studio from about 1906, and the cartoon drawn up by George H. Dancey. [Note that a framed image of a war memorial mural (glass case in narthex) is also by George Dancey.]

References:

Argus, Monday 27 January 1908, p.5

Church of England Messenger, Vol. XL, No. 506, 7 February 1908, p.34

Malvern Standard, Saturday 1 February 1908, p.2



Christ's Charge to Peter

Two-light window

Brooks, Robinson & Co.

1952-53

Text: n/a

Inscription: In loving memory of Thomas Dobson and his wife Alma and their two daughters Lesbia and Ruth Erected by their children Vera obiit 8.2.53, and Ralph.

Design for the window was probably the work of William Kerr-Morgan who joined the Brooks, Robinson firm in 1923 as their principal artist. An order for the two-light window, was placed by Sister Dobson on 21 October 1952, but the date of death of 'Vera', noted in the inscription, suggests that it was not completed until later in 1953 and she may not have seen the memorial installed. Each light measured 43 x 18 inches approximately, and a template of the opening was taken to ensure a proper fit. Like the other windows in the nave, there was no architectural ornament and here the inscription was 'picked out' from the background paint, unlike some of the windows where each letter was painted directly onto the glass.



The Four Evangelists

Four-light window

Gibbs & Howard, London

1888

Text: Saint Matthew Saint Mark Saint Luke Saint John

Blessed are the dead which die in the Lord ...their works do follow them

Inscription: [plaque] The Above Window is erected by his brother officers to the Honoured Memory of Edmund Samuel Parkes Superintendent of the Colonial Establishment of the Bank of Australasia Died 11 May 1887 Aged 52 Years

The death of Mr. Parkes was much regretted by the congregation and a committee was formed, under F.S. Grimwade's chairmanship, to accept subscriptions for a memorial window to be erected in the west end of the church.

The *Four Evangelists* were represented with their particular attributes in the base panels. In the upper tracery are symbols IHS, the first letters of Christ's name (*Iesus Christos*) in Greek and the Alpha and Omega (beginning and end). The text was taken from Revelation Chapter XIV, verse 13. The design is rather more static when compared with Gibbs & Howard's dynamic composition for the east window, and was most likely the work of a different designer.

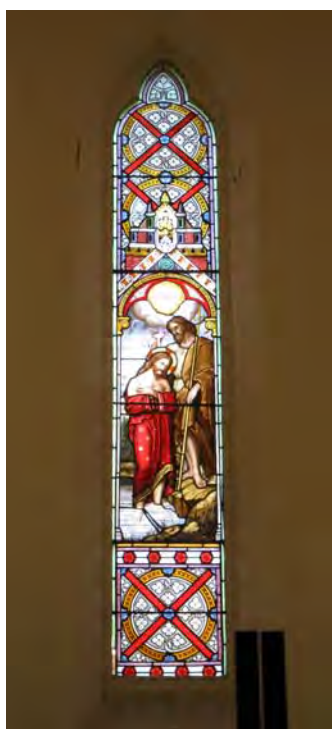
References:

Argus, Tuesday 13 March 1888, p.7

Catholic Encyclopedia <http://www.newadvent.org/cathen/07649a.htm>

Church of England Messenger, Vol. XX, No. 225, June [?], 1887, p.3

FORMER BAPTISTRY



Baptism of Jesus by John the Baptist

Single light (other leadlight openings in baptistry)

Maker unknown

c.1883

Text: n/a

Inscription: n/a

It is thought that the architect of the building, Joseph Reed, of Reed & Barnes, Melbourne, donated the window, which suggests that it may have been locally made. The most prominent makers at that time included Ferguson & Urie of North Melbourne. A standard depiction of the subject which is placed in the central section of a form of *grisaille* window in which geometric elements were arranged and intertwined to create rhythmic patterns without figurative work. Although significantly less expensive to produce than fully painted historiated windows, they were nevertheless very successful when executed correctly, as is the case here, and also highly decorative. The likelihood that Ferguson & Urie undertook the work is increased by the 'pin holing' of the paint surface, a common fault seen in their windows today.

References:

John Maidment, 'Historic Churches and Organs of Balaclava and East St. Kilda', unpublished notes, Melbourne International Festival of Organ and Harpsichord, 16 April 1994.

NAVE SOUTH
[from west to east]



The Sabbath Made for Man

Two-light window

Alan Sumner, Melbourne

1980

Text: The Sabbath was made for man and not man for the Sabbath Mark 2:27

Inscription: [plaque] To the Glory of God in memory of Madeline Moors died 12-9-1953 from her daughter Edna Madeline Jensen 16-3-1980

Alan Sumner developed his distinctive Modernist style in the 1950s and this window is representative of his mature style. The figures often floated against the background and were generally elongated and active. He filled the backgrounds with symbols that referred to the subject, in this instance, wheat (which the disciples picked on the Sabbath) and the Torah and Menorah (that represent the sacredness of the Sabbath).



Follow Me

Two-light window

Attributed to Clayton & Bell, London

c.1892

Text: And He said Follow Me

Inscription: [plaque] This window was erected by members of the congregation in memory of Henry Robert Fuge one of the churchwardens of Holy Trinity, Balaclava. Born 6th Dec. 1838 Died 6th Dec. 1891.

The clarity of colour and defined painting style mark this as likely to be one of Clayton & Bell's windows, however, further research is required to confirm or dismiss the attribution. It appears that it is Matthew who is called to follow Christ, as he is seated at a desk with money, suggesting his role as a tax collector.



The Annunciation

Two-light window

Bela Kozak

1960

Text: see plaque

Inscription: [plaque] To the Glory of God in memory of Mabel May Trotman who bequeathed this window and died on 16th September 1964 at the age of seventy three years "The Lord upholdeth the righteous" Ps. 37:17

Signed: Bela Kozak 1960

As the artist signed the work in 1960 it seems that Mabel Trotman gave the window in her lifetime. The design follows Kozak's European Modernist style, which he learned in Hungary. The original design is in the Kozak collection held by his grandson, Les Baxter, a Melbourne glass artist.

References:

Jenny Zimmer, *Stained Glass in Australia*, Oxford University Press, 1984, p.118-20.

SOUTH TRANSEPT



The Crucifixion

Three-light window

Attributed to Gibbs & Howard, London

c.1888

Text: INRI [Jesus the Nazarene, King of the Jews]

Surely He hath borne our griefs

Inscription: In Memoriam Samuel Walker McGowan

Only the central light of the three-light window was filled with the scene of *The Crucifixion*. The outer lights were probably the original leadlights. The tracery above shows the Dove of the Holy Spirit at the top with a small angel in each the quatrefoils above the lights. The design is attributed to Gibbs & Howard on stylistic grounds.

Samuel Walker McGowan was a Canadian came to Australia in 1854 and, as Superintendent of Telegraphs, was responsible for setting up the first telegraph line in the country; he was a friend of Sir Samuel Morse, the inventor of telegraphy. McGowan lived in Euro-Yoroke, Balaclava and was an early guardian of Holy Trinity. At the time of his death in 1887, he held the post of deputy Postmaster General.

His daughter Henrietta, who was married at Holy Trinity, was equally involved in public service as a writer and craftsperson and a member of the Arts & Crafts Society. She was instrumental in setting up the important Exhibition of Women's Work, 1908.

References:

Argus, Saturday 14 June 1930, p.8

Argus, Tuesday 2 February 1937, p.3

Camperdown Chronicle, Tuesday 25 September 1877, p.2



Angels

Maker unknown

1908

Inscription: [plaque] This tablet and the window above are placed in loving memory of Francis E. Christey who died June 25th 1908. By her companions in the work and worship of this Church.

A small stained glass quatrefoil in the east wall of the south transept pictures two small angels, taken from a section of Raphael's painting, the Sistine Madonna. It was popularly used for stained glass, including St. James' Church, Sydney.

References:

Church of England Messenger, Vol. XL, No. 526, 13 November 1908, p.354.



Choristers

Maker unknown

c.1889

Inscription: [plaque] In loving remembrance of Lionel Frances De Soyres Chorister of this Church Born 9th July 1876. Died 11th May 1889. This tablet has been erected by his uncles W.J. Woolcott and F.W. Nash and the above memorial-window by Brother-Choristers and School-Fellows. 'Brief life is here our portion The tearless life is there [set under musical score]

High on the west wall of the south transept is a remarkably fine stained glass quatrefoil depicting three choirboys. At least one, the central figure, is almost certainly a portrait of Lionel Frances De Soyres, the young chorister who died in 1889, aged 13 years, and only five years after his father Leopold. His mother was Mrs. Mary Elizabeth De Soyres, of 'St. Quintin's', Grosvenor Street, Balaclava.

References:

Argus, Tuesday 23 September 1884, p.1

Argus, Monday 13 May 1889, p.1

Image courtesy Ray Brown ©

St. Bede's Chapel

After St. Bede's Church, Elwood closed windows from the church were removed to Holy Trinity and hung internally in the south transept, now re-named, St. Bede's Chapel. All six windows, three hung at each side of the Chapel entrance, have been cut down before framing in timber, while *Christ Walking on Water* is intact.



Christ Walks on Water

Tri-partite window

Derek Pearse

1988

Text: unknown

Inscription: unknown

This window was formerly in the porch of St. Bede's, Elwood. The wide format was a design challenge and Pearse chose to keep confine the main scene to the central area of the three lights and by filling the space with a wide expanse of sea and sky, he creates an impression of vastness and man's small place within it. The window was dedicated in June 1988. [Original sketch held in the author's collection.]



St. Bede

Single light
John Ferguson
c.1974

Inscription: In memory of Stella Elizabeth Clemenger A Christian Lady 1895-1974

The window of its Patron Saint was an important one for the church as it depicted the Venerable Bede.

The Nativity

Single light
John Ferguson
n.d.

Inscription: To the Glory of God in loving memory of Celia & Ida – daughters of Elizabeth Nott

The Crucifixion

Single light
Attributed to Alan Sumner
c.1948

Inscription: To the Glory of God in memory of those who served in World War II

It is likely that this is an early example of Alan Sumner's work, possibly while he was still completing E.L. Yencken & Co. commissions in the immediate post-Second World War period.

John and Peter at the Tomb

Single light

Brooks, Robinson & Co.
1940

Inscription: To the Glory of God and in cherished memory of John James McCall died
2nd Sept. 1939. Vicar 1921-1935 Erected by his family.

Mrs. Eileen McCall ordered the window from Brooks, Robinson on 20 June 1940
after Archbishop Head issued a Faculty in April. The window measured 68 x 19
inches approximately and it was completed and installed in time for the unveiling by
Bishop Green in August that year.

References:

Argus, Monday 4 September, 1939, p.6

Argus, Tuesday 9 April 1940, p.4

Argus, Monday 26 August 1940, p.14



Ascension

Single light

John Ferguson

n.d.

Inscription: To the Glory of God in memory of Alice Habersberger & her daughter
Wilhelmina

Pentecost

Single light

John Ferguson

n.d.

Inscription: To the Glory of God in memory of Arlie Wrixon

STAINED GLASS ARTISTS and FIRMS

Gibbs & Howard

64 Charlotte Street
Fitzroy Square
London

Isaac Alexander Gibbs (1849-99) went into partnership with William Wallace Howard (b.1856) sometime before 1879, probably about 1873. Gibbs' father Isaac, and brother Alexander, also set up in stained glass businesses, causing some confusion for art historians because of the similarity of names. Gibbs & Howard operated until about 1915.

Mathieson Studios

32-34 Flinders Street
Melbourne (from 1939-1950)

The firm of Mathieson & Gibson was formed in about 1929 by David Gibson (dates unknown), glass painter with William Montgomery from 1912, and William Henry Mathieson (1897-1961), a former employee of Brooks, Robinson & Co., Melbourne. Among their earliest commissions were windows for the Memorial Hall, Scotch College, Mathieson's old school. The firm operated until about 1950, when it is thought that Gibson retired. Commissions were still being received by Mathieson and it may be that this accounts for the 'Mathieson Studios' signature on the windows. Some of the firm's last works were completed by Brooks, Robinson & Co. using Mathieson & Gibson cartoons.

Bela Kozak

Melbourne

Bela Kozak (dates unknown) came to Australia from Hungary after the Second World War and was employed by the Melbourne stained glass department of Brooks, Robinson & Co. in Elizabeth Street in 1958. Like other trained in European Modernism, he found the lack of autonomy of the firm unsatisfactory artistically and decided to set up in business for himself. His distinctive stained glass can be seen at Anglican churches at St. Mary's Caulfield, St. Oswald's Glen Iris, St. James', Dandenong and St. Hilary's, Kew, among others.

Derek Pearse R.S.A., Assoc. B.S.M.G-P.

Melbourne

Derek Sidney Pearse (1928-2007) was an Englishman who trained at Faith House, London where he designed vestments, furnishings and other accoutrements to worship, as well as stained glass. He immigrated to Australia in 1949 and was employed as a glass painter at Mathieson & Gibson, Melbourne. When that firm closed he completed a few commissions independently before gaining employment with Brooks, Robinson & Co.

In 1956 he again set up on his own behalf, designing and making stained glass windows for all denominations, although a large proportion were for the Anglican Church and can be seen in St. Mark's Fitzroy, St. Mark's, Templestowe and Holy Advent, Malvern.

See obituary, B. Hughes, *Age*, 27 July 2007.

John Ferguson

Glen Waverley, Melbourne

John Reginald Ferguson (1923-2012) studied art before enlisting in the AIF. On his return from New Guinea after the Second World War he worked for a time at Brooks, Robinson & Co., where he convinced the head of the studio, William Kerr-Morgan to allow him to take a window from first sketch to completion. It did not conform to the 'house style' and the practice did not continue, but Ferguson and his friend the lead-lighter Nick Papas set up together designing and making stained glass for churches, restaurants and private homes.

Ferguson's career was cut short by a near-fatal car accident in 1990, but his sons Peter and Andrew continue the work begun by their father. Ferguson's windows can be seen in all denominations including at St. Michael's Catholic Church, Traralgon, St. Andrew's Uniting Church, Frankston and St. Martin de Porres Catholic Church, Avondale Heights.

See obituary by K. Scarlett, 'Shone in ancient art form', *Age*, 24 December 2010.

Alan Sumner M.B.E.

Melbourne

Alan Robert Melbourne Sumner (1911-1994) was employed in the stained glass department at E.L. Yencken & Co. when aged 15. He learned the art and craft as an 'improver' then as assistant to the artist and head of the department, William Frater and attended night classes at the George Bell School, after a short time at the National Gallery School

The Yencken firm closed the department in 1940 and Sumner went into the army, while Frater retired. In the post-war years, Sumner fulfilled Yencken's orders for some time before he began his own studio, working from his home in Collingwood. A trip to Europe in the 1950s brought changes to his stained glass, which from that time onwards embraced Modernism in his highly individual style. His works, which number many hundreds, can be seen throughout Victoria and as far afield at Neuchatel, Switzerland where his memorial window to Victoria's Governor Charles La Trobe was installed.

References:

Bronwyn Hughes, 'The Art of Light: a survey of stained glass in Victoria', *La Trobe Journal*, No. 90, December 2012, pp. 94-98.

Bronwyn Hughes, 'Alan Sumner and Joseph Stansfield: a comparative study of twentieth century stained glass', MA Prelim. Thesis, University of Melbourne, 1992.

GENERAL REFERENCES

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