



Stained Glass at Holy Trinity Anglican Church Port Melbourne

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Anglicans in Port Melbourne

Since the first Anglicans gathered for worship in a local park during the early 1850s, Holy Trinity has been part of the Port Melbourne community. The present church, located almost on the footpath in the main shopping precinct of Bay Street, exemplifies that continuing community connection.

Today's church was formerly the church hall, built in 1886, the third building to serve as the centre of Anglican worship and service since the first tent church was erected in 1854. The interior of today's church is a light-filled and welcoming worship space that is appropriate for its time, while it also incorporates a number of elements from the old 1913 building.

Windows and Light

Light is very important to this space, and it was the right decision to retain, or replace, plain diamond quarry leadlights in a number of the windows. However the interior is significantly enhanced by the addition of stained glass windows that the Reverend Noel Whale gathered and carefully re-ordered over five years. It has culminated in a completed worship space in 2016.

The stained glass windows relate to Church teachings – events from the Life of Christ - but because the windows came from other places of worship they have connections with different congregations of Christian worshippers, with histories that have now become a part of the Port Melbourne story.



Fig 1: Original leadlight in Holy Trinity Church (formerly the church hall)

Stained Glass Windows

Sanctuary

The Crucifixion (rose 1933) (single lancet 2015)



The window on the east wall, above the centre of worship, is considered the most important window in any Christian church. The Crucifixion and Resurrection (represented below the window as the empty cross), are the pivotal events that underpin the Christian faith and it is therefore fitting they are the immediate focus for anyone entering the west door.¹ In this case the *Crucifixion* has additional historical significance as it is the only window to have been relocated from the 1913 church.

Fig. 2: Brooks, Robinson & Co. original sex-foil in new setting designed by Andrew Ferguson

Originally, it was a sex-foil-shape, 820 mm. in diameter, set in a similar position above the altar and described as a 'rose' window (see detail). The window was the gift of the late Mrs. W.A. Rendall, Waterdale Road, Ivanhoe, ordered in May 1933 by the Reverend Hollow from the Melbourne firm, Brooks, Robinson & Co. Mrs. Rendall, who had given staunch service to Holy Trinity over 70 years, bequeathed the rose window as a thank-offering for the safe return of her son



from the First World War. The window was unveiled and dedicated by the Archbishop of Melbourne, Frederick W. Head, on 21 June 1933; he also unveiled a brass tablet in memory of Mrs. Rendall at the same evening service.²

Fig. 3: George H. Dancey / Brooks, Robinson & Co., detail of Crucifixion in old Holy Trinity Church in 1996.

The designer of the window was artist, George Henry Dancey (1865 -1922) and this was one his most important cartoons.³ Many years earlier, Dancey completed an oil painting, *The Crucifixion* (c.1918) that was hung in the senior artist's office at Brooks, Robinson

where it undoubtedly caught the eye of potential clients. The painting was given to the Canterbury Fellowship by Brooks, Robinson’s stained glass artist William Kerr-Morgan: it has hung in Trinity College Chapel at the University of Melbourne since 1957.⁴

When the rose was to be re-located to a lancet-shaped opening in the present building, it required a new format. After considerable discussion with the Reverend Noel Whale, Melbourne artist Andrew Ferguson designed a sympathetic background that evokes the sea, winds and sky of Port Melbourne. The result pays homage to the old window while speaking to a contemporary congregation and connecting with its beachside location.

West wall

Whether by design or (more likely) by happy coincidence, the two windows now in place in the west wall of the church practically replicate those in the west wall of the 1913 church – the *Nativity* and *Suffer the Little Children*.



Fig. 4: Mathieson & Gibson Brooks, Robinson & Co. *Adoration of the Magi*, reordered 2013.

Adoration of the Magi

Text: ‘We are come to Him’

Inscriptions:

Left: In loving our dear mother Gatward d. 24.6.31. her family.

Right: In memory of d. 22.2.39 and also of husband Dight Scott

The image does not usual representation



(design), (maker), c.1952;

worship

memory of Marion Erected by

Edith Scott her d. 10.9.50.

follow the of the

Christ Child in the manger, with Mary and Joseph, which was the one selected for the 1913 Holy Trinity Church. Instead this is the image of Madonna and Child, surrounded by a radiance.



The *Adoration of the Magi* was originally made for Holy Advent Anglican Church in Armadale.⁵ It was among the last windows designed by Mathieson & Gibson and was probably made by Brooks, Robinson & Co., the firm that continued to fulfil Mathieson's orders for ten years from the early 1950s. The *Adoration of the Magi* typifies the heavier, stippled painting style of William Kerr-Morgan at Brooks, Robinson & Co.

The windows at Holy Advent were narrower than at Port Melbourne and therefore a wide border of diamond quarries was added as infill. Stained glass conservator, Geoffrey Wallace's sympathetic design enhances the original window without replicating the earlier work. Hopper vents that were installed in the lower section of the original lights for ventilation purposes have been removed from the windows. The refurbished windows were installed by Geoffrey Wallace Stained Glass in 2013.

Fig. 5: Mathieson & Gibson (design), Brooks, Robinson & Co. (maker), *Adoration of the Magi*, as originally installed at Holy Advent, Armadale c. 1952.

The inscriptions inserted at the bases of the two lights have been retained from the Armadale church. Marion Gatward and Edith and Dight Scott were all staunch members of the Holy Advent congregation residents of Malvern East. Marion and Edith were both daughters of Thomas Munt of Portland; Dight Scott was a Portland son who married Edith at St. Stephen's Anglican Portland in 1902.⁶



Fig. 6: Mathieson & Gibson, *Suffer the Little Children to Come Unto Me*, c 1945, reordered 2013

Suffer the Children to Come Unto Me

Text: 'I came that they may have Life' St. John X-10

Inscription: In loving memory of my mother Ada Jane Knight who passed into higher service 1.9.41 Erected by her daughter Mary

The original window was designed and made by Mathieson & Gibson in the mid-1940s, also for Holy Advent Anglican Church, Armadale. It is typical of the crisp style of the firm's glass-painting at this time, with very little shading on facial features, in comparison with its companion piece on the west wall, *Adoration of the Magi*.

Geoffrey Wallace Stained Glass undertook the addition of the wide border, removal of hopper vents and installation, as he did for the *Adoration of the Magi*.



Fig. 7: Mathieson & Gibson, *Suffer the Children to Come Unto Me*, as originally installed at Holy Advent, Armadale c. 1945.

Ada Knight nee Atwood, widow of Andrew Halley Knight, died at her residence Albany Road, Toorak aged 94.⁷ She was the second wife of Andrew Halley Knight (1813-1904), a pioneer of the Colony, land owner and former member of Victoria's Legislative Council (1853-54). Andrew Knight had installed a three-light window, *Faith Hope and Charity*, in memory of Elizabeth, his first wife, at St. John's Anglican, Port Fairy, where he had significant property interests.⁸

Nave, north wall



Fig 8: Brooks, Robinson & Co., *The Good Shepherd*, 1958, re-ordered 2015

Text: 'I am the Good Shepherd'

Inscription: Celebrating 160 years of Holy Trinity Port Melbourne, this window is dedicated to the faith and wisdom of past, present and future generations 1854-2014.

The *Good Shepherd* and its companion window, *Light of the World*, are the two most popular subjects in the twentieth century stained glass. The *Good Shepherd* was designed by George Dancey, and which, along with many of his other stained glass cartoons were highly regarded by Brooks, Robinson and although he died in 1923 these cartoons were used up until the firm closed in the 1960s.



Fig. 9: Brooks, Robinson & Co., *Light of the World*, 1958, re-ordered 2015

Text: 'I am the Light of the World'

Inscription: Commemorating the life and ministry of Barbara Hunter nee Senior and giving thanks for her work with the Diocesan Task Force 1959-1965.

The name and composition of the window were taken from the painting by the Pre-Raphaelite painter, William Holman Hunt, which was exhibited in the Royal Academy Exhibition of 1854. In Australia, the subject gained popularity for stained glass, after a copy, also painted by Hunt, travelled throughout the British Empire in 1906. It is not hard to understand why: the source of light apparently from the lantern, rather than daylight beyond the window, made it perfect for transposition into glass.⁹ It became the most requested subject for stained glass

from 1907 until the Second World War.

These subjects were especially popular with the Methodist Church and the two windows were ordered by the Reverend Pederick in 1958 for the chapel at 'Otira', the Methodist Home Missions Training College Chapel in Kew.¹⁰ This establishment was set up in 1925 as a theology college for residential students under the guidance of the Rev. Albert T. Holden.¹¹ It was therefore very appropriate that the *Good Shepherd* window should be dedicated to Holden's pastoral care of the students and his long service to the church. The original inscription acknowledged his role as Founder of the College 1904-1932 and Superintendent of Home Missions. He died in 1935.

The *Light of the World* was inscribed to another Methodist luminary, the Rev. Thomas C. Rentoul, who served first as Holden's assistant and then as second Principal of the College from 1932 to 1946. Among his many other contributions to the Methodist church were long service as military chaplain in war and peace and secretary-general of the Methodist Church of Australasia.¹²

Like the windows in the west wall, these windows too needed to be adapted to suit new, wider openings and this was done sensitively by Andrew and Peter Ferguson of Ferguson Stained Glass. As in the case of the windows in the west wall, extra borders were added to fill the openings. Unlike the simple lancets in the west wall, the heads of these windows were complicated by the cusped head and vesica-shaped emblem that needed to be accommodated. Diamond quarries fulfilled this requirement and also replicated the diamond leadlights in the opposite wall, thus unifying the whole suite of windows. New inscription plates complete the transition from the diverse windows and their past to the present and future life as part of Holy Trinity, Port Melbourne. Installation was completed in July 2015 by Andrew and Peter Ferguson.¹³

Windows in the 1913 Holy Trinity Anglican Church

As noted above, the *Crucifixion* was relocated from Holy Trinity's 1913 building, but there were other leadlights and stained glass.



Fig. 10: Exterior of 1913 Holy Trinity Anglican Church, Port Melbourne in 1997

Fig. 11: West wall leadlight windows in Holy Trinity Anglican Church, Port Melbourne in 1997

When the building opened in 1913 all windows were leadlight, made up from diamond quarries with decorative borders and set with emblems of the Cross, as in the sanctuary window above, or with the addition of the initials 'IHS' in the three-light west window. The images were taken in 1997 when the church was no longer in use. The designer/maker is not known but it may have been Brooks, Robinson & Co. as this firm was commissioned for all three figurative windows that were installed at later dates.

As already noted previously, the *Crucifixion* was installed in the apsidal sanctuary in 1933. Two other windows were installed in the west wall in the 1950s. The decorative canopy in each was based on a grapevine design that symbolised the Eucharist.

It is thought that these two windows were re-located to a church in Richmond in 2000.



Fig. 12: Brooks, Robinson & Co., *Suffer the Little Children to come unto Me*, 1951

Text: 'Suffer the little children to come unto Me'

Inscription: In loving memory of Alice Mary died 29th August 1946 in her 76th year Beloved wife of Henry William Freame

The Reverend HWG Nichols ordered the window in August 1951, maybe on behalf of Henry Freame who lived in Vaucluse, Sydney.¹⁴ His wife Alice had formerly lived in Albert Park and Port Melbourne and the Freames were both early pioneers of the church.¹⁵ The window was dedicated by Bishop McKie of Geelong on Sunday 24 February 1952.¹⁶



Fig. 13: Brooks, Robinson & Co., *Nativity*, 1957

Text: 'Glory to God in the highest'

Inscription: In loving memory of Sylvia Martha Grover beloved wife of Dr. Harley Grover died on 28th May 1949

The *Nativity* was another of George Dancey's popular cartoons, continually in use from 1912 to 1962, but always reinterpreted to suit its location. The window was ordered by the Reverend Nichols towards the end of 1957 but no record of its dedication has been found to date.

Sylvia Gribble and Harley Grover, were married in Scots' Church in 1916.¹⁷ By 1925, Dr. Grover was appointed Health Officer for Port Melbourne, a position he maintained for more than 25 years, during which he dealt with diphtheria epidemics, vaccination programs, sanitation and similar urban health issues.¹⁸ The family lived in Bridge Street, Port Melbourne.¹⁹

Designers and Makers

Brooks Robinson & Co. was founded in 1854 by young Henry Brooks as an agency of his uncle's London firm, Henry Brooks & Co. Export Merchants, trading in window glass, paints and wallpaper.²⁰ The firm retained the name until Edward G. Robinson joined the firm and it quickly expanded into a wider range of imports, including stained glass windows, before opening its own stained glass manufactory some years later.²¹ By 1888, Brooks Robinson & Co was listed under 'Glass Stainers' in Melbourne's Sands & MacDougall Directory, although earlier examples of their work have been identified.²² To date, the earliest commission to be verified was the *Good Samaritan*, installed in Christ Church Brunswick in 1878. It was donated by the Victorian Society of Blues to the memory of Edward Whitby J.P., former Mayor, prominent churchman and Brunswick citizen.²³

George Henry Dancey (1865-1922) arrived in Melbourne in 1891, apparently for health reasons, having left a successful career as muralist and stained glass designer in London.²⁴ He worked as political cartoonist for the *Melbourne Punch* between 1894 and 1919 but also freelance for Brooks Robinson & Co, producing stained glass cartoons for most of their stock subjects. St. Mary's Catholic Church, Kyneton has several good examples including *Christ Bearing the Cross* and *Agony in the Garden* (c. 1910). Dancey's work was so popular that his cartoons were carefully stored and regularly re-used over the next forty years.²⁵

Dancey's replacement was **William Kerr-Morgan** (1896-1967), another artist in a long Brooks, Robinson tradition of recruiting English-trained men.²⁶ He began as 'stained glass artist' before taking over as head of the department where he continued until 1961. His style differed from his predecessors' work, which was usually distinguished by light flesh tones. Kerr-Morgan's windows are identifiable by heavier trace lines and grainy, stippled matting (shading) and an increasing reliance on lead lines to emphasise the form. The windows in Holy Trinity Port Melbourne all date from the period of his managership of the Brooks, Robinson stained glass department; he retired in 1961-2.

Mathieson & Gibson was first listed in Melbourne's Sands & McDougall Directories in 1930 at 1 Collins Place.²⁷ By 1939 they were listed at 32 Flinders Street in 'a small studio'²⁸ which was next to the *Herald* building and advertised

the firm as 'designers of stained glass windows': the last entry in Sands & McDougall Directory was 1949, at the same address.

William Henry Mathieson (1897-1961) went to Scotch College before working for Melbourne firm, Brooks, Robinson & Co. as a draughtsman. By 1920 the *Scotch Collegian* described him as 'the firm's chief "stained-glass" artist and structural draughtsman', prior to establishing his business with Gibson.²⁹

David Gibson was an English-trained glass painter who came to Australia in 1912 to work for Melbourne's leading stained glass artist, William Montgomery. In England he lived in Lancaster, Lancashire and working for the fine provincial firm of Shrigley & Hunt.³⁰ Montgomery employed him as his head glass-painter and he worked for the firm until after Montgomery's death in July 1927.³¹ In December 1927 Montgomery's business was bought by Brooks, Robinson & Co. The firm completed Montgomery's outstanding commissions as well as buying the glass stock, cartoons, tools and goodwill. Some staff transferred to Brooks Robinson & Co., however others went their own way. It seems likely that the Mathieson & Gibson partnership began shortly afterwards.

The windows of Mathieson & Gibson and Brooks Robinson have similarities of style which make them difficult to differentiate from one another. The stipple brush work, striated sky, receding background and canopy work are elements common to both firms, however Mathieson had a preference for a high colour scheme, including a distinctive rich amethyst/purple and bright green. They often used a dramatic, brightly coloured sky, which distinguishes the work from Brooks, Robinson's windows of the Inter-War period.

Geoffrey Wallace Stained Glass was set up in 1974 under the directorship of Geoffrey Wallace who specialises in conservation of stained glass as well as creating new works. Geoffrey has been stained glass conservator for many of Melbourne's heritage buildings, including St. Paul's Anglican Cathedral and other Anglican churches. For a comprehensive list of the studio's achievements: http://www.gwsg.com.au/Geoffrey_Wallace_Stained_Glass_Melbourne_Australia/

Ferguson Stained Glass began as Ferguson & Papas in the mid-1950s and remains in operation as a fully functioning studio and workshop in 2016. It had its beginnings when John Ferguson and Nick Papas worked at Brooks, Robinson & Co. after returning from army service in 1946, but found the traditional organisation of the department around specialised tasks less than satisfying. They preferred to take a window from design to installation and soon found accepting clients. In the 1980s the partnership was dissolved and both men continued working independently. John Ferguson's artistic life was curtailed by a tragic car accident that restricted his ability to design, paint and craft stained glass windows: his sons Peter and Andrew, artists in their own right, came into the business. They have continued their father's Modernist approach but incorporated their own artistic ideals.

¹ 'East' and 'west' are used in the liturgical sense and may not necessarily correlate with the geographical compass points. A good example is St. Paul's Cathedral, Melbourne where the 'east' end faces geographical north (simply to fit the building on the available land).

² *Record*, 24 June 1933, p. 2.

³ Dancey's cartoon of the *Crucifixion* was first used for a window in the Catholic church, Melton (Vic.) in 1910; the last occasion was in 1962 for a church in Mackay, (Q.).

⁴ With thanks to Ben Thomas, Rusden Curator, Trinity College, Parkville. Personal communication 10 June 2016.

⁵ Holy Advent closed in 2012.

⁶ It has been suggested that new inscriptions may be inserted at a later date. To preserve the history of the windows, the original name plates would be documented, and archived.

⁷ *Argus*, 3 September 1941, p. 4.

⁸ For more information on this window see Ray Brown's Ferguson & Urie website

<https://fergusonandurie.wordpress.com/tag/a-h-knight/>

⁹ George Dancey designed a version of the *Light of the World* that was loosely based on Hunt's painting, however it showed none of the mysterious light of the original but was equally popular.

¹⁰ No images of the windows in their original setting were found.

¹¹ 'Otira' was acquired from the estate of Henry Berry, a man who supported the training of Methodist clergy. The college opened with 12 students in residence and quickly expanded to include up to 18 residents and numerous corresponding students. *Age*, 2 March 1925, p. 10.

¹² Ian F. McLaren, 'Rentoul (Rintoul), Thomas Craike (1882–1945)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/rentoul-rintoul-thomas-craike-8185/text14313>, published first in hardcopy 1988, accessed online 12 June 2016.

¹³ With thanks to Andrew Ferguson for information on the removal and re-installation of the two windows. Personal communication 17 May 2016.

¹⁴ *Sydney Morning Herald*, 31 August 1946, p. 31 and p. 32.

¹⁵ *Age*, 31 August 1946, p.9.

¹⁶ *Argus*, 23 February 1952, p. 8; *Age*, 23 February 1952, p. 10.

¹⁷ *Ballarat Star*, 25 March 1916, p. 9.

¹⁸ *Record*, 28 November 1925, p. 7; 5 May 1951, p. 1.

¹⁹ *Age*, 26 September 1949, p. 9.

²⁰ Henry Brooks was the nephew of Maurice Brooks, a principal of the London firm located at 70 Bishopsgate-Within, London.

²¹ Little is known of Edward Gayner Robinson except that he arrived in Melbourne in the 1850s from Dublin. Robinson retired from the firm on 3 July 1880 and returned to Ireland with the intention of starting a new business but died unexpectedly, leaving his wife and family in Australia. [Information unverified, from family sources.]

²² For an account of Brooks Robinson's early work see Geoffrey Down, 'Nineteenth-Century Stained Glass in Melbourne, MA University of Melbourne, 1975. Down notes the east window of St. John's, Heidelberg (no longer extant) as among their earliest works, installed in 1882 at a cost of £311. *St. Peter* and *St. Paul* in the chancel of Holy Trinity Church, Maldon were installed in 1887.

²³ *The Argus*, 3 September 1878, p.5.

²⁴ Alan & Susan McCulloch, Emily McCulloch Childs, *The Encyclopaedia of Australian Art*, Australian Art Editions, The Miegunyah Press, 2006, p.364.

²⁵ For an account of Brooks Robinson & Co from 1910, see Bronwyn Hughes, 'Twentieth Century Stained Glass in Melbourne Churches', MA University of Melbourne, 1997, Chapter 4, pp12-33.

²⁶ William Kerr-Morgan was from Newcastle-on-Tyne, where he excelled as an art student.

²⁷ Sands & MacDougall Directory 1930 lists Mathieson & Gibson in the professional and trade section, under 'stained glass manufacturers'. An advertisement for the firm appeared in the *Argus*, 4 May 1929, p. 11.

²⁸ *Herald*, Tuesday 22 November, 1949.

²⁹ *The Scotch Collegian*, December 1920, p.206. William Mathieson b. 14 September 1897, d. 3 September 1961, m. Vera Margaret Kerr 1931; attended Scotch College (with his older brother John Sydney Mathieson) 1913-1915. With thanks to Paul Mishura, Scotch College archives.

³⁰ Uncatalogued documents, William Montgomery Collection, State Library of Victoria.

³¹ Montgomery died in July 1927 with several important outstanding commissions in hand. His wife attempted to continue the business but her ill health precipitated its sale later the same year.



Fig. 14: Brooks, Robinson & Co., *Suffer Little Children to Come Unto Me*, 1951, detail of glass-painting
Formerly at Holy Trinity Anglican Church, Port Melbourne