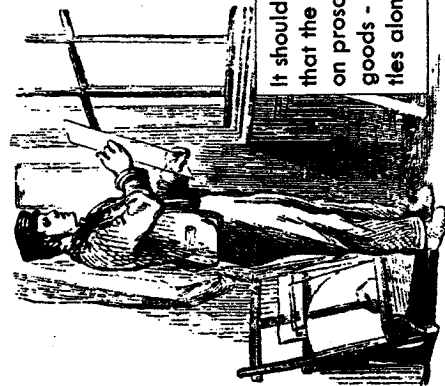


WILLIAM FRITSCH, 1853 - 1924
GRAVE D.153

William Fritsch was one of several Bohemian engravers to be offered work in England by Stourbridge manufacturers. Born at Meistersdorf in Bohemia he came to Stourbridge in about 1868. He spent his entire working life at Thomas Webb's (Dennis Glassworks). William Fritsch was and still is regarded as the greatest of the Bohemian engravers, his work considered as "worthy of paintings", and elevating glass decoration "into the realms of fine art". Besides being an artist in glass Fritsche also lived at - and was apparently proprietor - of the Red Lion in Brettell Lane.

EDWIN DEELEY, 1801 to 1884
RICHARD MOUNTFORD DEELEY
(1825 to 1909)
GRAVE D.160

The Deeleys belonged to a class of rather ruthless Black Country industrialists who combined shop floor experience and nepotism to ensure commercial success. Despite being born into a wealthy family of glassmakers, engineers, iron-masters and mine owners, Edwin was apprenticed at the Dial Glassworks (now Plowden and Thompson) at the age of 12. He was eventually made manager, and in 1842 became a partner. In 1844 his son, Richard Mountford Deeley (who had been born in the managers house on the glassworks site) and apprenticed at the works, was made traveller for the firm. Father and son possessed a business energy that made a success of the works even during the 'hungry forties'. Output included a variety of prosaic, yet vital, glass objects including bottles for Schweppes soda water (the famous 'Codd' bottle) and for Lea and Perrins Worcestershire sauce.



It should always be remembered that the glass trade was based on prosaic as well as luxury goods - window glass and bottles alongside cut and engraved

JOHN GUEST, 1841 to 1888
GRAVE E.177

John Guest was a member of a large and important glass industry family who were also renowned as furnace builders. John had an important holding in the Platts Glassworks.

HARRY ERNEST KNY 1887 to 1917
Lych Gate WWI Memorial

Harry Ernest Kny's father, Frederick Engelbert Kny, was one of a group of Bohemian glassmakers attracted to the area in the 1860s (see also Adolph Zinke and William Fritsche). Thoroughly Anglicised the Knys made England and Amblecote their home and two sons, Ludwig & William became renowned glass artists alongside their father. Harry joined the British Army during the great flush of patriotic enthusiasm that characterised the early conflict. In November 1917 he succumbed to disease in Salonica. It is interesting to note that despite this obvious loyalty towards Britain several of the Bohemian families had restrictions placed on their movements during the war.

WILLIAM (BILL) EVANS, 1911 to 1993
Garden of Rest

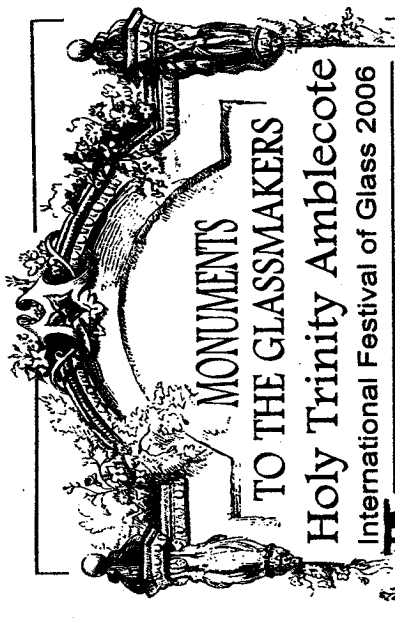
Bill Evans worked for the whole of his career as a glass blower at Royal Brierley. He was Secretary to the Flint Glassmakers Union and was known to complete a full shift before driving to Glasgow for a meeting! He was also a member of Amblecote Urban District Council, and its last Chairman in 1966.

REMEMBERING THE OTHERS

The monuments included in this leaflet have been chosen to represent a cross section of individuals whose lives and livelihoods were based on the Amblecote glass trade. Naturally the churchyard is also the resting places of many others who worked in, or were associated with the industry. Many of these do not have, and never have had, formal stone monuments.

THANKS

Amblecote History Society wishes to acknowledge the assistance of Jason Ellis, author of *Glassmakers of Stourbridge and Dudley* in producing this leaflet. The flowers marking the monuments were arranged by the ladies of Holy Trinity Church.

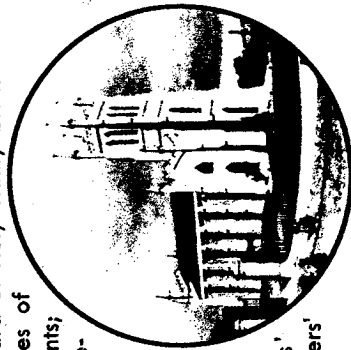


**MONUMENTS
TO THE GLASSMAKERS**
Holy Trinity Amblecote
International Festival of Glass 2006

Amblecote Holy Trinity was opened in 1842 and its churchyard has served as a final resting place for Amblecote's residents ever since. These have included many individuals involved in the design, manufacture and sale of glass.

There was time when almost every family in Amblecote would have been associated with the glass trade in one form or another. Therefore the selection in this leaflet (marked for the period of the IFG with an arrangement of flowers) has been chosen to represent a variety of those engaged across the breadth of the industry. These range from glass makers and decorators, to the 'glass masters'; as well as those engaged in the vital associated trade of refractory brick making.

The glass industry of Amblecote was at its peak during the same period that the Victorian and Edwardian obsession with funerary and mourning rites was at its height. As a result the churchyard of Holy Trinity brims with superb examples of grave monuments; a stunning resource for historians and genealogists as well as grand testimony to the stonemasons' and ironworkers' craft.



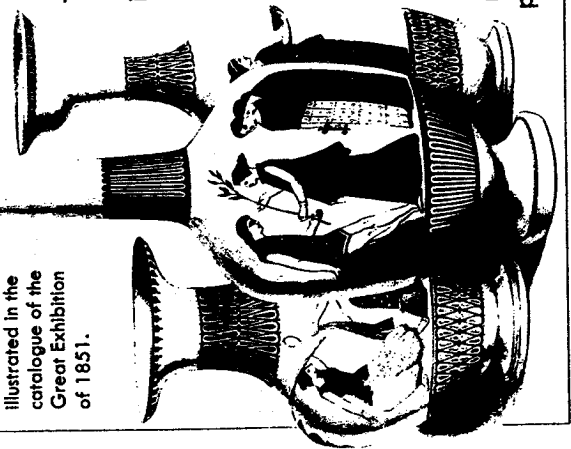
WILLIAM KING. 1799 to 1850
Interior of Church - North Wall.

This plain but impressive early Victorian wall monument, with its carved inverted torches, commemorates William King the clay master who donated the bricks with which Amblecote Holy Trinity was built between 1839 and 1842. Clay was the key to the Amblecote glass industry and it is wholly appropriate that William King should be remembered alongside the glassmakers. By fortunate geological accident the clay measures of Amblecote were ideally suited to the manufacture of refractory products, amongst them the 'pots' in which glass could be melted.

JOSEPH WEBB. 1813 to 1869
GRAVE A.79

Joseph Webb was a member of an important family of glass masters, the genealogy of which is intimately associated with the Stourbridge glass industry. He gained shop-floor experience with several firms, working as a packer for Webb and Richardson at Wordsley and as a clerk for his cousin Thomas at the Platts Glassworks (now the site of Platts Crescent). In 1844 went into partnership with his cousin Edward at the Holloway End Glassworks, which formerly occupied premises adjacent to the modern Cricket Ground. In 1850 Joseph purchased the

Coalbourn Hill Glassworks (now the site of the Ruskin Centre) where he developed a highly successful process



Glass by William Greathead as illustrated in the catalogue of the Great Exhibition of 1851.

GLASS, CLAY & IRON

The church of Holy Trinity represents not only the glass industry but also the other vital trades of Amblecote; clay and iron. James Foster the ironmaster, a major benefactor to the building fund, provided a superb set of cast iron railings that still mark the churchyard boundary. The gateposts are also topped with cast iron, a typically flamboyant use of this 'wonder material' of the Industrial Revolution. Meanwhile the church building itself is constructed of Amblecote fire brick donated "at cost" by William King the clay master, whose brickyard once dominated the high ground to the east of the parish. Local experts have deduced that the brick clay would have been extracted from King's Number 2 Pit. Close examination of the church's exterior reveals bricks impressed with King's mark.

for pressed glass. Joseph's life as a manufacturer coincided with the unionisation of the glass trade and throughout the 1850s he was involved in a number of disputes with fledgling trade unions. Joseph lived at Coalbourn House (the foundations of which may be seen emerging from the Ruskin Centre car-park), where he died on 1st May 1869.

WILLIAM GREATHEAD. 1799 to 1867
GRAVE A3.

William Greathead was born in Louth in Lincolnshire in the last year of the eighteenth century. The son of an excise officer, William was introduced the glass trade at an early age; his father overseeing the taxation of glass products in several glassmaking centres across the Midlands. However, William eschewed the 'gamekeeper' role and by the 1830s was working for the Birmingham glassmakers William Gammon of Aston.

In 1839 he was invited to work in Dudley by Thomas Hawkes, the town's newly elected MP. Hawkes, a local glass manufacturer, devoted himself to opposing the excise on glass which was viewed as a great impediment to the trade. In 1841 Greathead went into partnership with Hawkes, although in a difficult time for industry of all kinds the business failed. William went to work for Badgers, another Dudley manufacturer, but left in 1850 to form Davis, Greathead and Green in Bret-tell Lane. William invested £1,500 in the business. The company exhibited at the Great Exhibition of 1851, their painted glass imitations of Greek pottery being so highly regarded as to warrant one of the few illustrations of glass in the official catalogue (The Broadfield House museum possesses a pair

from the period). In 1853 the firm moved to the Dial Glassworks. During this time William lived in Audnam, but by 1861 had moved to the new Dennis Park development in the former grounds of Dennis Hall.

ADOLPH ZINKIE. 1845 to 1926
GRAVE A.10

Adolph Zinkie was one of a group of Bohemian engravers attracted to the Amblecote glass trade during the mid-late nineteenth century. In common with most of the Bohemians, Adolph settled permanently in England. He married Agnes Humphries in Stourbridge in 1866. Brian Mason, a descendent of Adolph, still works with glass at the Ruskin Centre.

SILAS HINGLEY. 1831 to 1919
GRAVE D.46

LEVI HINGLEY. 1829 to 1905
GRAVE D.53

The Hingley family were important local figures in the nineteenth and early twentieth century glass trade. In 1852 Levi set up a glass decorating workshop behind his house in King William Street. Silas served an apprentice glass engraver in Dudley and with a third brother Jabez, worked for Levi. Levi's sons George and Alfred, and Silas' sons William, Charles and Harold all joined the business. In 1896 the family purchased the Albert Glassworks in Wordsley. The firm survived until 1948.

WILLIAM MULLETT. 1851 to 1938
GRAVE D.119

William Mullett was an assistant to the brothers Thomas and George Woodhall, two of the most renowned artists in cameo glass. This technique, developed during the mid nineteenth century to emulate a lost Roman process, involved carving designs through one or several layers of coloured glass onto a dark background. Incredibly painstaking and requiring almost superhuman feats of concentration and manual dexterity, as well as superlative artistic skill, cameo glass eventually proved - even at the height of Victorian prosperity - simply too expensive. It remains however a wonderful, and now highly collectable, classic glass art form.

