

**Albrightton Memorial**



Some notes based on the report of the dedication of the memorial to the Great War from the Wellington Journal and Shrewsbury News (18 September 1920). Written for those with an interest in the story of the memorial it is hoped the history will further encourage those continuing to care for the memorial such as Albrighton Parish Council (funding repairs in 2006) and personnel at RAF Cosford (tidying the surrounds in 2007).

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The Calvary War memorial in Albrighton (near Wolverhampton)

OS Map Ref: SJ 810 040

UK National Inventory of War Memorials Reference: **37948**

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**ALBRIGHTON (WOLVERHAMPTON)**

**WAR MEMORIAL DEDICATION** – On Thursday the Ven. Archdeacon of Salop dedicated the War memorial. The first part of the service was held in the Parish Church, the Vicar (Rev. P.R. Bartley) conducting the service. After the hymn “The Supreme Sacrifice” the Archdeacon gave a solemn address, taking for his text Galatians, chap 6 verse 14: “But God forbid that I should glory, save in the cross of our Lord Jesus Christ.” After the address and during the singing of the hymn : “Praise to the Holiest in the height” ex-service men and serving sailors and soldiers lined the churchyard and followed in procession the relatives of the fallen to the Quarry. The memorial, which consists of a Calvary in oak and teak, was unveiled by the two senior N.C.O.’s who fought all through the war, Messrs. H. Morris (who lost a leg), and N. Timmins. After the dedication the “Last Post” was sounded, and during the singing of the hymn “Through the night of doubt and sorrow” many relatives of the fallen were seen to lay flowers at the foot of the cross. In addition to the ex-service men, who were under the command of Major Garnett-Botfield and ex-Lt. Heatley, the following were in attendance: V.A.D. Nurses, Girl Guides, and members of the Oddfellows club. The site of the memorial was given by Mrs. T. Heatley of St Cuthbert’s; and the memorial is to the design of Mr. J.A. Campbell of Amberley, Gloucestershire. The finest craftsmanship is centred in the cross and figure, and in addition the gates guarding the site are hand-made – the work of an ex-soldier. The carved figure is by Messrs. Aumonier of London, the paving of Northampton stone, and the red sandstone is from Tong Castle. The names of the fallen are carved on the stem of the cross.

*and the memorial is to the design of Mr. J.A. Campbell of Amberley, Gloucestershire.*

John Archibald (‘Jack’) Campbell (1878 -1947) was born in Wolverhampton and attended St Peter’s School before starting work at Bayliss, Jones and Bayliss and then becoming Drawing master at the School of Art. He went to London in 1899 and worked for Waring and Gillow. Moving to Germany in 1902 he established a successful practice as designer and architect and was appointed a professor of Architecture in Munich just before the outbreak of war. This career came to an abrupt halt when he was interned for nearly four years in Ruhleben *Gefangenenlager* (British Civilian Internment Camp). The camp was established after the outbreak of the First World War at a racetrack in Spandau, a suburb of Berlin, and remained in operation until Armistice Day, 1918. At its peak, the camp held some 4,500 male civilians of military age who had been living or travelling in Germany when war was declared; prisoners were housed in stalls originally intended for racehorses. The internees established their own camp organization, mail service, social and sports clubs, cultural and educational programs, relief programs, religious services, and hygienic measures.

In 1918 John Campbell was repatriated first to London then in January 1919 moved to the West Country. Initially working at Glastonbury he then went to Amberley, Gloucestershire where he joined the architectural practice of Falconer, Baker and Campbell (subsequently returning to London 1923 to set up the firm’s office in Soho

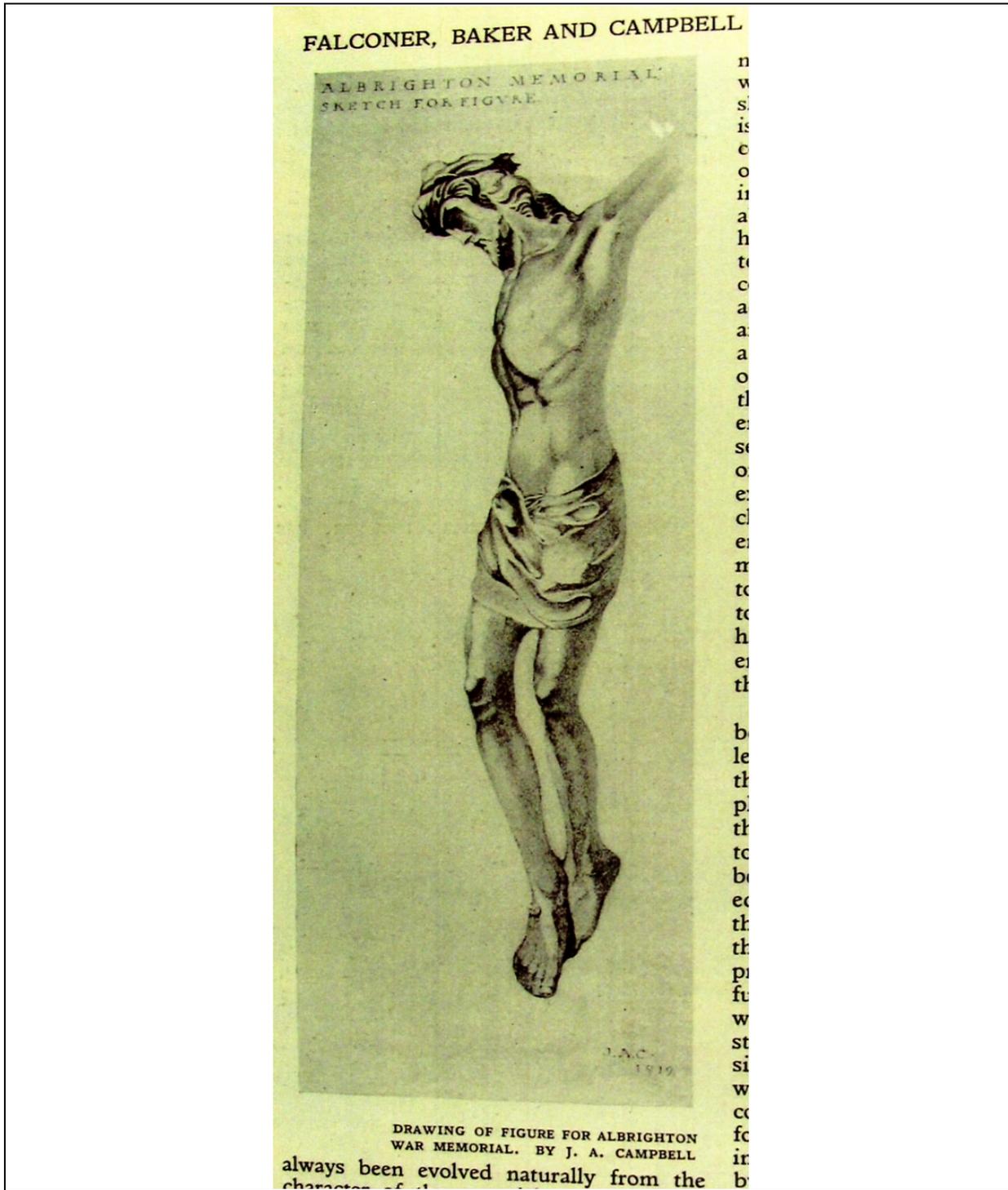
Square.) Records held by Shropshire County Archives show that the approximate estimate for the Albrighton memorial was for “say £330” and was submitted by Campbell on 16 November 1919 but do not tell us when or why he first obtained the commission.

*... The finest craftsmanship is centred in the cross and figure, and in addition the gates guarding the site are hand-made – the work of an ex-soldier. The carved figure is by Messrs. Aumonier of London,...*

The firm of architectural sculptors had been founded by William Aumonier in 1876 originally in Tottenham Court Road but by the end of the war they had moved just round the corner to 84 Charlotte Street. The son of the founder, another William, continued the firm into the 1930s and also edited a comprehensive guide “Modern Architectural Sculpture” published in 1930. The firm had a wide range of commissions which extended to the area and had included the 1902 carving for the Wolverhampton Central Library designed by Henry T. Hare (who went on to be President of the Royal Institute of British Architects, and became an authority on the planning of library buildings). Their work can also be seen in the 1926 Gas Light and Coke Company's neo-Georgian showrooms, in Kensington High Street (designed by H. Austen Hall, architect and friend of Lutyens)

In common with other firms in this period, Aumonier received a number of commissions arising from the building of war memorials, for example, at about the same time as the Albrighton work the firm made an elaborately carved organ case to be installed as a war memorial at St Lukes, Redcliffe Square, in Kensington, London. A little later, they made the bronze figures depicting a helmeted soldier, with rifle, protecting a young child forming the memorial in Alfreton unveiled in July 1927. Similarly for architects; the reredos at St Andrew's, Kingswood was designed by architects Frederick Bligh Bond, Thomas Falconer and Harold Baker of Bristol and Amberley, Gloucestershire in the early 1920s in memory of Percival Hambro 2nd Lieut. King's Royal Rifles who fell at Equancourt near Bapaume France on March 21st 1918 aged 19.

Campbell's design for the Calvary cross at Albrighton is contained in the Shropshire Archive file along with a drawing to show alternatives for the size and location of the lettering. The design was subsequently included in a review of the work of the architectural firm published in the influential arts and crafts journal “The Studio” in 1925. It was carved from oak and teak and included additional work for extra wood stays and lettering for the inscription of names.



(from "The Studio" Vol. 89 January 1925)

The Aumonier invoice approved by "J.A.C" (Campbell) for £187.47 was submitted in August 1920 and was a little less than it could have been as £2.85 was deducted "for not gilding letters". The final schedule of costs (undated) amounted to £539.32 and included the Architect's fees with travel and out of pocket expenses of £66.50 (with £50 to be paid "on account" submitted 17 August 1920) – just a month before the official dedication. Overall though, the total cost of the memorial had gone up over £200 – a rise of 63%- in the nine months since the estimate was submitted. More than £110 of the increase was in payment to Nott's for "Builders work and attendance on other trades" and perhaps also explains why the architect only

claimed some of the original fee! Members of the Albrighton War memorial Committee (and the Honorary Secretary Archibald Slater) are not mentioned directly in the report of the dedication but they must have had a considerable job to raise the total cost from the small community.

The accounts also show that the “Wrot [sic] Iron Gates and Copper Hood” for the memorial were made by “Bucknell” (presumably the ex-soldier of the newspaper report\*) for a total cost of Total £79.50 (which included £8.00 for the copper)

*....the paving of Northampton stone, and the red sandstone is from Tong Castle.*

The Archive record shows that the Gloucestershire firm of (E. W.) Baldwin’s of Nailsworth (just 2 miles from Amberley and the Campbell practice) supplied the stone for “the base, flagged surround and path” with inscription in the stone slab at a total cost of £32.50 (including £4 freight to move it from Nailsworth to Albrighton by rail).

*.....Mr. J.A. Campbell of Amberley, Gloucestershire*

Having moved back to London in 1923, Campbell subsequently returned to Germany but with the economic depression affecting the possibility of work returned to England in the early 1930’s where perhaps his most notable project was the three houses which stand at Chapel Point, at Mevagissey in Cornwall. He died in Cornwall in 1947.

\* Since originally writing my notes, I have discovered that it was almost certainly Alfred Bucknell of Waterlane, Gloucestershire who did the metal work at the memorial. His forge was just a few miles from Amberley (where Campbell was then based) and he had a good reputation with work for leading Arts and Crafts architects and designers.

## Some of the other Participants mentioned in the original report

**Relatives of the fallen** laid flowers at the foot of the cross. The names of the fallen are carved on the stem of the cross. They and their relatives were unnamed in the report. It is another exercise to write their stories.

In addition to the **ex-service men** (under the command of Major Garnett-Botfield and ex-Lt. Heatley) the following were in attendance: V.A.D. Nurses, Girl Guides, and members of the Oddfellows club. As N.C.O.'s who served through the war, Messrs **Morris** and **Timmins** unveiled the memorial

**Major Garnett-Botfield** lived at Beamish House (now part of Birchfield Independent Preparatory School). The house was designed in 1908 by Baillie-Scott, one of the great Arts and Crafts architects (see Appendix 3). It is interesting to speculate that there might be a connection a between Garnett-Botfield's patronage of Baillie-Scott and the choice of another Arts and Crafts designer/architect JA Campbell to design the Albrighton memorial.

William B Garnett-Botfield of Shifnal, near Albrighton had died in 1903 (aged 86). He played cricket once for Oxford University in 1839 scoring 10 and 12 in his two innings. Lieutenant Alfred Garnett-Botfield age 22 of Shifnal died in France in May 1915. He was one of 13,000 listed on the Le Touret Memorial dedicated to those who fell in the area before 25 September 1915 and who have no known grave.

### Ex Lt and Mrs Heatley

The site of the Albrighton memorial was given by Mrs. T. Heatley of St Cuthbert's;

Ex Lt Heatley helped command the ex-servicemen at the parade.

TOM PRYCE JUER HEATLEY,  
 Sub-Lieutenant  
 Royal Naval Reserve  
 H.M.S. Thracian  
 Age: 22  
 Date of Death: 29/07/1941  
 Son of Tom and Margaret Elizabeth Juer Heatley, of Albrighton, Wolverhampton.

PLYMOUTH NAVAL MEMORIAL

The house (**St Cuthbert's**) had earlier (1882-1887) been occupied by Paul Bedford Elwell who manufactured accumulators and dynamos in Wolverhampton. An Elwell-Parker accumulator had also been in use at St. Cuthbert's from 1882.(see Appendix 3)

As a footnote about **Amberley**, Holy Trinity Churchyard includes the grave of Major General Sir Fabian Ware (1869-1949) the founder of the Imperial (now Commonwealth) War Graves Commission who designed, built and now maintain the cemeteries of the Great and subsequent wars.(see Appendix 3)

Campbell's partner, Harold Baker is also remembered in the village as founding the Amberley Scout Troop registered in 1912 at Scout Headquarters as Troop No. 1181.

## The Hymns

'O Valiant Hearts' is usually entitled 'The Supreme Sacrifice'.

*(Written during the First World War by Sir John Stanhope Arkwright (1872-1954), a descendant of Richard Arkwright, the inventor of the 'Spinning Jenny'.)*

*O Valiant hearts, who to your glory came,  
Through dust of conflict and through battle  
flame;  
Tranquil you lie, your knightly virtue proved,  
Your memory hallowed in the land you loved.*

*Proudly you gathered, rank on rank, to war,  
As who had heard God's message from afar:  
All you hoped for, all you had, you gave  
To save mankind – yourself you scorned to  
save.*

*Splendid you passed, the great surrender made,  
Into the light that never more shall fade;  
Deep in your contentment in that blest abode,  
Who wait the last clear trumpet-call of God.*

*Long years ago, as earth lay dark and still,  
Rose a loud cry upon a lonely hill,  
While in the frailty of our human clay,  
Christ, our Redeemer, passed the self-same  
way.*

*Still stands His cross from that dread hour to  
this,  
Like some bright star above the dark abyss;  
Still, through the veil, the Victor's pitying eyes  
Look down to bless our lesser Calvaries.*

*These were His servants, in His steps they trod,  
Following through death the martyred Son of  
God;  
Victor He rose; victorious too shall rise  
They who have drunk His cup of sacrifice.*

*O risen Lord, Shepherd of our dead,  
Whose cross has brought them and whose staff  
has led,  
In glorious hope their proud and sorrowing land  
Commits her children to Thy precious hand.*

## Praise to the Holiest

*Praise to the Holiest in the height,  
And in the depth be praise;  
In all His words most wonderful,  
Most sure in all His ways.*

*O loving wisdom of our God!  
When all was sin and shame,  
A second Adam to the fight  
And to the rescue came.*

*O wisest love! that flesh and blood,  
Which did in Adam fail,  
Should strive afresh against the foe,  
Should strive and should prevail.*

*And that a higher gift than grace  
Should flesh and blood refine,  
God's Presence and His very Self,  
And Essence all divine.*

*O generous love! that He, Who smote,  
In Man for man the foe,  
The double agony in Man  
For man should undergo.*

*And in the garden secretly,  
And on the Cross on high,  
Should teach His brethren, and inspire  
To suffer and to die.*

*Praise to the Holiest in the height,  
And in the depth be praise;  
In all His words most wonderful,  
Most sure in all His ways.*

Through the night of doubt and sorrow  
Words: Bernhardt Severin Ingemann, 1825;  
(Danish)  
trans. Sabine Baring-Gould, 1867

*Through the night of doubt and sorrow,  
onward goes the pilgrim band,  
singing songs of expectation,  
marching to the promised land.  
Clear before us through the darkness  
gleams and burns the guiding light:  
trusting God we march together  
stepping fearless through the night.*

*One the light of God's own presence,  
o'er his ransomed people shed,  
chasing far the gloom and terror,  
brightening all the path we tread:  
one the object of our journey,  
one the faith which never tires,  
one the earnest looking forward,  
one the hope our God inspires.*

*One the strain the lips of thousands  
lift as from the heart of one;  
one the conflict, one the peril,  
one the march in God begun:  
one the gladness of rejoicing  
on the far eternal shore,  
where the one almighty Father  
reigns in love for evermore.*

*Onward, therefore, pilgrim brothers,  
onward with the cross our aid;  
bear its shame, and fight its battle,  
till we rest beneath its shade.  
Soon shall come the great awaking,  
soon the rending of the tomb;  
then the scattering of all shadows,  
and the end of toil and gloom.*

### Subsidiary notes on characters that have cropped up

#### Mackay Hugh Baillie-Scott

Having originally trained at the Royal Agricultural College at Cirencester, Baillie-Scott decided to become an architect rather than a farmer and in 1886 was articled in Bath before moving to the Isle of Man in 1889. From 1892 Baillie Scott established a significant domestic practice which received extensive coverage in 'The Studio' from 1895. These resulted in numerous commissions by mail from clients all over England and a significant number from continental clients.

He moved his practice to Bedford, in 1901, the year in which he won the German *Haus eines Kunstfreundes* ('House for an Art Lover') competition, giving him a still wider European reputation for highly sophisticated arts and crafts houses. In 1906 Baillie Scott spread his fame still wider by publishing 'Houses and Gardens', in which he illustrated his best work and set out his ideas on house planning and design with a marked emphasis on function and materials.

In 1919 Baillie Scott re-established his practice in London and although to some degree modernised, his later houses remained faithful to the arts and crafts ideals and were the subject of a completely new and much larger 'Houses and Gardens' volume published in 1933. The London office of Baillie Scott and Beresford was destroyed in the Blitz in 1941, together with all the later practice records. Baillie Scott died at Brighton on 10 February 1945.

#### Major General Sir Fabian Ware

Fabian Arthur Goulstone Ware was born at Clifton, Bristol on 17th June 1869, he was educated privately and at the Universities of London and Paris, where he obtained a degree of Bachelier-es-Sciences in 1894. Four of the ten years he spent as an assistant master at secondary schools were passed at Bradford, Yorkshire, and he was an occasional examiner for the Civil Service Commission and Inspector of Schools to the Board of Education. In 1899 he began contributing to the newspaper the *Morning Post*. The year after, he was appointed representative of the Education Committee of the Royal British Commission at the Paris World Exhibition. When the Exhibition was over, he obtained a position as Assistant Director of Education in the Transvaal in South Africa. Two years later he became Acting Director of Education for the Transvaal and the Orange River Colony, and after a brief tenure, he entered the Transvaal Legislative Council and was made Director of Education under Lord Milner. In 1905 Lord Glenesk invited him to become editor of the *Morning Post*. He accepted and filled this post with distinction. He resigned in 1911 to join Lord Milner on the Board of the Rio Tinto Company.

Upon the outbreak of war in 1914, Ware discovered that at 45, he was too old to be accepted by the Army for active service. With the assistance of his patron Lord Milner, he was appointed to command a mobile unit of the British Red Cross Society. He arrived in France in September 1914. He was quickly struck by the absence of any official organisation responsible for the marking and recording of the graves of those killed. He undertook to rectify this state of affairs and in 1915 the organisation he created was transferred from the Red Cross to the Army. Ware was twice mentioned in despatches, and ended the war as a Major General.

From the outset Ware had been anxious that the spirit of Imperial co-operation, so evident in the war effort, should be reflected in his work. This multinational aspect was clearly recognised by the Imperial War Conference and in May 1917 the Imperial War Graves Commission was established with the Prince of Wales as its President and Ware as Vice-Chairman, a post he was to hold until retirement in 1948. As early as 1916 Ware arranged for advice on the horticultural treatment of cemeteries to be provided by the Royal Botanical Gardens at Kew, and under his leadership the most distinguished architects of the day were engaged to design the war cemeteries and memorials. He was indefatigable in his dealings with foreign Governments in obtaining formal agreements to secure recognition of the Commission's duties and to facilitate its work. At the same time he was shaping the Commission's organisation to meet efficiently the urgent demands of constructing and maintaining the cemeteries and memorials, of compiling records of all those killed, of publishing registers of those commemorated and of responding to requests for information from relatives.

In 1937 he published *The Immortal Heritage*, an account of the work of the Commission during and following the Great War. The outbreak of World War II in 1939 saw Ware return to the War Office as Director of Graves Registration and Enquiries, whilst at the same time continuing his duties as Vice-Chairman of the Commission. 'He was appointed CMG in 1917, CB in 1919, KBE in 1920 and KCVO in 1922. He was a chevalier and later a grand officer of the Legion of Honour, and held the Croix de Guerre; he was also a commander of the Order of the Crown of Belgium, and an honorary LLD (1929) of the University of Aberdeen.'

He died at home at Amberley in Gloucestershire on 29th April 1949 and is buried there in Holy Trinity Churchyard. His grave is watched over by the Commission and a Commission pattern headstone marks the grave.

## **Paul Bedford Elwell**

Born in Albrighton on 7 February, 1853. He was educated at King's College, London where he obtained a distinction in mathematics, and spent a year at Liège studying coal mining and iron manufacturing. Paul Elwell's was later described as 'the manager of a works making nails etc., employing 100 hands'. By 1882 the family had moved to St. Cuthbert's, Albrighton and he had joined with Thomas Parker to manufacture accumulators and dynamos. An Elwell-Parker accumulator had also been in use since 1882 at Elwell's home, St. Cuthbert's, Albrighton. In October 1885, Elwell described the effects of a lightning strike that had occurred at the house, to the British Association in a meeting at Aberdeen. From his description it was obvious that both Elwell and Parker had done a first class job with their wiring. He told the Association that he occasionally used one of his telephone cables for the dual purpose of carrying power for lighting and receiving operatic music from the theatre at Wolverhampton, which was a good 10 miles away.

After publishing a translation of Gaston Planté's book "The Storage of Electrical Energy" in 1887, Paul Bedford Elwell left the company. This appears to have been due to the large amount of debt incurred by the failure of his Bush Hill estate investments. He sold his house at Albrighton, and went to Paris to prepare plans for the Paris underground electric railway. Soon afterwards his bad luck continued. His wife Elizabeth died of typhoid and he left for Australia to become Electrical Engineer to the New South Wales Railway Commissioners. He was responsible for the electrification of the Sydney tramways and died there on 10th September, 1899, aged only 46.

**Note on References**

**JA Campbell** Material from

Alan Power with Allan Crawford and Ronald Leask (1977) *John Campbell: rediscovery of an arts and crafts architect*. The Prince of Wales's Institute of Architecture; London

Walter Douglas (Ed Ruth Wright) (2008) *What we've got*. Published privately

*The work of Messrs Falconer, Baker and Campbell* (1925) The Studio Vol. 89,382/383

**Shropshire Archive** file CP7/24/1-12

CP7/24/

- /1 *Plans for crucifix\**
  - /2 scale sketch of foot of cross showing alternative designs
  - /3 *Plans for Gate and Walls\**
  - /4 *ditto\**
  - /5 photomontage of carved crucifix
  - /6 *Plans\**
  - /7 Typed schedule of costs (total £539-6-4) (undated)
  - /8 Handwritten itemized estimate totaling "say £330-0-0" by JA Campbell 16.11.19
  - /9 Account for professional services (J A Campbell) £50-0-0 (17 August 1920)
  - /10 *Receipt\**
  - /11 Account from W Aumonier of London - carving £187-9-4 (12 August 1920)
  - /12 *Revised plan of path and surround\**
- \* not copied because of size or condition

**Other material** from web research (principal links available on request)