

ST. ALPHEGE



SOLIHULL

Love bade me welcome: yet my soul drew back,
guilty of dust and sin.
But quick-eyed Love, observing me grow slack
from my first entrance in,
drew nearer to me, sweetly questioning,
if I lacked any thing.

A guest, I answered, worthy to be here:
Love said, "You shall be he."
"I the unkind, the ungrateful? Ah my dear,
I cannot look on thee."
Love took my hand, and smiling did reply,
"Who made the eyes but I?"

"Truth Lord, but I have marred them: let my shame
go where it doth deserve."
"And know you not," says Love, "who bore the blame?"
"My dear, then I will serve."
"You must sit down," says Love, "and taste my meat:"
So I did sit and eat.

George Herbert (1593-1633)

The Parish Church of St Alphege, Solihull



Introduction by the Rector, The Rev Jane Kenchington

A very warm welcome to St Alphege Church: I hope you enjoy your visit. St Alphege Church has been a place of prayer and worship for the last 800 years. As you will read, some parts of the building date back to when it was first built; other parts have been added over the centuries. Throughout the past 800 years, men and women have made a worthy attempt to build, maintain and beautify St Alphege church to the glory of God.

Today, this church continues to offer daily prayer, inspiring music and, I hope, provide a place where you can come here to pray, to wonder, to be quiet, to sing, to find refreshment and to simply be made more whole.

Those of us who work here every day realise how blessed we are and seek to give loving service that will make a difference in our local community and further afield. We are dedicated to proclaim the good news of Jesus Christ so that through us, God will grow more disciples, build our community into an inclusive loving community and in so doing, transform people's lives.

May you be blessed by coming to St Alphege Church as we are blessed by your visit, by your participation, and by your prayers.

St Alphege, Archbishop and Martyr



*Carving by
Alan Durst*

This church is dedicated to God's glory in honour of St Alphege, born in 954 and Archbishop of Canterbury 1006-1012. There have been only twelve churches with this dedication, five are medieval and all but Solihull have known links with St Alphege.

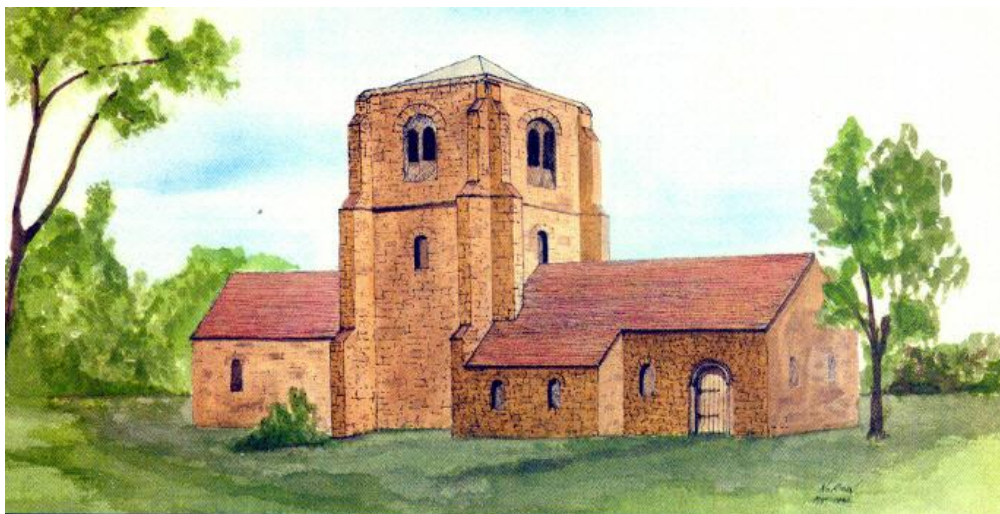
By an early tradition Alphege's birthplace was Weston, near Bath. He entered the important Benedictine priory at Deerhurst near Tewkesbury and became Abbot of Bath in 976.

Appointed by Archbishop Dunstan, Alphege was consecrated Bishop of Winchester on the 19th October 984. His self discipline, holiness and encouragement of alms-giving to the poor became legendary. Despite renewed raids by the Danes he completed the substantial extension of the Anglo-Saxon cathedral.

When the Danes raided in great force in 994, King Ethelred asked Alphege and others to make peace with them. This was agreed after a Danegeld payment of 16,000 pounds (£500 million today). Olaf, one of their leaders, was confirmed a Christian by Bishop Alphege, the King being Olaf's sponsor, and he agreed never to fight in England again. Soon after, Olaf, now King of Norway, converted Norway, Iceland and Greenland to Christianity.

At fifty-two years of age, Alphege was consecrated Archbishop of Canterbury in 1006. He led the church in England through the disruptions and uncertainties of renewed and extensive attacks, which came to a head in 1011. The Danes overran nine counties in south-eastern England and then besieged Canterbury. They entered the city, killed most of the people and burned everything. Alphege was taken in chains with other worthy prisoners to be exchanged for ransoms. After seven months the Danes wintered at Greenwich where an epidemic broke out. Alphege was allowed to minister to them and converted some to be Christians. When he refused to allow his people to pay a ransom of 3,000 pounds of silver the Danes felt deceived, and on the Saturday after Easter, the 19th April, in a drunken rage they disobeyed their leaders and pelted him with ox bones and stones. One of the soldiers, Thrum, who had recently become a Christian, put him out of his agony with an axe blow to his head. He was buried at St Paul's in London and in 1023 his body was translated to Canterbury by King Canute, with great ceremony. It was buried on the north side of the High Altar where monks venerated it for long after. He was canonised in 1078.

St Alphege died for justice. His life and death give a special Christian meaning to reconciliation.



Probable aspect of the church c. 1250. Drawn by Ian Norman, after Martineau

An Outline History of Solihull and its Church

The first known reference to Solihull occurs in a tax list dated around 1180. The earlier Anglo-Saxon settlement of Ulverlei lay about two miles north west, in the area of present day Olton.

In the time of King Edward the Confessor, Ulverlei was owned by Edwin, Earl of Mercia. On his death in 1072, it was granted by William the Conqueror to Cristina, a princess of the Saxon royal house, sister of Edgar Atheling and of Queen Margaret of Scotland.

Soon after the Domesday Survey of 1086 she became a nun and her lands were granted to Baron Ralph de Limesi.

Ralph, described as a kinsman of Duke William, came from Limésy, north of Rouen. He married the daughter of William FitzOsbern, Earl of Hereford, the Conqueror's cousin and most powerful supporter.

For his services, Ralph received forty manors scattered throughout southern England. In 1086 he was granted Cristina's manors including Ulverlei to which he transferred the head of his Barony.

It is most likely that Solihull was founded, during the lordship of the last of the de Limesis, as a market centre, a 'planted borough'. The site chosen was at the junction of important medieval roads on top of the hill from which it derived its name 'soly hill' meaning 'miry hill'. It may be that there was already a holy well.

The building of the church dates from this time.

By 1200 Solihull was fully established and Ulverlei was being referred to as Olton, the old town.

Baron John de Limesi died in 1198 and the manor passed to his sister Basilia. In 1215 she married Hugh de Odingsells, a Flemish knight from Oudinghesela. Excavations at Hobs Moat suggest that it was their son William who established a moated residence there.

In 1242 William acquired a Royal Charter for a weekly market and annual three-day fair at Solihull on the eve, the feast and the morrow of St. Alphege, the 18th, 19th and 20th April, confirming that Solihull was a thriving market town.

His son Sir William de Odingsells was knighted in 1283. Like his father he was an active soldier, and he achieved the high position of Chief Justiciar of Ireland. He married Ela, daughter of the Earl of Salisbury and great grand-daughter of Henry II. The extensions which he made to his moated home, set within the medieval park, witnessed to his rank and status. So too did his great scheme to rebuild the church.

First to be built c. 1277 were the fine chancel and the chantry chapels but progress was interrupted by Sir William's death in 1295. The manor was sold and the rebuilding continued slowly, not reaching its completion until 1535.

The West Door



Arrow stones on either side

The west door and the great window above it form a uniform composition in the Perpendicular style. Both the surrounding arch and the oak doors date from the 1535 rebuilding of the nave. Nowadays this is the processional entrance on major festivals and the exit for bridal parties.

The positioning of the font has symbolic meaning. As the font is at the entrance of the church so it is by baptism in the font that a new member enters the life of the church and is made a Christian.

The stones on either side of the door are arrow stones being deeply incised by arrow sharpening

over many centuries. To maintain a trained body of archers, in 1363 Edward III commanded that every able bodied man should practise at the butts on Sundays and holidays, all other sports being forbidden. The long marks have been made by Broadheads, the round by Bodkins - types of arrowheads used with the long bows of the time.

To the right of the door, at the base of the angled buttress, is a surveyor's bench-mark recording the height of 433.31 feet (132 metres) above sea level.

The Nave

Before 1856 the nave would have presented a very different picture. The rubble or rough stonework was plastered and, with the ashlar or dressed stonework, was lime-washed, the

roof timbers concealed behind lath and plaster and the windows filled with clear glass. The Victorian 'scrapers' changed all this and in doing so revealed its history.

Above the west tower arch can now be seen the housing of the roof of the original nave. In the respond pier to the north is the springing and lower curve of an arch leading to an early chapel whilst to the south, above a more recent opening, is a blocked window, formerly in the south wall of the first nave. This is the only remaining clear evidence of the style of the first church and is plainly Norman.

The north aisle and porch, in the Decorated style, date from c. 1360. This was the start of the rebuilding of the nave but building work ceased, probably as a result of the Black Death which ravaged the country from 1348. Not until the sixteenth century did the population of Solihull return to its earlier level of 930. To meet their needs, and in spite of the prevailing religious confusion, the great nave and south aisle were built in 1535.

The Churchwardens' Accounts detail the donors of timber for the roof. One of them was Richard Greswold who died in 1537 and was buried beneath the stone slab which now stands, totally defaced, in the south-west corner of the nave.

The impressive roof is described as an arched trussed rafter roof and merits a mention in the *History of Architecture* by Sir Banister Fletcher. The outward pressure of this roof together with inadequate foundations on the underlying clay has led to an outward spread of the arcades. In 1879 iron ties were installed and in 1948 arches and buttresses were built to prevent further movement.

Notable Items

Brass candelabrum given by Anthony Holbech in 1706. Oak pews installed in 1879. The Mayor's Pew was the gift of Solihull School in 1954 to mark the grant of Borough status. Jacobean pulpit dated 1610.

Lectern dated 1884, in memory of Dr Thomas Lowe.

Hatchments and other memorials, especially to the Greswold family, later spelt Greswolde, of Malvern Hall. Acrostic memorial to William Hawes and painted board to the Dabridgecourts, 1599.

Monuments to many Solihull families and Rectors. Window in the north aisle: *Presentation of Christ in the Temple* by Claude Price, 1977.

Consecration Cross in the capital of the second pillar of the south arcade.



The great Tudor nave



Victorian glass in a Tudor setting

The West End

The western end of the nave is dominated by the Late Perpendicular window which dates from 1535 when the nave was rebuilt. Windows on either side are from the same period.

The window was rebuilt in 1879 when a western gallery, only installed in 1842, was removed. Stained glass in all the west windows is by Charles Kempe. The Tree of Jesse in the great west window is exceptionally fine and dates from 1879. From Jesse springs the stem which

through the many generations leads to Jesus, portrayed as an Infant in the arms of the Blessed Virgin Mary (St Matthew 1:6-17).

The font dates from the fourteenth century although the stonework was dressed in late Victorian times. The large lead-lined bowl testifies to the medieval practice of dipping the child in the water. Baptisms have taken place here for nearly seven hundred years.

St Thomas à Becket's Chapel



In the stonework behind the reredos can be seen the tower buttress on to which the wall of the north transept was built.

In the angle between the buttress and the archway, later blocked, was the original chapel of St Thomas à Becket. The builders of the first church would have shared the popular reverence for the martyred Archbishop who was murdered in 1170 and made a saint in 1173. There were close parallels between his life and death and that of St Alphege to whom the church had been dedicated.

The chapel was reordered when the north aisle was built and later desecrated when it became the family pew of the owners of Hillfield Hall and later of Malvern Hall.

The chapel was restored in 1944. The altar is a good seventeenth century chest given by Rector Clive. The reredos contains a fine Crucifixion painting by Gaspar de Crayer

(1584-1669). It is a copy of a painting by Sir Anthony van Dyck.

The pediment contains the shield of Henry Greswold Lewis of Malvern Hall and was part of the screen to the family pew.

On the south wall of the chapel is a Jacobean monument containing a brass, dated 1610, to William and Ursula Hawes, the builders of Hillfield Hall.

Below it in a modern window opening is a stained glass panel from Hillfield Hall, containing the coats of arms of Fielding, Greswold and Aston.

Opposite, in the north wall, is a dramatic portrayal of the martyrdom of Thomas à Becket. Dated 1956, it is by Lawrence Lee one time Professor of Stained Glass at the Royal College of Art and designer of windows in Coventry Cathedral.

St Antony's Chapel

This chapel was formed in 1535 at the east end of the south aisle. Its dedication to St Antony at that time is surprising. He is regarded as the founder of monasticism and in 1536 an Act for the Suppression of the Lesser Monasteries was passed. By 1540 there were no religious houses left anywhere in England.

This chapel, too, was desecrated and for many years was the pew of the owners of Longdon Hall and Silhill Hall. It was restored in 1953.

The stone reredos and piscina date from the creation of the chapel. The central niche of the reredos probably contained a representation of the Crucifixion with the twelve Apostles on either side and St Antony in the separate niche on the left. The surrounding decoration contains four faces as well as bosses of foliage. The altar, however, was reconstructed using an original altar slab found, in pieces, beneath

the floor of St Katherine's Chapel.

The incised alabaster slab in the south side marked the grave of Thomas Greswold d. 1577, and his three wives. He lived in the Manor House in the High Street. The slab and that of his father Richard were discovered in 1879 beneath the pews.

High up in the respond pier is the outside of the blocked Norman window already noted from the nave. Opposite is an unusual flat headed window which contains good glass by Kempe (dated 1901) showing scenes from the Resurrection.

The statue of Our Lady in front of the piscina is carved in African hardwood by Job Kekana. It was acquired in 1961 after a short stay in the parish by an African curate, Fr Lukindi, who later became a bishop in southern Africa.



Reconstructed ancient altar

The Tower Crossing

The great tower arches were later insertions in the tower. All four arches were spanned by wooden screens c. 1480. These supported a Rood loft which contained the Chapel of St George. Its blocked doorway can be seen high in the south-east corner. After 1560 this became the ringing chamber until 1842 when Rector Clive moved the singers to a west end gallery and raised the ringing chamber to a higher level.

The Rood and beam, together with the screen which now stands at the entrance to St Katherine's Chapel, were installed in 1951 and later moved to their present positions. On either side of the Rood are statues of the Virgin Mary and St John. At the tips of the crucifix are the symbols of the four Evangelists: St Matthew - winged man, St Mark - winged lion, St Luke - winged calf and St John - winged eagle.

High above the crossing, on the underside of the ringing chamber floor are carved and painted bosses, that in the centre depicts the martyrdom of St Alphege.

On the north wall is fixed the brass to William Hill d. 1549, his two wives and eighteen children.



The Organ

An organ existed here in the 17th century, but nothing is really known about it. There are records of another instrument built in 1755 by James Broxall, and this contained at least one stop from the previous instrument. In 1809 a new instrument was built by Elliot & Co., the price being £277: it had two manuals and no pedals. The Pedal organ was added in 1856 and the Choir organ in 1868, the work being done by Edward Brosswood of Birmingham. In 1888 the instrument was rebuilt by Hill and Son with a new Swell organ and two new stops were added to each of the other manuals and Pedal. In 1899 a Harmonic Flute was added to the Great and an Orchestral Oboe to the Choir. A major rebuild took place in 1936 by Hill, Norman and Beard: this included electro-pneumatic action, a stop Key console and several tonal alterations. By 1977 the action had become unreliable and the console was worn out. Between October 1977 and May 1978 the organ was completely rebuilt by Nicholson of Malvern. The work included many new stops, the complete rebuilding of the

action, much internal re-planning, a fine new console and voicing by Dennis Thurlow. In 1989 the whole instrument was taken apart for thorough cleaning and the opportunity was taken to replace the 1888 Swell soundboard which was giving trouble. The fine case dates from the first half of the 18th century and is by Thomas Schwarbrick of Warwick, a pupil of Renuis Harris. It was brought to St Alphege from St Martin's in the Bullring, Birmingham by Charles Curtis, Rector of Solihull 1789-1829 and St Martin's, 1781-1829.

The Vestry

The vestry, choir school and organ loft occupy the south transept which was originally St. Mary's Chapel. The vestry extension was completed in 1985 and officially opened by H.R.H. the Princess Margaret, Countess of Snowdon.

St Katherine's Chapel

This chapel is approached through a modern screen on the rear of which are depicted symbols of the Passion. It was beautifully refurbished in 1944 together with the former chapel of St. Nicholas which became the sacristy, a place for storing vestments worn by the clergy. In each there is an original piscina; that in St. Katherine's Chapel is set in a handsome reredos with paintings of the Saints who are commemorated by chapels in the church.

The great memorial tablet was put up in 1726 and records the history of the Holbeche family. From 1500 until 1738 they were a notable Solihull family, eight of them serving as

Churchwardens, and many were buried in the chapel. From them were descended the Short family who are commemorated in the north window and whose descendants hold the Lordship of the Manor.

The north window also contains fragments of fifteenth century glass.

Three brass plates commemorate the Averell family, five of whom were Churchwardens and one gave 'a lode' of timber in 1535.

To the barrel vaulted wooden ceiling are fixed bosses which were removed from the aisle roofs.

The statue is of Our Lady of Walsingham.



Twentieth century painted reredos



Elegant stone mouldings and tracery

The Chancel

Architecturally and visually this, together with the Chantry Chapels, is the most splendid part of the church. In the Early Decorated style, it was built c. 1277 by Sir William de Odingsells. It is similar to that at Long Itchington and, most remarkably, to that at Buxted near Uckfield in Sussex where many of the details are almost identical.

The chancel is dominated by the great east window, the tracery of which shares with other windows the unusual detail of double cusped volutes.

The stained glass, made by William Wailes of Newcastle upon Tyne, has a jewel-like brilliance. The lower half (1845) depicts Jesus and the writers of the four gospels, and their symbols: the upper half (1867) depicts the Greater Prophets - Isaiah, Jeremiah, Ezekiel and Daniel. Six wooden statues (1951) surmount well carved original corbels. As patron saint, that of St Alphege stands traditionally on the south side of the high altar. The corbels were sketched by John Constable who stayed twice at Malvern Hall.

The notable communion rails date from 1679 and are a reminder of changing patterns of worship over the centuries. Sixteenth century reformers destroyed the old altars and replaced them with communion tables lengthwise in the centre of the chancel. In the seventeenth century, by Archbishop Laud's order of 1630, the table or altar would have been restored to the east wall and it would be protected from abuse by animals by these wooden rails.

The Churchwardens' Accounts record in 1746 the purchase of the high altar for £1 16s. 0d.

Note also: the wooden reredos behind the altar, formerly the screen entrance to St Katherine's Chapel, the simple stone sedilia and the piscina, once ornate and now mutilated.

In the window above the piscina is portrayed Rector Archer Clive and his family 'In memory of kind friends and happy years'.

The priest's door in the south wall had on its outer side a sanctuary knocker which gave right of sanctuary to a fugitive.

The Chantry Chapel of St Alphege

The Upper Chapel

In 1277 William de Odingsells, who was knighted in 1283, founded the Chantry of Haliwell (or Holy Well) for the singing of masses for the souls of his ancestors, his descendants and himself. To maintain a priest it was endowed by William with land near St Alphege's Well, and also by his mother Joan and her second husband, another Ralph de Limesi. In 1438 an endowment by Thomas Greswold was added. No doubt Sir William intended to be buried here in a tomb appropriate to his high rank, but he died in Ireland, in 1295, and was buried there. The stained glass shields, in the window overlooking the chancel, recall these families and form a link with members of the American Griswold family whose ancestors left Warwickshire for New England in the 1630s.

In 1547, all Chantries were suppressed and in 1566 the revenues of this chantry were added to those of St Katherine's and St Mary's Chapels which in 1560 had been diverted to pay the stipend of a schoolmaster. Thus began the Free Grammar School which ultimately became Solihull School.

The Upper Chapel is a room of colour and beauty. The delightful east window (1908), with its rich details of flora and fauna, is by Bertram Lamplugh, a follower of the Arts and Crafts movement. Windows on the north side portray the life and martyrdom of St Alphege.

There are traces of ancient wall decorations which are a reminder that the pre-Reformation church had been rich with colourful murals.

With the Blessed Sacrament reserved here this beautiful chapel becomes a centre for personal prayer and devotion.



Benefactors' Window



The Crypt Chapel of St Francis

The Lower Chapel

A rare and unspoilt medieval chapel. With the Chantry Chapel above it is an undercroft with a stone rib-vault which springs from finely carved corbels similar to those in the chancel. The two-storey arrangement of these chapels is very rare. Little has changed since 1277 when this was the chantry priest's chamber and his chapel. He was fortunate to have a degree of security and comfort not given to many. The ancient door could be secured by a draw-bar, shutter hinges still exist in the jambs of the windows and in the west wall is a fireplace, a very unusual feature in a church.

The most remarkable survival is the original altar. As was obligatory in all medieval churches

the mensa, or upper surface of the altar, is a single slab of stone on which five crosses are carved - at each corner and in the centre - symbolising Christ's wounds. Visible on its front edge is an altar sepulchre in which, by tradition, were sealed small fragments of some holy relic. In the north side of the altar is an aumbry or cupboard in which sacred vessels were kept.

Another unusual feature is the use in the altar steps of slabs of cannel coal. This is a hard bituminous coal which polishes readily. They were formerly in the high altar steps but their origin and significance has not been explained.

The windows portray St Alphege, St Francis and St Clare, both of Assisi, and St Thomas à Becket.



The medieval altar is a rare survival

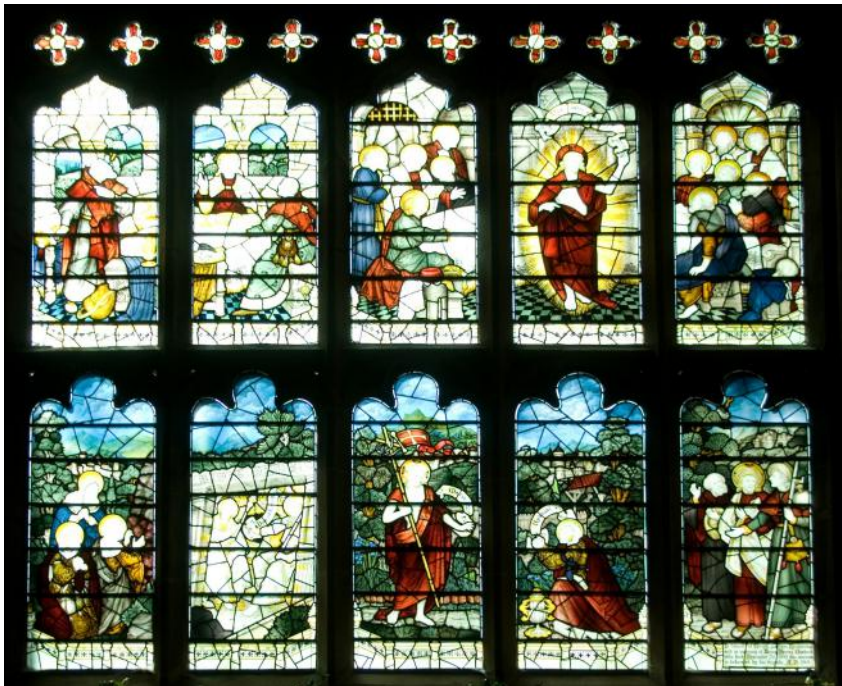
Stained Glass

The nineteenth century brought a great revival of interest in the Gothic style and in medievalism. The Oxford Movement, begun in the 1830s, brought new life to the church with renewed interest in liturgy, ceremonial and furnishings. In stained glass there was a return to traditional techniques and craftsmanship.

With the exception of a few fragments of medieval glass the stained glass in the church dates from 1845 and illustrates the changes in style since then. All of it repays studying. The great east window (1845), the east window of the upper chapel (1908) and that in the Becket Chapel (1956) are notably good for their periods. Especially interesting are the windows by Charles Eamer Kempe. He was amongst the most eminent of Victorian stained glass artists, working from 1865 until his death in 1907. The great west window of 1879 and the Resurrection window of 1901 show well the development of his style. In the latter window the olive greens and deep blues and the use of architectural detail are typical of Kempe's prolific output. The mark of his studio was either a wheat sheaf or three wheat sheaves incorporated in his family coat of arms. Both of these can be found in his windows in the church.



*The Martyrdom of Thomas à Becket:
Lawrence Lee*

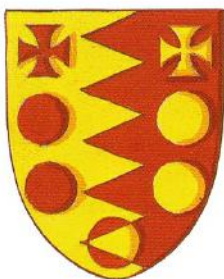


Five scenes from the Resurrection: C.E.Kempe

A roll of Coats of Arms in the Church



See of Canterbury



See of Birmingham



See of Worcester



See of Winchester



Thomas à Becket



de Limesi



de Odingsells



Greswold



Beauchamp



Dabridgecourt



Solihull School



County Borough of Solihull



Colles



Hawes



Holbeche



Kempe

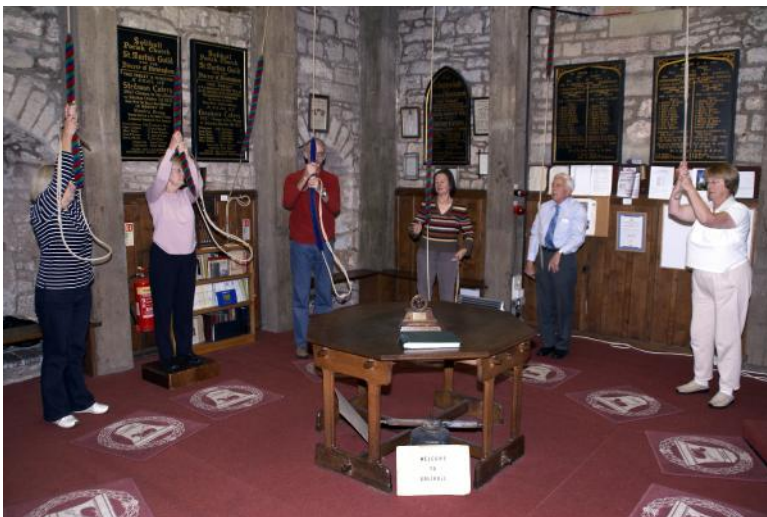
Researched by John Yates, drawn by Ken Hewitt

The Tower and Bells

The impressive tower of St Alphege is the only surviving part of the original church construction 800 years ago. The tower was extended to its present height in 1470 when a spire was also added. This extension can be seen in the different colour of sandstone used, changing from red to grey. The top of the first spire was 58 metres from ground level and this was damaged in the storm of 1757. When it was repaired, at a cost of £3,000, it was only 55 metres high, but the addition of the vane and cross in 1775 added another 2.5 metres. The original weather vane was replaced with a smaller, gilded, stainless steel copy when the spire was repaired in 2007. These repairs cost £33,000 with a further £4,000 for the vane. The clock, provided by the Feoffees in 1819 cost 100 guineas. In 1990 the quarter chimes and hourly strike were silenced during the night for the benefit of light sleepers at the George Hotel, opposite the church and in 1975 it was converted to automatic winding. The first three bells, installed in the sixteenth century were added to over the subsequent years, with some being re-cast and re-tuned. The first major repair and augmentation was in 1894 resulting in a ring of 8 bells. The St Alphege Guild of Change Ringers was founded in 1891 and has rung the bells for all occasions since then. During the 1930s the church and tower were in serious need of structural repairs and while these were being undertaken the opportunity



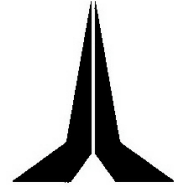
was taken to remove the eight bells and send them to John Taylor, Bellfounders at Loughborough to be melted down and recast. When they were returned in 1932 they were re-hung in a new steel frame and had been augmented by a further 2 bells to total 10 with the tenor weighing 1086kg in the key of E flat. In 1968 the ring was further augmented to twelve by the donation of two new trebles making Solihull one of about 124 towers in the world with rings of twelve or more. In 1996 the bells were again augmented, to 13, by the addition of a flat sixth so that a true octave could be rung on the smaller bells.



Ringling before a service

The Guardians of St Alphege Parish Church, Solihull

In all medieval churches, continuous restoration and maintenance is essential to preserve the building for present and future generations. With these responsibilities in mind, The Guardians of St Alphege Church, Solihull was established in 1981 as an independent non-denominational registered charity (Charity No. 511562) with the object of raising funds to assist with the maintenance and preservation of the fabric of the church, for the benefit of all the inhabitants of the Metropolitan Borough of Solihull and to stimulate interest in the beauty, history and character of St Alphege Church as one of the oldest and finest medieval buildings in the Borough.



Funding is achieved through membership, donations, legacies and support of the Church Floodlighting Scheme. A programme of fundraising events is arranged every year, with all events being open to everyone. Some £250,000 has been donated by the Guardians to the Parochial Church Council to cover restoration work.

Full details of Guardians Membership, Events and the Church Floodlighting Scheme can be obtained from the information displays in Church and the Oliver Bird Hall, or from the Guardians website www.the-guardians.org.uk

The parish website contains information about the parish and its activities, and helpful advice on many topics of interest to Christians and to anyone seeking to understand Christian beliefs and their own spirituality.

www.solihullparish.org.uk

Acknowledgements

The great work of reference for any guide book will always be Solihull and its Church by the Rev'd. Robert Pemberton, Assistant Curate of Solihull, published in 1905. Many other publications have been consulted and a full bibliography is available in the Central Library.

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The Parish Church of St. Alphege, Solihull

- c. 1180 Building of the church
- c. 1277 Chancel and chantry chapels
- c. 1330 South transept
- c. 1350 North transept, north aisle, porch and part of western wall of nave
- c. 1470 Upper level of tower and spire
- 1530 Nave and south aisle
- 1757 Fall of spire
- Modern restoration and vestry extension

