

THE CHURCHES
OF
S. S. TEULON

by
MATTHEW SAUNDERS
Secretary of the Ancient Monuments Society



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To my parents
and I. B.-T.,
Conservatorum Princeps

I am most grateful to my fellow members of the unofficial Teulon Appreciation Society for their invaluable help – particularly Neil Burton, David Isherwood, Nigel Jones, Treve Rosoman, Sam Scorer and James Simpson. I offer special thanks to Susan Dalton for typing the manuscript with such speed and efficiency and to Stephen Humphrey and the Council of the Ecclesiological Society for their willingness to publish this work. I doubt that it would ever have seen the light of day but for their decision.

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1. THE MAN

Samuel Sanders Teulon (1812-73) would not appeal to the sort of biographer given to explaining artistic genius solely as an extension of the artist's character. For, on the face of it, there seems a stark dichotomy between Teulon the man and Teulon the designer. As the catalogue shows, he was responsible for 114 new churches, "recastings" and restorations and in the majority of these his hand is recognisable in quirky idiosyncratic detailing. And yet so much of his life can be caricatured as an archetype of Victorian respectability. This is true of his family life, his churchmanship and his sense of professionalism.

He seems to have been a loyal and loving husband to his wife Harriet and did not remarry after her relatively early death. He was a prolific, if strict, father with a family of four daughters and four sons – Josiah Sanders, George Alexander, Greville and Maurice Beveridge.

One son became Vice-Principal of Chichester Theological College and Prebendary of the Cathedral, but Maurice was clearly a disappointment. Samuel's will¹, first prepared in 1869, had bequeathed to him the goodwill of his business "with my architectural books, casts, busts, drawings and drawing instruments" together with the lease of the office at 9, Craig's Court off Charing Cross². However in just over a year, in the first of five codicils, this bequest was struck out as Maurice had "so misconducted himself whilst in my office that it became impossible for me to retain him there and instruct him in my business". There is an inkling on the father's part of possible trouble in the will itself where he had expressed the wish that Maurice "should reside with his sisters so long as he remains unmarried and I hope and trust that he will contribute liberally towards the household expenses during that time". He could however be a loving father. There was a touching legacy of £100 to Josiah "being the amount which I promised him when I learned that he had paid the sum of £50 out of his pocket money in part satisfaction of his debts at Oxford". On page 4 there is a more enigmatic bequest to George Alexander to whom he left "a packet with three seals on it contained in my iron chest". The relationship with his elder brother, William Milford Teulon (1823-1900), also an architect, seems to have been cordial although they never went into practice together. William shared many of the "roguish" tendencies of his brother and could "recast" Georgian preaching boxes as mercilessly as Samuel (as is evidenced by the transformation of St. Matthias, Poplar). They frequently attended the same meetings of the Ecclesiological Society, William securing election in 1847³, and in a codicil of 1871 to his will, Samuel left provision for a silver salver to be purchased and presented to William's wife as a token of his great esteem and regard. The two shared an interest in City churches, William being a

¹ Will; 1873 (2), No. 387 (Somerset House).

² Graves' *Royal Academy exhibitors*, page 349, gives his earlier addresses as 24 Upper Stamford Street (1835; with Sampson Kempthorne), 18 Millman Street, Bloomsbury (1838) and 2 Lansdowne Place, Brunswick Square (1846).

³ When W. M. Teulon's address was given as 5 Harpur Street; Graves (op. cit.) gives his other addresses as 42 Guildford Street (1854) and 96 Wimpole Street (1865).

founder of the now-defunct City Church and Churchyard Protection Society. There were other family loyalties – Samuel's sketchbook, acquired by the RIBA in 1981, contains his plans of 1851 showing projected alterations to Tenchley Park, near Lympsfield, Surrey, to be carried out "for Seymour Teulon Esq."⁴.

In his religion, he seems to have been a devout Evangelical. As the name implies, his origins were French although unlike his exact contemporary, A. W. N. Pugin, also born in 1812, the family had been Huguenot rather than emigré. His father, also called Samuel, and a cabinet-maker, had apparently not been the first generation of the exiled family to have settled in Greenwich, where Samuel junior was born. The latter's sister (who died young after a long illness) wrote two volumes of religious poetry, and the man with whom Teulon prepared one of his very first designs, the unexecuted Tuscan Market House at Penzance (exhibited at the Royal Academy in 1835 and illustrated in RIBA Sketchbook 1.), Sampson Kempthorne (1809-1873) was described by a mutual friend, Gilbert Scott, as being "very worthy and religious"⁵ Samuel's lifelong friend and executor, Ewan Christian (1814-95), architect to the Ecclesiastical Commissioners, shared and nourished his Evangelism. It may have been the openness of these sentiments that dissuaded Father Wagner of Brighton from employing Teulon in his great campaign of church building, despite the fact that they were related. The Ecclesiological Society regularly criticised Teulon's toleration of galleries and prayer desks facing west and other manifestations of the Low Church and no doubt it is significant that his commissions included one in 1863 to design a monument to Tyndale for North Nibley in Gloucestershire (which he did in the form of a campanile). The beneficiaries in his will included the Church Missionary Society, the Church Pastoral Aid Society, the Society for the Propagation of the Gospel, the Christian Knowledge Society as well as the Hospital for Poor French Protestant Refugees at South Hackney where he and William Milford were Directors and where he desired Maurice to succeed him.

The respect he felt for his profession is clear – he was a member of the RIBA Council for four years and had entered the Institute in just the second decade of its existence. Only in the case of St. Silas, Penton Street, Islington was his structural competence questioned and the technical skill he displayed at St. Stephen's Roslyn Hill, Hampstead, St. Andrew's, Lambeth and Horsham, for example, was considerable. It was probably healthy in this regard that his education had been at the hands of two London Builders, George Legg (1799-1882) and George Porter (1796-1856). Porter's output included the widening of Guildford Bridge in 1825 and the design of the "Jacobethan" Watermen's almshouses at Penge and "a villa now erecting for a gentleman" in Surrey pictured in a drawing executed by Teulon, exhibited at the Royal Academy in 1834 and now in the possession of Sir John Summerson⁶.

⁴ Graves (op. cit.) mentions Teulon's exhibition at the R.A. in 1838 of a design for "Tuesley Villa" at Lympsfield.

⁵ "Sir Gilbert Scott's Recollections" by Gavin Stamp in *Architectural History*, Volume 19, 1976 p.55.

⁶ Exhibited at Royal Academy 1862, 859.

⁷ See *Biographical Dictionary of British Architects, 1600 - 1840* by Howard Colvin, 1978, Murray.

This booklet is confined to Teulon's churches but his range was much broader. His secular designs include some of the most extraordinary country houses ever created in 19th century England⁸ – Tortworth Court, Gloucestershire of 1849-53, built for the Earl of Ducie (for whom he also designed a simple memorial tablet in 1853 shown in RIBA Sketchbook 2); considerable extensions at Shadwell Court, Norfolk for Sir R. Jacob Buxton, 1856-60 (cf Rushford and Brettenham); Bestwood Lodge, Nottinghamshire for the 10th Duke of St. Albans, 1862-65; Elvetham Hall, Hampshire for the 4th Lord Calthorpe, 1859-62 (cf Elvetham and Birmingham) and large additions at Woodlands Vale, the Isle of Wight, for the son, Colonel Somerset Calthorpe 1870-71. He made alterations at Latrobe's chaste Neo-Classical cube, Hammerwood Lodge, Sussex in 1864, prepared apparently abortive plans to alter the great Palladian house at Holkham in Norfolk⁹ and designed a terrace and conservatory at Moor Park, Hertfordshire in 1847 for Lord Grosvenor (Ebury) who was to lay the foundation stones of three of Teulon's churches (Agar Town, Hampstead, St. Stephen and Watford). The Londonderry papers refer to his work at Seaham Hall, Durham and *The Ecclesiologist*, 1863, p.191, alludes to alterations then being executed at West Grinstead Castle (for Sir Percy Burrell). The drawings he prepared when asked to repair the Fishing Temple at Virginia Water in 1860 (now in the RIBA) are of such beauty that Alistair Rowan chose them for the cover of his 1968 book on "Garden Buildings"¹⁰. The catalogue records Teulon's ambitious work in the chapel at Blenheim. Many hundreds of estate cottages and villas also came from his practice, the former including examples at Great Bedwyn, Wiltshire (1859), Hambarton, Yorkshire (1861), Wavendon, Buckinghamshire and Brettenham, Norfolk (for Sir R. J. Buxton; see RIBA Sketchbook 2). Virtually the whole of the large village of Thorney near Peterborough (q.v.), of 1855-64, and all the houses in the smaller settlements at Oxenwood, Wiltshire (*The Ecclesiologist* 1861, p.203) and Hunstanworth, Durham (q.v.) are his work.

This substantial practice brought material success. He lived comfortably from 1846 until his death in a Georgian house, which he extended, called "Tinsleys" at No 3 The Green, Hampstead, overlooking his self-styled "mighty church" of St. Stephen's. He employed a housekeeper to look after the office at 9 Craig's Court, off Whitehall, which he occupied for the final twenty years and also appointed a much-valued clerk, Richard Forster, to supervise the several assistants who worked there. One of the very few Teulon letters to survive was written to Scott in 1853 inquiring whether he knew anyone suitable for employment in his office¹¹. Nevertheless, unlike Scott and Street, none of his pupils appears to have made a mark on history and this also applied to the one he remembered in his will, Herbert Willoughby Woodward. This may perhaps be explained by the fact that whilst Burges, William White, Bodley, Street and Scott wrote frequently to *The*

⁸ See Mark Girouard's *The Victorian Country House*, O.U.P. 1971.

⁹ Teulon exhibited a design for almshouses at Holkham, for the Earl of Leicester, at the Royal Academy in 1848 (1178).

¹⁰ *Garden Buildings* by Alistair Rowan. RIBA/Country Life Books, 1968.

¹¹ Now preserved at the RIBA.

Ecclesiologist architectural polemics appear to have held little interest for him. He regularly attended the Society's AGMs but is rarely if ever minuted as having spoken. However, he was not retiring where self-advertisement was involved. He did write several letters to the Committee and often explained his designs to them either in person or through drawings or photographs as he did in May 1861 in the case of the proposed sculptures at Elvetham. He was a regular exhibitor at the Royal Academy¹² and having established himself at the beginning of his practice by winning the competition for the Dyers Almshouses in the Balls Pond Road (demolished 1939) with a design exhibited at the Academy in 1842 he entered the competition of 1860 for Holy Trinity, Knightsbridge (although losing to Brandon). The reredos of the Last Supper, designed by him and carved by Earp, now to be seen in Huntley (q.v.) was displayed at the 1862 International Exhibition where it was commended by "honourable mention".

The practice grew despite an uncertain relationship with the then extremely influential Ecclesiological Society and its mouthpiece, *The Ecclesiologist*, published between 1841 and 1868. They were given to terse vitriolic criticism, occasionally inaccurate and frequently offensive. Pews, galleries and reading desks facing west were anathema; the Middle Pointed style, deep chancels and, preferably, segregation of the sexes were ideals. In the great liturgical divide, they were decidedly High. In the first years of his career Teulon underwent a baptism of critical fire at their hands. He received little quarter in reviews of his work at Bermondsey (1847), Icklesham (1848-49) and Croydon (1851). Fuller details are given in the catalogue entries. Even in later years unequivocal praise was rare and criticism of "excess" or "want of repose" or some such became standard in a review of a work of his.

There does seem to be a direct connection between the family problems and complications in his extensive practice and the breakdown in his health that took place at the end of 1872. One of his last commissions, a programme of repair and alterations at St. Andrew's Holborn, was marked by tension over the bill, the resignation of the clerk of works, a strike at the organ builders, Hill and Co., and settlement, in February 1873, due to the laying of sewers, beneath his freshly-completed Court House in St. Andrew's Street. By that time in fact he was already very ill. For the whole of 1873 he suffered from "paralysis insanorum"¹³. He died on 2nd May 1873 at the age of 61. The obituary in *The Architect* of May 10th referred explicitly to fatigue brought on by overwork. He was buried, following a service in St. Stephen's, Rosslyn Hill, Hampstead, beneath a simple monument in Highgate Cemetery.

2. THE STYLE

It was H. S. Goodhart-Rendel in a talk recorded in the RIBA Journal of 1948¹⁴ who first applied the adjective "rogue" to certain architects working in the Victorian and Edwardian periods. To some later observers the whole of the period from 1840 to 1910 was roguish, an eclectic aberration after the purity of Georgian classicism and before the strict functionalism of the Modern Movement. Yet even amid this stylistic licence some architects were undoubtedly wilder than their contemporaries. Goodhart-Rendel's candidates were a mixed lot including John Shaw, Carøe, Prior, Butterfield and "Greek" Thompson, men whom later historians, although recognising their idiosyncrasies, have restored to the mainstream. Yet his observation still holds true for a group of less wellknown architects of the mid- and late 19th century with names often as hybrid as their styles: R. L. Roumieu (Huguenot in origin like Teulon; author of Nos. 33/35 Eastcheap, City of London), Enoch Bassett Keeling whose ecclesiastical masterpieces, St. Mark's Notting Hill and St. Paul, Penge have sadly both been demolished), William White (whose distinctive rebuilding of Lyndhurst Parish Church, Hampshire was spoilt in the judgement of *The Ecclesiologist* by "affectation of singularity"), Joseph Peacock (whose St. Simon Zelotes in Chelsea of 1858 has just been revealed following restoration as a masterpiece of spatial complexity) Chester Cheston (St. Mark's Dalston) and Edward Buckton Lamb (architect of St. Martin, Gospel Oak and the parish churches at Addiscombe, Surrey, Leiston, Suffolk and West Hartlepool, co. Durham – all with deep low-slung and complicated openwork roofs). Other Rogues working for the most part in the secular field included Frederick Pilkington, Thomas Harris and C. F. Hayward. Slightly embarrassingly, for my purpose, Goodhart-Rendel did not include Teulon in his list but if anyone was a rogue elephant among the general herd, it was he. It would be quite wrong to describe the Rogues as forming a School. There was, however, some esprit de corps created by the hostile critical reaction of *The Ecclesiologist* and there is evidence of mutual support – Teulon was on the Committee which launched the appeal in 1862 to build the now demolished church of St. Jude's in Gray's Inn Road which was to be designed by Peacock. Neither was roguishness exclusively British. French historians have identified what they term Le Style Rageur or the Passionate Style in the work of contemporary architects like Vaudremer whose Parisian churches display an extraordinary mixture of Romanesque and bulbous, almost Hindu, forms. Each period in history has produced conventional and unconventional architects. Clearly in some neat cases it is possible to explain idiosyncratic design as the natural extension of an eccentric personality. The most tortured of Baroque designers, Borromini, did go mad and eventually kill himself. The fondness for mausolea in the work of Sir John Soane can be explained in some measure, as Sir John Summerson has done, by reference to the lugubrious and cantankerous nature of the designer, particularly in his old age. But as we have seen Teulon was in his private, social and family life conventional enough.

¹² See "The Royal Academy Exhibitors" by Graves, p.349-350 for full list of Teulon's exhibits, 1834-64.

¹³ Death certificate, registered 5th May 1873 (deposited at St. Katherine's House, Kingsway).

¹⁴ "Rogue Architects of the Victorian Era", *RIBA Journal*, Vol. 56, 1949, 251 etc.

The romantic, even flamboyant side to his character clearly reserved itself for his architecture both as built and as expressed in his drawings. As a former student of the Drawing School of the Royal Academy the quality of his surviving plans is high. His design for cottages on the Woburn Estate deposited in the Bedford Archives and several of the illustrations in his two sketchbooks now at the RIBA are signed on serpentine pennants. His drawings at Hastings show a highly distinctive signature with two Ss interlaced through a large T. Many of the drawings in the sketchbooks and the engraving in *The Builder* of Hastings and the locally retained print of St. Michael's Lincoln show his buildings as if in isolated, totally rural settings where many of them were in reality intended for boxed-in urban sites. Clearly romantic licence appealed to him. He gave some drawings of churches to the Lincolnshire Architectural Society in 1850 and throughout his career he sent his work for display at the Royal Academy. His contract drawings for Elvetham House, Hampshire, preserved at the house, are particularly fine. Picturesque antiquarianism pervades the RIBA Sketchbooks¹⁵. Subjects included there are Jacobean prodigy houses like Kirby, Charlton and Hatfield, "an ancient timber house at Sudbury", Castle Howard, Verona Cathedral, the churches of St. Nicholas, Caen and nearby Bieville (both showing flèches astride saddleback towers). French Flamboyant Gothic is represented by a sketch of a house at Fribourg. Another shows an extraordinary Wagnerian fairytale castle piled high with bartisans and another, a group of Arabs against what is certainly a Middle Eastern architectural background. These private sketchbooks show more than any other surviving evidence the breadth of Teulon's inspiration and by the same token, the limit the Gothic hegemony in Victorian church design placed on artistic expression. Although he did produce Classical country houses like Tortworth, and his sketches include several Italianate villas with belvedere towers, in all his churches he had, to a greater or lesser extent, to bear in mind the model Ecclesiologist Society church which throughout his career was the standard critical criteria by which merit was measured. It was Teulon's wish to be an innovator rather than a cypher that must to a considerable extent explain his incorrigible fondness for "roguish" detailing and his occasional rejection of Decorated Gothic to allow experiments in Norman (e.g., Hawkley), Flamboyant (e.g., Hastings) and even non-Christian Islamic (his use of the horseshoe arch). Similarly, Teulon's mediaevalism did not preclude the modern use of materials. He used iron both decoratively, in the pulpit at Christchurch, Croydon, the balconies at Sunbury and the Commandment Boards at Hunstanworth and Lambeth, and structurally in the nave columns at Ealing. He was also one of the very few mid-Victorian architects apart from Waterhouse to continue Sharpe's experiments made in Manchester in the 1840's in the use of terracotta; Teulon applied it sparingly at St. Mark's, Silvertown but he did so structurally as well as decoratively and made no attempt to conceal his use of it, something a more faint-hearted designer might have done given the disapproval of the Ecclesiologists who had said of Sharpe's Holy Trinity, Rusholme, Manchester: "If it is right to sham stone, which we deny, it ought to sham it successfully, which in this case it does not"¹⁶. Teulon's command of polychromatic brickwork laid in herringbone,

¹⁵ See Notes on Sources.

¹⁶ The Ecclesiologist Society was however prepared to accept iron in the design of churches.

"tumbled" and diapered form was such that it earned an illustrated article in *The Builder* occasioned by St. Andrew's, Lambeth. Some of his cottages designed for the Royal Estate at Windsor in 1856 were constructed in hollow bricks bonded by means of heavily vitrified stretchers laid on edge which appeared externally as black bands (*Ecclesiologist*, p.79).

We have seen how Teulon was something of a stylistic magpie, even with the eschewal of the Classical. His eclecticism was helped by an intimate knowledge of Europe. He went abroad with Ewan Christian in 1841 and 1842 and visited France, Belgium, Italy, Switzerland and Germany. His personal copy of *The Ecclesiologist* volume for 1855 now in the library of the Council for the Care of Churches gives his annotation of Street's account of his tour through Lille, Ypres, Rheims, Cologne and Munster (p.361).

The plan forms he adopted for his churches were generally in one of three categories. Firstly, small, double-cell and in First or Middle Pointed employed for the more humble village church, particularly the many he did in Lincolnshire. Secondly the much more big-boned design of aisled nave and three-sided apse divided by, and dominated by, a massive tower over the crossing, a design he brought to its apogee at St. Stephen's, Rosslyn Hill, Hampstead. This was a form also adopted by Butterfield, at St. Matthias, Stoke Newington in 1850-51, and in Norman Shaw's early work – the now demolished parish church of Bingley in Yorkshire of 1864-69. The third model was much more radical. This involved a large undivided nave, normally with transepts and galleries and an apsidal sanctuary without screen. Given the almost total absence of precedents in mediaeval England for such a plan, except in the Franciscan churches, and the equal rarity of contemporary examples with the exception of the magnificent Roman Catholic church of St. Walburge, Preston designed by Joseph Hansom in 1850-4, the inspiration must have been largely Continental. Indeed the Dominican church at Ghent is specifically quoted as the inspiration behind the use of this plan form at St. Luke's, King's Cross, St. Thomas, Lambeth and Christchurch, Blackfriars Road, Southwark. Foreign examples, particularly the designs of Schinkel and Persius in the Rundbogenstil ("The Round Arched Style") also informed his several "recastings" of Classical churches, although there certainly were domestic parallels as well in Street's ruthless "Gothicization" of St. Dionis Backchurch in 1857 and the Guards' chapel at Wellington Barracks, Sir Gilbert Scott's work at St. Michael's, Cornhill also of 1857 and Blomfield's even more unrestrained recasting of St. Mark's, North Audley Street in 1878.

Teulon's roguishness is most obvious however and most individual in the detailing of his churches. Some of his eccentricities could be one-off as in the foliated capitals complete with flowerpots at Wimbledon (see plate 6d), the old stone sleepers incorporated into the walls of St. Andrew's, Watford in symbolic pun on the railway workers for which it was built, and the "Ruined Arcade" effect at Hopton. However, most of the idiosyncratic features recurred in more than one design and taken together with other motifs and compositional forms they help to establish a repertoire by which a Teulon church is readily recognizable, in much the same way as a church, say by Gilbert Scott or Pearson, can be credited even before the Pevsner is opened. Of course some of the clues are not exclusive to Teulon. These include his much favoured composition for a crossing tower of an octagon over a square with corner broaches (e.g., Bressingham Rectory porch, Agar Town and Hopton (see plate

3a), the double chancel arch on springers (e.g. Hunstanworth, St. Stephen's Rosslyn Hill, Hampstead, Silvertown, Croydon, etc.), the one dividing nave from choir the other choir from sanctuary and both often, though not necessarily, supporting the crossing tower (a formula seen in Classical churches, e.g., Sir John Soane's St. Peter's Walworth and Hawksmoor's St. George's Bloomsbury), and the variations on the single hammerbeam roof. However it is when these are seen together and particularly with the more individual motifs that Teulon's architectural signature becomes more detectable. These more exclusive signs include his tracery. This can, as at Agar Town, St. Stephen's Southwark and Silvertown, be square-sectioned and cusplless, and it can range from the startlingly unhistorical as on the School at Netherfield (see plate 4b) to the wildly Flamboyant, as at Hastings (see plate 4e). His roofs, particularly in the recastings at Ealing and Windsor, have an intricacy reminiscent of contemporary trainshed roofs such as Paddington or the earlier iron roof of Rickman at Everton Parish Church, Liverpool. His apsidal roofs almost invariably have the appearance of wooden vaults without the webbing and the form is even paraphrased in apsidal staircase halls as in the Court House of St. Andrew's Holborn. At St. Michael's, Lincoln the timber work expresses internally the external apsidal gables. His striking use of a helm roof to crown his towers at Hawkley and St. Stephen's, Southwark, in echo of the only surviving ancient example at Sompting was almost wholly unique. He used the Pentalpha, or Star of David, on the tower porches of Benwick Silvertown and the spire of St. Andrew's Lambeth. He applied Scottish crowstepping to the school and sexton's house at Angmering and St. Paul's Hampstead, and at the former, as also in Queen's Terrace, Windsor the roofline was marked by spiked maces. His towers often had very heavy stone Gothic surrounds to the clock with or without angel supports (see plate 3h). His pulpits are most recognizable by their bases, which are either crystalline as in his Gloucestershire churches (see plate 5b) or possess curiously sawn off ribs, as in the lost example at Blenheim and at Angmering where the effect was criticised by *The Ecclesiologist* who would have preferred that "the ribs on the cone were not cut off" considering that the resultant surfaces embossed with trefoils "failed to save the abruptness" (1857 p.339). This device is also seen in St. Thomas', Wells (see plate 5g) and the Holy Spirit, Rye Harbour. His favourite reredos was one linked to a continuous dado within the chancel and divided into panels that usually contained mosaic inlay. Whilst his internal buttressing of towers and roofs could have a structural function this was not so at Rye Harbour, Burringham or St. James, Birmingham where exaggerated self-consciousness disguises structural redundancy. Similarly it is hard to see any architectural logic behind the favourite Teulon corbel which has two profiles on either side as if a layer has been peeled back or the second were a petrified shadow. Finally there are two areas where Teulon's hand was unmistakably individual. Firstly there is his use of the horseshoe arch. This arch, one greater than 180 degrees, has to present Western thinking almost wholly Islamic resonances. It was employed quite frequently in 19th century synagogues and, for obvious symbolic reasons, in the picturesque smithies in the 18th and 19th centuries. Whilst it is true that Rickman¹⁷ shows a horseshoe arch at Holywell, Oxford of c.1100 and there are a few

¹⁷In the 1862 edition of Thomas Rickman's "An attempt to discriminate the styles of architecture in England from the Conquest to the Reformation" p.122. First published in 1817.

arches in mediaeval Gothic which appear marginally horseshoe the uncharitable interpretation points to technical error rather than aesthetic choice and Teulon's fondness for the motif, particularly at Ealing where the Islamic effect is heightened by the application of striped polychromy, is enigmatic. He even inserted such an arch within the school hall at Thorney and *The Ecclesiologist* 1860 (p.55) noted one "Saracenic" horseshoe in Elvetham House. Teulon's sympathy for Islamic forms is also seen in the two differing windows at Silvertown where the tracery is decidedly Alhambraic (see plate 4g). The second area concerns stained glass. In 1858 he recommended to the Ecclesiologists "a cheap kind of glass, drawn with outlines of figures and groups, by Mr. Wilmhurst, at a cost of 6 shillings a foot". The Society was unimpressed, criticising both the drawing and the colouring. Teulon however was not dissuaded and used this glass at Netherfield and Huntley where the figures in outline are placed on a yellow background in the manner of grisaille glass. A glazed screen he designed for the house at Shadwell in 1859 incorporated large sheets of Chance's rolled glass "with linear drawings of scenes from the life of St. Edmund, the patron saint of East Anglia". Even more distinctive was his use of patterning in the lead comes holding the glass. At St. Andrew's, Lambeth the coming was formed to represent flowers on stalks, the tinting being in two shades of natural green. Each of the patterns he employed in the windows of his Gloucestershire churches (plates 4d and 4j), and in Hunstanworth, were different and as a way of filling windows in newly-built churches pending the donation of stained glass this was an admirably imaginative solution, so typical of the man.

Let me conclude by trading on one unavoidable inadequacy which a booklet such as this has to suffer. The text, even the photographs, cannot convey the subtlety and richness of the best Teulon churches, especially the ingenious conjuring with space and the sequence of detailing. Words cannot capture the splendour of Huntley, the poetry of Silvertown, the shock on first entering Leckhampstead and Ealing, the "religious gloom" of the interior of St. Stephen's Rosslyn Hill and the contrast between the doll-like scale and the broad rolling countryside to be experienced at most of the Lincolnshire churches. This booklet is intended as a handbook, as a *vade mecum* and I do hope that it will be used as such.

NOTES ON SOURCES

The principal sources for the catalogue have been the contemporary journals *The Builder*, *The Architect and Building News* and *The Ecclesiologist*, the latter being the principal source.

ESC — Ecclesiological Society Committee

The two surviving sketchbooks assembled in Teulon's office, the first, presented in 1912 (1), and the second purchased in 1981 (2) preserved in the RIBA Drawings Collection have proved invaluable.

NMR — National Monuments Record.

1 CATALOGUE OF EXECUTED CHURCHES

1 Agar Town, London, N.W.1, St. Thomas. Teulon designed two churches for this parish: (a). On May 11th 1857 ESC first examined plans for a church, parsonage and school (replacing an iron church of 1851). The foundation stone of the school, designed to serve temporarily as a church, was laid on May 21st 1857 by Lord Robert Grosvenor, (q.v. Hampstead, St. Stephen and Watford). This was in brick, oblong in shape, of 60' x 25' with two porches and simple plate tracery. The foundation stone of the church itself was laid on July 12th 1859 but both *The Ecclesiologist* (1858 p.276) and *The Builder* (1858, p.394-395) had been able to criticize the plans a full year before. The design was cheap (£4,000 excluding foundations) with polychromatic effects in red and white (Huntingdon) bricks including "geometrical figures in the spandrels" (Eccl.). The boldest aspect was the plan, a large undivided space under a single roof with three apses (forming the vestry, sanctuary and organ chamber) at the East end and a narthex and internal gallery to the West. The great span was supported by internal buttresses. *The Ecclesiologist* pointed to the precedents in Italian mediaeval Pointed but *The Builder* gave a more precise exemplar in the Dominican church at Ghent. There was an octagonal flèche on a much fatter base of slightly battered outline at the crossing formed with the transeptal gable.

Even before this complex had been completed, the Midland Railway Company acquired the site in 1860 as part of the development of St. Pancras Station and demolished all that had been built. An alternative site was acquired in Wrotham Road for a new church, parsonage and school.

(b). The new church, consecrated on June 18th 1863, re-used many of the materials of its predecessor but its external appearance was strikingly different with two clearly discernible transepts, a rounded apse, and a massive tower astride the crossing, crowned by an octagon with broaches at the principal corners. Butterfield must surely have been influenced by this design in light of the strikingly similar appearance of his tower at the Rugby School chapel of 1870-72. The cost was £4,175 although the railway company gave £6,000, the Incorporated Church Building Society £470 and the Ecclesiastical Commissioners £500 to cover the total cost of the site acquisition and the construction of other buildings. *The Ecclesiologist*, May 1863 examined the plans for the new parsonage. The church was bombed in the War and pulled down c.1960. Additional sources: *The Story of Agar Town* by Revd. R. Conyers Morrell.

2 Alderbury, Wiltshire, St. Mary. ESC April 23rd 1856 p.209 examined the plans for rebuilding and enlarging. Tower and spire with gables over each of louvre

Pevsner — relevant volume in the *Buildings of England* series.

ILN — *Illustrated London News*.

windows. A calm design faced in flint with conventional ground plan of aisles and transepts.

3 Ampton, Suffolk, St. Peter. Much restored by Teulon c.1848 (Pevsner). Designs for the restoration appear to be included in the RIBA Sketchbook (2).

4 Angmering (West), Sussex, St. Margaret. Norman Shaw visited Angmering in September 1862 with Nesfield and described it as "an awful sell as it was totally restored by Teulon in his best manner" (*Richard Norman Shaw* by Andrew Saint, Yale University Press 1976 p.27). The comment was of course ironic and certainly the restoration was vigorous. ESC was able to examine Teulon's plans for the restoration and his design for the lychgate on January 17th, 1855 but work does seem to have been started before then. The NMR contains a copy by W. H. Godfrey in 1954 of an original drawing of 1851 on tracing paper showing the alterations. Only the tower of 1506 and sections of the chancel and the Gratwick Chapel survived Teulon's visitation. A north and south aisle to the nave were added and the nave arcades rebuilt with very fine foliated capitals carved by Forsyth. He was presumably also responsible for the winged angels above that support the springer-shafts to the roof, and was certainly responsible for the very fine pulpit reviewed on its own by *The Ecclesiologist* in 1857 (pp.119 and 129) and later as part of a general critique of the church (pp.339-340). This was in alabaster with decoration in glass mosaics, marbles and carvings of the Evangelistic symbols and angels. The society felt the design to be "remarkably inexpensive". Teulon, clearly a proud designer, invited the Committee to inspect the pulpit on site. The remaining Teulon fittings include a prayer desk in oak facing west for the Lessons and south for the prayers, the two portions being divided by a shaft bearing the figure of an angel which *The Ecclesiologist* found to be without precedent. The stained glass is of mixed authorship but mainly by Gibbs. *The Ecclesiologist* naturally disliked the children's gallery in the north aisle.

The Ecclesiologist January 17th 1855 refers also to Teulon's plans to provide a school, schoolhouse, vestry hall and sexton's house. The two latter were formed from existing buildings by the entrance into the churchyard, Teulon adding a distinctive crow-stepped gable, but the two former which survive opposite the church on the other side of the road were entirely purpose-built. They have both now been sensitively converted to provide a public library. The inscription on the school reads "Endowed by Mr. William Olde AD1682. Rebuilt by W. G. K. Gratwick Esq. AD1853". Gratwick also paid for the other buildings and the work at the church. The school is an L-shaped composition in flint with red and vitrified brick dressings and diapers, the principal elevation to the road displaying at its base a buffer of partly sloping brickwork with three setbacks, the inscription on a long stone ribbon, a canopied figure and, at the apex of the gable, a spiked ball, an uncompromisingly military emblem for a place of education.

5 Barking, Essex, St. Margaret. The ESC discussed Teulon's intended restoration of this "very fine church" on April 6th 1854. Apart from general restoration he planned to add a south aisle and raise a clerestory to the nave. He proposed the

replacement of the existing Third Pointed east window with a First Pointed quintuplet although *The Ecclesiologist* suggested instead a "rich Middle-Pointed window". The RIBA Sketchbook (2) includes both a view of the church from the south east showing the "Proposed restorations and additions" and the "Proposed additional Church" at Barking showing a roguish tower.

- 6 Benhilton (Sutton), Surrey, All Saints. This uncomplicated but imposing Decorated design, begun in 1863, was opened in 1865, the four storey western tower and chancel being completed the following year, and the north aisle in 1873. The cost was a staggering £24,000, £18,000 of which was given by Mr. Thomas Alcock M.P. who also gave a site for the school and vicarage. Even then some of the detailing, most notably on the entrance porch, was unfinished. The nave and aisle roofs were all destroyed by bombing in 1944 but the rebuilding appears to have been faithful to Teulon's original hammerbeam form. Additional sources: James Thorne's *Handbook to the Environs of London*, 1876. *History of the Church and Parish of All Saints, Benhilton*, 1963.
- 7 Bentley Heath, Hertfordshire (formerly Middlesex), Holy Trinity. A small church of 1865 erected, like the nearby 1864 cottages, by the second Earl of Stratford. Mainly in red brick with polychromatic effects in gault and vitrified. Northern and southern elevations studiously different. Little double bellcote on roof with two pyramid-spires. Polygonal buttressed apse.
- 8 Benwick, Cambridgeshire, St. Mary the Virgin. St. Mary's replaced an unconsecrated chapel of 1637 on the same site. The foundation stone was laid on 12th June 1850 by Lady Frances Russell, daughter of the Reverend Algernon Peyton, the rector of Doddington, and the church was consecrated on 14th August 1851. It cost just £2,500 (raised by a mortgage on the Benefice). The structure is of brick but faced entirely in Carr stone from Downham Market with dressings in Caen. The nave arcading is octagonal in section and the open timber roof has arch-braced collars and kingposts. The simple hexagonal wooden pulpit and octagonal stone font appear to be original. This unexceptional design lost further interest through the unfortunate demolition in 1967 of most of the tower and all of the spire which had already been rebuilt in 1902. In fact the truncation was only the most dramatic result of progressive structural failure. Teulon clearly anticipated trouble from the thick peat beds on the site, and he provided a three-foot rafter of rubble. However the movement of the walls has continued with the result that the church was closed in 1981.
- 9 Bermondsey, Kipling Street (LB of Southwark), St. Paul. This was the first of the churches paid for by the Southwark Fund for Schools and Churches established in 1845. The Fund contracted with Myers for £4,875 although the final cost was put at £5,350. For this price the Fund obtained 1,200 sittings and a design in Transitional Gothic with a spire rising to 110'. Or as Teulon himself described it to his clients "Gothic of the 13th century with tower and spire, no vaults". The

ILN review on June 3rd 1848, said the facing of the principal elevations were in Swanage stone (with dressings in Bath) but Teulon himself, again talking to his clients at the planning stage, mentioned his intention of using stone from Roade in Northamptonshire. It is reliably reported that ship's timbers from the "Temeraire" immortalised by Turner and broken up 1838 provided wood for the altar rails and sanctuary chairs. The nave roof had typically Teulon arch-braced transverse timbers with kingposts. The arcading was alternately circular with waterleaf bases and octagonal with roll-chamfers. Early photographs suggest that the galleries might have been supported on iron girders and spandrels. The ILN spoke of very deep foundations in concrete. St. Paul's brought Teulon a merciless lambasting from *The Ecclesiologist*. The church was first noticed in 1847 (Vol. VIII, p.110) on the basis of a lithographic drawing supplied by the architect (also showing a parsonage house and school). Despite a homily about "a master always being known by the harmonious simplicity of his work" the review congratulated Mr. Teulon and continued "we earnestly hope he may produce yet worthier designs". However, by 1848 in the same volume (p.317) an actual visit to the church had prompted a volte-face. The lithograph had shown only two sides, both faced in stone. The reviewer now found that the other two were in brick! He also found no less than three galleries, "very coarse" stone carving, "a vulgar gilt representation of the Holy Spirit" over the altar and all in all "a pretence about the whole design which makes it far more repulsive to us than a church which is honestly cheap and bad". Strangely they did not mention the omission of a chancel which must also have been distasteful. (The chancel was added in 1901 to the designs of Herbert C. Ingram.) What *The Ecclesiologist* was criticizing of course was dictated in good measure by the Low Church sympathies of the client - the first incumbent, the Revd. John Echlin Armstrong was praised by the local "Seawards Paper" for his "Luther-like vigor (sic) of spirit being brought to bear against Popery".

The church was closed in 1949 and demolished 1959-1963.

- 10 Bestwood, Nottinghamshire, Emmanuel Church. In 1862-65 Teulon provided the 10th Duke of St. Albans with one of the most extraordinary of all country houses, Bestwood Lodge, loftily sited on the outskirts of Nottingham and constructed in red brick with Gothic dressings in rich brown sandstone. The small church which he built 1868-69 for a wooded site several hundred yards from the house is reticent by comparison although the architect is unmistakable in the perverse rhythm of the fenestration, the great cusped arch marking the entry into the shallow apse and the pulpit approached by steps set within the wall. The death of the Duchess on March 31st 1870 led to the addition of a new oversized western "porch" in her memory with semi-circular mosaic decoration (now destroyed by vandals) beneath the gable. The church shell is rock-faced.
- 11 (Great) Birch, Essex, SS. Peter and Paul. This straightforward but good "late Middle-Pointed" church of 1850 was described in a very late review by *The Ecclesiologist* (1859 p.207) as "of fair average character for that epoch of the (Gothic) revival". It is constructed in flint with Caen stone dressings and has two

aisles, a tower and octagonal broach spire of stone rising to 110'. The builders were Messrs. Baldiston and Son of Ipswich and the cost just over £4,000. The church it replaced was taken down in 1849. The whole cost was met by Charles Gray Round (d.1867) who five years previously had commissioned Thomas Hopper to design his residence, the now-demolished Birch Hall. His generosity also extended to the School and Rectory. The latter, by Teulon, was reviewed at the same time as the church by *The Ecclesiologist* immediately after it had been begun in 1859. Therein it was described as "a commodious brick house by Mr. S. S. Teulon. The character is given by the staircase being built in a circular turret ending in a bellcote. There is also an angular oriel window octagonal on plan." The cost was put at £1,160 and the style described as "an unpretending Pointed". Plans of the church survive in the Essex County Record Office (Faculty D/CC2/1) and a colour sketch of the church which may be contemporary hangs in the School. Further information: *The Churches Old and New of Birch and Layer Breton* by T. B. Millat.

- 12 Birmingham, Edgbaston, St. James (Charlotte Road/Elvetham Road). Perhaps Teulon's most consistently loyal aristocratic clients were the 4th and 5th Lords Calthorpe who commissioned from him Elvetham Hall of 1859-62, the Italianate Perry Hall, Staffordshire (of which a fine drawing is to be found in RIBA Sketchbook (2), Woodlands Vale of 1879 on the Isle of Wight (a largely Italianate house with Gothic touches, set in fine gardens, with sections pre- and post-dating Teulon) and also this church of St. James of 1851-52, which cost £3,000. Edgbaston belonged to the Calthorpe family and the estate was then being developed for the middle classes. Teulon seems to have had no hand in the development itself although RIBA Sketchbook (2) does contain designs for a proposed lodge to Edgbaston Hall and sketches of bookcases for the Hall itself. St. James, roughly cruciform in plan and on a roughly triangular site, lies on the Calthorpe Estate, the land in the churchyard being banked to support the building. The tower has the typical Teulon octagon emerging from a square, the junction softened by a splay at the principal corners of the square into which a gabled buttress rises. The facing of the exterior is in pink sandstone. Internally the church is determinedly Low. There is no arcading and pews fill the nave and two transepts. The dominant feature is the schematized hammerbeam roof (plate 54a in Pevsner's *Warwickshire*). The hammerbeams of the trusses that form the crossing face their partner diagonally. This effect, and the low-slung even oppressive heaviness of the roof provide the closest echo in Teulon's work of the extraordinary roofs beloved of his fellow rogue, Edward Buckton Lamb. The chancel roof is rather simpler with single-cusped braces although the arcaded framing to the organ has rich stone carving especially in the arch heads. The western gallery with its flat barley-sugar balusters almost certainly post-dates Teulon. Galleries in the north and south transept were removed in 1889. Teulon's drawings are reproduced in Douglas Hickman's *Birmingham* (Studio Vista, 1970) and a groundplan signed by him is kept at the Diocesan Record Office. The church was reviewed in *The Builder* in 1852 p.263 and the design shown at the RA in 1854. St. James has been redundant since the mid-1970's and

so far various suggestions for re-use have come to nothing.

- 13 Birmingham, Ladywood, St. John the Evangelist, Monument Road. Constructed between 1852 and 1854. (Chancel, aisles and transept 1881 by J. A. Chatwin). Teulon also provided a school in 1856 with stepped gables coped in brick. (The RIBA Sketchbook (2) portrays a very interesting church at Harborne, described therein as Staffordshire but which was, from 1891, part of Warwickshire, and is now a suburb of Birmingham. The sketch dated August 1856 (or conceivably 1850), shows a church with striped walls, low-slung roof, transept with two gables and a fussy little polygonal tower supported on a squinch on the southern side of the crossing.)
- 14 Blenheim, Blenheim Palace, Oxfordshire. In 1857 Teulon prepared plans for the Duke of Marlborough for the re-arrangement and "sumptuous adornment" of the private chapel at Blenheim which the ESC inspected on November 25th. Teulon consulted the Committee in person on January 26th 1858 on the plans. He told them (p.71) that he proposed to remove the western family gallery, place rich open seats facing the monuments to the first Duke, fill the nave with open seats for the servants, place a pulpit on the north and a font on the south side of the monument and recast the west end into two flights of stairs leading to the first floor of the palace. The idea for the latter was borrowed from the Basilican ambon and incorporated three large angels representing Faith, Hope and Charity. There was to be a reredos with seven reliefs of the Passion and busts of the Apostles, a double lectern with pelican and angels, an organ, stained glass by Clayton and a brass effigy of the first Duke to cover the entrance to his vault. The RIBA Sketchbook (2) shows the pulpit as some 9 feet tall with decorated floral panels. However the finished product as shown in *The Builder* (May 7th 1859 p.312) in a half-page plate by W. H. Hodgkin was much more ornate with a base of rich Devonshire marble, the rest being in Staffordshire alabaster inlaid with glass mosaics and shafts of red marble. The sculptures showed medallions of "Our Blessed Lord and the Evangelists". Although entirely the design of Teulon, it was carved by Forsyth, the book tray being by Skidmore. *The Ecclesiologist* regretted the loss of the gallery, but concluded that "We have seldom had to chronicle a more remarkable or more sumptuous undertaking". This praise reads the sadder as almost nothing now survives.
- 15 Bletsoe, Berkshire. The ESC inspected plans for the restoration of this church on November 25th 1857. To them the renovations seemed careful, although they regretted the heaviness of the open stone screen which divided the church from the distinctive mortuary chapel or north transept. It is mainly the latter which Teulon's sketch in RIBA Sketchbook (2) shows, with winged angels on all four external corners and gables on each elevation.
- 16 Bottesford, Lincolnshire, St. Peter's Chains. Restored by Teulon 1857 (*The Ecclesiologist* p.132). He planned to raise the chancel roof to what he felt to have been the old pitch, place a new lancet window

in the east gable, reseal the eastern part of the nave and provide benches for children in the transepts. The tower was to be treated as the chancel and occupied by a "quasi-stalled bench on each side, with a lectern in the middle and a pulpit attached to a low screen, on the north of the nave arch". "It will be all together a very impressive interior."

17 Brettenham, Norfolk, St. Andrew.

A rebuilding of 1852 by Teulon of a mediaeval church where the chancel was in ruins, paid for by the young Sir Robert Buxton and the Dowager Lady Buxton who were to be his clients at Rishford (q.v.) and at their own nearby house, Shadwell, between 1855 and 1860. *The Ecclesiologist* reviewed the building, rather late, in its 1855 volume (p.256). Externally the church looks to be entirely by Teulon but the review implies that the tower and nave were perhaps only refaced. The flushwork parapet to the tower is, however, entirely Teulon's and is grudgingly accepted as "not inadmissible as a localism". Both transepts are also de novo; the principal windows of the transept are strikingly different, that to the north being half the size of its counterpart, a spheric triangle in shape and framed in a chamfered arch on two little nook columns (see plate 4f). The neighbouring sacristy, its pyramidal tiled roof and octagonal form alluding, no doubt consciously, to a chapter house, is entirely Teulon, as is the rather busy open wooden porch "of rather unsatisfactory Flamboyant detail" protecting the original Norman surround to the principal southern door (see plate 6g). There is a lychgate connecting the fields of the Buxton estate with the churchyard.

18 Brocklesby, Lincolnshire, All Saints.

Is the roof by Teulon? There is a drawing in RIBA Sketchbook (2) dated September 1850 showing a Crown Post roof with upswinging braces and cusping to every alternate collar. He certainly did the Rectory in 1845 (*The Builder* p.250) and it features in both of the RIBA Sketchbooks. The style is simple gabled Gothic.

19 (Upper) Broughton, Sulney, Nottinghamshire.

The church was restored by Teulon in 1854. (*The Ecclesiologist* April 6th). Apparently he widened the single, north, aisle, replaced the East window, added a low wooden screen between the nave and chancel, a pulpit combined with a reading desk, a font, an organ, a vestry to the north of the chancel, "a pretty hipped timber porch . . . in the second bay on the south side" and a pyramidal capping and battlementing to the tower. *The Ecclesiologist* disliked the metal crocketing intended for the ridges of the capping. The Rectory, in red and black brick with no less than three oriels is one of Teulon's more memorable efforts in the building type (*The Ecclesiologist* 1854 p.215).

20 Burringham, Lincolnshire, St. John the Baptist.

This is arguably the most distinctive of all the small country brick churches. It lies in a long straggling village and its immediate setting is enhanced by very close proximity to the Trent. Teulon prepared the plans in 1856 and showed them to the ESC at their meeting on March 11th and 12th. They discussed them again on April 23rd and they liked what they saw: "Mr. Teulon has, in this little church,

made a bold use of brick as a constructive material beside showing much originality in his plan. The distinction between nave and chancel is shown inside by a step and the introduction of walled diapering in different coloured bricks. The tracery is made of brick, red and black, without moulding or chamfer, shafts being alone of stone, of a section like "8", so as to give a rabbit for the glass and show a circular contour both inside and externally". There is an extraordinary dummy window in the tower over the porch composed of three small trefoils in brick with large cusps in stone, all set in the form of a single trefoil that appears gargantuan in contrast. RIBA Sketchbook (2) contains a charming miniature view of the exterior which indicates that Teulon's intentions were not wholly realised. It shows brick configurations, crosses set in circles, on the nave and apse (cf Curridge), a half-hip on the porch roof, trefoil lights on the spire, a weathervane and a Primitivist brick cornice to the tower top; each "dentil" being composed of two headers superimposed by a stretcher. However only detailing seems to have been sacrificed. The principles of the composition were unaltered; an undivided nave, and apse and massively squat tower clasped at one corner by a large chimney with a curious base. The massiveness of course is all relative: the dimensions were only 67' x 21'6" and the seating capacity just 197. The Teulon font is octagonal with two tiers of panels in encaustic tiles. The design of the church was exhibited at the Royal Academy in 1857. The exterior is shown in Stefan Muthesius' "The High Victorian Movement in Architecture 1850-1870" 1972 (plate 53) and the interior in Paul Thompson's "William Butterfield" 1971 (plate 301).

21 Cley-next-the-Sea, Norfolk, St Margaret.

Teulon was appointed architect to this mediaeval church by the Restoration Committee in 1848 preparing a lithograph for them to publish. Pevsner supports Teulon's major decision, which was to construct a tall pinnacled spire to the North in 1849 (*The Ecclesiologist* 1848 p.122).

22 Clifton Hampden, Oxfordshire, St. Michael and All Angels.

RIBA Sketchbook (2) shows a lychgate with Teulon's favourite truss, an arched brace, collar beam and kingpost. Was he the architect?

23 Colchester, Essex, St. James the Great, East Hill.

This is one of the town's greatest mediaeval churches. Having previously constructed the Rectory in East Hill and carried out work on the chancel, Teulon was called in in 1869 when the church had to be closed after a repairs crisis. The subsequent restoration of 1870-71 cost £5,000. He had apparently intended to restore the chancel clerestory but in the event the main works were the reroofing of the nave, aisles and chancel, the rebuilding of the North aisle, the renewal of the nave pews, the replacement of the nave clerestory windows and the windows and doorway in the South aisle, the enlargement of the West door and the tower arch, the renewal of the tower roof and the erection of a turret on the latter replacing one of the 18th century. Two 15th century moulded beams were re-used as supports for the turret. His removal of the organ from the West end to the North chapel has been reversed and his chancel stalls were ejected in 1951. Teulon's Report on the condition of the church of September 3rd, 1869 survives

as do his extensive drawings (Essex County Council D/CF9/31870). I am greatly indebted to James Simpson for allowing me to see his thesis on the repair of the church from which most of the above information has been drawn.

24 Croydon, Surrey, Christchurch, Broad Green/Sumner Road.

One of Teulon's less interesting churches architecturally but important because of the client and the critical reaction. The client was Archbishop Sumner who, disturbed that only 6,000 of the town's 20,000 population in 1851 could be seated in the existing churches, paid for Christchurch entirely from his own pocket "the cost not to exceed £2,650". He chose Teulon to be his architect apparently on the recommendation of the Bishop of Lincoln. What Sumner got for his money in the church, consecrated on 27th July 1852, was a building where the primary aim was clearly to seat as many people as possible. The cruciform plan of nave, apse and two transepts with galleries (that in the north removed in 1919) provided sittings for 700 (each sitting thus working out at barely £3. 10s. each). There was a pulpit to the north of the chancel arch (moved to the south in 1919), a reading desk to the south, a low railed screen (now lost) dividing the nave from the apse, simple floreated painted glass, and a double chancel arch rising from two pairs of springer-shafts composed of pairs of heads looking towards the nave. Externally, the facing was in flint unknapped on the shell, knapped on the buttresses with banding in freestone; Teulon's typical spheric triangle windows recur with differing tracery in the transepts. The little fleche at the crossing is modelled on a similar mediaeval bell turret at Baginton in Warwickshire. The impressive openwork nave roof has alternating trusses of kingposts and queen struts. The eschewal of architectural pretension and the Low Church lay-out provoked the ire of *The Ecclesiologist* which lambasted the church in its 1851 volume (p.329) in unequivocal terms - "we have rarely seen a more mediocre design": a denunciation which the vituperative writers in fact handed down with a frequency that blunted its edge. They bemoaned in particular the "jumble of styles", "the diminutive pentagonal apse", and lack of chancel, the bellcote "of most wretched design" and the commonplace detailing. Their criticism was met in one respect at least in 1860 when Sumner paid for the construction of a chancel to the designs of Teulon (*Ecclesiologist* 1860 p.257) which involved the addition of a westward bay to the nave and the elongation of the "apsidal chancel to a good proportionate length". An organ was also added in 1862 although the present instrument is 20th century. Despite the brickbats, client and architect clearly remained close. At the reception after the 1852 consecration, Teulon responded to a toast to his health and "took the opportunity of expressing his gratitude for the kindness and consideration which from the first he had experienced at the hand of his Grace the Archbishop". (The church has to be repaired after lightning damage in 1888. Later additions included the vestries of 1930, the font of 1908 and the apsidal stained glass by Clayton and Bell of 1891. It is particularly interesting that from 1878 to 1886 the Reverend E. M. Geldart, renowned for his liturgical designs and the composition of church music, was attached to the church.) A faculty for the demolition of Christ Church was granted in 1982.

25 Curridge, Berkshire.

Teulon here provided a chapel-school with adjoining Master's House (formerly given the address of nearby Chieveley). Opened 1856. *The Ecclesiologist* (p.231) noted the resemblance to Carpenter's design for the chapel-school published in the *Instrumenta Ecclesiastica* although the material chosen was brick and the chancel was not dormered. They noted internally "a pretty constructional high screen of wood" dividing off the area which served as a chancel when the building was in use for worship. The complex survives although the schoolmaster's house has been painted white. The chapel use has ceased. The chapel-school fortunately remains clearly discernible; of simple apsidal form, in red brick with circled crosses in gault brick as the only external decoration. In 1857 Teulon also prepared plans for the parsonage which survives opposite the entrance to the school. Although described by *The Ecclesiologist* (1857, p.394) as cheap it is a substantial gabled design with good "tumbled" brickwork. He was also responsible at the same time for adjacent cottages.

26 Ealing, Middlesex, St. Mary.

Perhaps the most triumphant of Teulon's "recastings" involving in the words of the Archbishop of Canterbury the transformation of St. Mary's "from a Georgian monstrosity into a Constantinopolitan basilica". The recalcitrant was a simple preaching box of 1739 designed by James Horne. Teulon was first approached in 1863 by the Reverend E. W. Relton who, according to a report in the *Ealing Post* of 16th May 1863, had first written to William Butterfield but despairing of receiving a reply after a silence of four months had turned to Teulon on the recommendation of the incumbent of St. Mary's Sunbury (q.v.). Interestingly Relton had been advised that Teulon was an architect who would not exceed his estimates. Teulon proposed the addition of a 30' chancel, north and south aisles, each bay of which was to be squeezed between massive brick buttresses, the reconstruction of the roofs and the transformation of the West Front by the addition of a narthex, two octagonal-topped staircase towers and an extraordinary spire. By 19th December 1863 nine tenders had been received including £10,656 from Pateman and Fotheringham (cf. St. Andrew Holborn) and one for £8,680 from Thomas Nye of Ealing which was accepted. (The final cost appears to have been double that amount by the time building work ceased shortly after Teulon's death.) Most of the work was completed in time for reconsecration on 30th May 1866 although the builders only departed from the West end in 1874. Even then the proposal for the spire had been abandoned in favour of a modest pyramid capping in 1871 (see plate 3g). Internally there seems to have been no compromise. What stands out is Teulon's confident use of iron columns with iron foliated capitals, the widespread use of horsehoe arches particularly for the chancel arch and the quite breathtaking roofs; that to the arch consisting of minimal Gothic-shaped apertures created from wood suspended on both the east-west and north-south axes like stencil moulds, plate tracery or lace on an elephantine scale (see plate 7a). In the baptistry the effect is of simple wooden rib vaulting without the webbing. The interior has been toned down

most obviously and ironically by Goodhart Rendel in 1955, the man who first drew attention to the "rogues" in Victorian design. The iron shafts are no longer painted as they were in spirals below the galleries and in diapers above but much else remains including the Teulon pulpit of circular form, in wood, with barleysugar columns placed on a stone base around which fishes swim in and out of the meshes of a net. The corbels at gallery level representing the Prophets and Apostles and the far-reaching angels in the chancel were all carved by Earp, the latter at a cost of £15. The capitals in the chancel are by Bloomfield. The reredos in Caen stone and polished serpentine columns is original and contains a mosaic by Salviati. The five chancel windows and the 16 clerestory windows were designs of the local worthy, Thomas Boddington of Gunnersbury Lodge, Acton (who paid for the pulpit) and made by Heaton, Butler and Bayne. *The Ealing Post* in June 1866 tantalizingly credited the two round windows at the eastern end of the nave to "Jones". As Morris & Co. were definitely responsible, could this be Edward Burne-Jones? There is a memorial window to Teulon himself by the north porch entrance. The extraordinary yellow tinted glass with outline figures in the semi-circular baptistry off the south aisle, which was paid for entirely by the Rt. Hon. S. Walpole, is by Lavers and Barraud but as with Netherfield and Huntley (q.v.) were probably of Teulon's design. The tiles are by Maw & Company. The galleries, which replaced 18th century predecessors, are original to Teulon's design as are the choir stalls.

The definitive history of Teulon's involvement at Ealing is given in Treve Rosoman's article in Vol. 31 1980 of the *Transactions of the London and Middlesex Archaeological Society*. I am greatly indebted to Mr. Rosoman for allowing me to see his article before publication and for discussing St. Mary's at length.

- 27 Eastern Green, Warwickshire, St. Andrew.
Pevsner credits this small church to Teulon, although by the time it was opened in 1875 Teulon was dead, and I can find no other source which suggests he was the architect.
- 28 East Torrington, Lincolnshire, St. Michael. 1848-50.
Another of the small Lincolnshire churches where the roguish touches are reserved for the West Front.
- 29 Ebony, (Reading Street), Kent, St. Mary.
Teulon not only restored but resited this "very picturesque, almost ruined Third Pointed oblong chapel" in 1858 (*The Ecclesiologist* p.280). He added a vestry and spirelet, altered the doors and removed ancient buttressing (to the regret of *The Ecclesiologist*). The latter reported that he was given a budget of up to £400 but the whole project appeared in the end to have cost an extraordinarily modest £270. The chapel was restored again in 1895 by R. P. Day. ESC was able to criticize Teulon's intentions from photographs of his drawings which he supplied.

- 30 Elm, Cambridgeshire, All Saints.
Teulon restored this fine mediaeval church in 1859, adding a new south porch and south aisle, providing pyramidal caps to the angle turrets on the tower and repairing the hammerbeam roof to the nave, adding open tracery between the collars (*The Ecclesiologist* p.294). *The Ecclesiologist* reviewed the work again in 1867 (p.7) and praised the "thoroughly conservative character of the repairs (with which Ewan Christian was also involved). They considered the benches and other fittings "appropriate and good". The east window was by Clayton & Bell. Teulon added a schoolroom in the village in 1860 of simple, Pointed style (*The Ecclesiologist* p.324).
- 31 Elvetham, Hampshire, St. Mary.
This dates mainly from 1840-41 and is the work of Henry Roberts. Nevertheless, as Teulon was responsible for Elvetham Hall constructed between 1859 and 1862 together with the stables, bridge, water tower (exhibited at RA 1862), estate cottages and school (exhibited at RA 1849), he was almost certainly the architect of various alterations at St. Mary's including the stone spire with angels projecting from the base and four columns crowned by carved figures of the Symbols of the Evangelists rising from the broaches (see plate 3d). St. Mary's was made redundant in 1972 and converted in 1973 into a lecture and conference room. The font (by Teulon?) is now at Hartley Wintney.
- 32 Ely, Cambridgeshire.
In 1860 (*The Ecclesiologist* p.195) Teulon reseated the Lady Chapel of Ely Cathedral then in use as the Parish Church of Holy Trinity. He placed the pulpit against the north wall, almost in the centre, and although the seating was very modest his proposed screen and stalls were intended to be elaborately carved with figures of the Prophets and much natural foliage. There were also to be rich metal gates and a pavement of coloured tiles in the sanctuary. Nothing survives from these alterations. Teulon also designed two separate schools in Ely, in Silver Street and Broad Street (see plate 7f). Both were erected in 1857 and both have now been demolished, that in Broad Street in 1981, although the schoolmaster's house survives. As in many of Teulon's houses there is an ecclesiastical flavour to the apsidal staircase tower.
- 33 Fosbury, Wiltshire, Christ Church.
This church, idyllically situated just outside the village and approached by an avenue of trees, was designed in 1855 (*The Ecclesiologist* p.64). The client was R. C. L. Bevan and the style "Flowing Middle Pointed" with a striking ogee surround to the entrance in the tower. The facing is in knapped flint laid in high relief mortaring. Internally the differentiation between nave and chancel is marked by the change in roof form from arch-braced in the nave to hammerbeam in the chancel. There is typical fancy Teulon coming with floreated quarries in the windows. Unfortunately most of the fittings have been removed as the church is redundant (passing into private ownership in 1979). Teulon prepared plans in 1859 for the addition of a timber spire covered in metal with

crochets in lead and plentiful gilding (*The Ecclesiologist* p.207). This, however, was not executed. The Parsonage by Teulon dates from 1855 and is faced in flint with brick diapers and has an extraordinary ogee variant porch and little spuriors (see plate 6h).

34 Great Warley, Essex, Christchurch.

Great Warley is now synonymous in architectural history with the magnificent Art Nouveau church by Charles Harrison Townsend of 1904 but Teulon had a hand in its two predecessors in the parish, Old St. Mary's (demolished 1966) and Christchurch, consecrated in 1855. The latter is shown in the RIBA Sketchbook (2), apsidal in form with a tower but no spire and striped external walling. Plans by Teulon for the restoration of the old mediaeval church were announced in *The Ecclesiologist* on December 9th 1858. His proposals involved a new brick chancel, north vestry and south porch, a new external staircase tower to the south and the renewal of the wooden tower and spire with the re-use of much of the ancient timber.

35 Greenwich, St. Paul's, Devonshire Drive, S.E.10. 1865-66.

Kentish rag, in random courses of irregular depth. French 13th century style. Tower with stair turret. Rebuilt after bomb damage in 1950 and now a travesty of Teulon's original. Built by Dove Brothers (April 1865 specifications drawing at RIBA Drawings Collection).

36 Greenwich, St. Peter, Bridge Street.

The site, a free gift from the Revd. George Blisset of Wells (q.v.) was conveyed to the Ecclesiastical Commissioners on July 31st 1866. Teulon, and Dove Brothers, provided a cheap and unpretentious church in the space of just four months, consecration taking place on November 20th. Internally there were iron columns with wooden arches, galleries and two tiers of windows in the side walls of alternatively three and two lights. The chancel was short. The church was damaged in the War in 1941 and demolished in 1955.

37 Guildford, Surrey, St. Nicholas, High Street.

Teulon died before his plans for the rebuilding of St. Nicholas could even be begun, leaving their execution to Ewan Christian. The foundation stone was laid on April 2nd 1875 and the church consecrated on April 22nd 1876. The client, Dr. Monsell, who died barely seven days after the laying of the foundation stone following an accident on the site, was a prolific hymn writer, his output including "Fight The Good Fight" and "O Worship the Lord in the Beauty of Holiness". The church was the third on the spot replacing a mediaeval original from which the 15th century Loseley Chapel survives and a Commissioner church of 1836-37 by Ebbels. Despite the ancestry, the site was notoriously waterlogged given the proximity to the river and Monsell had hoped for a different location. Teulon and Christian's design, which cost £7,323 and accommodated 800, was constructed in the buff stone used at the Castle. Teulon's repertoire is visible in the massive and simple crossing tower (which had been designed to take a timber spire covered in oak shingles and rising to 170'), the double sanctuary arch under

the tower with double springers and the apsidal chancel beyond. The nave unusually is roofed by a barrel vault. The interior is dominated from the West end by the huge font canopy designed in 1891 by Henry Woodyer surmounting a font probably by Earp who was also responsible for the pulpit of 1856-60. The lectern and three East windows (by Clayton & Bell?) are in the memory of Dr. Monsell.

38 Hampstead, St. Paul's, Avenue Road.

Two designs were prepared by Teulon in the course of 1858, one to cost £4,000 and the later one £2,800. The chief economy appears to have been at the expense of the tower and spire over the crossing but by the time the church had been completed in February 1864 it was clear that despite the cost cutting Teulon had been able to provide the most arresting of all West fronts among his cheaper churches (see plate 7h). This had a central splayed porch with an oriel window over from the same stable as the great porch at Elvetham Hall. On either side, covered walkways with arcaded sides ran diagonally across and up to the level of the oriel which in fact lit an ante-room to a very large internal west gallery. Curiously *The Ecclesiologist* in its review of the second design after its meeting of December 9th 1858, spoke of a single detached spiral staircase at the south-west angle which indicates that there might have been yet further modifications before construction. Internally, in the first western bay, two tiers of three arches supported the great gallery and above that rose a gable which broke through the roofline in a crow-stepped outline. The gabled belfry tower was topped by an octagonal spirelet with minute flying wooden buttresses. The internal plan was virtually identical to that at Agar Town (q.v.). The nave, 61' x 43', had no arcading, and a tall roof with trusses formed of braced hammerbeams, braced collarbeams, and Queen posts. At the East end a massive arch led into a two-bay chancel with a three-sided apse lit by three tall Decorated square-section traceried windows. Two smaller equally sized openings either side of the chancel arch lead into the organ chamber in the south and the vestry in the north. Typical of Teulon also were the internal buttresses projecting just over four feet into the nave. Most of the shell was in brick treated as the Ecclesiologists said "with much freedom and power". St. Paul's, bombed in 1940, was finally demolished in 1958-59. Some oak panelling was removed to St. Mary, Hornsey Rise.

39 Hampstead, St. Stephen's, Rosslyn Hill, N.W.3.

A climax to a career and to a life: Teulon's most expensive church at £27,000, the one the obituary in *The Architect* (May 10th 1873) said he referred to as "my mighty church", admired by Charles Eastlake in his *History of the Gothic Revival* of 1872, and so it is alleged by John Ruskin himself who is said to have described it as "the finest specimen of brick building in all the land". I only hope he said this before the architect died for Teulon became ill during the construction of this church, his exhaustion certainly not helped by the fact that St. Stephen's was well on the way to a final cost nearly triple the original estimate of £7,500. It was sadly fitting that St. Stephen's should witness Teulon's funeral and should have housed, prior to their theft in 1982, two of the three stained glass memorial windows erected to his memory, both by Clayton and Bell, the other

being in St. Mary's, Ealing. St. Stephen's was the result of the joint initiative of the Revd. Joshua Kirkman of St. John's Chapel, Hampstead who was to become the first vicar and Charles Henry Lardner Woodd, named as an executor in Teulon's will and a great friend of Ruskin, who was the principal donor, assisted from 1870 by the considerable largesse of Reginald Heber Prance. Teulon himself left £50 towards the completion costs. Ewan Christian was approached but had to decline in March 1865 and the commission thus passed to Teulon. The foundation stone was laid on 12th May 1869 by Lord Ebury (q.v. Agar Town and Watford) and work was rapid enough to allow consecration on 31st December. The aisles, porches, western narthex, south transept, organ chamber and vestry were all added in 1870, and the tower cap in 1871. The bells by Taylors of Loughborough and the great organ by Henry Willis followed in 1872, the clock and carillon in 1873, by which time also at least six of the principal stained glass windows had been installed. Alfred Bell had served on the Appeal Committee and all the apse windows (1869) and both the Teulon memorial windows are by his firm of Clayton and Bell. However, the window in the north aisle installed as a memorial to the completion of the church in 1872 is by Heaton, Butler and Bayne who also executed the North tower window in 1870. The font of 1869 was given by and presumably designed by Ewan Christian, who also paid, as did Teulon himself, for one of the carved capitals of the nave arcades and some years later, for one of the sgraffito roundels in the nave depicting Latimer "in order that his speech to Ridley at the stake might be brought into prominence in these Romanizing times". The nave capitals were carved by Thomas Earp who was probably also responsible for the representation of King David on the external gable of the north transept, the much damaged figures on the narthex and the highly animated demi-figures of angels thrusting forward at external clerestory level. The internal mosaics are by Salviati. The church itself, some 120 feet long, the nave being exactly three times the length of the chancel and sanctuary with a tower that rises to 130 feet, gives a massive impression particularly from the east where the slope of the land enabled Teulon to provide a mezzanine floor of meeting rooms beneath the apse. The style is generally derived from Early French Gothic and the materials, a Dunstable plum brick banded externally in Kentish rag and granite and, internally, in light coloured Huntingdonshire brick. The interior, which seats 900, has nave arcading on sandstone columns supporting brick arches enlivened in outline by dogtooths and projecting headers and stretchers. There is an outstanding brick vault to the crossing but the nave is roofed in timber by massive trusses of arch-braces, Queen posts and collar purlins. The narthex contains a West gallery opening into the nave through three segmental arches supported on coupled columns with curious and completely unhistorical circular dossierets. The principal window has plate tracery in Bath stone. There is an uncanny conjunction of inspiration between Rosslyn Hill and the great Trinity Church at Boston, Massachusetts, begun in 1875 but won in competition by the young H. H. Richardson in 1872. Richardson said of his masterpiece "the style of the Church may be characterised as a free rendering of the French Romanesque" and the two designs share a dominant crossing tower, apsidal sanctuary, transepts and a two-tier West front lighting a gallery. Richardson however never visited England and the common inspiration did not

come from mutual contact. Given the fact that the site not only sloped but was crossed by an underground stream, Teulon had to provide a sophisticated foundational system of brick arches on concrete bases. Nevertheless between 1896 and 1902 consolidation work was required to prevent movement particularly at the western end. Movement recurred again in 1969 and was a principal cause of St. Stephen's formal closure in 1977. The Church Commissioners have yet to come to a decision over its fate (1982). Teulon lived from 1846 in a house overlooking St. Stephen's, now demolished, called "Tinsleys".

An unsurpassable account of the history of St. Stephen's is given in an illustrated brochure published by the Greater London Council in 1981 and available from County Hall at 25p.

40 Hanworth Park, Middlesex, St. George.

A rebuilding of 1865 paid for by Algernon Perkins, retaining only the north and south nave walls from the humbler mediaeval predecessor itself substantially rebuilt in 1812. Typical Teulon touches are the hammerbeam roof, the reredos in the round-ended apse, the clock surround (see plate 3h) and the dotted little pinnacle at the base of the tower. The most grandiloquent feature is the impressive buttressed tower and broach spire. Gatepier - plate 6e.

Harborne. See 13.

41 Harrington, Lincolnshire, St. Mary.

A rebuilding of 1854-55 of a small church retaining monuments and the tower arch from the predecessor. Plan and perspective in RIBA Sketchbook (2). Contemporary rectory also by Teulon.

42 Hastings, Sussex, Holy Trinity.

On November 27th 1856 work began on constructing a church, vicarage and schools on a site in Cambridge Road, Hastings given by the Cornwallis Estate to serve the parish of Holy Trinity. Teulon was chosen as architect by Dr. Thomas Francis Crosse who was to be the first vicar, 1858-1889, and who, as curate at Battle, had commissioned Netherfield (q.v.) although Teulon was already known in the town as the architect in 1845 of a house in Priory Road built for the Revd. Thomas Vores, perpetual curate of St. Mary in the Castle. The ground plan for this first design survives and shows aisles, two transepts, a polygonal buttressed apse projecting from the sanctuary and a hammerhead to the west suggestive of a narthex. Fuller designs were exhibited at the Royal Academy in 1857 but these have been lost. After an expenditure of some £500 on the site, a major landslip convinced Teulon that the geological conditions were against him. A new location in Robertson Street was found and new designs prepared. Although the site was a prominent one and as *The Builder* pointed out (1857, p.350) was, unlike any other church in the town, on the flat and therefore "of material advantage to invalids" the false start was an expensive one. Purchase of the new site alone cost £2,500. The site was also much more restricted and Teulon's earlier cruciform plan had to be severely modified. As it was *The Ecclesiologist* (1858, p.127)

praised his "bold adaptation to an awkward site". In the new design, which was also exhibited at the Royal Academy in 1858, he provided a broad nave of nearly a hundred feet length and 35 feet width, a chancel and five-sided apse and broad north aisle, which together seated over a thousand. The nave had internal and external buttresses forming window bays topped internally by foliated arches and a hammerbeam roof. The apse, modelled on that of St. Peter at Caen (his drawing of St. Nicholas survives in RIBA Sketchbook (1)), was the most ambitious he ever attempted (see plate 7e). Each ornate apse window had a superimposed gable rising from rich foliated springers and piercing a continuous openwork parapet. It is a great shame that the effect has been spoiled by the removal of the gable finials. The greatest disappointment at the church, however, is the lack of the intended tower. Workmen were on the site from July 22nd 1857 when the foundation stone was laid by Countess Waldegrave (who gave £1,000 to the project) using a trowel preserved in the Hastings Museum, until August 1862 when the chancel was opened. However the only element of the tower, which was to have been buttressed, battlemented and to have had an octagonal staircase turret, to have been begun was the porch though even there Teulon's elaborate design for a carved symbol of the Blessed Trinity in the form of a shield has never been completed. The magnificent plate by W. E. Hodgkins in *The Builder* 1857 p.351 discloses the full ambition of his intentions which included a crow-stepped coping to the wall dividing the nave and chancel on the roof modelled as *The Ecclesiologist* stated on the Frauenkirche at Nuremberg. (The less exciting depiction of church, parsonage and school in RIBA Sketchbook (2) must have been for the first Cornwallis site). The stone was of two kinds, yellow and grey sandstone both quarried locally. The contractor was also a local man, Mr. John Howell. The fountain in front of the East end which used to have statues of Our Lord and the Woman of Samaria and was "opened" on May 24th 1862 is by Teulon. Later in the century his interior was further embellished under the supervision of W. H. Romaine-Walker who designed the polygonal vestry at the east in 1892. Thomas Earp who had already carved, under Teulon's supervision, the figure of St. Michael slaying the Dragon at the base of the springer near the lectern, was called back to carve 22 angels on the face of the chancel arch itself, in 1889-90. Romaine-Walker installed a sumptuous new pulpit in 1898, Teulon's original being despatched to the church of St. Matthew in Portsmouth. His font was also recarved in 1903. The East windows of 1864-67 are by Clayton & Bell. The three paintings on metal incorporated into Teulon's reredos decoration date from 1873. There is a full guide book of 1934 by E. W. Leachman.

43 Hawley, Hampshire, SS. Peter & Paul.

This rebuilding of a humble double-cell mediaeval church in 1865 gave the village of Hawley one of the quirkiest of all Teulon's designs. A massive four-square tower modelled on the great Saxon exemplar at Sompting, Sussex (previously repaired by Carpenter) was placed at the west. The inspirational source was obvious from the use of the distinctive helm roof which he had also employed much earlier at St. Stephen's Southwark (q.v.). The indebtedness thereafter however was very remote. There is no long or short work, no middle

PLATES

- 1a and b Portrait photographs of S. S. Teulon (by courtesy of RIBA). The table must be his work.
- 2 Huntley, Gloucestershire, St. John the Baptist. 1862-63. (By courtesy of National Monuments Record)
- 3a Hopton, Suffolk, St. Margaret. 1865-66.
- 3b Silvertown, Essex, St. Mark. 1860. (By courtesy of National Monuments Record)
- 3c Holborn, St. George the Martyr. Spirelet. 1869.
- 3d Elvetham, Hampshire, St. Mary. Spire. c.1859-62. (By courtesy of National Monuments Record)
- 3e Lincoln, St. Michael. Bellcote. 1853-56.
- 3f Woodchester, Gloucestershire, St. Mary. 1861-63.
- 3g Ealing, Middlesex, St. Mary. Tower. 1863-71.
- 3h Hanworth Park, Middlesex, St. George. Tower clock. 1865.
- 3i Wells, Somerset, St. Thomas. Tower and spire. 1856-57.
- 4a Islington, St. Silas, Penton Street. 1860-63. East window.
- 4b Netherfield, Sussex. Window in school. 1858-59.
- 4c New Bolingbroke, Lincolnshire, St. Peter. Transept window. 1854.
- 4d Uley, Gloucestershire, St. Giles. 1857-58. Example of distinctive Teulon coming.
- 4e Hastings, Sussex, Holy Trinity. 1857-62.
- 4f Brettenham, Norfolk, St. Andrew. North transept window. 1852.
- 4g Silvertown, Essex, St. Mark. Windows lighting crossing. 1860.
- 4h Hunstanworth, Durham, St. James the Less. 1863.
- 4i Uley, Gloucestershire, St. Giles. Tracery in organ loft. 1857-58.
- 4j Uley, Gloucestershire, St. Giles. Note coming.
- 5a Huntley, Gloucestershire, St. John the Baptist. 1862-63. (By courtesy of National Monuments Record)
- 5b Woodchester, Gloucestershire, St. Mary. 1861-63.
- 5c Leckhampstead, Berkshire, St. James. 1859-60. Teulon's base to Jacobean pulpit.
- 5d Nympsfield, Gloucestershire, St. Bartholomew. 1861-63.
- 5e Oare, Wiltshire, Holy Trinity. 1857-58.
- 5f Hunstanworth, Durham, St. James the Less. Pulpit and passageway. 1863.
- 5g Wells, Somerset, St. Thomas. 1856-57.

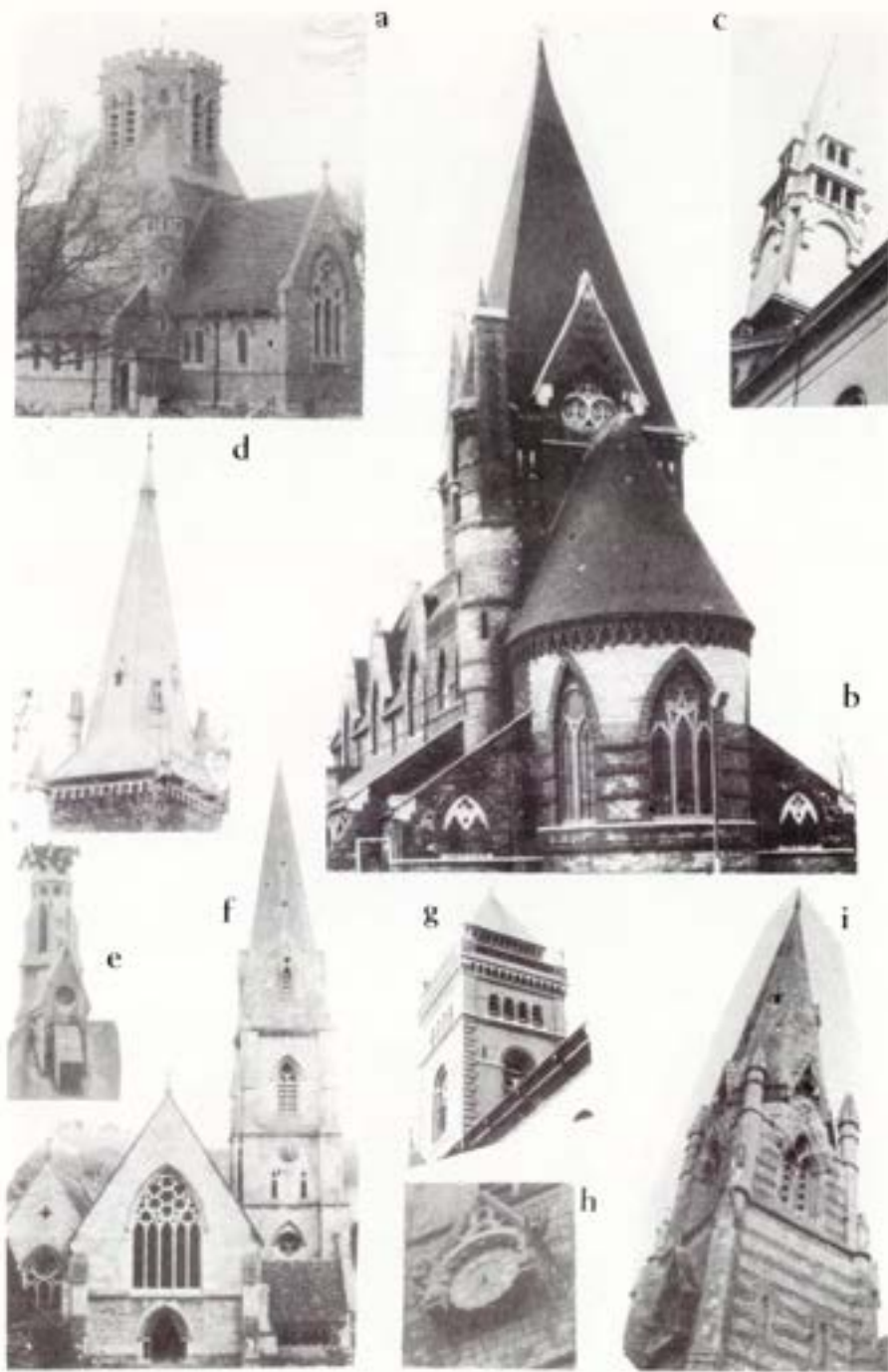
- 6a Oare, Wiltshire, Holy Trinity. 1857-58. Brickwork on apse.
- 6b Hunstanworth, Durham, St. James the Less. 1863. Lock on main door.
- 6c Leckhampstead, Berkshire, St. James. 1859-60. Nave column.
- 6d Wimbledon, Surrey, Christchurch. 1857-58. Nave column. (Drawing by Robert Willis)
- 6e Hanworth Park, Middlesex, St. George. 1865. Pier in churchyard wall.
- 6f South Weald, Essex, St. Peter. 1865-69. Roundel of St. Peter's keys on nave exterior. Probably by Earp.
- 6g Brettenham, Norfolk, St. Andrew. South porch. 1852.
- 6h Fosbury, Wiltshire. Ogee door and spur oriel on Parsonage. 1855.
- 7a Ealing, Middlesex, St. Mary. 1863-66. Nave roof.
- 7b Sunbury, Surrey, St. Mary. Teulon's apse. 1856.
- 7c Wells, Somerset, St. Thomas. 1856-57. Nave roof.
- 7d Hunstanworth, Durham, St. James the Less. 1863.
- 7e Hastings, Sussex, Holy Trinity. Apse. 1857-62.
- 7f Ely, Cambridgeshire. Roof of Broad Street schoolroom exposed during demolition in 1981.
- 7g Hopton, Suffolk, St. Margaret. Interlacing brickwork on nave interior, 1865-66.
- 7h Hampstead, St. Paul, Avenue Road. 1858-64. (Photo of 1946, Courtesy of National Monuments Record.)
- 8a and b Hampstead, St. Stephen, Rosslyn Hill. The west front and view from internal western gallery into the nave. (By courtesy of the National Monuments Record)

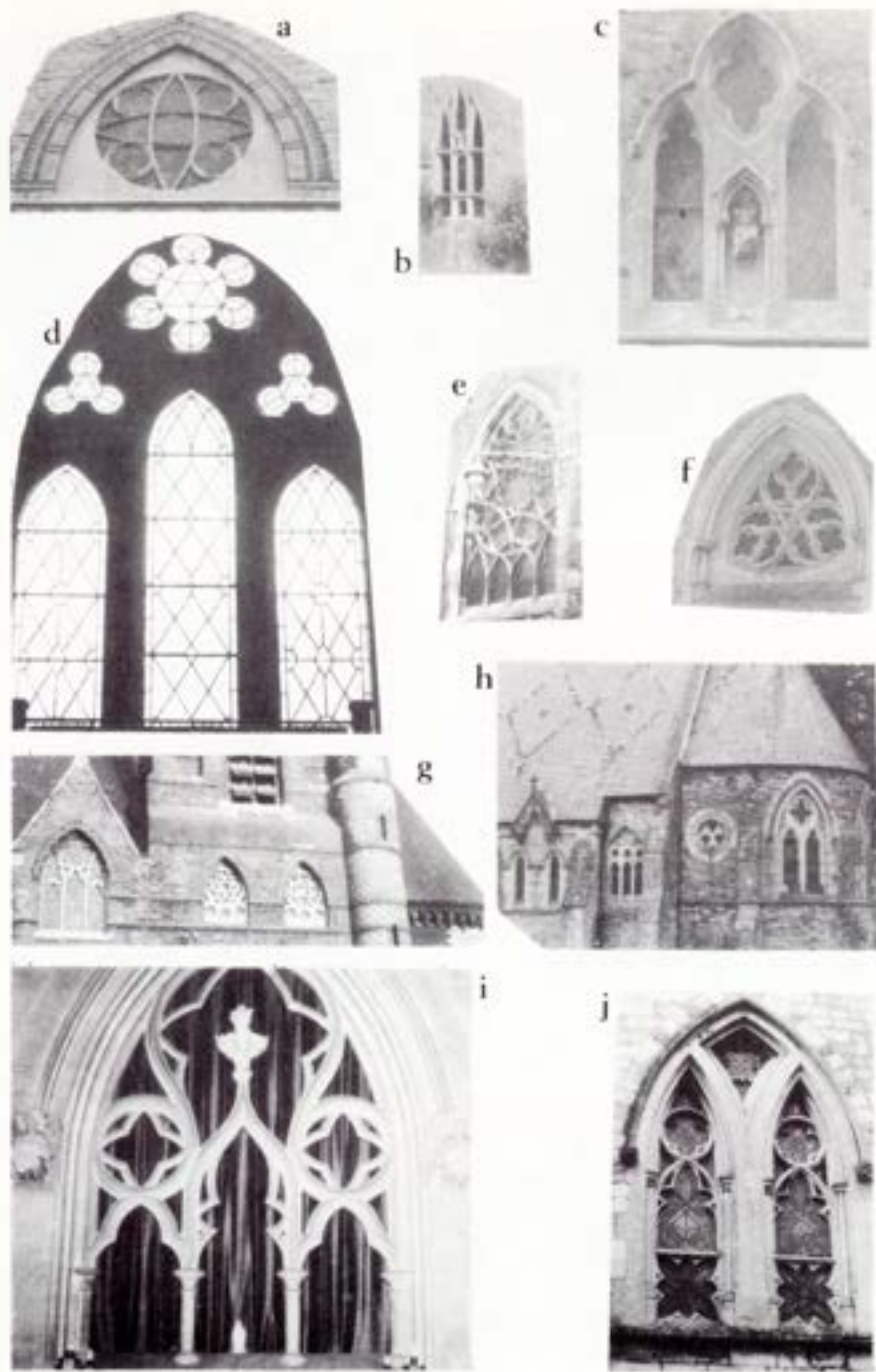
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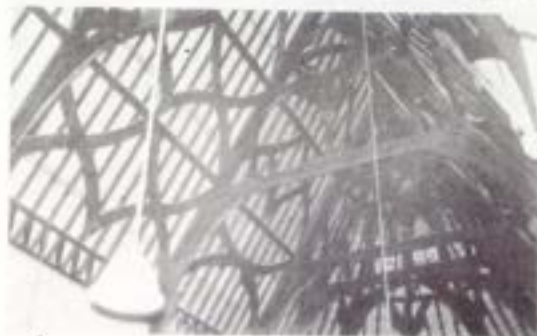
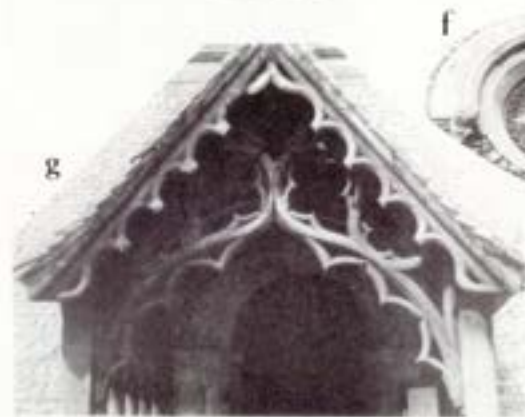




4 TRACERY



5 PULPITS





round-headed arches. This unarchaeological paraphrasing is carried through into the body of the church which takes its cue from the Norman. The exterior seems to belie this with its symmetrical and identical North and South nave elevations with central transeptal gables with wheel windows in the simplest stencil tracery. However, inside, the Norman resonances are clearer in the ubiquitous use of the round arch, the violent chevron toothing and the highly decorative cushion capitals. The interior and exterior are both in exposed random rubble.

44 Holborn, City of London, St. Andrew.

The voluminous minutes of the meetings of the trustees of the Thavies Estate, now known as the St. Andrew Holborn Church Foundation and deposited in the Guildhall Library, provide an invaluable source both for the history of Teulon's involvement with this church and for insights into his working relationships with clients. He was called in by the trustees and the rector, the Revd. Henry George Scawen Blunt (relative of Wilfrid?) in 1868 to provide a new rectory house, Court House, and vestry clerk's office to replace those which had to be demolished to allow the construction of St. Andrew's Street as part of the Holborn Valley Improvements. He provided these in a large new building constructed around a courtyard to the south of the church. He was asked at the meeting on February 24th 1869 to keep the costs to around £10,000 and the inscription on the plaque in the staircase hall shows that he succeeded. It was resolved in June 1871 to erect the small lodge which survives by the gates at a cost of £221. At the 1869 meeting Teulon had agreed to accept the sum of 150 guineas "in full discharge of all the charges by him in making the plans". The new building survives surprisingly intact both inside and out. The style is plain Gothic save for the statue of St. Andrew and the materials, yellow London stock brick with stone dressings. There are two principal staircases that to the Rectory especially imposing with a screen and the other to the Court House contained in an apsidal staircase tower with openwork timber roof with clear references like the Court House hammerbeam roof itself to Teulon's church roofs. The Court House contains the splendid 17th century fireplace and overmantel saved from the earlier building. The large segmental headed three-light windows are cusplless and have an internal flattened arris to each mullion. Could Teulon have been responsible also for the large central table with its whiplash Gothic anglepieces?

At the same time as the new buildings, he also carried out extensive alterations to the adjacent Wren church to allow reopening on October 13th 1872. His approach now makes us wince. He ejected the box pews and substituted low oak seating provided on a tender of £989 by Mr. Chapman of Hanworth near Norwich whom he told the trustees "was a first-rate church carpenter who had done important work under me". Sadly the casualties included the christening pew near the font. He exposed the pre-Wren tower arch by removing the screen wall and western gallery. The west wall was then covered, at the cost of £1,200, by a huge new organ supplied by Messrs. Hill of Camden Town but in a case which was almost certainly by Teulon himself, including two balancing fan vault pendentives. He moved the font to the south-east corner and placed Wren's pulpit on a bulbous stone base with a ring of Gothic colonettes, a composite

capital of sorts and four statuettes (provided at a cost of £11). The old windows were removed and new iron ones substituted, glazed with tinted cathedral glass in Hartleys rolled glass, the successful tender for £375 being placed by Messrs. Heaton, Butler and Bayne. A new clock was supplied by Messrs. Thwaites and Reed of Clerkenwell, a new heating system, new lighting using "sunlights" and new floor tiling by Mr. McColla of Parliament Street. Tenders for the general redecoration of the church were obtained from Crace, Hayward (of Newgate Street) and Stephen Phillips of 10 Baker Street. The latter was successful although his original tender of £1,176 was pared down to £750 including £120 for the reredos and £80 for the organ pipes. *The Builder* in its review of November 2nd 1872, p.870, gave the details: "The nave ceiling and groin ceilings of the galleries are in panels of tempered turquoise blue hue as ground colour with margins in stone and vellum and enrichments in white. The blue grounds are filled with a classic diaper in self-colouring and white. The walls give a neutral of silver gray (sic). The shafts of the columns are finished in Indian red. The chancel ceiling is treated uniformly with that of the nave with exception that enrichments to the panels are gilded." Finally, the ritual chancel was formed at the East end by a rise in the floor level of two feet and the creation of parallel choir stalls. The structural alterations were carried out by Messrs. Patman and Fotheringham, the Clerk of Works appointed in November 1871 being Mr. Cressy whom Teulon had employed in the same capacity at South Weald, Windsor and Colchester (Cressy resigned in February 1872 to be replaced by Mr. Burford who was apparently at that time the principal surveying clerk in Teulon's office). The minutes give the clear impression that there was some tension between Teulon and his clients over the cost of the scheme and among the items queried is the infuriatingly clipped reference in July 1871 to a payment of 2 guineas to Teulon "for attending Mr. Butterfield".

Almost nothing of Teulon's work in the church survived the bombing of 1941.

45 Holborn, Queen Square, W.C.1., St. George the Martyr.

Another vigorous recasting, this time of a 1706 preaching box. It was reopened in 1869 by the same Bishop of London who praised Teulon's work at Ealing. The box pews were removed, all galleries taken down save that to the north which Teulon retained and remodelled, the 1772 organ was rebuilt by Robson, the chandeliers and royal coat of arms ejected together with the original pulpit and the church reorientated. The original and very fine reredos was retained against the eastern wall but a new chancel with full fittings created to the south. These included a reredos with mosaic inlay and slightly horseshoe arches with three canopies set in the responds of the eastern windows above. The low screen, stalls and pulpit, the stairs to which curl right round one of the main columns, have the feel, like much of Teulon's woodwork, of chunky stencil moulds, the apertures foiled and cusped in minimalist Gothic forms (even the grilles running down the floor in nave and aisles have quatrefoils). Externally, an original cupola was replaced by an extraordinary little zinc-covered spirelet with slightly pointed hoods acting as schematized variants on the Gothic canopies to the standard stone Teulon clock surround (see plate 3c). Clearly the praying angels and the

symbols of the four Evangelists in the roundels are also Teulon. *The Builder*, April 3rd 1869 p.275, states that a Mr. Bromfield of Kennington Road was responsible for the carving. Teulon's client was the wealthy Revd. John Backe MA who was rector from 1858 until 1878 and who carried on the embellishments after Teulon's death (the chancel pavement is dated 1874). The adjacent and grim St. George the Martyr schools date from 1864 and cost £2,800 (*The Builder* xxii, p.793).

46 Hopton, Suffolk, St. Margaret.

Following the gutting of the mediaeval parish church on 8th January 1865 the decision was taken to rebuild on a new site, given by Mr. Daniel Gurney of North Runcton Hall, near to the turnpike gate and the 1861 schools (now converted to a house and dismally disfigured by roughcasting). The foundation stone was laid on the 5th September 1865 and the building was consecrated on 27th September 1866. The exterior is in knapped flint with dressings in Bath stone and is dominated by the massive crossing tower topped by a battlemented octagon that sits astride and almost envelops a four-sided spire (see plate 3a). The long sides of the octagon are taken by two louvred lancets and the short by simple spheric triangles. There is an absurdly exaggerated buttress between the windows at the West end. The interior is in brick principally of two colours. The chief oddities are the circular window in the organ chamber with a ring of splayed projecting headers and the north aisle. In the latter the three wide double-coursed relieving arches in stone on the exterior clearly with no functional relationship to the windows in each bay give the impression of being ancient arches from an earlier building. This conceit is reflected internally by three enormous arches in brick filling all the space between the window head and the wallplate. The base of the arches die into each other and into the wall (see plate 7g). The pulpit on a typical Teulon crystalline base and the lectern, again with a typical winged angel, and the font are all original and carved from Caen stone with colonnettes in Devonshire marble. The splendidly polychromatic organ case may be original. (The Morris and Burne Jones East window is of 1880.)

47 Horsham, Sussex, St. Mary the Virgin.

Teulon was called upon in 1860 to prepare plans for the restoration and enlargement of this ancient parish church. Work had not begun by 1864 when the vicar, the Revd. James Fisher Hodgson, called a public meeting but it had been completed by the following year to allow re-opening on November 14th 1865. Within a budget of just under £7,500 Teulon corrected the precarious lean of the north arcading in the nave, added a new south aisle with five transverse gables, brought the various chantry chapels into the common area by breaching and arcading their walls, and removed the galleries, square pews "and other incumbrances". Pevsner credits the huge Decorated east window to the restoration of 1865 and if so, it must be by Teulon. It is an exact replica of the original predecessor.

The unexceptional schools of 1862 adjacent to St. Mark's, North Street, are credited to Teulon by D. Robert Erreray in *The Victorian Churches of Sussex* Phillimore 1981.

- 48 Huddington, Worcestershire.
Design for lych gate in RIBA Sketchbook (1).
- 49 Hunstanworth, Durham, St. James the Less.
Hunstanworth is a small Durham village in a sylvan setting near Blanchland that owes its present appearance to Teulon and his client, the Revd. Daniel Capper, who rebuilt the village and its church between 1863 and 1865. Capper was a very wealthy man owning not just Hunstanworth, where he had been incumbent 1834-35, but also Lyston Court, Herefordshire where he then lived, and estates in Gloucestershire, including Huntley (q.v.) where at exactly the same time he was employing Teulon to rebuild that church. Hunstanworth was rebuilt with picturesque irregularity. All the cottages are of different design united only by the use of the same sort of stone and slate. A parsonage with stepped gables was created from an existing house and a church-school with adjoining house provided in the nearby settlement of Townfield, all to the design of Teulon. The tiny church of 1781 had been pulled down in 1862 and Teulon's replacement was largely complete by 1863. The new St. James is unusual in Teulon's canon in having a large tower with a pyramid capping and a circular staircase turret set not astride the crossing but attached to the eastern end of the single north aisle and vestry (see plate 7d). *The Ecclesiologist* described the tracery as "early Geometrical of the plate kind" – being composed chiefly of lancets and trefoils and quatrefoils in great variety (see plate 4 h). There is typical Teulon lead coming in the windows. The nave roof has arch braces, a collar beam, King post with braces and wind braces to the slopes, that to the aisle having no King posts and no cusping. The Creed and Commandment boards are in metal. Perhaps the single most striking internal feature is the pulpit (see plate 5f) approached through a two-bay Early English passageway set within the wall (cf. North Elkington) while the most winning is the lock on the main door with a little Gothic canopied surround to the keyhole (see plate 6b). The organ made by Gray and Davison of 370 Euston Road is said to be the design of Sedding. Teulon's heavily notched and chamfered choirstalls have been relegated to the West end.
- 50 Huntley, Gloucester, St. John the Baptist.
A treasure house of a church described by Goodhart Rendel as "one of the most interesting buildings in England" (see plate 2). It was like Hunstanworth the joint effort of Teulon and the Revd. Daniel Capper (died 1886) who was rector of Huntley from 1839 to 1865 and rebuilt the church at his own expense 1862-63. Huntley stands out not just for its sumptuousness but for its colour; the contrast externally between the pink sandstone of Teulon's exterior and the grey Painswick stone for his octagonal broach spire on the retained 12th century tower and internally, that between the grey-purple banding of the walls, the brown, red and green marble, particularly on the lectern and pulpit (see plate 5a), and the ornate ceiling to the chancel roof. The lectern, pulpit and reredos are all by Earp to the designs of Teulon. The reredos with a central panel depicting the Last Supper was exhibited in the Mediaeval Court at the 1862 Great Exhibition where it was commended by "Honourable Mention". The photo gives some idea of the lavishness of other carving including the roundels of the four Evangelists and their Symbols and the highly animated figures over the nave columns very much

- in the spirit of William Burges. In the chancel the large capitals composed of symbols of the Passion banded by ribbons decorated with jewels are also very much in the Burges manner. The sanctuary is highlighted by the introduction of bosses into the roof and the use of a large openwork and cusped wooden arch. Teulon's very distinctive grisaille glass with biblical scenes in outline on a yellow glass is seen in several windows in the nave and aisle (c.f. Ealing and Netherfield). Externally the figures playing the harp and organ at the base of the huge trefoil window which lights the organ gallery provide the main carved decoration. The only real loss in the church has been the replacement of the beautiful nave chandeliers by modern and markedly unsympathetic lighting. The adjacent schools built in 1875 at a cost of £2,000 are presumably not by Teulon given the date, but are very much in character. Teulon was responsible for extensive alterations in 1862 to Huntley Manor.
- 51 Icklesham, Sussex, All Saints.
This ancient church was restored by the young Teulon in 1848-49. The thick parapet which he added to the top of the tower was removed in 1928. The remainder of his work includes the Early English font, the hexagonal West porch replacing a circular predecessor of 1785 and, almost certainly, the three eastern windows to the chancel and aisles. None of these windows is shown on a print of 1784 deposited in the British Museum. If they are all by Teulon the sequence is extraordinary, that to the southern aisle being three simple lancets, that to the chancel in a full-blooded Decorated, and that to the north aisle a paraphrase of the latter devoid of all cusps and foils. When he proposed to remove the original roof and insert a clerestory. *The Ecclesiologist* (in 1848-49 p.268) was contemptuous – "We had not much opinion of Mr. Teulon's ability but we were not prepared to see him or any other architect in the present day so wantonly destroying a feature of extreme singularity and picturesque effect in an ancient church". It is hard to gauge whether it was Teulon's outrage or indifference which allowed three years to lapse before he entered his defence in a letter to *The Ecclesiologist* of May 20th 1852 in which he claimed to have found archaeological justification for his proposed clerestory, although acknowledging that their criticism had led to a great deal of soul searching on his part and that of the vicar. An unsigned watercolour in the church may well be by Teulon and indicates an unexecuted version of the proposed roof.
- 52 Islington, St. Silas, Penton Street.
Rather an embarrassment in Teulon's career. The church was founded by the Revd. A. L. Courtenay of St. James, Pentonville and the foundation stone laid on 19th July 1860. Teulon's intentions as examined by the ESC on June 11th 1860 were ambitious. 1,260 sittings no less were to be provided in an irregular trapezium with a chancel of 28' and a nave of 98' with narrow passage aisles on each side running through the base of internal buttresses. There were to be galleries with metalwork fronts seating 316 on three sides supported on slender iron shafts. A tower with octagonal belfry stage and spire was to rise above the south chancel aisle. However, the plans came sadly unstuck. Courtenay brought legal action against both Teulon and his builder for the use of bad materials when part of a wall had to be demolished. He dispensed with his services and the

church was completed by E. P. Loftus Brock and opened in April 1863. The chancel was added by William White in 1885. It is hard to gauge how much of the exterior, cleaned and repaired in 1975, owes to Teulon but the polychromatic banding in brick on the Kentish rag shell and the great variety to the clerestory windows and the extraordinary circular West window (see plate 4a) have the right feel.

53 Kennington, South London, St. Mark.

From 1863 Teulon was involved in the recasting of this Greek Revival design of 1822-24. It was only formally re-opened a week before his death in 1873. All his work was lost in the bombing and post-War restoration.

54 Kingscote, Gloucestershire, St. John.

This ancient church was restored by Teulon in 1851. His hand is perceptible in several of the windows particularly the spheric triangle and the fine miniature crown post roof to the chancel.

55 Kirmington, Lincolnshire, St. Helen.

This ancient church had sometime previously lost both its aisles. Teulon, working for the Earl of Yarborough in 1859, reproduced the North aisle and added an organ chamber treated like a quasi-transept and a sacristy.

56 Lambeth, St. Andrew, Coin Street.

Plans were prepared for St. Andrew's in 1854, were first noted in *The Ecclesiologist* on July 13th and subsequently in much greater detail following amendments on November 3rd. The foundation stone was laid on May 30th 1855. The consecration on June 20th 1856 prompted further lengthy reviews in *The Ecclesiologist* (pp.422-424) and in *The Builder* (pp.314-315) which included useful illustrations of the exterior and its brick detailing. It was the latter which made St. Andrew's stand out. *The Ecclesiologist* declared itself "glad to see that All Saints, Margaret Street has set an example which is likely to be followed in the proper treatment of brickwork". And yet the differences with Butterfield's model church are as notable as the similarities. The whole of Teulon's exterior was banded horizontally with London stock brick and hammer dressed "greystone" the latter diminishing from three courses depth to a single course from the bottom to the top of the East front and the tower. For *The Ecclesiologist*, sharing G. E. Street's dislike of the use of Kentish rag in urban settings, the contrast was "too crude and rough for a town church". The north western tower and spire was clearly also a rather distant cousin of its counterpart at All Saints – there were no buttresses save for the conceit of a miniature one placed where it could have no structural purpose at the junction with the aisle; the octagonal wooden spire, faced in banded slate of two colours, rising from four brick gables, clearly has an affinity with All Saints although it lacks broaches and in its form has almost exact parallels in Germanic Gothic, for example in the Austrian Tirol. Clearly this does not apply to detailing like the moulded hip tiles secured by crocket-like metal hip-hooks at the angles. The spire was intended in 1854 to be 99' high and the tower 77' although *The Builder* reported that the actual height of the two was 150' and despite natural distrust of a rounded figure this does seem to be correct to judge from illustrations. Nevertheless the contemporary *Ecclesiologist* review was able

to note that the two formed "a conspicuous feature from Adelphi Terrace and Somerset House". Where Butterfield and Teulon came together was in their love of polychromatic brick patterning. At St. Andrews on the raking sides of gables triangular sections of brickwork were employed described as "dovetailings" by *The Builder* but known in traditional British vernacular as "tumbled" brickwork. Circles enclosing two superimposed triangles forming a pentagon were seen inside and out, particularly in the spandrels of the nave. The general colour contrast was between white Suffolk brick used as the ground and red brick. The nave walls were banded internally with two courses of red to five of white and those of the chancel were worked in a diapered pattern with voussoirs of the window arches alternately red and white (the discharging or relieving arches externally being set with alternate voussoirs of red and grey brick). Even the parclose screen dividing the vestry from the north aisle was wholly of brick in two colours including its tracery. The reredos too composed of seven trefoil headed arches was constructed for the most part in brick of red, black and white with extra ornamentation in steam-polished lizard serpentine columns with bases and caps in stone and a crowning horizontal banding in encaustic tiles (also seen on the font). The inscriptions placed within the seven panels were, as in other Teulon churches, on rolls of tin. The standard of craftsmanship was high – Forsyth was responsible for the foliated capitals in the chancel whilst Skidmore did the ornate wrought-iron fronts to the galleries (which were also supported on iron columns and approached by two spiral stairs in iron). Teulon's distinctive grisaille glass, this time in two shades of green, was employed most conspicuously in the East window where the lead coming represented flowers on stalks. The West window however was reserved for a more conventional painted glass figure of St. Andrew. To judge from the various descriptions, the nave arcading appears to have been Perpendicular in feel in the lack of capitals, the arches dying directly into the columns with only an intervening band although the short and slightly tapered columns really were sui generis. All the detailing was like so many of Teulon's churches embellishment to what fundamentally was an inexpensive church designed to hold as many as possible in a basically simple ground plan. The cost was £5,989 excluding heating, the galleries for example costing under £400. And this modest cost was despite some geological difficulties on the site – one item in the bill was for extra digging and driving of piles "consequent upon the tides" of the Thames. The total accommodation was for 1,100. The ground plan was a parallelogram, 95'9" length by 65' breadth with a nave and two aisles, the two easternmost bays of the arcading being slightly narrower and divided by a low stone screen to form the chancel. The organ was placed at gallery level within the second stage of the tower. The cheapness of the bill and the liberal capacity clearly appealed to Teulon's clients, the Commissioners for Building New Churches. And it is a measure of the comprehensiveness of his success that despite some cavilling, *The Ecclesiologist* liked the result noting "much originality and great merit" in 1854 and on completion in 1856 declaring the interior to be "very successful, being spacious, dignified and church-like". In 1874 the previously blank North aisle was rebuilt to incorporate five new windows. There was a further restoration in 1883 and a new pulpit in 1902. The church was severely damaged in the War and subsequently demolished. Teulon was almost certainly responsible for the church school and adjacent Minister's house (dated 1868) which survive in Roupell Street.

- 57 Lambeth, Westminster Bridge Road/Pearman Street, S.E.1, St. Thomas.
St. Thomas shared many characteristics with St. Andrew which lay less than a mile away. Indeed, although the foundation stone of St. Thomas was not laid until November 24th 1856 some six months after St. Andrew's had been completed, to be followed by consecration on June 24th 1857, Teulon was preparing designs for St. Thomas in the summer of 1855 precisely as the workmen moved on to the site of St. Andrew. The intended spire again echoes All Saints, Margaret Street with broaches, lights on the cardinal faces and a crown at about three-quarters of its height. The plan as at Agar Town was a long and broad parallelogram consciously derived from the Dominican Church at Ghent. There were galleries at the West end and in the two bays north and south at the East end. Otherwise the interior was undivided. In this of course it differed from St. Andrew's as it did also in the intended five-sided apsidal sanctuary. But similarity recurred in the use of constructional polychromy and in detailing like the Commandment Board on rolls of tin. And if St. Thomas's was some thousand pounds cheaper than St. Andrew's then it also seated proportionately less: 930. *The Ecclesiologist* in its 1857 review (p.256) refers with disapproval to "the imitation of a fan introduced into the six-light West window". (The church was further reviewed at length in 1855 p.256 and 1856 p.73.) St. Thomas which itself replaced a temporary church constructed in 1851 in Waterloo Road (*The Builder* p.776) was bombed and demolished in 1961 along with Teulon's adjacent vicarage.
- 58 Leckhampstead, Berkshire, St. James.
Perhaps nowhere else was Teulon able to combine dazzling architectural effect with such economy. St. James (Foundation stone May 3rd 1859. Consecrated October 30th 1860) cost just £1,745, an expense met largely by the Revd. John Robinson, vicar of nearby Chieveley 1837-72. And yet Teulon and his builders, Mr. Taylor of Sunbury who unfortunately went bankrupt being succeeded by Messrs. Child, Son & Martin of London, were able, despite the budget, to provide a nave of 66'6" length by 21'6" width forming four bays with a South aisle and a short sanctuary 10'6" long and 16' broad, a small sacristy to the north and an open wooden porch at the West end of the South aisle with an Elizabethan feel to the open wooden arcading on its sides, and, at the crossing, a small open timber bellcote ("repaired" in 1949) flanked by two enormous dormers with decorated tracery set in spheric triangles and set below brick revealing arches. The rest of the gable like the rest of the exterior was faced in knapped flint with consistent banding of three courses of brick. The quoining is formed from small blocks of stone at the end of each of the brick courses, the intervening spaces being taken by bricks of pyramidal outline pointing outwards from the sides of the windows on the principal elevations. Internally the entire startling effect of the shell is derived from brick in red, white and black with some banding to the columns in stone and the occasional use of glazed vitrified brick. The richest diapers are reserved to the east end of the chancel. The nave columns (see plate 6c) have a "Renaissance" feel through the introduction of triangular spurs on each of the principal faces continued through the capital and on to the inner face of the arches as at Wimbledon. The roof is an impressive affair of arch braces with King posts and ashlar pieces, the two trusses either side of the crossing being massively cusped. The roof of the crossing itself composing a square framing the underside

of the bellcote again has a sturdy Mediaeval quality. The fine stained glass window to the east is by Lavers and Barraud. The smaller stained glass window in the aisle to Sarah Iremonger Witts who died November 22nd 1858 is also original and if not by Lavers and Barraud may be by Wailes. Even the tiles are brought into the unity of composition and reflect the spurred cross-section of the nave columns. How on earth then did Teulon save money? Firstly his ambitions were modified. RIBA Sketchbook (2) contains a sketch indicating his first thoughts for Leckhampstead which included a large tower very like that he intended simultaneously for Wimbledon with a half-hipped Gothic porch which was also not built. Secondly, as St. James was a rebuilding, he was able to inherit the original pulpit, communion rails and sections of the font, although he added a base to the former (see plate 5c) and cover with pulley to the latter. Thirdly, as the eye adjusts to the interior, it becomes clear that the black bricks are in fact all *painted*. Moreover the very high quality fillets of black mortar turn out to be painted tuck mortaring rather than the black mastic they try to portray. Fourthly, the roof secured by rather crude iron straps is unvarnished and the cusped braces at the crossing are composed not of single timbers but of simple planks visibly jointed. And yet this cost-cutting gives the roof a naive quality which makes it more rather than less interesting. Teulon was presumably also responsible for the school, the foundation stone of which was laid on May 5th 1859 just two days after the church and cost £1,400.

(Basil Clarke's notes on the churches of Berkshire kept in the library of the Council for the Care of Churches, confusingly, contain two figures for the cost of constructing St. James: the £1,745 which I have mentioned and another of £1,200 which seems so low as to be impossible to credit as the total cost for the whole building.)

- 59 Leicester, Leicestershire, Holy Trinity.
The last of the great recastings. Teulon transformed the West front of this brick design of 1838 by Sydney Smirke, in 1871. The similarity to Ealing (q.v.) is obvious in the two pavilion roofed matching staircase turrets and the typical Teulon clock surround. However, unlike Ealing, Teulon was able here to crown the composition by an octagonal spire. This is all in brick although the quoining is in stone. All eight faces of the base of the spire have gabled canopies sprouting from the arrises and standing prow-like, supported on a single shaft; a curious and classically "redundant" gesture.
- 60 Lincoln, Lincolnshire, St. Michael, Christ's Hospital Terrace.
This small church, consecrated September 16th 1856, occupies a hidden site on the steep approaches to Lincoln Cathedral. It was a rebuilding of an earlier church, inspired largely by the Revd. John Somerville Gibney, the vicar of the parish and priest vicar at Lincoln Cathedral (1815-1875), who also founded the North District School in Westgate which might well be the work of Teulon. (Part of the north wall of this building is in fact Roman. Now redundant as a school, there is a proposal for conversion to an hotel.) Gibney has close associations with nearby Christ's Hospital or Bluecoats School (now the School of Art) and this explains the large gallery to the north, facing into the church through imposing arcading fronting a gallery for boys from the school, which has now been blocked to form a vestry. Despite the need for modesty given the proximity to the

Cathedral, Teulon's intentions had been rather grander than those realised. Having first prepared plans in 1853 he was still hoping in March 1856 to construct a tower at the south-west angle, showing the ESC plans to that effect as he had done so previously on January 17th 1855. However, no tower emerged and he had to be content with an odd little bellcote at the crossing, a buttressed octagonal spirelet astride a transverse hip (see plate 3e). The style of the church, in the words of *The Ecclesiologist* was "late First-Pointed with an admixture of geometrical tracery in the more important windows". The nave was 61'6" long by 24' broad. This opened into a chancel and sanctuary 27' long the greater importance of the latter being marked externally by a richer ridge tile. The sanctuary has three gables running into the three slopes of the apse roof, an effect which *The Ecclesiologist* felt to be "confused and huddled". It certainly led internally to a typical skeletal apsidal roof made the more matchstick-like by the absence of chamfers or cusps. Few of the fittings internally are original. However can the chandelier be by Teulon? The scallop incision to the basin of the piscina is worth noting.

There is a print perhaps by Teulon in the adjacent caretaker's cottage which shows the church as if on an isolated setting on a hill.

61 Lincoln, St. Peter at Arches.

In 1854 Teulon recast this classical church of c.1720-24 by Smith of Warwick, creating and decorating a chancel out of the easternmost bay of the nave and providing new seating. In 1856 *The Ecclesiologist* (p.77) reported that he was about to provide light open metal screens to the front of the galleries and furnish a new pulpit in wrought-iron with medallions of brass to be executed by Skidmore. Confusingly, *The Ecclesiologist* refers to this and the earlier woodwork as being rather "Jacobean" in style. The Church was rebuilt in 1936.

62 Littleport, Cambridgeshire, St. George.

In 1857 Teulon almost doubled the size of this handsome 15th century church by adding an additional clerestoried nave and chancel with aisle to the north, including a vestry with a quirky little Gothic octagonal chimney. He provided new seating, a prayer desk to the south and a pulpit against the first pier of the arcade between the North nave and aisle. (*The Ecclesiologist* 1858 p.73). The adjacent symmetrical E-shaped schools with simple lancet windows are almost certainly his work as may also be the vicarage in the churchyard.

63 London, City of, St. Andrew-by-the-Wardrobe.

Howard Colvin in his *Biographical Dictionary of British Architects 1600-1840* refers to repair work by Teulon at this Wren church in 1838. Teulon left money to the church in his will.

64 Long Newton, Durham, St. Mary.

In 1855 Teulon began extensive alterations at this tiny double-cell church, adding a south aisle, fittings and a gabled mausoleum to the Vane family, patrons of the living. (Plans examined by ESC May 1st 1855.)

65 Marlborough, Wiltshire, Cemetery chapel.

Teulon showed ESC his plans for a chapel and lychgate for the cemetery at Marlborough on May 6th 1859. It was for the use of inmates of the workhouse, the cost not to exceed £475, the material brick, and the style Middle-Pointed with a three-sided apsidal sanctuary. The lychgate was to be in brick with stepped gables. The cemetery now bears no signs of either of the structures.

66 Middleton Stoney, Oxfordshire, All Saints.

Substantially rebuilt in 1858 by Teulon who followed early engravings. He also Normanized the adjacent Jersey Mausoleum of 1805. (Pevsner)

67 Misterton, Leicestershire, St. Leonard.

Having earlier prepared plans for the village school (*The Ecclesiologist* 1857 p.394) Teulon went on to extend the church in the following year (*The Ecclesiologist* Dec. 9th 1858) adding an organ chamber, a vestry, stalls and subsellae, reading stalls, pulpit and lectern, children's seats at the East end of the aisles, and a reredos of five niches with carved angels on each side. In the year after that (*The Ecclesiologist* May 6th 1859) he prepared plans for the new timber porch and room over the rectory.

68 Netherfield, Sussex, St. John the Baptist.

The church of St. John the Baptist, the schools, the schoolmaster's house and parsonage all by Teulon form a charming group somewhat out of the village. They were founded and endowed by Sarah, Lady Webster (who died December 19th 1889) in memory of her husband, Sir Godfrey Webster Bart. Commander R.N. of Battle Abbey 1815-1853. Teulon's designs for the church were criticized at length in *The Ecclesiologist* in June 1854 (pp.284-286). The illustration in RIBA Sketchbook (2) under the heading "New Church at Battle" showing an Early English design with octagonal spire presumably relates to these 1854 intentions. However, by the time the church was consecrated on August 16th 1855 the spire had not been built. He told *The Ecclesiologist* as late as 1859 that his intention was still to add an octagonal broached spire with four main spire lights and smaller lights on the oblique sides. And yet they never did leave the drawing board, the tower being topped at present by a simple pyramidal capping. Nevertheless his concurrent intention to install a reredos and new East window was realised. The former, described by *The Ecclesiologist* as "singularly Jacobean" is in fact typical in its use of Devonshire marble, mosaic tessellation, and in the way that the final bays rise to frame the lower section of the window, in this case with angels holding inscriptions and Gothic canopies. The mason is unknown although Earp certainly executed the foliated capitals on the chancel arch. The reading desk, lectern, choirstalls, sanctuary rails, organ, font and pulpit all look original to Teulon's conception, the inscription on the latter recording Lady Sarah's death in 1889 almost certainly being added later. The chancel has the distinctive Teulon monochrome yellow glass with outline figures. The massive gate piers to the churchyard are also by Teulon although the ESC's critical reference at its meeting on December 9th 1858 to the heavy cross gables may have prompted a re-design as the latter do not appear to have been constructed. (The overthrow and lantern are of 1901.) Plans were prepared in 1858 and executed in 1859 for the school and schoolmaster's house which overlook the churchyard to the east. The charming and picturesque irregularity of the house is outweighed in eccentricity by the school where a tall chimney at the angle complete with inscription rises from a prow-like spur and the windows have markedly un-

historical looped mullions (see plate 4b). The parsonage which cost £1,470 was constructed simultaneously (*The Ecclesiologist* 1859 p.209) and would appear to be the building now known as Netherfield Court. Teulon was also responsible for several three-bedroomed cottages in the village.

- 69 **New Bolingbroke, Lincolnshire, St. Peter.**
This small church of 1854 and the adjacent parsonage also by Teulon sit surrounded by trees in this rather eerily isolated village set in relentlessly flat open landscape. The oddest feature, the clock and belltower with spire squeezed into the angle between nave and chancel on the north side, seems to have gone through several modifications before execution as comparison between the lithograph reviewed by *The Ecclesiologist* (1854 p.136) and the illustration in RIBA Sketchbook (2) demonstrates. As built, it was exaggeratedly buttressed, partly supported on a squinch and contained at its base an ogee porch giving simultaneous access to the vestry and sanctuary. It jostles uneasily with a huge chimney to the vestry and a transept designed to hold the children's gallery lit by a window where the central light is a blind canopy containing an angel (see plate 4c). The Sketchbook annotation gives the intended accommodation as 275 adults and 75 children. The vicarage has a great variety of fenestration, the standard oriel and two massive chimneys.
- 70 **Newington Bagpath, Gloucestershire, St. Bartholomew.**
This sad little church now boarded up and redundant and lying in total isolation was rebuilt in stages by Teulon. He began with the chancel in 1858 and moved on to the nave and tower in the following year. The massive four-square tower with a pyramid cap looks deceptively mediaeval and it is fortunate that Teulon resisted the urgings of *The Ecclesiologist* to add another stage to it. It was seated internally for children. The sketch for the three-light East window was prepared in 1859 by Wilmhurst. Some of the internal fittings are said to have been moved to Kingscote (q.v.).
- 71 **Newport, Essex, St. Mary**
Teulon added an elaborate stone pulpit to this magnificent mediaeval church in 1860. He also "restored" the early mediaeval font, adding serpentine columns.
- 72 **North Elkington, Lincolnshire, St. Helen.**
A rebuilding of a Georgian church in 1852 at a cost of £1,000. The contractors were Ryall and Ryley and the plan a simple rectangle. The nave has simple braced collars but the chancel has additional cusped wind braces. The fine iron lectern of 1854 referred to by Pevsner is now in South Elkington. As at Hunstanworth, the pulpit is approached through a twin-arched passageway within the north wall, the motif borrowed from the refectory pulpit of the nearby ruins of Topholme Abbey. *The Ecclesiologist* (1856 p.153) disliked it although commending the church on the whole as "a favourable specimen of the type of church which is the more difficult to build in proportion to its simplicity and consequent poverty of resource". The East window of 1852 is by Wailes of Newcastle who may also be responsible for other lights. The western bellcote was added c.1880. The first RIBA Sketchbook contains what seems to be an illustration of the church and a lodge with belvedere "at Elkington". St. Helen's is now redundant.
- 73 **North Ormsby, Lincolnshire, St. Helen.**
A miniature nave and chancel of 1848 built for Miss M. Ansell. Exaggerated

buttresses to the West Front intimidate a porch with freestanding columns. There is a sizeable and ancient stone reset in the East Wall. The church, which is redundant, lurks behind nettles and trees half way up the hillside that leads to the Manor House.

- 74 **North Rauceby, Lincolnshire, St. Peter.**
Teulon rebuilt the chancel and repaired the sacristy in 1853. *The Ecclesiologist* gave a brief review on November 3rd 1854. The East window by Ward was presumably installed under Teulon's supervision.
- 75 **Northwood, Middlesex, Holy Trinity.**
1854, by Teulon with an 1894 south aisle and a 1930 baptistry. 14th century Gothic style with a low tower and spire at the east end of the north aisle.
- 76 **Nymphsfield, Gloucestershire, St. Bartholomew.**
Consecrated July 23rd 1863 after a two-year rebuilding by Teulon at the cost of £3,000. He kept the 1470 tower and generally respected the original ground plan although converting a previous transeptal projection into an aisle. The composition is an harmonious one and Teulon the Rogue only shows himself in the curious squint into the organ chamber, the vicious notching on the sanctuary rails and the nave arcading where the junction between the circular columns and the arches is not resolved by a capital. There is much use of his distinctive coming in the window, this time yellow tinted with clear glazed margin lights. The cylindrical wooden pulpit is an impressive design with minimal Gothic references (see plate 5d). Sadly the lofty openwork metal spire to the font is now kept separately from the bowl. Is the corona in the chancel original? The massive stone lychgate is notable for the way that the retaining wall appears to march over it as if to strap it to the earth. Plans for the nearby church school and schoolmaster's house were prepared simultaneously by Teulon (*The Ecclesiologist* 1863 p.190). It is unfortunate that it has been roofed in machine tiles.
- 77 **Oare, Wiltshire, Holy Trinity.**
The small chapel ludicrously described by Sir Nikolaus Pevsner as "the ugliest church in Wiltshire" was built in 1857-58 largely through the efforts of Mrs. Mary Ann Goodman, widow of the Revd. Maurice Hiller Goodman of Oare House who was the vicar of Wilcot Church to which it originally served as a chapel of ease. She gave £1,000 and raised a further £900 and as the founder of what was intended to be a memorial church to her husband, it was she who told Teulon that the church had to be in brick and had to be Romanesque in style. Reasonably accurate Norman scallop capitals in the apse and a circular font decorated by blind interlacing arches (see plate 5e) and a reasonably Romanesque apsidal sanctuary, complete with corbel table and lesenes are countered by Teulon's self indulgence in notching and nicking his round-headed arches and in providing a nave roof with arch braces, collar beam, tie beam and intervening Queen struts. The introduction of a schematized corbel table onto the rainwater head shows that he was not all together taking his task seriously! But he certainly tried with his brickwork, particularly in the herringbone blind panels on the apse (see plate 6a)

where it is notable that the shell is almost wholly in a simple header bond. He used more heavily vitrified brick for the plinth. The accommodation was for 191.

- 78 Over, Cheshire, St. Chad, Church Hill.
Jointly restored by Teulon and Ewan Christian in 1870.
- 79 Oxford, St. Frideswide.
Built largely through the efforts of the Puseyite Rev. Thomas Chamberlain of St. Thomas's to serve the newly developed railway settlement of Osney Town. The foundation stone was laid 13th December 1870. Consecrated 10th April 1872. A watercolour by Teulon showing the intended design is preserved by the church. Unfortunately, despite the expenditure of £2,990 financial difficulties prevented the construction of his intended 54' tower and 40' spire which would have sat astride the crossing dividing the simple nave and apsidal sanctuary and clasping the single storey vestry between two massive buttresses. Money was also saved in the rather meagre furnishings and the use of varnished Danzig pine in the roof "the oil giving the woodwork very much the appearance of oak". The materials were Charlbury limestone with Bath stone for the dressings, the builders Honour and Castle and the accommodation 280. Later embellishments include a 1906 reredos and 14 carved angels saved from the Oxford Diocesan Penitentiary. There is a very fine history of the church by Malcolm Graham published in 1978 as part of the successful campaign to save the church from closure.
- 80 Pakenham, Suffolk, St. Mary.
This fine mediaeval church was restored by Teulon in 1849. The two transepts, their roof supported on foliated springers alternately placed at two differing heights, are wholly by him. The RIBA Sketchbook (2) contains plans for the proposed new vicarage.
- 81 Riseholme, Lincolnshire, St. Mary.
Another small Lincolnshire church; built by Bishop Kaye of Lincoln (who died very soon afterwards) and consecrated in August 1851. Plans for a tower and spire were abandoned despite the hope expressed at the 1850 AGM of the Lincolnshire Architectural Society that these "chaste and beautiful" features would be constructed as originally designed. A bellcote on the western gable was substituted by Teulon (*The Ecclesiologist*, 1853, p.455). Contemporary stained glass by Gibbs. Teulon showed ESC his designs for the parsonage on January 19th 1856 and the latter is pictured in RIBA Sketchbook (2). His client on that occasion appears to have been the Revd. William Frederick Kaye (cf. South Carlton).
- 82 Rushford, Norfolk.
The 1981 RIBA Sketchbook contains, rather confusingly, illustrations of what purports to be a proposed rebuilding, with the exception of the tower, of the church at Rushford, yet this is hard to equate with the history of that church. Teulon did certainly however rebuild the ruins of Rushford College in 1855 for the Buxton family to provide a vicarage.

- 83 Rye Harbour, Sussex, Holy Spirit.
The foundation stone of this small church in an industrial setting was laid on 29th March 1849 by William Drew Lucas Shadwell followed by consecration in August of that year. It was designed to serve as a chapel of ease in the parish of Icklesham (q.v.). The octagonal spirelet, the exaggerated relieving arch on the West front, the cut off springers on the fine pulpit, and the curious little internal viewing balcony at the north-west corner all speak of Teulon. The apse was greatly altered in 1912 and the lychgate dates from 1921. The nearby schools and schoolmaster's house (converted to provide residential accommodation) are also by Teulon but date from 1859.
- 84 Sandgate, Kent, St. Paul.
John Newman in the Pevsner *Buildings of England* guesses that the aisled nave of 1849 at Sandgate Parish church was by Teulon. This was no doubt largely because of Teulon's documented involvement in the design of the nearby Enbrook for the Earl of Darmlay 1853-55. It is now clear from a sketch in RIBA Sketchbook (2) that the guess was probably right. For contained therein is what seems to be a fantasy design, perhaps by an assistant in the office, for rebuilding the church. It has an early Romanesque apse, a great campanile with spire, a rather crude rose window and a covered passageway from the street in the manner of Sunbury (q.v.). None of this was built however.
- 85 Sandringham, Norfolk, St. Mary Magdalen.
Shortly before the Estate passed to the Prince of Wales in 1861 Teulon restored Sandringham Church for Lady Harriette Cowper, installing a new chancel screen, a new font, utilizing an ancient cover suspended on a new crane of rich wrought iron, a new East window and a tiled reredos. All this was done in 1857-58. In 1859 he went on to install elaborate new choirstalls with foliage modelled from nature ("Olive Ranunculus and Convolvulus") and with Archangels. Only the latter appear to have survived and then not wholly.
- 86 Shenfield, Essex, St. Mary the Virgin.
In 1858 (*The Ecclesiologist* p.280) Teulon restored this fine mediaeval church exposing the timberframing on the tower by removing later weatherboarding and filling the interstices with luffer-board and tracery, adding angle turrets and timber flying buttresses to the octagonal shingled spire, restoring the fine timber porch and adding a dormer to the south side of the nave roof.
- 87 Sidmouth, Devon, St. Nicholas.
Teulon provided the elaborate reredos in this church, largely rebuilt by William White in 1860 (*The Ecclesiologist* 1867 p.310). He also enlarged the schools for All Saints (p.312).
- 88 Silvertown, Essex, St. Mark, Victoria Docks. North Woolwich Road, E.16. (see plate 3b).
St. Mark's demands more than dry architectural description. For Ian Nairn: "It is

the nearest thing to a mystic revelation that London has" expressing "an architectural imagination the size of Blake's". Such lyricism is prompted by the stark contrast between its polychromatic exuberance, its conjuring with Continental Gothic, and the setting, industrial Essex at its most infernal. To the South is the huge Tate and Lyle refinery, to the West haulage yards where alsatian dogs bark, and to the North the 1933 Silvertown flyover.

- 89 St. Mark's owes its origin to an investigation, following a cholera epidemic, into the poverty of the people of the Hallsville neighbourhood. The Missioner, the Revd. H. Douglas, appealed in *The Times* in 1859 and 1860 for funds and as a result St. Mark's was built on a site given by the Dock Company. Douglas clearly wished his social purpose to receive the best architectural expression. Having secured the services of Teulon in 1860, the latter being able to present his plans to the ESC on May 2nd, Douglas himself joined the Society on June 11th. The plan form at St. Mark's was that which Teulon was to develop to its fullest at St. Stephen's, Hampstead – nave, this time with passage aisles, a crossing tower over the chancel and apsidal sanctuary beyond. Some of the detailing like the double profile to the springers of the chancel arch, the hammer beam roof to the nave with Queen posts, collars and foliated braces, the joints secured by decorative metal straps held in place by diamond-shaped bolts, are all identifiable from other churches as part of the Teulon repertoire. However, St. Mark's stands out in several ways. Firstly, the extensive use of terracotta bricks both inside and out although the effect has been rather spoiled by the garish renewal of many of them on the exterior. It is interesting that Teulon used terracotta on the shell and to provide the lipped string courses which run round the whole building and repeatedly cross the West front. Secondly, St. Mark's is, after the loss of St. Andrew, Lambeth, an unrivalled example of Teulon's love of and skill in brickwork – in the voussoirs to the windows, the complicated cornices to the tower and apse, the internal rere vaults to the chancel clerestory windows in the tower, and the widespread use of tumbled brickwork. Thirdly, the consistent use throughout the building of square-sectioned tracery (in terracotta?) which in the four differing clerestory windows in the tower assumes Islamic rather than Gothic form (see plate 4g). There are also individual idiosyncrasies such as the way Teulon combines the staircase turret on the tower with the flue and chimney from the small vestry at its base.

This masterpiece was declared redundant in 1974 and passed to Newham Council in 1979 to facilitate conversion and use by the Passmore Edwards Museum. Tragically, the roof was destroyed by fire in 1981. Teulon's substantial Gothic parsonage erected to the west (*The Ecclesiologist* 1860 p.190 and 1863 p.191) has been demolished and the site is now taken by the Tate & Lyle car park. The school of 1869, also demolished, may have been by Teulon.

- 90 South Carlton, Lincolnshire, St. John the Baptist.
William Frederick John Kaye (Archdeacon of Lincoln from 1863) became Rector of Riseholme (q.v.) and Curate of South Carlton in 1847 determined both to provide a church for the former and restore the already existing St. John's at

the latter. Riseholme was his first priority but in the same year, 1851, as that was opened Teulon also added a north aisle to South Carlton. Kaye was keen to go much further taking particular exception to the Georgian alterations, and adopting a cavalier approach to more ancient relics. Lord Monson, whose family tombs were contained in the church, had to argue strongly to save the mediaeval screen complaining to a correspondent that "the incumbent is a violent Utilitarian". The ancient piscina, sedilia and hagiocope were destroyed. Teulon's specification for the restoration, drawn up in 1859, reflected the ruthlessness of his brief, stipulating complete reroofing, the rebuilding of most of the East End and the fixing of a new (and unexceptional) Ancaster stone font. The old tiles were to be reused where possible any deficiency being made up by "new tiles laid patternwise among the old". His instruction that the new South Porch was to "be constructed of oak from the old roofs wrought and carefully framed together" does not seem to have been followed. The new and elaborate Crown post and hammerbeam roof to the nave and chancel, the most lavish truss marking the choir, was criticised in *The Ecclesiologist* (June 11th 1860) as "of late type and needlessly heavy".

- 90 Southwark, St. Stephen, Manciple Street/St. Stephen's Close, S.E.1.
The design for the church and school was exhibited at the Royal Academy in 1848 after it had been begun. It was noteworthy for the Greek Cross plan, uncusped tracery and Rhenish helm roof which was tiled where the rest of the church was slated and had dragons at each of its four corners. The church which seated 800, was demolished in 1965.
- 91 Southwark, Christchurch, Blackfriars Road, S.E.1.
In 1853 Teulon prepared ambitious plans for rebuilding this church of 1738. The design was modelled on his favourite Dominican church at Ghent and also showed further experimentation with internal buttressing to the very broad nave and apse. However he had to make do in 1857 by adding a new brick apse and internal re-arranging (*The Ecclesiologist* p.394). The church was bombed in the War and subsequently demolished and rebuilt.
- 92 South Weald, Essex, St. Peter (see plate 6f).
In 1854 Teulon prepared plans for Sir Anthony Browne's almshouses in Wigley Bush Lane, South Weald and exhibited them in the 1856 Architectural Exhibition. They included a circular water pump shelter and a gabled chapel with decorative brickwork, the liturgical arrangements of which the ESC discussed on January 7th 1855. He prepared plans simultaneously for the school which lies opposite. Clearly he made his mark for some ten years later he was called back to the village to rebuild the nave, chancel, south aisle and upper portion of the tower of the church. The walls are in flint rubble with dressings in Ancaster stone and the roofs in Danzig fir. The pulpit, prayer desk and stall ends were carved by Mr. Polley of Coggeshall. Earp carved the twelve angels in the choir, the alabaster reredos and other bases and heads. The impressive oak porch at the main entrance is original and designed by Teulon. Mr. James Browne of Braintree was the contractor and the clerk of works, Mr. Thomas Cressy (cf. St. Andrews

Holborn). The rebuilding cost c.£7,000. (*The Builder*, January 16th 1869 p.51, curiously follows an error made by others in mis-spelling Teulon as Fenton.) The internal screens of 1877 are by Sir Gilbert Scott.

- 93 Stanwell, Surrey (formerly Middlesex), St. Mary.
Restored by Teulon who also added the north aisle (*Ecclesiologist*, May 19th 1863).
- 94 Staple, Kent, St. James.
RIBA Sketchbook (2) shows the lychgate.
- 95 Staplefield, Sussex.
Pevsner gives Staplefield Church (St. Mark's) as 1847 and by Benjamin Ferrey. ESC did, however, examine plans on December 9th 1858 prepared by Teulon for its restoration. Teulon proposed to re-arrange the chancel adding an organ chamber and vestry, a reredos in stone, marble and mosaic, a piscina, metal altar rails and lectern. His low, stone chancel screen had figures of angels on each side of the gap although there were no gates.
- 96 Stibbington, Huntingdonshire.
Pevsner reports that the extensive restoration of this church carried out in 1848-49 which left some original Norman work, was the design of the Duke of Bedford's architect for the area. This man was named as Protheroe. However, RIBA Sketchbook (2) contains an illustration of the church signed by Teulon and it does appear certain that he was the architect, given his role as favoured architect of the Dukes (cf. Thorney). The same Sketchbook also contains a design for the gatehouse at Stibbington Hall.
- 97 Sunbury, Surrey (formerly Middlesex), St. Mary.
Teulon was engaged sporadically on the recasting of this 1752 church between 1856 and 1863. He began by adding a chancel to the east (see plate 7b) with contemporary glass by Clayton and Bell and mosaics by Salviati (although the Teulonesque projecting angels are stated to be a later insertion of 1892-1900 contemporary with the sgraffito added by Heywood Sumner). He also supplied new fittings like the pulpit and replaced the wooden gallery fronts with complicated wrought iron screens. However, he was prevented, presumably by money rather than wish, from transforming the coved and barrel-vaulted ceiling to the nave as he had done at Ealing (q.v.). *The Ecclesiologist* (1856, p.77) describes the style as "a kind of Italianizing Romanesque" the new apse being reminiscent of "the domestic Romanesque of modern Munich". These alterations, costing £1,200, provided 149 new sittings. However extra accommodation was not the only concern. The intention equally was to render this Georgian design stylistically acceptable and some idea of Teulon's success in this respect can be gauged from the fact that in 1858 the vicar, the Reverend Vigne, invited ESC members to visit the church to inspect the architect's work. Teulon returned to the parish in 1860 to begin work on designs for the transformation of the tower, which he began in the following year. His ambitions

were as adventurous as at Ealing. He planned statues of the Four Evangelists at the corners around the belfry, the addition of a square and pyramidal spire and circular spired tourelles at the angles. The spire, and probably the statues, were never realised. His final addition, the western porch with arcaded covered corridor leading from the street, noted by *The Ecclesiologist* on May 19th, 1863, was completed although it has now been wholly removed. The ornate foliated stone capitals, each one different, though all showing leaves and flowers on stalks, were piled unceremoniously in the churchyard at the time of the writer's inspection. The porch was just one of many casualties when St. Mary's, following a period of closure, was "restored" in 1972. Teulon's pulpit and sanctuary rails were also ejected and the roofs to the towers which gave access to the galleries removed. The main nave roof was renewed although this had not been by Teulon. The eastern section of the galleries had been removed in 1953.

- 98 Sunk Island, Yorkshire.
Teulon provided several cottages and a school and schoolhouse (*The Ecclesiologist*, January 26th 1858) on this estate reclaimed from the sea belonging to the Crown's Office of Woods. He also planned a church, showing the ESC his designs in 1856 at their meeting of March 11th/12th and again on June 24th, 1862. However, nothing had materialised before his death and Holy Trinity, of 1877, is the work of Ewan Christian.
- 99 Sutton, Cambridgeshire, St. Andrew.
Teulon restored the chancel and added a vestry for the Masters and Fellows of Jesus College, Cambridge in 1854 (*The Ecclesiologist*, November 3rd). The whole of the North wall had to be rebuilt.
- 100 Theddlethorpe, Lincolnshire, St. Helen.
Largely rebuilt by Teulon in 1864-67. Mediaeval reredos. Organ by Willis (*The Ecclesiologist*, 1867, p.240).
- 101 Thorney, Peterborough.
This village, dominated by the remains of the great Abbey, was almost entirely rebuilt by the Dukes of Bedford between 1845 and 1865. From 1855 Teulon seems to have had a considerable hand although he may perhaps have succeeded or worked in conjunction with other Bedford architects like Edward Blore and Henry Clutton. He was certainly responsible for the "Wheelwright's shop, Relieving Officer's house, and Post Office" as his designs for these were exhibited at the Royal Academy in 1855. The archives of the Bedford Estate also contain his signed drawings for the Post Office and the village school, shown picturesquely with moss-covered roofs, and dated 1855. Given the concurrence in date, it seems highly likely that he was also responsible for the extraordinary complex of water tower, carpenter's shop, sawmills, smithy and cottage (dated 1855) off Station Road. He may also have had a hand in the hundred or so cottages constructed from 1855 in the Wisbech Road, most of which bear the Bedford insignia and are dated between 1855 and 1865. His Post Office (now the General Stores) at 8/9 Abbey Place is Teulon's purest realisation of Pugin's dream of the

idealised mediaeval world. It is picturesque to a degree with the Russell monogram, a royal coat of arms, a Virgin, and inscriptions on curly ribbons in a studious wrought asymmetry. There is no church work at Thorney but his work there demands mention because it shows his command of the Picturesque and the use of some of his repertoire in both secular and ecclesiastical works. This applies most obviously to the horseshoe roof which appears in his school in Church Street (now a Public Library) and the splendid Queen Strut roof in the sawmills.

102 Uley, Gloucestershire, St. Giles (formerly St. Matthew).

This church was rebuilt in 1857-58 on the initiative of Mr. C. T. Jackson of Uley at a cost of £2,500 (*The Builder*, October 23rd, 1858, p.713). It was to seat 400. *The Ecclesiologist* (1857, p.129) applauded the intention of keeping some of the shell of the old building together with most of the tower. However, the present church gives the impression of being wholly Teulon. Indeed even the ancient fittings like the Norman octagonal font were discarded although the latter was replaced in the church in 1914. The design has nave, single aisle and North tower. There is a fine roof to the nave with three tiers of windbraces and braced crownpost trusses. Teulon's individuality is discernible in the rich open stone tracery at the side of the organ (see plate 4i) and the coming in most of the windows (see plate 4d and 4j). That in the West window has curiously irregular colouring with quarries gently tinted in pink and yellow scattered sporadically among otherwise clear glass. The effect is very much like the odd colour mix of the stone on the tower.

103 Warlies, Essex.

Teulon provided one of his chapels-cum-schools in 1855, a parallelogram in form and Gothic in detailing. He was also responsible for Warlies Park House at Upshire, one of many works he carried out for the Buxton family.

104 Watford, Hertfordshire, St. Andrew.

Teulon designed this district church to serve "Watford New Town" which was occupied mainly by railway workers. It was paid for the most part by Mr. H. Henson although difficulty in raising sufficient funds spun the building programme out to three years. It was consecrated on August 21st 1857, the foundation stone being laid by Lord Robert Grosvenor (cf. Agar Town and Hampstead), a stand-in for the Earl of Essex who was indisposed. The design seems to have evolved during construction. The church, as reviewed at some length in *The Ecclesiologist* (December 15th 1853) had no tower and was almost certainly the plan in RIBA Sketchbook (2). Teulon exhibited a design at the Royal Academy in 1855 which did show a tower at the north-east corner complete with saddleback and tourelle springing from the ridge in the centre. *The Ecclesiologist* found this to be "an infelicitous combination" and the criticism appears to have struck home for the tower as built lacks both of these features. And yet he stood firm against *The Ecclesiologist's* principal criticism in its earlier review when it had bemoaned the lack of constructional differentiation given to the chancel which was "nothing more than the eastern bay of the nave", the chancel arch

marking the separation from the sanctuary rather than the nave. Teulon did, however, enrich his chancel with foliated capitals and cusped braces to the roof and there is an interesting hierarchy of decoration on the external roof slope. And yet again, as elsewhere, he may have anticipated the future changes which the later inflow of funds allows. The north aisle constructed in 1872, for example, following its counterpart to the south put up in 1866, replaced a temporary lean-to aisle which Teulon had provided. In 1882 the East end was extended to provide a new chancel. The style is late Early English, the materials flint with tracery in Bath stone and tooled sandstone for the relieving arches. Teulon's pulpit has gone but the octagonal font in Caen stone remains. The builders were Messrs. Fassnidge & Sons of Uxbridge and the number of sittings before the extensions was 400. The only really roguish touch in the church is the curious insertion of some old stone sleepers into the West wall as a symbolic link with the railways, although of course this may have been a gesture by the client rather than the architect. The dormers in the roof date from 1911. There is a scheme for radical alterations to the interior (1981-82). The church school of 1860, converted to the church hall in 1912, may be by Teulon.

105 Wells, Somerset, St. Thomas.

This lavish church, built on the road to Radstock, served the newly developed and less well-to-do district of East Wells. It had been the idea of Richard Jenkyns, Dean of the Cathedral and former master of Balliol, but he died in 1854 and the idea had passed for execution to his widow, Troth, who envisaged St. Thomas's as a memorial to her late husband. She herself only survived till 1st June 1857 but by that time building work had started and she left £2,000 in her will as endowment, the remainder of her estate passing to the Reverend Henry Blisset, Rector of Letton, Herefordshire who received the right of presenting the Incumbent of the Church. Blisset completed the church in time for consecration on 21st December 1857 (the foundation stone had been laid on 6th March 1856). Teulon was clearly proud of the design. He exhibited it at the RA in 1856 and showed the ESC a perspective at their meeting on March 11th/12th when the design was discussed at some length (p.73). Later, in 1857, he presented, separately, his plans for the reredos and font (which was to be enriched with mosaics and to have an elaborately designed metal cover and crane by Skidmore). Later still a review with an engraving of the interior was secured in *The Builder* (December 24th 1859, pp.840-841) which noted the chancel windows by Wailes (to the memory of Dean Jenkyns) and the splendid altar rails by Skidmore.

The exterior is commanded by the very fine octagonal spire (see plate 3i) ringed at its base alternately by freestanding pinnacles and open tracery and crocketed gablets, the bases of which sit astride the double light ogee-topped belfry openings of the tower. The latter has four statues at the base of the pinnacles and a typical stone surround to the clock. The tower is banded, like the rest of the shell, in local stone in two colours, a reminder of the lost church of St. Andrew, Lambeth. The north aisle has five bays each with its own transverse gable much like the aisle Teulon added at Horsham (q.v.). There is rich diapering

on the roof. Internally, the reredos and pulpit (see plate 5g), the green tinted glass with patterned coming and vines drawn in outline, the painted relieving arches over the main arcading, the ornate lock to the north-west door and the way that on the foliated capitals a single stem seems to tie all the leaves as if in a bundle, all these are variations on the Teulon repertoire we have by now come to recognise. Not seen particularly elsewhere are the very shallow drums of the nave arcading opening into the north aisle most of which are only a foot in depth. An extra lavishness is carried into the refined Crown Post roof where the infill panels are quietly but distinctively stencilled (see plate 7c).

Blisset's first appointee as vicar, the Reverend George Blisset (1857-1874) who must have been a relative and have shared some of Henry's wealth, added the south aisle in 1864 as well as the vicarage (plans examined by *The Ecclesiologist*, December 7th 1859), the Church Schools (examined by *The Ecclesiologist* on December 9th 1858 and dated 1859) and St. Thomas's Terrace. There seems every reason to suppose that Teulon was responsible for them all not just for stylistic reasons (cf. the cusplless tracery on the School) but because of the Blisset connection. George Blisset clearly found Teulon to his liking for in 1866 he gave the site of St. Peter's, Greenwich (q.v.), another Teulon commission.

- 106 Welton, Lincolnshire, St. Martin.
Restored by Teulon in 1859 with alterations to the outline of the tower and the formation of a choir.
- 107 Westerham, Kent, St. Mary the Virgin.
Teulon alterations in 1854. RIBA Sketchbook (2) shows proposed new lychgate with great loops to the ends of the railings. This was not executed.
- 108 Westminster, St. Luke, Berwick Street.
Re-ordered by Teulon in 1863-64 (*The Ecclesiologist* 1863, p.113; ESC also consulted June 24th 1862). The church had been designed in 1837-39 by Edward Blore. It was closed in 1935, the fittings being dispersed to St. Francis, North Kensington and St. Augustine's, Whitton.
- 109 Wimbledon, Surrey, Christchurch, Copse Hill.
ESC examined plans for Christchurch (together with a village clubroom) on May 12th, 1857 and again on January 26th, 1858, describing the intended design in some detail, in the 1858 volume (p.196). The ecclesiological proprieties were to be observed by a respectably sized chancel (34 feet compared to 66 feet for the nave) although as in so many Teulon designs the two-bay crossing was dominated externally by a massive if squat tower with pyramidal cap which rather dwarfed the sanctuary itself. Unusually, however, the chancel and sanctuary arches are not identical, the latter dying into the piers in Perpendicular manner without capitals. (*The Ecclesiologist* said the style was generally "late free Pointed".) The nave is covered by the much favoured single hammerbeam roof. Roguish touches are few, the most obvious perhaps being the nave arcading, curious not just in its "Renaissance" section but in the semi-foliated capitals in

which flowers in pots are placed against the principal faces looking distinctly like household potted plants (see plate 6d).

Although not one of Teulon's slum churches, being developed for a middle class suburb, the cost (including that of the accompanying club) was only £3,425. For this Teulon and the builders, Henry Mills, Senior and Junior of Egham, provided 571 sittings, employing the standard combination of Kentish ragstone in random courses for the shell and Bath stone for the dressings, the former being "jointed in the ancient manner". Teulon's work was completed by the time of the consecration which took place of 5th August 1859 but there have been regular changes since then; F. C. Penrose added the new choir vestry in 1875 and may have been responsible for the large octagonal stair turret to the tower which rises from the vestry, incorporates the vestry chimney and was not shown on the engraving published in *"The Builder"* February 27th 1858. In 1881 Charles Maylard extended the nave by one bay and added a new west wall. In 1959 the interior was redecorated by Lawrence King. The fittings were also accumulated gradually; the pulpit dates from 1877, the lectern from 1885 and the reredos from 1907-1912 (a design of F. C. Shearman), the arcading from the east wall being re-erected as sedilia. There is an excellent guide to the church written by Robert Willis (undated).

Elsewhere in Wimbledon, Teulon was responsible for 24 cottages designed for the Cottage Improvement Society and the buildings of Wimbledon College reviewed favourably the *The Ecclesiologist* on December 9th 1858 (p.72), except for concern at the lack of a chapel. They recorded the total cost as £9,000. (Some of the buildings damaged by fire in 1978.)

- 110 Windsor, Berkshire, Royal Lodge Chapel.
Teulon appears to have been an approved royal architect at Windsor for much of his career. Although not a royal commission, he was working as early as 1849 in the town on the exuberant Jacobean Queen's Terrace in Ascot Road facing the Great Park. He exhibited the design at the Royal Academy in the same year. Probably apocryphal local lore has it that the Terrace was occupied by the Court's Ladies in Waiting. In the 1850's he was employed to design several royal estate cottages and, between 1858 and 1861, a series of workshops and other estate buildings depicted in a fiery Turner-esque painting preserved in the Crown Estate Office (illustrated, *Country Life*, July 30th 1981). He clearly remained in favour for two years later he was called in to begin the rebuilding of the Royal Lodge Chapel. As *The Ecclesiologist* reported on May 19th 1863 he had by then added a Middle Pointed chancel "with a transeptal Royal pew to the south". They expressed the hope that the rebuilding of the early 19th century nave would follow and this seems to have happened, allowing completion by 1866. It is claimed that Salvin was responsible for the south aisle. The chapel was re-ordered in 1937 by Sir Edward Maufe.
- 111 Windsor, Berkshire, St. John the Baptist.
From the Royal Lodge Chapel Teulon turned to the town's parish church, his client being Queen Victoria's Chaplain in Ordinary, Canon H. J. Ellison (Vicar

1855-76), founder of the Church of England Temperance Society. St. John's had been rebuilt in 1820-22 by Charles Hollis in the Gothic Commissioner style. The church contains, in a display case, an illustration of the West Front entitled "Windsor Parish Church as proposed". It is captioned as a design by Hollis but surely what it shows is Teulon's proposal. If this is so, he planned a new narthex and approaching corridors, much in the manner of his other external remodellings at Sunbury and Ealing (q.v.). None of this, however, was realised and he was limited in his re-ordering to providing new nave windows, a new chancel and a new nave roof. The deep chancel, faced externally in the same stone used at the Castle, in contrast to Hollis's Bath stone, was built in 1869-73. Angels sit on large pedestals against the chancel arch on prayerful guard. There is mosaic decoration by Antonio Salviati. (The screen is of 1897 and by Arthur Blomfield.) In the body of the church the four centred nave arcading, the galleries and the nave spandrels and the aisle roofs are all by Hollis. The pitched openwork nave roof, a much milder version of that at Ealing, is by Teulon.

112 Woodchester, Gloucestershire, St. Mary.

One of the most attractive of all Teulon's churches, restfully composed in warm Cotswold stone (see plate 3f). It succeeded a smaller, ancient church whence came the early monuments. The design is described in *The Ecclesiologist*, May 1861 and is also depicted in the RIBA Sketchbook (2). Consecration took place on 24th September 1863. The builder was Harrison of Kings Stanley who had been responsible for Bodley's early masterpiece at Selsey just the year before. As David Verey has pointed out, the Selsey stone carving was carried out by Joshua Wall so it seems likely that Harrison and Teulon would have employed him again at Woodchester, notably for the heavily tooled foliated capitals in the nave. (Recent digging in the churchyard has uncovered a large amount of mason's chippings indicating the site of the original "banks" where the carving would have been carried out on site.) The font, formerly in the Baptistry under the tower, has now been relegated to the porch. The latter appears rather squeezed against the tower but to judge from the 1861 *Ecclesiologist* description this is original although the "point of junction" between the two is not marked, as then described, by the sculptured effigy of a saint. The chunky wooden pulpit with simple Gothic decoration over a crystalline stone base (see plate 5b) is impressive and typical of Teulon's Gloucestershire group. The clear glazed glass has the patterned lead coming but there is also excellent stained glass by Preedy, and Lavers and Barraud. The roof, which appears to be in a softwood, has single hammerbeams with pierced tracery, arch braces and collars with Crown Posts and three tiers of windbraces on the slopes. As *The Ecclesiologist* said, the effect is "decidedly Third Pointed" although the overall style was "Geometrical Middle Pointed". And there are practically no roguish touches; the proud and lofty tower with broach spire does have an attached staircase turret which only rises a third of the combined height and is placed on a principal face and not an angle. The unusual planning which places the organ chamber over the vestry which is in turn over an undercroft also necessitated a three-storey transept at the south-east corner complete with external stairs. However, these slight eccentricities of composition have no disruptive effects on a most beautiful design.

113 Woodstock, Oxfordshire.

Teulon first discussed his intended Gothicization of this Classicized mediaeval church with the ESC on April 6th 1854 and they returned to the subject on January 17th 1855, reporting his plans at great length in the accompanying volume. As the 1855 volume of *The Ecclesiologist* retained in the library of the Council for the Care of Churches once belonged to Teulon, the marginalia in pencil must be in his hand, particularly as the sentence: "this unpromising building was entrusted to Mr. Teulon . . ." has been converted into the present tense by the annotator. The same hand underlines the volume's disparaging reference to "pseudo-Classical frippery" so, if any confirmation were required, Teulon clearly shared the view that his goal at Woodstock was to be the eradication as far as possible of the Classical Georgian alterations. His reconstruction was very thorough - he extended the church westward by a single bay and added a new west front, rebuilt both aisles to the chancel, raised the height of the roofs and vigorously Gothicized the tower. *The Ecclesiologist* found much to favour in his accomplishment of this task although almost all his work was lost when Blomfield largely rebuilt the church in 1878. RIBA Sketchbook (2) contains, interleaved, a preliminary design showing an octagonal spire with large gables on a massive tower and double-gabled transept.

The same Sketchbook also shows Teulon's design for a school at Woodstock signed "S. S. Teulon Arch't December 1852 No. 1347", the figure almost certainly referring to a display number at the Royal Academy. It was reviewed in *The Ecclesiologist* December 15th 1853.

114 Wordwell, Suffolk, All Saints.

This small, early 12th century church was restored by Teulon in 1857 (ESC November 25th). He added a small gabled west bellcote with arches for two bells and an open oak porch on a low flint base with big cusped barge boards, to protect an early Norman doorway. An engraving in *The Gentleman's Magazine* of 1824 shows that the bellcote replaced crowsteps and that the porch had had a brick predecessor. H. Munro Cautley in "Suffolk Churches" 1937 mentions a photograph which he had seen showing the interior with a 17th century canopied pulpit, box pews, twisted altar rails, a pilastered and panelled reredos and Royal Arms. All these have now gone. The Council for the Care of Churches report blames an extensive restoration of 1866 for this denuding, crediting to that date the reredos, pulpit and communion rails. If Teulon was responsible for this purging, then clearly he should have been ashamed of himself! RIBA Sketchbook (2) contains several designs for Wordwell and shows a bellcote with a spire much like that Street used on St. James the Less.

All Saints was declared redundant in 1982.

Note 1: I have no doubt that there are yet more Teulon commissions waiting to be identified.

Note 2: The RIBA Sketchbooks contain several unidentified designs for churches.

Note 3: The archives of Jesus College, Cambridge, contain Teulon's unexecuted plan for a geometrically patterned tiled floor, largely in shades of brown, for the Ante chapel of that college. It can be dated to c.1850 (cf. Sutton).

3 SCHOOLS AND PARSONAGES UNCONNECTED WITH CHURCH PROJECTS

(Where Teulon provided a school or parsonage as well as carrying out work at a church, then the former would have been mentioned in the preceding text.)

The RIBA Sketchbooks contain several unidentified designs for schools and parsonages.

Most of the early parsonages were in the Loudonesque "Old English style".

- 1 Billingham, Sussex.
Vicarage with octagonal turret; cost £900. *The Ecclesiologist*, May 6th 1859.
- 2 Billington, Bedfordshire.
Parsonage. *The Ecclesiologist*, May 6th 1859.
- 3 Bressingham, Norfolk.
Rectory. 1842.
- 4 Cantley, (Cautley?), Nr. Doncaster, Yorkshire.
National Schools. *The Builder*, 1847, p.91. Also exhibited at the Royal Academy 1848 and described there as "recently erected". Built for J. W. Childers, M.P..
- 5 Chipping Campden.
1844 wing to Vicarage. Now demolished.
- 6 Compton, Berkshire.
Vicarage and School. *The Ecclesiologist*, June 1854. Wooden tracery used in latter.
- 7 Coniscliffe, Durham.
Extension to Vicarage (*The Ecclesiologist*, May 6th 1859). Teulon defied the precipice on which the Vicarage is sited by "boldly bracketing up a terrace in the face of the rock". Also designed the School (*The Ecclesiologist*, May 1861).
- 8 Dunstable, Bedfordshire.
The Ecclesiologist, May 19th 1863 examined plans for new schools for the Ashton Charity.
- 9 Eastbourne, Sussex.
RIBA Sketchbook (2) contains designs for Trinity District Schools.
- 10 Enfield, Middlesex.
In 1858 Teulon added a new half-timbered bedroom floor to the Schoolmaster's House at the School at Cockfosters. (*The Ecclesiologist*, 1858, p.70).

- 11 Grendon, Northamptonshire.
1850. Rectory. Depicted in RIBA Sketchbook (2).
- 12 Hampton Wick, Middlesex.
Parsonage. Noted in *The Ecclesiologist*, November 3rd 1854 which remarked on the excessive picturesqueness.
- 13 Hastings, Sussex, St. Mary Magdalene.
Schools (*The Ecclesiologist* 1856 p.76).
- 14 Hison Green, Lincoln.
Parsonage for St. Paul's. (*The Ecclesiologist*, June 4th 1855).
- 15 Hollesley, Suffolk.
Rectory. 1845. Depicted in RIBA Sketchbook (1).
- 16 Kingston, Surrey.
Parsonage. (*The Ecclesiologist* 1856, p.238)
- 17 Lakenheath, Suffolk.
Vicarage. (*The Ecclesiologist* 1856, p.76). In flint and chalk with oriel.
- 18 Methwold, Norfolk.
Schools. Depicted in RIBA Sketchbook (2) and noted by *The Ecclesiologist* June 4th 1855.
- 19 Middleton, Oxfordshire.
Schools. (*The Ecclesiologist* June 4th 1855).
- 20 Monk Soham, Suffolk.
Rectory (former). 1846.
- 21 Nettlewold,
School. (*The Ecclesiologist* March 11th 1856)
- 22 Northaw, Hertfordshire.
School. (*The Builder* 1851, p.270). Demolished but 1850 datestone survives on present simple and much extended school of 1879.
- 23 North Cockerington, Lincolnshire.
Parsonage. RIBA Sketchbook (2).
- 24 North Creake.
RIBA Sketchbook (1) contains design for "proposed schools and proposed Rectory for Honourable and Reverend G. Keppel". The school was built in 1849 at the expense of Keppel and Earl Spencer. Design for Rectory exhibited at Royal Academy 1846.

- 25 Paglesham, Essex.
Rectory. Teulon exhibited two versions to meeting of the ESC May 1861.
- 26 Potters Bar, Hertfordshire.
Parsonage, St. John. RIBA Sketchbook (1). Shown with stables.
- 27 Poynings, Sussex.
Schools, depicted in RIBA Sketchbook (2). Fitted ingeniously into complicated site. Reviewed in *The Ecclesiologist*, June 1854. Mention of picturesque effect on master's house in the two-storeyed oriel, "square on the ground floor and bevelling above into a half hexagon".
- 28 Raithby, Lincolnshire.
Rectory. Ground and first-floor plan shown in RIBA Sketchbook (2).
- 29 Riby, Lincolnshire.
RIBA Sketchbook (1) shows School and School house built in the village for G. Tomline, M.P. and exhibited at RA 1849. Teulon's almshouses with Dutch gables, diaper brickwork and lattice windows, dated 1851, were recently demolished.
- 30 Roade, Northamptonshire.
Parsonage for Revd. Alex Annand shown in RIBA Sketchbook (1).
- 31 St. Neots, Huntingdonshire.
New school costing just over £600 reviewed in *The Ecclesiologist* (January 26th, 1858, December 7th 1859 and 1860 Volume, p.50).
- 32 Sibthorpe, Lincolnshire.
Rectory. Reviewed in *The Ecclesiologist*, November 3rd 1854, p.435 which noted the bold hexagonal turret to the drawing room and bedroom.
- 33 Steeple Barton, Oxfordshire.
Rectory. 1856. Rooms open from hexagonal hall. Pevsner notes the "Queen Anne" feel. Reviewed in *The Ecclesiologist* 1856 p.76. Cost £900.
- 34 Stoke, Oxfordshire.
School and school house paid for H. Peyton. *The Ecclesiologist* December 9th, 1858. Tiny little sketch in RIBA Sketchbook (2).
- 35 Tathwell, Lincolnshire. RIBA Sketchbook (1) contains two views of proposed vicarage built for Revd. John Waite.
- 36 Wetheringsett, Suffolk.
Rectory (now Manor House) shown in RIBA Sketchbook (1). Illustrated in Burke's and Saville's *Guide to Country Houses (East Anglia)*. Exhibited Royal Academy 1844.

- 37 Winston, Suffolk.
Rectory (The Grange). 1843-44.

