

The Church of St George,
Castle Way, Hanworth,
London Borough of Hounslow

*Notes on the medieval and early nineteenth century
church*

by

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1. Introduction and summary

The Church of St George is now overwhelmingly Victorian Gothic in character. SS Teulon's polychromatic apsidal chancel, massive tower and broach spire of 1865 dominate the approach from the east (Figure 8). However, the nave consists mainly of fabric from an earlier period. James Wyatt rebuilt the nave walls of the medieval church as a rather plain box shaped church at the beginning of the nineteenth century and it was on to this structure that Teulon added his ecclesiologically inspired east end.

This report attempts to define the pre-Victorian fabric surviving within the building. It does not deal with Teulon's additions in any detail. These are discussed in a separate report prepared by Andrew Saint. Observations on the masonry are based on notes made during a visit to the site on 9 October 1991. Substantially, the text is a revised version of that first submitted as an appendix to Andrew Saint's report of October 1991 to the London Historic Buildings Advisory Committee to determine a claim, made as part of a grant application, that the church was of outstanding interest. The committee's decision then was that the building was not of sufficient interest to merit this distinction. However, its list status, Grade B, is now considered obsolete and it is to be reassigned within the current three tier grading system, Grade I, II* or II. This report is submitted for consideration in the regrading of the church.

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2. *The documentary evidence*

The history of the manor and church is described by the Victoria County History in 1911¹ but Andrea Cameron's guidebook deals with the church in more detail.² The earliest documentary record of a settlement at Hanworth, which appears in the Domesday Survey of 1086, makes no mention of a priest or a church. The first indication of the existence of a church is in 1293 when the advowson appears in the grant of the manor and Adam de Brome, mentioned in 1315, is the first known rector of Hanworth Church. So, we might assume that the first church dates from around 1300, which is consistent with some of the architectural detail shown in the views of the church from the 1790s.

During the first half of the sixteenth century, the manor was in the ownership of the crown and, according to Camden, was Henry VIII's 'chief place of pleasure.'³ The later appearance of the medieval church, however, suggests this had little influence on its fabric.

Graphic records of the house and church first appear in the eighteenth century. An estate plan of Hanworth Park in 1738 includes both a plan of the park and a view of the house and church taken from the east.⁴ A watercolour of Hanworth Park from c. 1757 shows the church and extensive service ranges attached to the house viewed from the east.⁵ The stables, which feature largely in this view, are known to have been designed c. 1750 by Sanderson Miller⁶ but a watercolour view of c. 1800,⁷ which shows the house with Venetian windows suggests that it may have been rebuilt or refaced at the same time. However, since it is recorded that the house was destroyed by fire in 1797⁸ it is not clear whether this view shows the house before or after the fire and its subsequent rebuilding.

At the end of the eighteenth century, the church was drawn from several viewpoints. Probably the best of these views is an aquatint engraving by Joseph Charles Barrow from 1790, which shows the church viewed from the south east (Figure 2). The nave is divided into three bays by four buttresses, with a late thirteenth or early fourteenth century geometric window in the eastern bay, a second, possibly similar, window in the west bay and a porch, probably post-medieval, in the centre bay. The buttress at the south west corner of the church, visible above the roof the porch, appears to be diagonal. The other three are square but appear to match, having two offset weatherings.

The chancel is distinguished from the nave by a slightly lower, more steeply pitched roof and a return in the south wall. The east wall of the chancel is shown with a large five-light window, perpendicular in style. The lights have cinquefoil cusping, with smaller trefoil headed lights above and two quatrefoils either side of the centre light. Some of the painted glass from this window is preserved in the present chapel, and there is more in the rectory.⁹ The close correspondence between the shapes of the surviving glass and the form of the window confirms the accuracy of the engraving. In the south wall of the

¹ VCH 1911, pp. 6-7, 392-396

² Cameron 1981

³ Pevsner 1991, p. 421

⁴ Reproduced in Cameron 1981, pp.10 and 26, from a plan in the possession of the Duke of St Albans titled 'The Manour of Hanworth with lands in several adjacent manours of Middlesex. The Estate of the Right Hon. Lord Vere Beauclerke,' 1738

⁵ Reproduced in Cameron 1981, p. 6, from a watercolour in the possession of the Duke of St Albans.

⁶ Colvin 1995, p. 654

⁷ Reproduced in Cameron 1981, p. 10, pen and watercolour drawing of Hanworth House and Church now in the collection of the Gunnersbury Park Museum.

⁸ VCH 1911, p. 395

⁹ Notes on the Stained glass in the staircase window of the Rectory, Park Road, Hanworth by a historian for the Historic Building's Division of the Greater London Council, 1975. The glass was recorded in a set of coloured wash drawings now held by the Guildhall. Although not identified as such, they appear to be in the hand of John Carter.

chancel, two windows consisting of two lights with cinquefoil cusping are set within square heads under a hood mould. There are buttresses against the east and south walls of the chancel. Those against the east wall make a pair and appear to be one with the rest of the chancel. The two against the south wall appear either to be similar and repaired with raked brick offsets or, later additions. The buttress at the east end of the north wall of the chancel is also just visible. Although it does not match in shape the pair against the south wall, it too clearly had a raked brick offset.

At the west end of the roof there is a timber bell turret which conforms to local tradition. There are similar turrets at the west ends of several other churches in Middlesex. At Cowley, the turret sits above a late medieval king post roof; at Greenford, the turret dates from the late C15 or early C16; at Kingsbury, the turret rises above a trussed rafter roof probably from the C15; at Northolt, there is king post roof probably from the early C16. In the City, timber framed bell turrets above the west end could be found at St Ethelburga from the late fourteenth century (destroyed in a bomb blast in 1995) and at St Helen Bishopsgate, probably from the late fourteenth of fifteenth century.

Two views, by one anonymous hand, from 1794, show the church from the south east and north west. The view from the south east (Figure 4) is taken from almost the same spot as the preceding view. The earlier drawing might have inspired the choice of view but the latter is clearly not a direct copy. Generally less detailed, it corroborates much of the architectural detail and therefore provides testament to the accuracy of the earlier view.

The view from the north west (Figure 4) is valuable because none of the others show the church from the north. Overall, the north face was similar to the south. The chancel and nave clearly shared the one central axis. The Perpendicular two-light windows in the north wall of the cancel are a match for those in the south wall. The two-light geometrical window at the west end of the north wall appears to match both that in the bay east of the porch like projection and those in the south wall. The buttresses to the west wall are shown as diagonal, which confirms the appearance of the south west buttress in the view of 1790. The Perpendicular window in the west wall was of three lights and similar in style to that in the east wall. There are buttresses to the chancel corresponding with those against the south wall but there are none against the north wall of the nave. A porch-like structure occupies the centre bay in the north wall of the nave but the door appears to have been partially blocked and converted into a window. Perhaps this is where the 'Vestry Room,' mentioned in the Vestry Minutes in 1807, was housed.

By 1800, the Rev. Daniel Lysons, in his description of the church, indicates that little had changed in the intervening six years,

The parish church dedicated to St George is a small Gothic structure of flint and stone, consisting of a chancel and nave. At the west end is a low wooden turret.¹⁰

However, the church was soon to undergo a series of major alterations. On 22 September 1807, a meeting of the parishioners agreed,

First: a new pulpit, reading desk, and Clerk's Desks are necessary.
Secondly: that the pews be carefully taken up, the floor raised, the pews replaced with doors, and completed to a given height.
Thirdly: that the Gallery be extended to the walls on each side.
Fourthly: that the Vestry Room be removed to a more convenient place.
Fifthly: that the walls within and without, the windows and the roof be thoroughly repair'd.

¹⁰ Cameron 1981, p.7

That for these purposes a surveyor be employed to give in an estimate and that the surveyor be Mr Joseph Patience of Wormwood Street, London.¹¹

It is interesting note that the watercolour view of 1794 (Figure 3) shows the ground level very close to the sill of the nave window. The rise in ground level, a common problem in churchyards used as cemeteries, may well have caused problems of damp, hence the decision to raise the floor level. A week later a Vestry Meeting decided to carry out all the repairs except those to the gallery but a further meeting on 2 March 1808 carried the following resolutions unanimously,

First resolution: it is deemed expedient to take down the present church and upon the said site to build with the old materials, as far as they will go, a new church and chancel, not exceeding Sixty Feet in length and that a convenient Vestry Room be added at the East End.

Secondly: that the cost thereof shall be defrayed by an annuity or otherwise.

Thirdly: that the Rev Jas Burgess, Rector, be requested to undertake the entire direction of the said structure under the control of Jas Wyatt, Esq.¹²

The money however, was not immediately forthcoming and work was delayed until 1812 or 1815-16.¹³ The cost of the works amounted to £5000.¹⁴ James Wyatt, the architect, owned the neighbouring 'Hanworth Farm,' which he had designed for himself, c.1790.¹⁵ How much of the medieval church he retained is discussed in the following sections of this report: the form of Wyatt's church can be deduced from Teulon's drawings and an examination of the present fabric.

In 1853, the Rev John Hanson Sperling described the church from an Ecclesiological perspective in the following way,

The church, St George, is agreeably situated in the Park, close to the site of the ancient hall. It has been rebuilt in the Third-Pointed, at the commencement of the present century, which, though possessing grave architectural faults, is a pleasing specimen of religious feeling, rarely met with in that dark age. Destitute, strictly speaking, of a real and distinct chancel, it has a spacious and dignified sacrarium. The altar is of solid stone, diapered in front and at the sides; in place of an east window is a lofty stone reredos. The hammerbeam oak roof is of tolerable pitch, with carving freely introduced. The west window of three lights, supermullioned, has been preserved from the old church; the head retains its ancient stained glass being figures of saints, in which yellow predominates. The other windows contain coats of arms in stained glass, mostly ancient, and belonging to the former church.¹⁶

The 'Third Pointed' style, or Perpendicular as it is now more commonly termed, can be applied to the two-light windows shown in Teulon's elevation of the north wall of the nave. It can also be applied to the three-light window shown in the 1794 view from the north (Figure 4), which, from the Rev Sperling's account was 'preserved from the old church.'

The Rev Sperling's limited enthusiasm for the church would have been fired by the beneficence of Mr Algernon Perkins the owner of Hanworth Park House and estate. In

¹¹ Cameron 1981, p.9

¹² Cameron 1981, p.9

¹³ According to Andrea Cameron the work was completed in 1812 (Cameron 1981, p. 9) but Colvin and Robinson give the dates as 1815-16 under the direction of BD Wyatt, since James Wyatt died in 1813 (Colvin 1995, p.1113 and Robinson 1979, p. 241)

¹⁴ Cameron 1981, p. 9

¹⁵ Robinson 1979, p. 241

¹⁶ Sperling 1853, pp. 45-6

1864-5, he commissioned the architect SS Teulon for the addition of the apsidal chancel, the octagonal chapel north of the nave, the tower and spire. For the existing nave, there were to be new entrance porches to the north and south, new nave windows and polychromatic slate roofing throughout.

Teulon's drawings for the 'Proposed Additions' survive among the Faculty Papers at the City of London Guildhall Library. The drawings comprise a plan (Figure 5), a north elevation (Figure 6) and an east elevation (Figure 7). His 'proposed alterations' however, clearly differ from what was actually built. The tower has an extra stage in which the clock is set. Also, the chancel, like the nave, was to have a decorative parapet but this was abandoned in favour of a simpler treatment with projecting eaves. However, for the building archaeologist attempting to distinguish pre-existing features from proposed alterations that were never built the drawings require some further interpretation.

The plan is unambiguous (Figure 5); the proposed alterations are picked out with a coloured tint. The alterations include a chancel, tower, north transept, porches to north and south at the west end of the nave and a new four light window in the west wall. The pre-existing work, which must be the church as left by Wyatt, comprises a nave divided into four bays by buttresses to the north and south walls, diagonal buttresses at the west end and apparently identical windows in the north and south walls.

Unfortunately, however, in the elevations (Figure 6 and Figure 7), the proposed and existing are not differentiated in the same way. They do show that the two-light windows in the north wall of the nave, shown as pre-existing in the plan, had trefoil heads, with super-mullions and two centred heads without hood moulds. Since the plan shows all five two-light windows in the nave as uniform, it seems reasonable to assume that those in the south wall were identical to those in the north. These are not the same as the windows shown in the views of the 1790s and therefore must date from Wyatt's rebuild.

The north wall of the nave is shown blank, which suggests a rendered finish, and a crenellated parapet (Figure 6). At the north west corner of the nave, the angled buttress rises above this parapet and is capped with small-scale crenellation. Stylistically, the supermullioned windows, the crenellation and the use of render are essentially 'Gothick' in character and suggest the hand of Wyatt.¹⁷ They are alien to the French Gothic forms that characterise Teulon's proposed additions at the east end.

According to the north elevation (Figure 6), the nave roof was to be lower than that of the proposed chancel. It is now higher. All the windows in the nave are now clearly the work of Teulon. The cappings of the buttresses against the north wall are shown less steeply pitched compared with those proposed and built for the chancel. It would therefore appear that, following the submission of these drawings, Teulon's brief was extended to include the refenestration of the nave and the construction of a new roof.

From Teulon's drawings and the Vestry's minutes therefore, it appears that Wyatt's church comprised a nave of four bays, built on the medieval nave and extended one bay to the east, a rendered exterior with a crenellated parapet, uniform two-light Perpendicular windows in the north and south walls and a roof which was lower than Teulon's chancel roof.

¹⁷ Similar windows and crenellation can be found elsewhere in James Wyatt's work: at Ashridge, Little Gaddesden, Herts. Built between 1808 and 1817, completed by Wyattville (Pevsner 1977, pp. 237-240 and Linstrum 1974, pp.33-36, figs. 21-24)

3. *The medieval fabric*

The present nave has marked similarities with the church shown in the views of 1790 and 1794. There were buttresses along the south wall, and diagonal buttresses at the west end (Figure 10 and Figure 9). The footprint of the western part of the nave therefore conforms to that of the present building (Figure 14). The division between the chancel and nave, shown in the engraving, probably stood on the line between the first and second bays of the present church.

The rubble walls and greensand ashlar are difficult to date stylistically and it has been supposed that some of this fabric is medieval.¹⁸ The materials are medieval in character but the Vestry's resolution of 1808, clearly indicates that they are not *in-situ* but reused in their present context.

The two types of construction evident in the north and south walls of the nave (Figure 10 and Figure 11) suggest two discrete phases of building activity even though it is argued in this report that in their present context, both derive from Wyatt's rebuild of the early nineteenth century. The two groups of building material may well however relate to two phases within the construction of the medieval church. The ragstone probably derives from the fourteenth century nave and the ashlar from the chancel, which, based on its windows probably dates from the fifteenth century.

¹⁸ Pevsner 1991, p. 421

4. The church of 1813-15, designed by James Wyatt

Differences between the church as it appears in the historical views and the present fabric argue that Wyatt either demolished the old church to the ground and rebuilt on the old foundations, according to the Vestry's resolution of 1808 or that he refaced the medieval fabric from the ground upwards. The length of the nave, which fits well with the Vestry's requirement not to exceed sixty feet in length, suggests that the Vestry's resolution was adhered to.

THE SOUTH WALL The south and west walls of the nave are of uncoursed rough faced ragstone, with a high iron content causing the walls to have a yellow brown coloration. The rough flush pointing respects Teulon's windows and therefore must date from or after the work of 1865. It is now very difficult to define the mortar joints between the stones, since the structure of the walls is now masked by later pointing, exfoliating stonework, and iron staining. Just above ground level, there is a plain chamfered offset plinth, which continues around the buttresses. Along the south wall, this offset has been repaired with a composition stone.

According to the historical views (Figure 2 to Figure 4), four buttresses divided the south wall of the medieval nave into three bays. In the present arrangement, five buttresses divide the nave into four bays. If the medieval foundations and bay divisions were retained, then the nave was extended by one bay at the east end. There is, however, no discernible break in the construction of the present south wall of the nave to indicate that only the east bay dates from the extension. The whole of the south wall of the nave therefore appears to be of one build, which dates from or post-dates the eastward extension of the medieval nave.

The same views show that the medieval church was entered by a porch in the second bay from the west end, that is the middle bay of the three. The present rubble faced wall in the second bay from the west shows no sign of ever having been pierced by a door. This indicates that the present south wall post-dates the demolition of the porch shown in the historic views.

THE WEST WALL Below the tops of the buttresses, the rubble facing of the lower half of the west wall and the angle buttresses generally appears to be uniform with that of the south wall. Like the south wall, the mortar joints are not easily defined and it does not easily lend itself to analysis. However, below the west window, discontinuity in the horizontal coursing and a change in the chamfered plinth from ragstone to Bath stone suggest a blocked opening. An opening in this position in the west wall suggests a west door. However, according to the Rev Sperling's description of the church in 1853, the medieval west window was 'preserved from the old church.'¹⁹ If it was preserved in its original position, then the west door must have been positioned beneath it.

THE NORTH WALL The north wall of the nave employs a very different range of building materials. It consists of well squared, although now badly weathered, Reigate ashlar (or clunch) laid to courses. This work can now be seen as high as the window tops. Although the wall has been recently repointed with an unsympathetic dense hard grey fine sand and cement mix, the original mortar is still visible in places. It consists of a pale buff-coloured lime mortar with black and brown flint gravel chips up to 10 mm in size.

The buttress between the second and third bays east of the west wall is clearly of the same build as the wall face, comprising the same materials and sharing the same coursing. In each bay, the pattern of coursing is consistent although not from one bay to another. However, at the springing of the present window arches, it is consistent. This suggests

¹⁹ Sperling 1853, pp. 45-6

that Teulon's windows spring from the same level as the originals built within this wall. Below the present windows, however, the coursing suggests that the sills of the present windows are set higher than those of their predecessors.

Two features in the present wall indicate that it does not date from the medieval period. First, the view of 1794 (Figure 4) from the north west does not show any buttresses. Second, the porch-like structure shown in the view must have been accessed through the north wall and yet there is no corresponding break in the present facing.

THE EAST WALL OF THE NAVE The south east corner of the nave and the east wall are constructed in Reigate ashlar resembling that in the north wall of the nave (Figure 12). Here, however, it is randomly coursed, whereas in the north wall, the ashlar is laid in distinct courses of varying heights. The use of Reigate ashlar in this location clearly associates it with the eastward extension of the medieval nave.

Although the north and south walls display two different methods of wall construction, it appears they both post-date the removal of the medieval or post-medieval porches, which are known from the historical views to have survived until the 1790s. Furthermore, both walls are associated with the eastward extension of the nave. The body of the church, or box, formed by these walls is that drawn by Teulon in plan and elevation. Wyatt's church therefore appears to have been, rendered, of four bays in length, crenellated, entered by a door in the west wall beneath the 'preserved' medieval west window and lit by two-light supermullioned windows in the north and south walls. The whole would have conformed broadly to the Perpendicular style, as noted by the Rev Sperling and would have been 'Gothick' in character (Figure 15).

The use of two types of building construction within one phase is perhaps unusual but understandable. Wyatt, having demolished the medieval church was faced with a range of building material to reuse. Such were his instructions from the Vestry. The difference in appearance between the two types of construction would not have troubled Wyatt. He probably intended rendering the church from the start. The absence of flint in the exterior facing of the church suggests that Wyatt, while reusing the ragstone from the medieval church, avoided its use at least as a facing material.²⁰

²⁰ See the Rev Lysons' description of 1800 cited above

5. Teulon's alterations to the nave, 1864-5

Teulon's work, evident in the eastern additions to the church, is generally characterised by the use of rough faced granite ashlar with Bath stone dressings. His mortar consists of a dense, hard white lime mortar containing orange brown gravel chips up to 5 mm in size with occasional pebbles up to 20 mm in size.

The blocking of the opening below the present west window is distinguished from the surrounding wall face by the inclusion of a greater proportion of reasonably square ragstone. The Bath stone plinth, however, associates the blocking with Teulon and his insertion of the present west window.

On the north wall, the dressings of the buttress between the second and third bays east of the west wall are in Bath stone and are clearly consistent with Teulon's work. The buttress to the west has similar dressings and is a match for the other except that the ashlar is now all rough finished Portland stone.

A NEW ROOF In the north wall, the facing is not uniform throughout the full height of the present wall. Above the windows, although Reigate ashlar is used, other types of stone, including a ferruginous ragstone, (could this be Bath stone?) make their appearance and regular coursing is not maintained. This suggests that the wall has been raised in height. It is also possible to discern a greater proportion of squared ragstone ashlar above the heads of the windows in the south wall which appears to represent a heightening of the wall corresponding with that in the north wall. The texture of the wall surface below the present eaves line in the west wall, possibly due to differences in pointing, appears closer grained than that above. This is due in part to an increased use of squared material in the upper parts of the wall. This range of materials associates the upper part of this gable wall with the heightening of the north and south walls.

The present roof above the nave could be described as a hammerbeam (Figure 13). This is how Wyatt's roof was described in 1853 and, consequently, it remains to be demonstrated that this roof is by Teulon. First, the roof structure above Teulon's addition of the 'north transept' appears to be consistent with that above the nave. Second, the design, although not particularly impressive as an example of Victorian Gothic from the 1860s, is bolder than any known to be by James Wyatt. The use of large cusps, trefoils and a simple chamfered section contributes to this boldness. Wyatt's hammerbeam roof above the entrance hall to Fonthill, for example, was much more Perpendicular in style with trefoil head panels above the collar. And thirdly, the rebuilding of the upper parts of the nave south and west walls appears to present an identifiable phase distinct from Wyatt's work. It therefore seems reasonable to attribute the roof to Teulon. Wyatt's church was capped with a crenellated parapet, which it seems Teulon removed. He would also have avoided the use of render. In rebuilding the upper parts of the nave, it seems he attempted to match the existing wall surfaces to north and south. The timber structure of the roof is uniform throughout, so it seems unlikely that he would have reused any of Wyatt's timbers. The reason for the replacement of the roof was probably to do with the pitch. The Ecclesiological aesthetic of the 1860s required a steeper pitch than that which Wyatt adopted. This much is evident from the Rev Spering's description of the church. That Wyatt's roof was less steeply pitched than Teulon's chancel roof can be seen in Teulon's north elevation (Figure 6). It is not clear, however, how Teulon intended to manage the junction between the two roofs. It was perhaps this problem, in combination with the desired aesthetic, which prompted the replacement of Wyatt's roof (Figure 16).

6. Modern repairs to the nave

The work in rough finished Portland stone ashlar must post-date Teulon's work since it respects his coursing in the Bath stone offset weathering of the north west diagonal buttress. The apex of the west wall is obviously modern.

7 Conclusions

It appears that none of the medieval church (Figure 14) survives *in-situ* above ground. Although medieval building fabric appears in the walls of the nave, the church was demolished to ground level in between 1808 and 1815, according to the Vestry's resolution of 1808. The medieval building materials were recycled when the church was rebuilt according to the designs of James Wyatt on the foundations of the earlier church nave. Wyatt's church, rectangular in plan without any differentiation between chancel and nave, extended one bay further east than its medieval predecessor (Figure 15). In 1864-5, Wyatt's church was in turn extended to the east by SS Teulon, given a new roof, stripped of render and given new windows (Figure 16).

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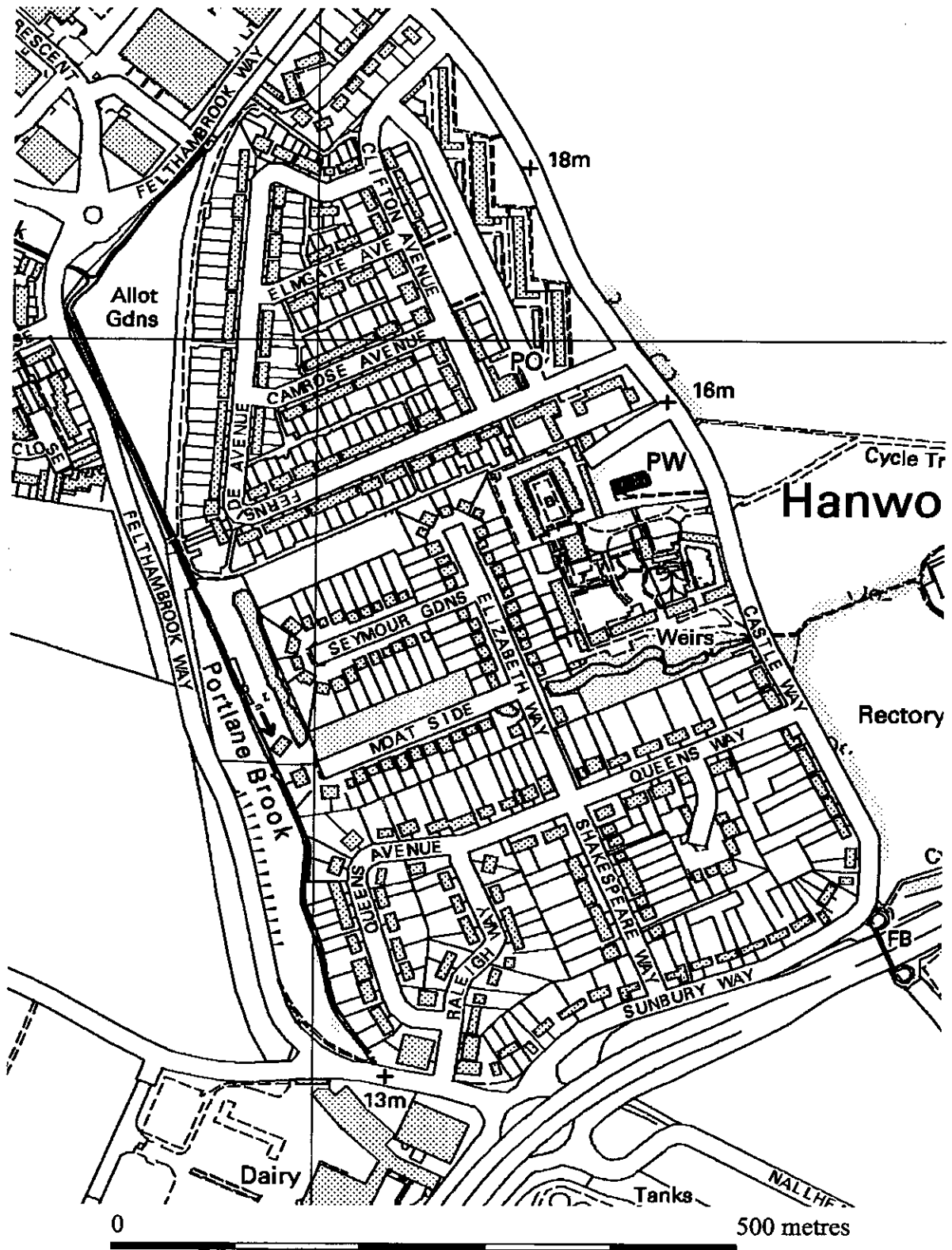


Figure 1, the current OS map, showing the church marked in black.



Figure 2, an aquatint on paper of the church viewed from the south east by Joseph Charles Barrow, 1790, engraved by George Isham Parkyns and published by Joseph Charles Barrow (Guildhall Collection)

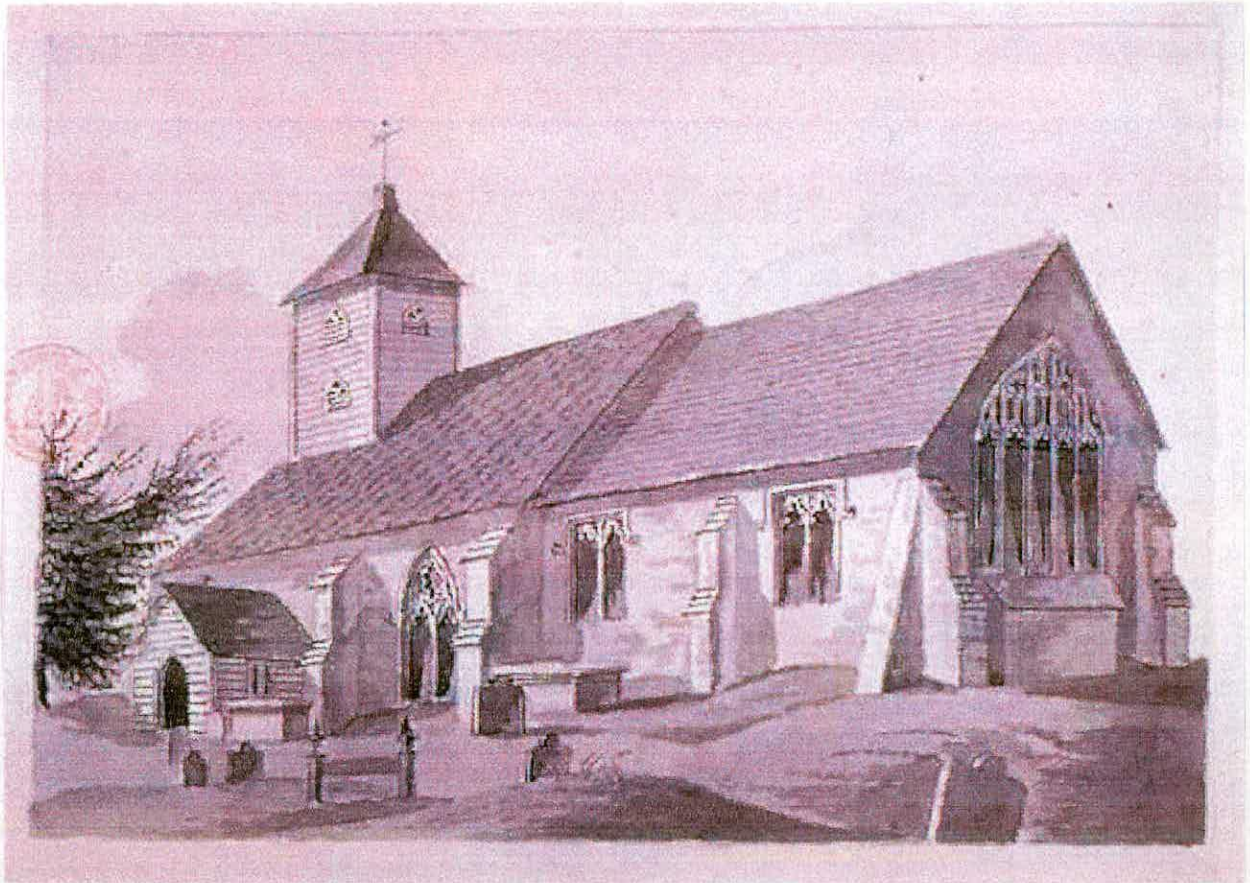


Figure 3, pen and wash view of Hanworth Church viewed from the south east, anonymous but dated 1794 (Guildhall Collection)

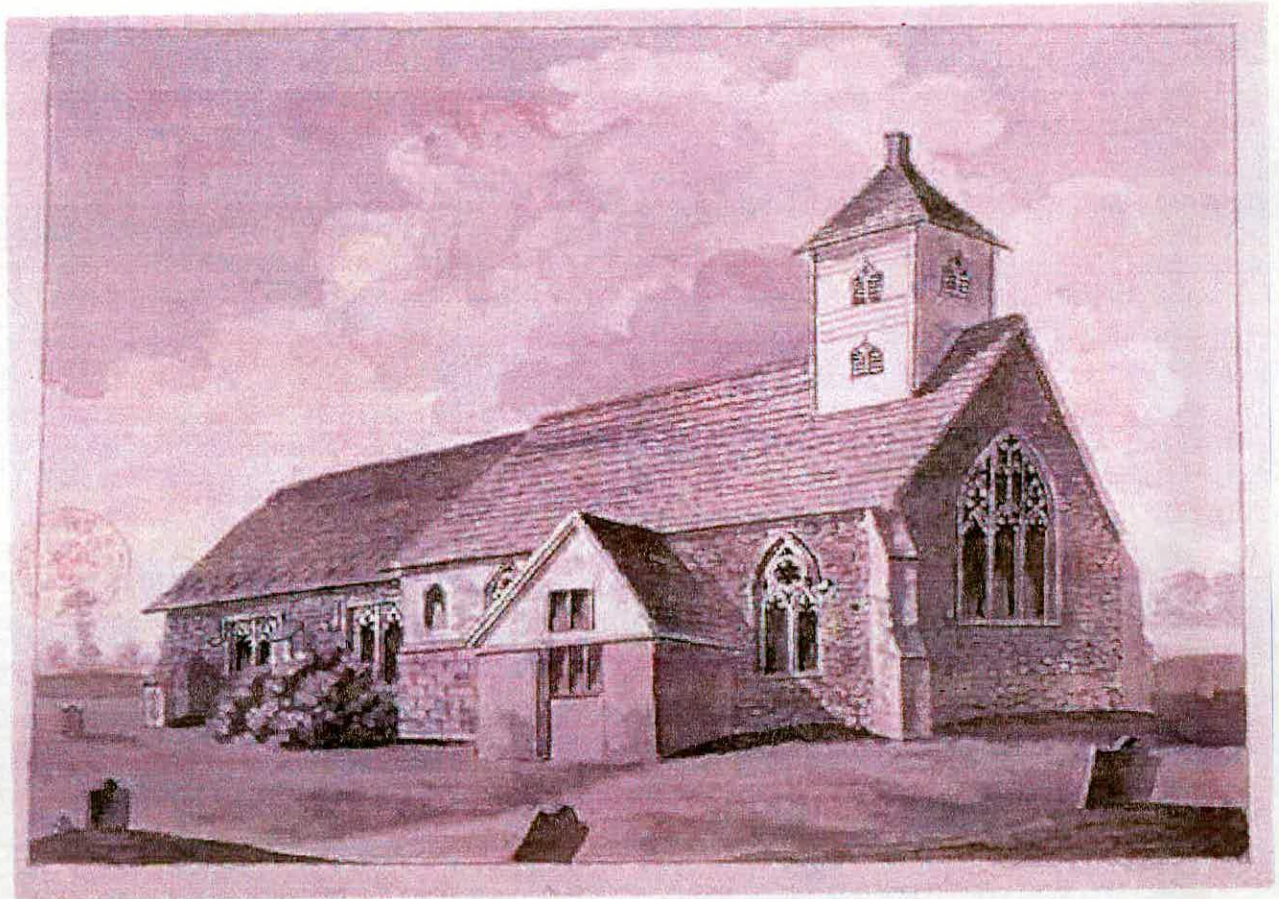


Figure 4, pen and wash view of Hanworth Church viewed from the north west, anonymous but dated 1794 (Guildhall Collection)

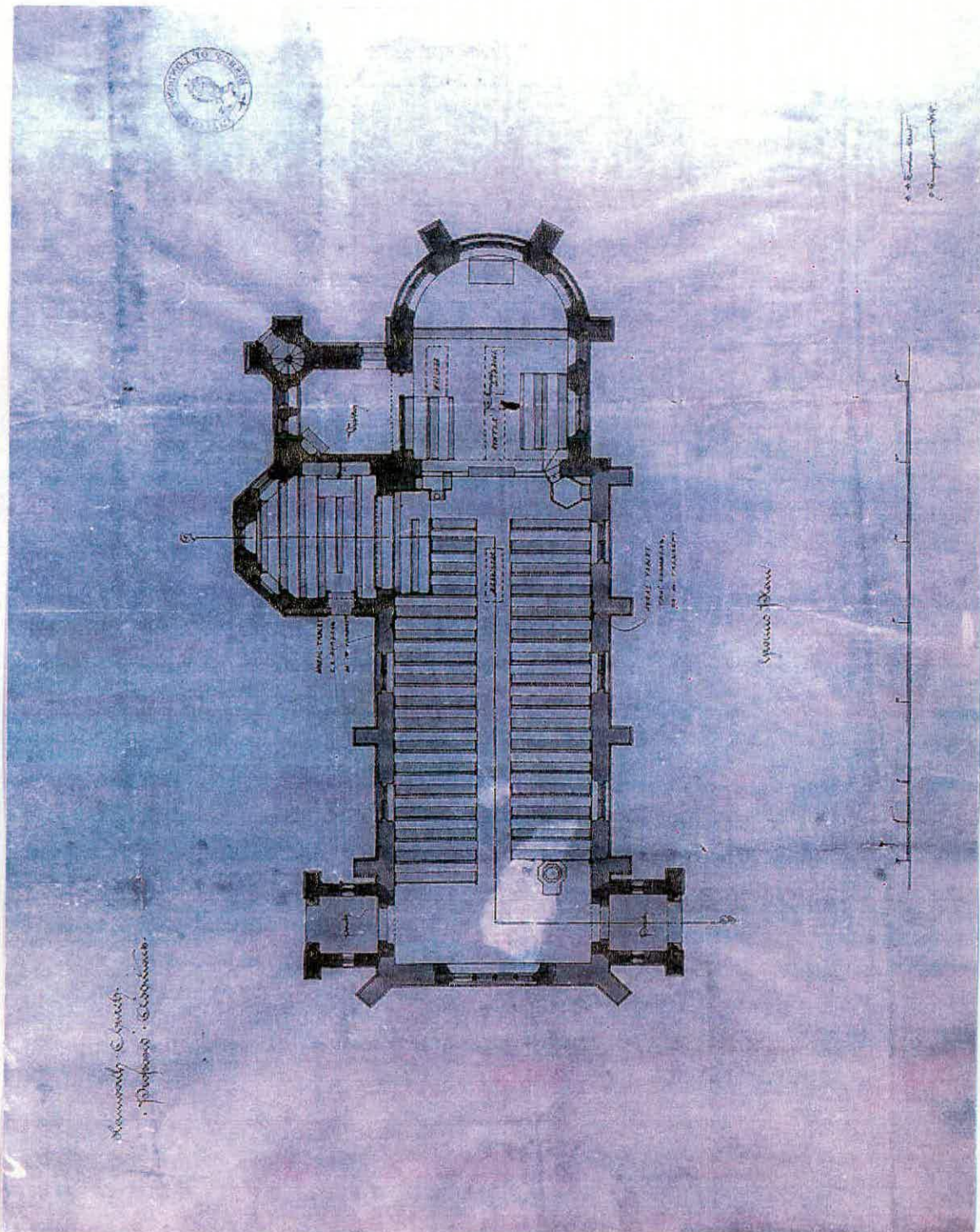


Figure 5, a plan for 'Proposed Additions' to Hanworth Church by SS Teulon, c. 1865 (Guildhall Collection)

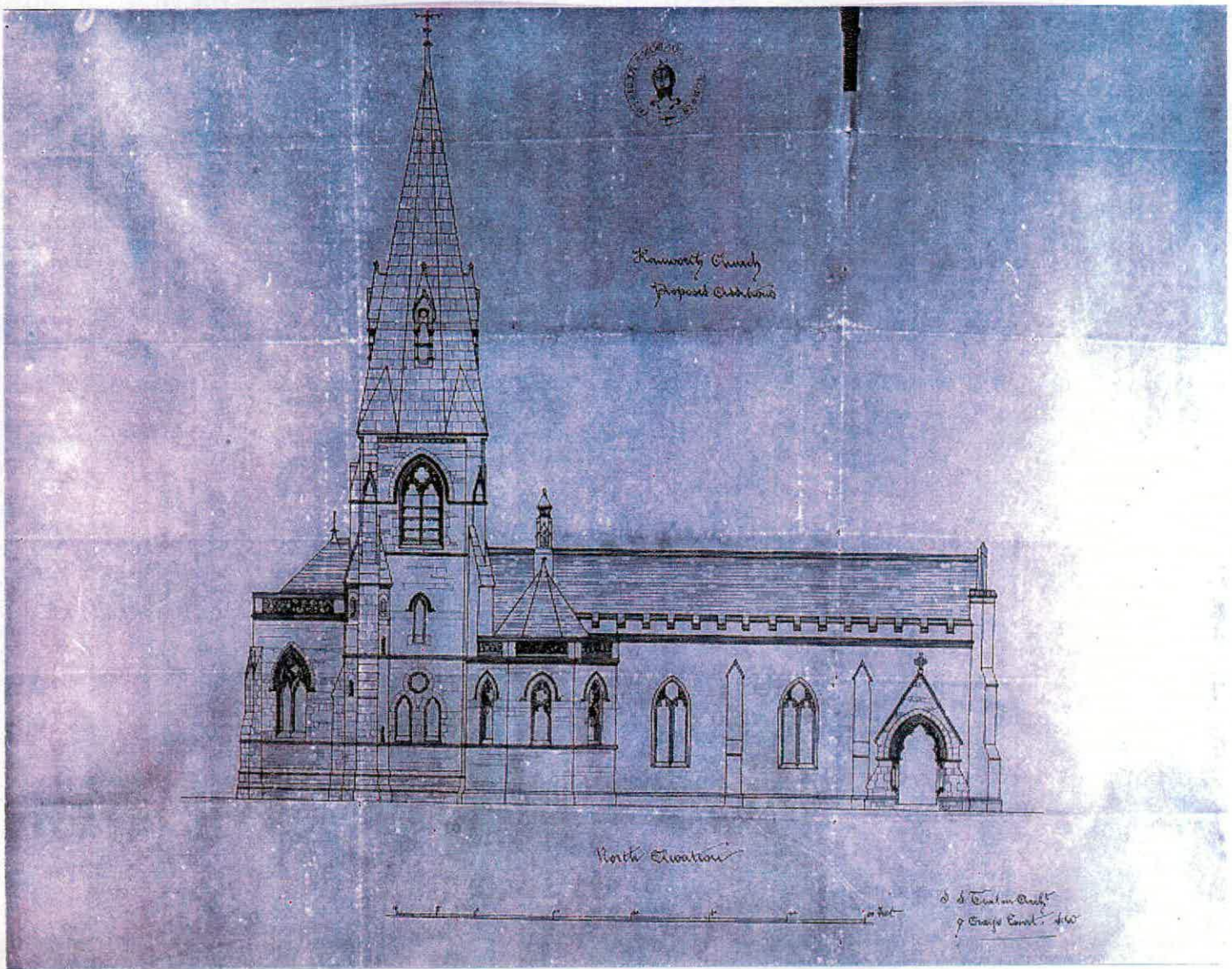


Figure 6, 'Proposed Additions' to the north elevation of Hanworth Church by SS Teulon, c. 1865 (Guildhall Collection)

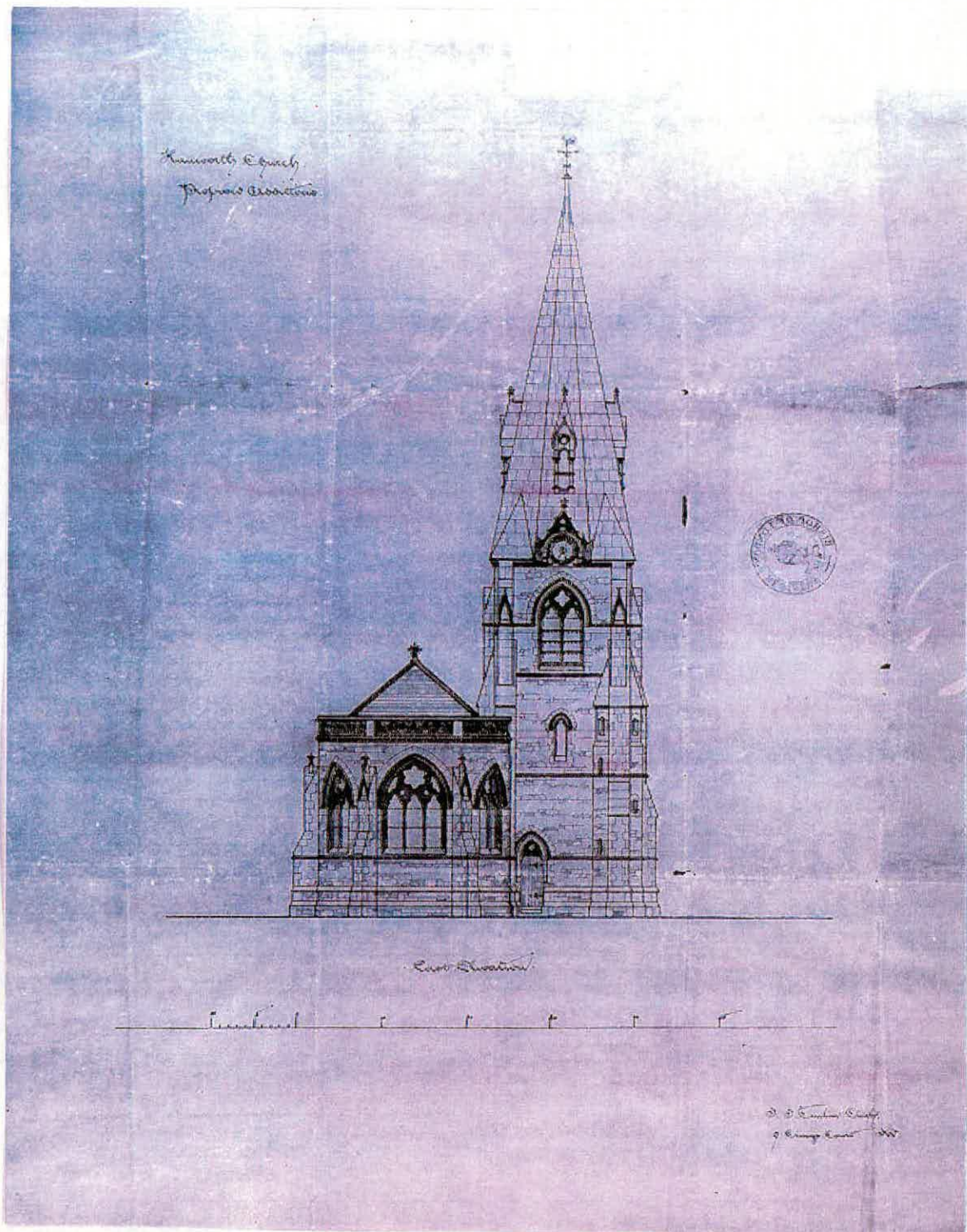


Figure 7, 'Proposed Additions' to the east elevation of Hanworth Church by SS Teulon c. 1865 (Guildhall Collection)



Figure 8, the church viewed from the north east, in 1991 (photograph English Heritage)

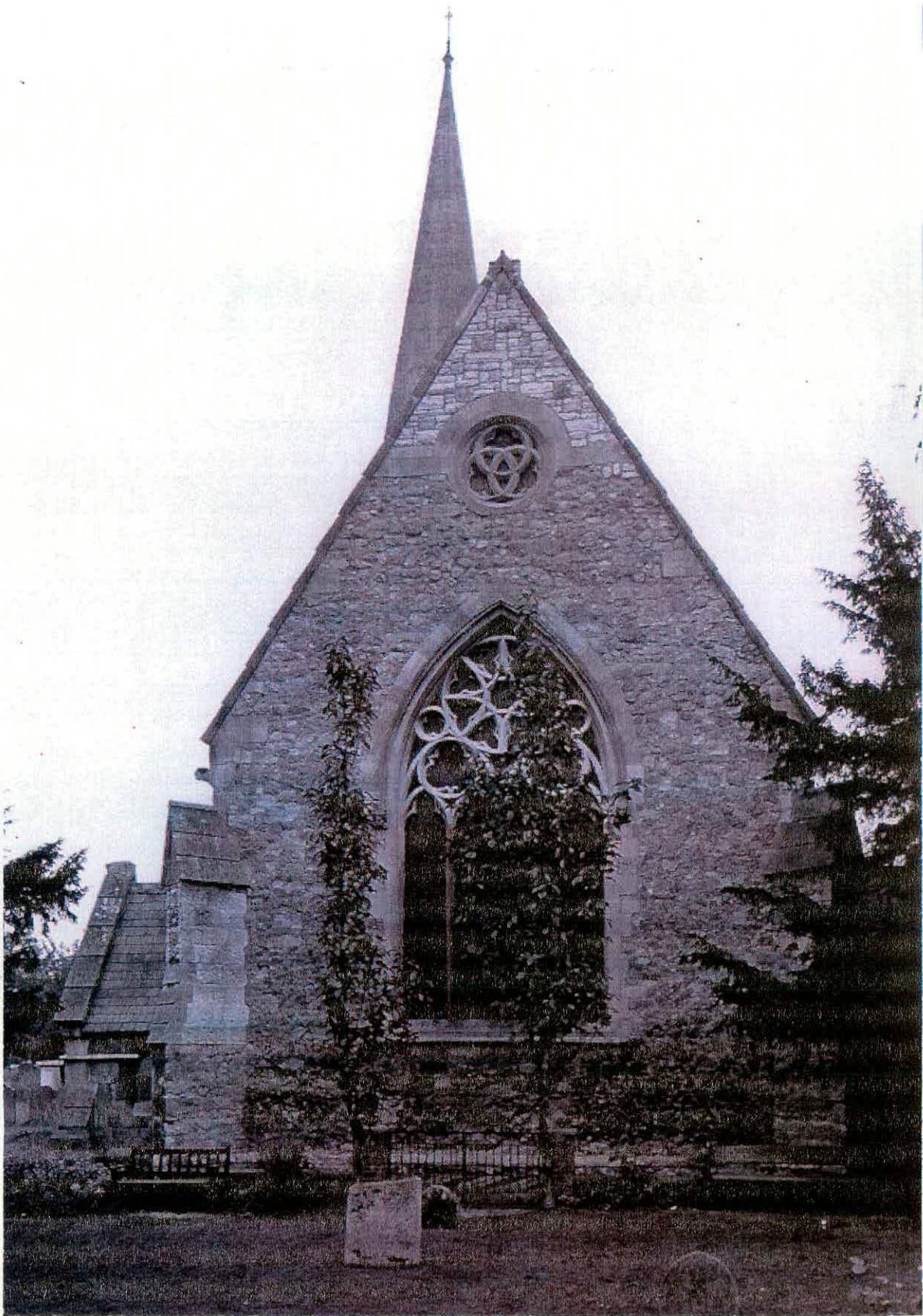


Figure 9, the west wall of the church in 1991 (photograph English Heritage)

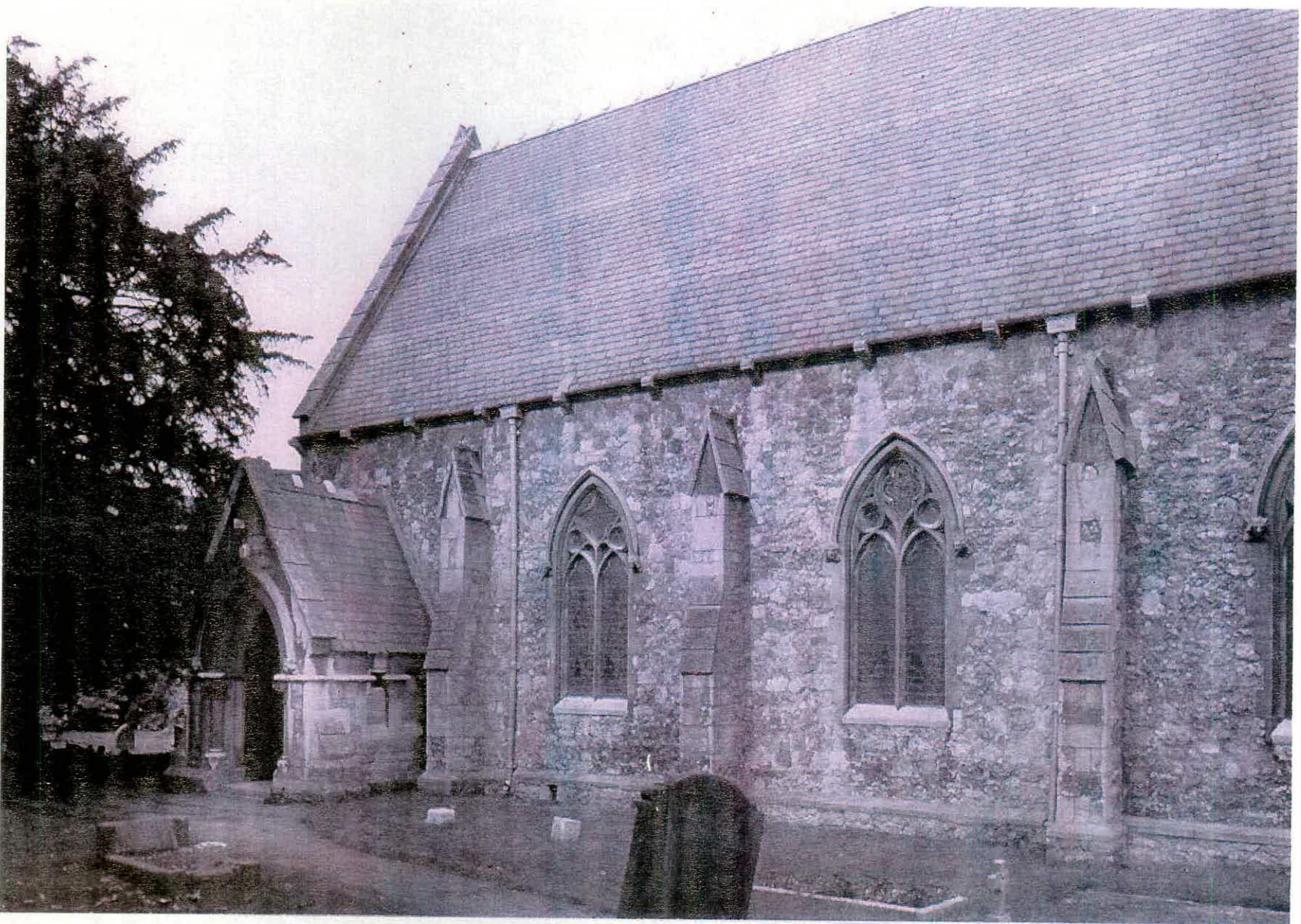


Figure 10, the south wall of the church, 1991 (photograph English Heritage)



Figure 11, the north elevation of the church, 1991 (photograph English Heritage)

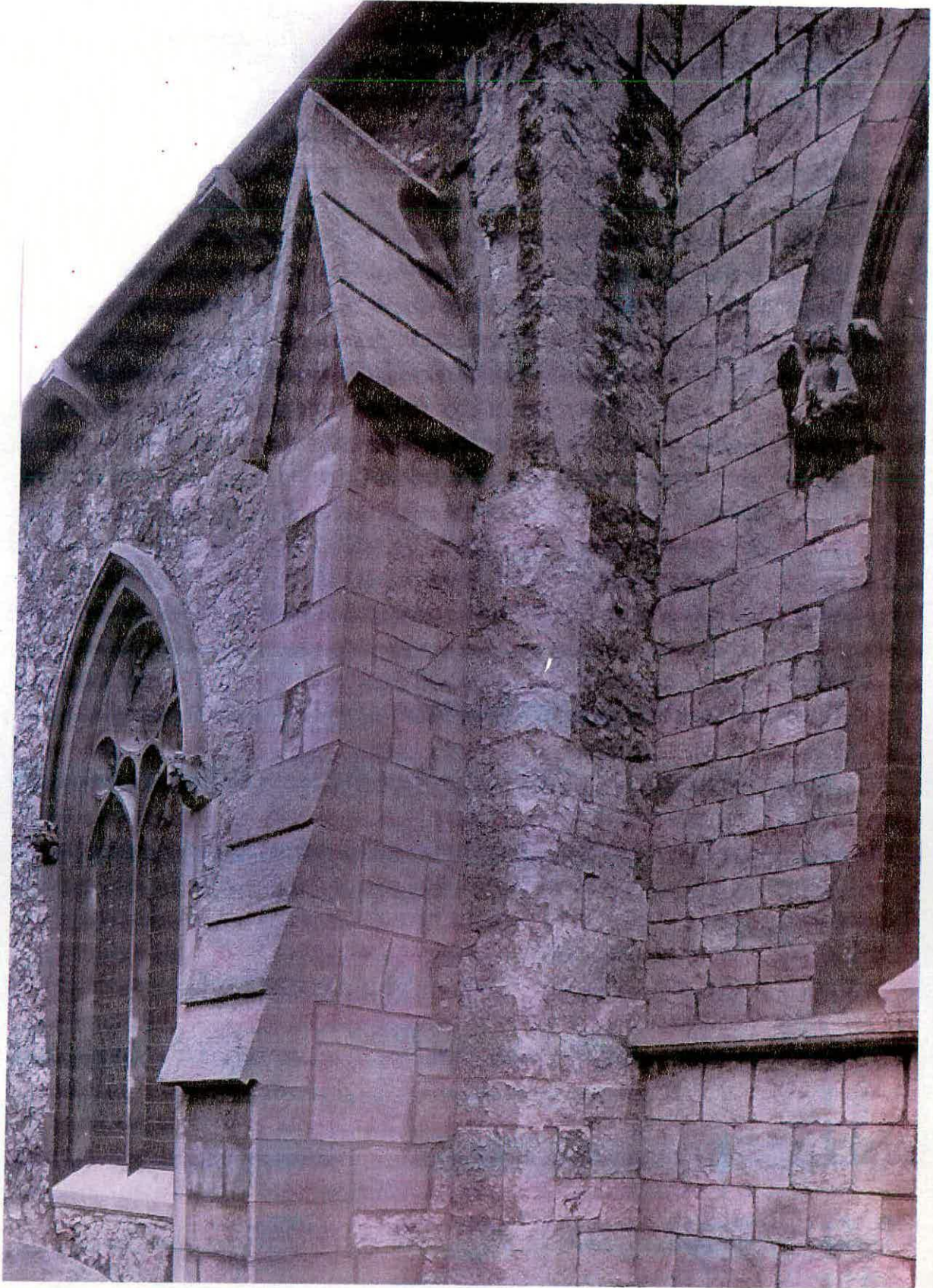


Figure 12, the south east corner of the nave at the junction with chancel, 1991
(photograph English Heritage)



Figure 13, the interior of the nave looking west, 1991 (photograph English Heritage)

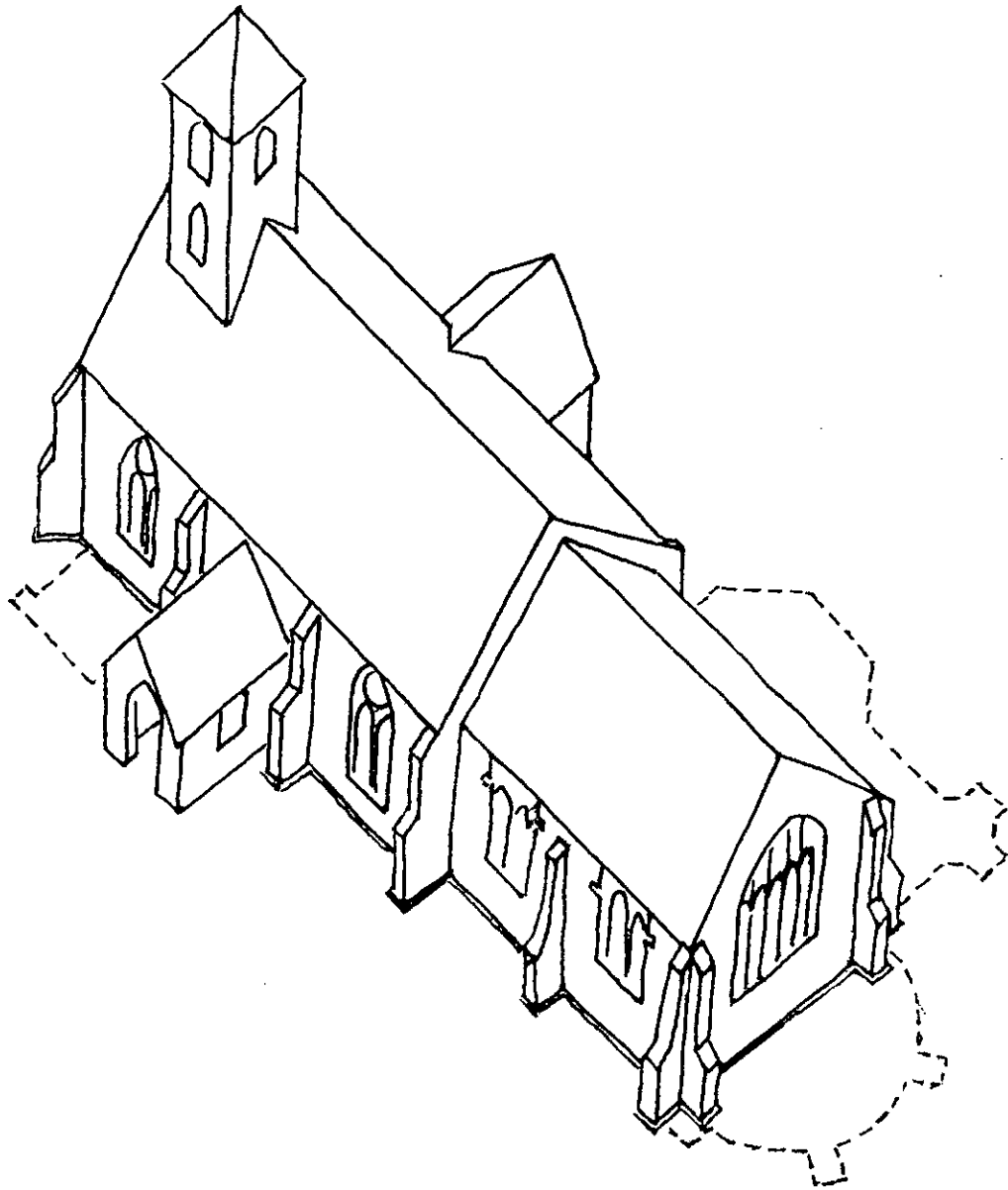


Figure 14, sketch axonometric reconstruction drawing of the church, as it appeared c. 1790, superimposed on the footprint of the present church, shown with a dashed line.

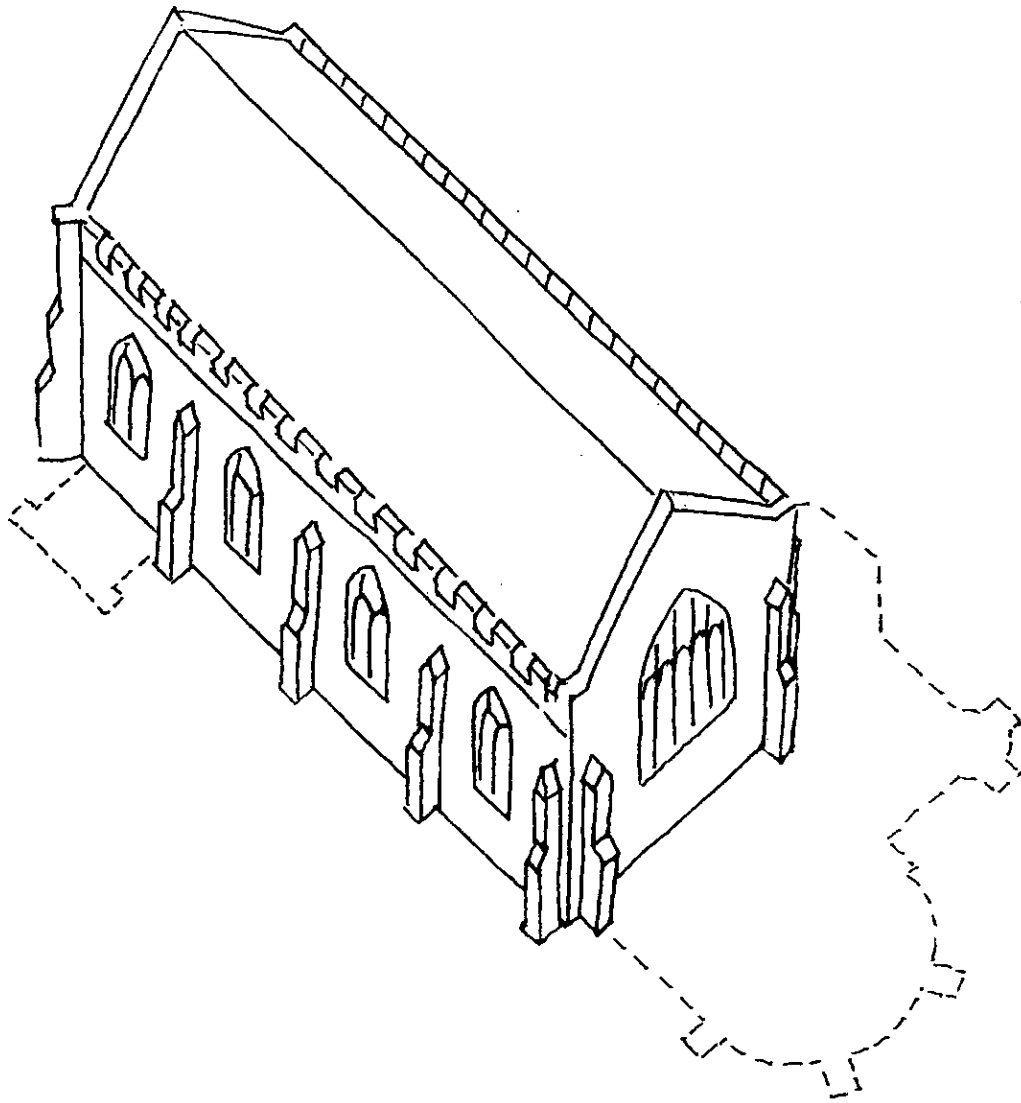


Figure 15, sketch axonometric reconstruction drawing of the church as it appeared after James Wyatt's alterations, c. 1815, superimposed on the footprint of the present church, shown with a dashed line.

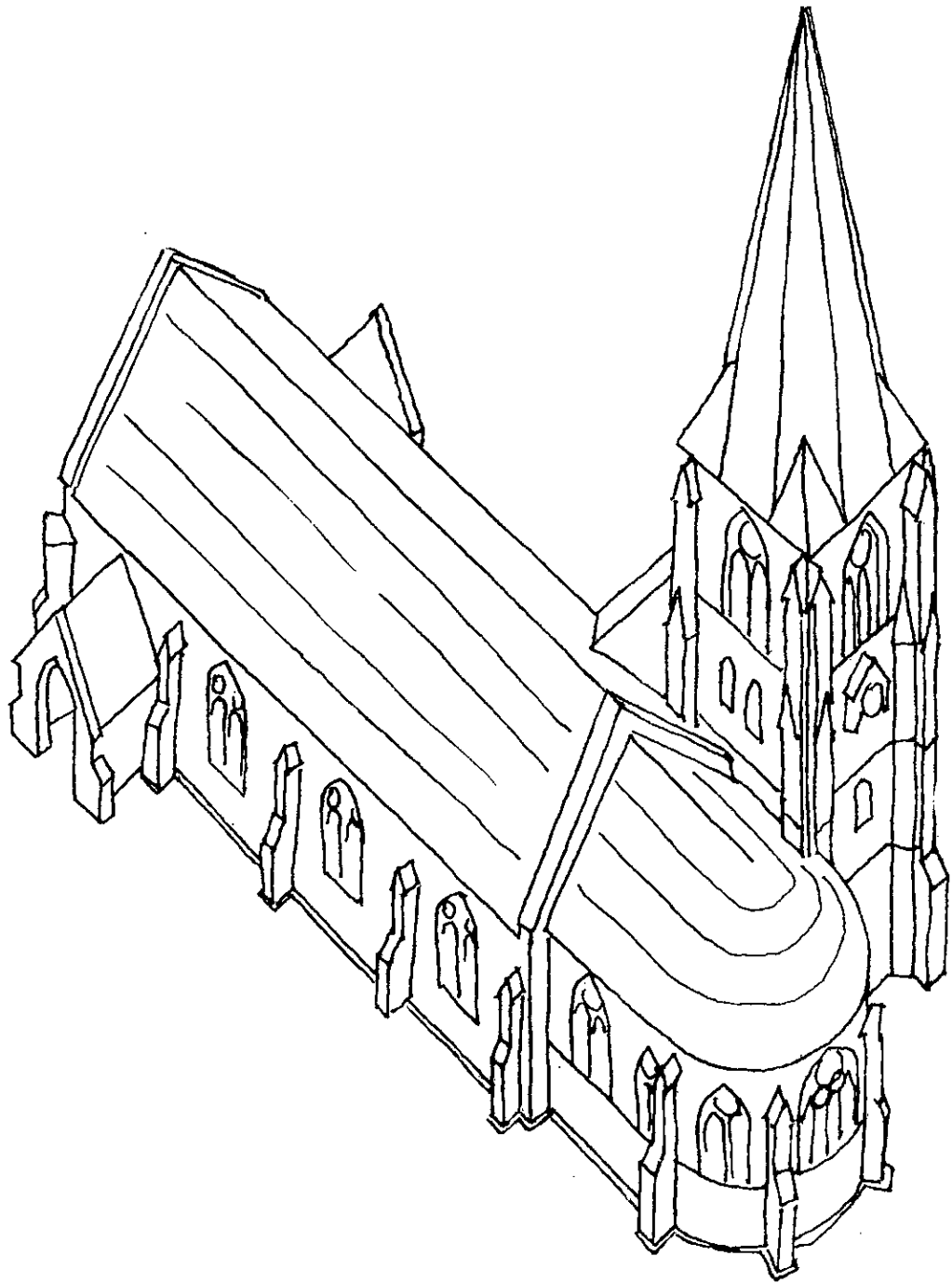


Figure 16, sketch axonometric reconstruction drawing of the church as it appeared after SS Teulon's alterations of 1865.