

# S. S. TEULON AND HIS RE-CASTING OF TWO WEST LONDON CHURCHES

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The early 19th-century religious revival led directly to a great expansion in church building. This was at a time of a rapid growth in the population and a subsequent expansion of towns and cities in Victorian England. In addition to new churches there were many that were enlarged, altered or restored in order to cope with the growing population.

One architect who specialised in such alterations was Samuel Sanders Teulon (1812–1873). Two churches in the west London area, St. Mary's Ealing and St. Mary's Sunbury show well his working method and are examined here.<sup>1</sup> Other examples in London include St. George the Martyr Holborn, and outside the metropolis Holy Trinity Leicester is perhaps the most notable.

## BIOGRAPHICAL SKETCH

Samuel Sanders Teulon was born the eldest son on 2nd March 1812, in Greenwich into a family of Huguenot descent. As yet little is known about his early life and family. His sister who wrote two books of religious poetry, *Blossoms in the Shade* and *Fruits of the Valley*, died young.<sup>2</sup> A brother William Milford Teulon (1827–1902) followed his example and also became an architect.<sup>3</sup> One of S. S. Teulon's sons later became a prelate of Chichester Cathedral and vice-principal of Chichester Theological College. These family details and his later architectural career suggest that Teulon's up-bringing and family was a religious one and probably of a 'low church' persuasion.

Teulon attended the Royal Academy school at the age of sixteen and to judge from the drawings of his surviving sketch-book in the R.I.B.A. Drawing Collection<sup>4</sup> he was a very competent draughtsman. He was articled first to George Legg (1799–1882) and then to George Porter (1797–1856) both architect/builders of south London. Teulon set-up his own practice in 1838 and gained his first major commission—the Dyers Company Almshouses, Balls Pond Road—as a result of a competition in the same year. In 1846 Teulon was made a Fellow of the R.I.B.A. having been an Associate for some years.<sup>5</sup>

Teulon's practice was unusual in that his clientele for secular works was almost exclusively aristocratic. In 1849 for example he built Tortworth Court in Gloucestershire for Lord Ducie, and between 1857–60 he altered Shadwell Park<sup>6</sup> in Norfolk for Sir Robert Buxton. He was also responsible for extensive improvements, farm-buildings, and model cottages on the Bedfordshire estate at Thorney for the Duke of Bedford in the late 1840s. However unlike most of his contemporaries Teulon never built houses for the 'nouveau riche'.

The major part of his work, though, was the building, re-casting and extending of churches, and with these commissions too his clients were often

aristocratic.<sup>7</sup> Significantly both sets of clients were what may be termed 'low church', at a time when the Anglo-Catholic Cambridge-Camden Society reigned supreme in matters of church ritual and architecture. Teulon's clients appear for the most part to have been well-born, wealthy, though not active in public or political life and 'low church' in their religious convictions.

In 1841–2 S. S. Teulon went on a Continental tour with his friend and fellow evangelical, Ewan Christian (1814–1895). Together they travelled through France, Belgium, Italy, Switzerland, and Germany and to judge from his sketches in the R.I.B.A. Library Teulon was very struck by the church towers of Normandy and the Gothic churches of Italy, though it must be assumed that these surviving drawings represent only a small percentage of those executed. The 1841 tour had a great effect on Teulon's career and as early as 1846 the influence of Italian polychrome brick decoration could be seen at St. Stephen's Manciple St.<sup>8</sup>

Teulon lived in Hampstead<sup>9</sup> during his later years with his wife, four sons and four daughters at 'Tensley's' a house he designed on Rosslyn Hill. When he died on 2nd May 1873 at the age of 61 the funeral service was held at his St. Stephen's Rosslyn Hill, opposite his home, and he was buried in Highgate Cemetery. The executor for his will was his old friend Ewan Christian, who also supervised the completion of Teulon's outstanding commissions, most notably St. Nicholas' Guildford.

## ST. MARY'S EALING

There had been a church on the site since at least the early 12th century. As a consequence of pillaging after the Battle of Brentford (1642) and subsequent general neglect, the church collapsed in 1729,<sup>10</sup> and was not replaced for ten years. The architect of the new building was James Horne,<sup>11</sup> who also designed the similar church of Holy Trinity, Guildford. The style that Horne used was severely rectilinear: a red brick 'preaching-box' 95×50ft. in plan, 40ft. high and with an 80ft. tower, the exterior corners of which were decorated with quoins. The interior of the church was plain. The flat plaster ceiling had a central rosette, from which a brass chandelier was suspended. A narrow gallery ran around three sides of the church, which was lit by a double row of camber-headed windows on the north and south walls. A large Venetian window lit the east end. (Plates 1 and 2)

In 1863 Ealing was declared a borough and it was felt that a new church was needed to accord with this new status. In addition the arrival of the Great Western Railway had caused the population to grow considerably after 1838 and the Georgian parish church was by now old, decayed, uncomfortable and had inadequate seating arrangements. By 1863 the church was in need of considerable repair. It had been noted for some time that 'unpleasant smells'<sup>12</sup> were seeping through cracks in the floor from the crypt beneath. A new floor was required and when Teulon was appointed to re-cast the church, the roof also was found to be in a precarious state. The weight of the plaster ceiling was dragging down the roof timbers, causing the walls to bulge out. A new roof therefore became essential.

The incumbent at this time was the Rev. E. W. Relton, and a report in the *Ealing Post*<sup>13</sup> indicates that he had originally approached William Butterfield (1814–1900) but after four months had received no reply. Relton had heard of Teulon from the incumbent of St. Mary's Sunbury, a church very similar in design and one that Teulon had recast between 1860–63. Relton had been advised that Teulon was an architect who would not exceed his estimates.<sup>14</sup> No other architects were apparently approached,<sup>15</sup> an unusual course of action at a time when similar projects were often tendered for through competitions, and sufficiently unusual for a Captain Tyrrell to ask in the *Ealing Post*<sup>16</sup> why no other architects had been consulted. The question met with some prevarication on the part of the Restoration Committee and the confrontation ended with Thomas Boddington of Gunnersbury Lodge and an important committee member, denying that he or anyone else, had known Teulon before the church rebuilding programme had been put into effect. The precise reasons for Teulon's appointment in 1863 remain uncertain.

Teulon set about drawing-up his plan. He added a chancel 30ft long to the east end, north and south aisles and planned a magnificent and striking west end. In addition the whole of the interior was to be altered. By 19 December 1863 nine tenders for the cost of building had been received. They ranged from £10,656 from Pateman and Fotheringham of 25 Theobalds Road, to the accepted tender of £8,680 put in by Thomas Nye of Ealing.<sup>17</sup>

To accommodate the larger scale of the proposed work, the re-casting was to be done in five stages; (1) the chancel and internal fittings, the side aisles, organ chamber, the vestry and re-seating of the ground floor and the re-laying of the whole floor; (2) the alterations and re-seating of the galleries; (3) re-construction of the main roof; (4) the alteration of the windows in the upper storey, and (5) the re-casting of the tower and west end. The first four stages, apart from some stained glass in the chancel (Plate 8), were completed by 30 May 1866 when the church was consecrated. The west end, stage 5, however was not finished until 1874, a year after Teulon's death.

Major departures from the original design are discernible in the west end (Plates 3 and 4) and certain exterior decorations are missing, notably the 'crows-feet' on the eastern end of the nave roof. There are two possible reasons for these substantial changes. The first was one of cost. It has been stated that the church cost a total of £20,000,<sup>18</sup> and the substantial discrepancy between this figure and the tender of £8,680 from the builder Nye is perhaps explained by the fact that it includes the value of all the gifts of glass, books, etc. and that Nye's tender represented the cost of the actual building. Even so the sum of £10,000 for the decoration is a large one. It is also very possible that the cost of rebuilding the west end and spire proved to be much higher than anticipated. The second reason was probably structural. The tower of the old church was retained, as may be seen from the brick quoins, and in light of the poor condition of the rest of the building in 1863, it may well have proved incapable of bearing the added weight of a spire approximately 50ft. high. For whatever reason the reduced plan was adopted and only the positioning of the clock followed the dictates of the first plan.



Plate 1. S. S. Teulon: South side of St. Mary's Ealing, drawing *c.* 1729 (Ealing Library).



Plate 2. S. S. Teulon: View from the north west of St. Mary's Ealing, oil painting *c.* 1755.

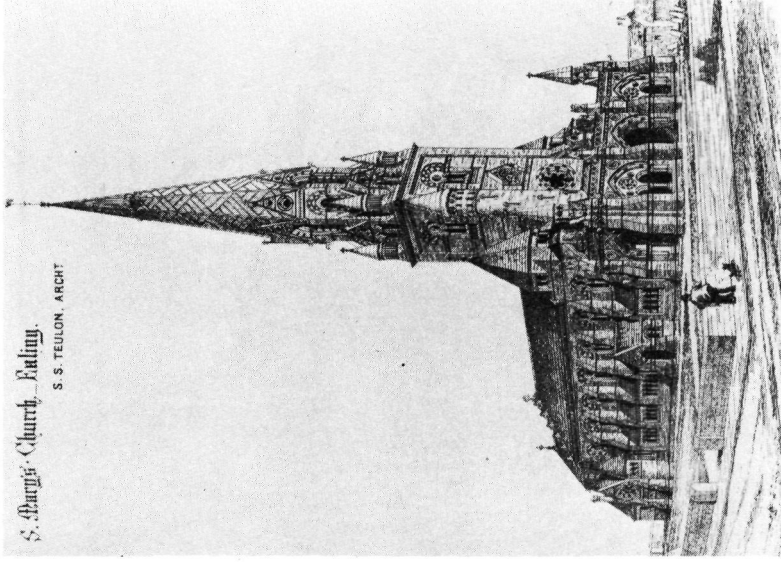


Plate 3. S. S. Teulon: St. Mary's Ealing from the north. A proposed elevation of 1869. Published in *Building News* 25 June 1869 (*Victoria and Albert Museum*).

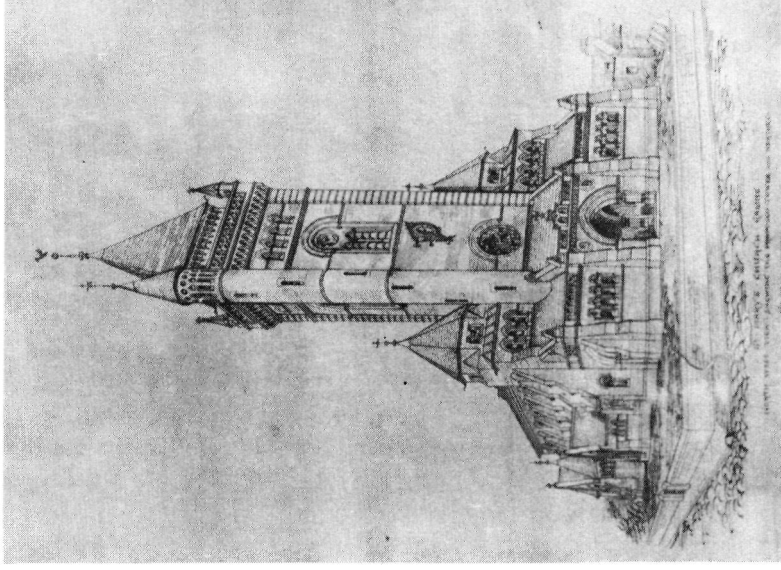


Plate 4. S. S. Teulon: St. Mary's Ealing; an original drawing on tracing paper by Teulon. This is believed to have been on view to the public in April 1871.

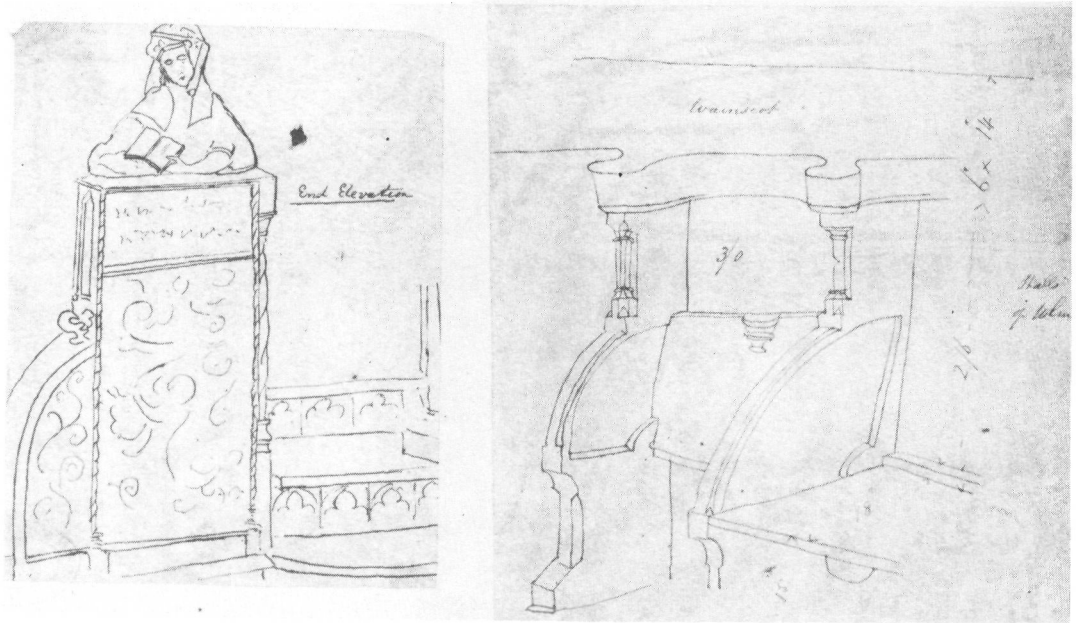


Plate 5. S. S. Teulon: The choir-stalls of Ulm Cathedral as drawn by Teulon on his 1841–2 Continental tour (*R.I.B.A.*).



Plate 6. S. S. Teulon: The choir-stalls designed by Teulon, as installed in the east end of St. Mary's Ealing.

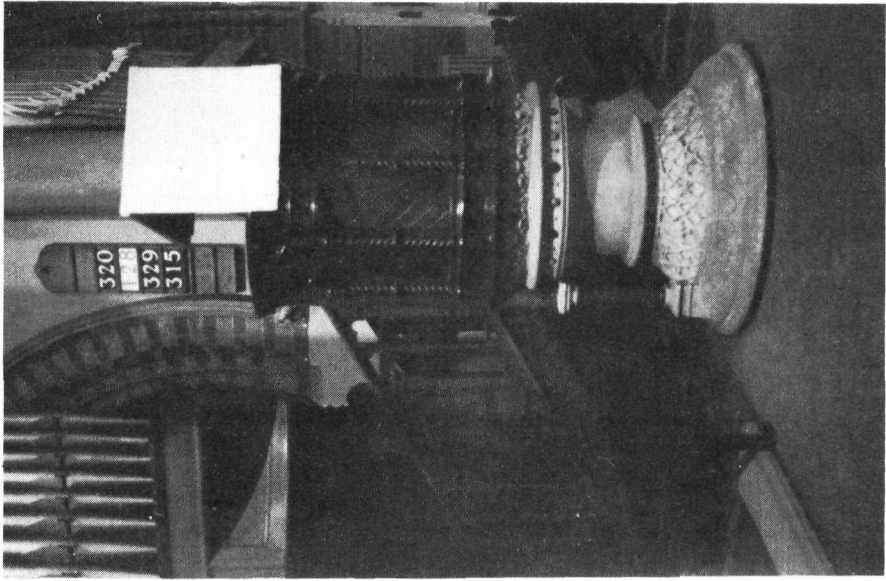


Plate 7. S. S. Teulon: The pulpit designed by Teulon as installed in St. Mary's Ealing.

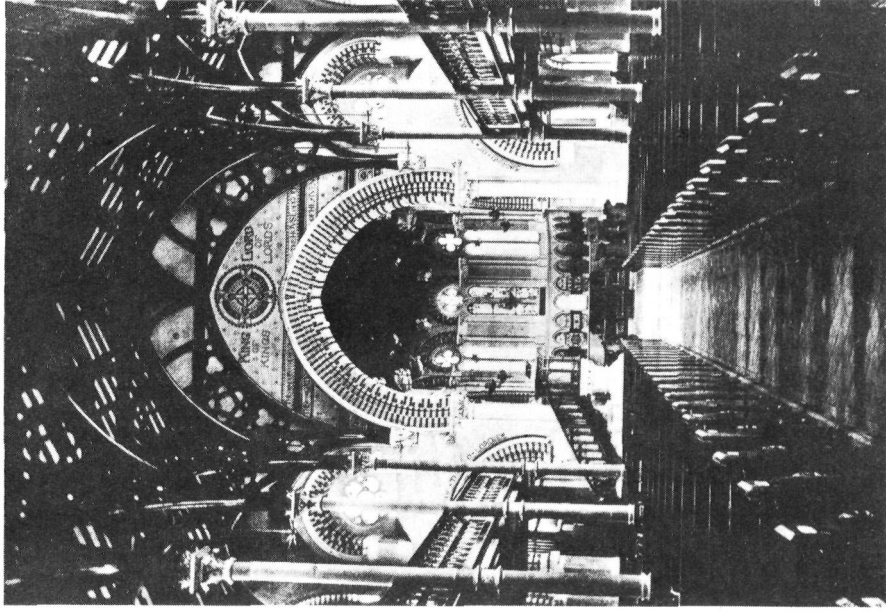


Plate 8. S. S. Teulon: Interior of St. Mary's Ealing June 1866 (*Ealing Library*).

An interesting sidelight on the designs, and incidentally on Teulon's working method, is that the Parish Restoration Committee worked not from actual drawings but from photographs of the plans and elevations supplied by Teulon.<sup>19</sup> None of these appear to have survived although it is known that the committee did try to raise funds by selling postcards of the proposed new church for one shilling each.<sup>20</sup>

#### DESCRIPTION OF THE CHURCH.

The nave of the church was widened by north and south aisles, extending the width some forty feet. To achieve this the ground floor windows were converted into arches and the outside walls of the new aisles acted as concealed flying-buttresses to support the weight of the clerestorey, which had previously bowed under weight of the old roof. The rather narrow aisles also served another practical purpose by providing easier access to the pews. The clerestorey windows had a stone framework insert and these divided the window by a vertical shaft pierced in the spandril with a trefoil.

The walls having thus been strengthened the old roof was then removed. The new roof was made up of six bays, each of three aisles. Five pairs of iron pillars were installed to take the weight of the new gallery and timber roof, giving the church a greater sense of height and space, and vastly improving the ventilation of the building. The ceiling joists were supported on the walls by a series of carved stone corbels, executed by Earp,<sup>21</sup> representing the Prophets and Apostles. The iron pillars ended in a stylised corinthian form made of wrought iron.

The east end wall of the old church was pierced by three horseshoe arches in polychrome brick, supported on 'flattened' corinthian capitals for the central arch. At the clerestorey level there were placed two round windows containing stained glass by Morris and Co.<sup>22</sup> The old Georgian 'three-decker' pulpit, originally in the centre of the east end, was replaced by a fine carved oak pulpit designed by Teulon. Set on a stone pedestal to the left of the central aisle, it has a spiral staircase leading up into it. The east end was extended 30ft. by a chancel split into three aisles, the central aisle ending in a high altar set two steps above the floor and backed by a semi-circular apse. Although St. Mary's was 'low church' the east end was nevertheless its focal point, illustrating the move away from the 18th-century bias towards the pulpit and the sermon.

The east end of the north aisle contained the organ loft and vestry. The organ was greatly modified and enlarged and a bigger loft than was originally designed had to be built with an external 'tourelle' for access. The exterior of this side was modified again in 1935 thus obscuring the original plan, though these later changes were effected in a very similar style to Teulon's work. To balance the enlarged north side Teulon suggested a semi-circular baptistry for the south side. This addition was readily accepted and paid for by the Rt. Hon. S. Walpole who, with Thomas Boddington was a leading committee member. This unusual baptistry has a wooden skeleton roof making a contrast with the horse-shoe arch leading into it. The font was designed by Teulon, and donated by a parishioner,<sup>23</sup> and the eight stained-glass windows made and signed by



Lavers and Barraud show a distinct pre-Raphaelite influence.

The main chancel aisle is separated from the north and south aisles by two arches either side, divided by a short stubby column. These again have capitals of the familiar flattened corinthian form which were carved by Bloomfield at a cost of £2. 10s. 0d.<sup>24</sup>

Behind the altar there is a fine reredos of carved Caen stone and polished serpentine columns forming fifteen arches, originally painted with various decorations. A mosaic of a white marble cross on a gold background, executed by Salviati<sup>25</sup> filled the central arch and was matched by two panels of Alpha and Omega above the central arches of the chancel north and south walls. The Salviati reredos mosaic caused a great deal of adverse comment in contemporary accounts due to its Anglo-Catholic associations and overtones of Popery.<sup>26</sup> The walls were also painted with the Lord's Prayer, the Ten Commandments and the Credo at a cost of £12. It is unfortunate that except for the Alpha and Omega mosaics, all these painted decorations and mosaic disappeared in the re-painting of 1955.

The chancel is lit by five stained-glass windows designed by Thomas Boddington<sup>27</sup> and made by Heaton and Co. and in addition there were five brass pendant lamps, copies of examples in St. Mark's, Venice though these too have since disappeared. At the clerestory level on the north and south walls is a series of sixteen stained-glass windows depicting angels. These were also designed by Boddington and made by Heaton's. The fine timber hammer-beam roof is supported by eight stone angels beautifully carved by Earp at a cost of £15.<sup>28</sup>

The west end of the nave had a north and south porch added in accordance with the Camden Society's rules for church lay-out.<sup>29</sup>

The final form of the west end was the subject of much discussion. Teulon was present at a parish committee meeting on 2nd May 1868<sup>30</sup> when he presented the plans and elevations (Plate 3). The spire appeared to be out of scale with the rest of the building, and Teulon, when questioned about this during the meeting, insisted that the distortion was only apparent because of the angle of the sketch and would not appear in reality.<sup>31</sup> He also supplied two sets of drawings, one with a spire and one without. For the design without a spire Teulon simply cut off the tower just above the level of the arched window.<sup>32</sup> This design seems to be at odds with his apparent love of towers as shown by his surviving sketches in the R.I.B.A. and the actual buildings themselves, for example St. Stephen's, Rosslyn Hill. The spire design was eventually adopted in May 1869<sup>33</sup> and estimates from Thomas Nye were received in December of that year. He submitted three estimates, one for a spire covered in lead, one in stone, and one in slate. The highest estimate was for £3,483 for the tower and lead covered spire,<sup>34</sup> and the work on the tower itself was quoted at £2,468.

The whole west end complex was to contain a narthex which would act as a shelter for entering and leaving the church, and it also housed two staircases which gave access to the gallery. These were covered by two 'tourelles' flanking the north and south sides of the main tower. The tower was to have a spire added, the clock was to be replaced and the Georgian quoins clad in brick.

However progress was delayed when the cost of the spire was questioned,<sup>35</sup> and on 14th April 1871 Teulon proposed a revised plan for the west end which was proclaimed ‘. . . of a character more in harmony with the work already effected and of a less expressive nature’.<sup>36</sup> Nye’s revised estimate of between £2,400 and £2,500<sup>37</sup> was accepted and an elevation of the new design (Plate 4) was put on show to the public.<sup>38</sup> The work was carried out, and finally completed in 1874, a year after Teulon’s death.

The west end remains unchanged today, excepting the glazed inner porch doors which replaced the original Teulon solid timber ones in 1960. To the south porch a new addition, called the Polygon was built in 1978 to provide a church hall.

## DECORATIVE DETAILS

*Polychrome brickwork:* Teulon saw the external polychrome decoration of the Italian churches on his 1841 tour, and in particular he sketched Santa Croce, Florence and Verona Cathedral.<sup>39</sup> The use of brick in the early Victorian period was not popular. The 1841 edition of *A Few Words to Church Builders* said ‘brick ought on no account to be used’, and to use brick decoration as the Italians had done was most unusual. To judge from the R.I.B.A. sketch book, English Tudor architecture, which prominently featured brick decoration, was a further influence on Teulon.

Despite this rather uncompromising attitude of the establishment Teulon designed St. Stephen’s Manciple Street Southwark in 1846. This was a brick-built church with strong horizontal bars in stone, the plan of which was based on a Greek cross. The site dictated the plan and in the angles of the building Teulon placed a tower, a vestry and the chancel aisles.

It was left to A. W. N. Pugin (1818–1852) and later William Butterfield (1814–1900) to popularise brick polychrome, most notably in Butterfield’s All Saints’ Margaret Street built between 1849–59, though Teulon continued to employ such decoration eschewing, for the most part, the use of Kentish-rag masonry which had characterised his earlier works, at for example St. Paul’s Bermondsey, 1846. In his secular works Teulon’s most notable use of polychrome was Elvetham House, Hampshire built in 1859, a riot of stripes, zigzags, and patterns. Earlier in 1856 he had built probably his most strident church in Italian-style polychrome, St. Andrew’s Lambeth, now demolished. The decoration was Italianate but the structure was English Perpendicular.

At St. Mary’s, Teulon’s use of brick owes much to his interest in Tudor building. The ‘tumbling-in’ of the narthex buttresses was a favourite Tudor technique. His use of brick is skilful and the colouring subtle, and it is interesting to note that the old and new parts of the church are homogeneous in colour despite an age difference of some 130 years. It is possible that the brick used in Teulon’s additions came from the same clay as those used in the original church. There were brick kilns at nearby Acton.

*Tiles:* Tile work in Victorian churches was a common feature, the patterns imitating medieval encaustic tile antecedents. St. Mary’s is no exception to this

practice although the tiles were not specifically designed for the church. None of the tiles are exceptional, though the central panel of the Baptistry floor is a pleasing abstraction of subtle shades of browns, whites and ochres.

*Interior decoration:* It is the interior decoration of St. Mary's that has altered most. Fortunately a photograph of 1866<sup>40</sup> of the interior has survived in addition to an oil painting by A. E. Clabburn<sup>41</sup> dated 1890 and showing the original colour scheme. The photograph (Plate 8) was almost certainly taken within a week of the re-consecration in May 1866, when it is known that only one of the set of five chancel apse windows contained stained-glass<sup>42</sup>.

The cast-iron roof support pillars of which Teulon was an early exponent of their use in churches, were originally painted in a polychrome spiral of reddish brown, yellow and blue to the gallery level and above in a diaper pattern to the wrought-iron foliate capitals, which were painted naturalistically.

The clerestorey windows of the nave were originally plain glass,<sup>43</sup> and this would have admitted sufficient light to counteract the effect of the dark stained wood-work of the church. The roof was lightened by painting the space between the rafters white. The appearance of the wood-work was also changed when the church was re-painted in 1955. The pews in the main body of the church were made of stained pine, and with the exception of the slides for top-hats under some seats, are unremarkable. The wooden furnishings however of the chancel are very fine. The 1841-2 drawings by Teulon of the choir stalls at Ulm Cathedral<sup>44</sup> show quite clearly where he derived inspiration for the choir stalls and the stone seats by the high altar at St. Mary's (Plate 5). Of all the wood-work in St. Mary's probably the finest, and certainly the most striking is the pulpit (Plate 7). Consisting of an oak drum, split into eight sections by twisted columns, and with a carved top and bottom rail, the structure is raised on a stone base, which in turn is decorated on the top by twelve cabochon-cut agate stones below a foliate frieze, and on the bottom by a carved net full of fish. A graceful curved staircase leads into the pulpit from the north chancel aisle.

*Stained glass:* None of the glass dating from before Teulon's work survives. Of the new pieces the finest are the two round windows by Morris and Co. These were reported in the Ealing Post's consecration edition of June 1866 as having been designed by 'Jones' and this is almost certainly Edward Burne-Jones (1833-98). The designs for these windows still exist, though they are unfortunately unsigned.<sup>45</sup> The two windows were given to the church by a member of the congregation.

Mention has already been made of the contribution by Thomas Boddington to the stained-glass of St. Mary's, and in addition he was responsible for the design of the group of 'muses' placed in the small tower to the organ loft and the large rose window in the west end. The subject of this window is *The Last Judgement* and is made predominantly of dark red glass contrasting vividly with the white heads looking to Christ in Majesty.

Apart from those pieces already mentioned made by Heaton's, the remainder of the glass was supplied by the firm of Lavers and Barraud.<sup>46</sup>

A further window was fitted *c.* 1875 in commemoration of Teulon<sup>47</sup> himself and this can be seen by the north porch entrance. There appears to be no record of Teulon's death in the parish books, although he died before the completion of the final stage of the re-casting, the west end complex.

## EARLIER WORKS

Teulon's work was executed very much in traditional Gothic spirit (English Decorated) and a good example of this earlier work is St. Paul's Southwark. However individuality was very much the hallmark of Teulon's commissions rather than a repetitive re-working of one particular style, and he was often commissioned to design churches on unusual and difficult sites. St. Stephen's Manciple Street for example occupied a very cramped site and Holy Trinity, Hastings, 1857, is built on an 'island' between two roads in the centre of the town.

St. Mary's Ealing however, brought special difficulties since it involved the enlargement of a Georgian church, though as a result of his work on St. Margaret, Angmering (1852-3) and especially St. Mary's Sunbury (1859) Teulon had become well acquainted with such problems.

St. Mary's Ealing is certainly the most radical of Teulon's re-casting, although St. Mary's Sunbury had many similarities, and the resemblance to Ealing is instructive about Teulon's method of working. Both churches were orthodox 'preaching-boxes' of the 1730-50 period, Sunbury being built in 1751 by Stephen Wright (d. 1790). Both churches comprised a west end tower and entrance, with no chancel or side aisles; the interiors consisted of a flat roof at Ealing but a more elaborate one at Sunbury, and both had prominent pulpits and large upper galleries.

At Sunbury in 1857 Teulon drew up designs of a Byzantine influence. He added side 'tourelles' to the tower to provide a means of access to the gallery and he inserted a stone sub-frame to the round-headed windows, an idea repeated at Ealing. The same techniques were applied to the windows of St. George the Martyr, Holborn (1867), although a rather different effect was achieved there.

The interior of Sunbury also bears striking similarities to Ealing. Iron pillars were inserted to support the gallery, and a wrought iron balustrade added. The east wall was punctured with three Romanesque arches, the central one of which has two columns with foliate capitals. The polychrome brick arches are more notched than at Ealing, but the subtlety of the colouring is very similar. All the window arches were filled with notched polychrome brick.

The chancel remains the high point of Teulon's work at Sunbury, for it was split into three aisles by two five arched screens supported on pink mottled marble columns. The screens themselves fitted into two large arches either side of the main chancel aisle. The stone spaces between the tops of the screen arches are filled with tiny glistening mosaics, probably by Salviati. Two columns to match those at the entrance of the chancel mark the start of the small apse. As at

St. Andrew's Lambeth (1856),<sup>48</sup> a reredos was put in and consisted of nine arches on marble columns matching those either side of the main chancel aisle. Here again Teulon probably employed Salviati to insert more mosaic work, further intensifying the Byzantine effect<sup>49</sup>.

Between £1,500 to £2,000 was spent on the re-casting at Sunbury,<sup>50</sup> and the similarities indicate that the work formed the base for Teulon's re-casting of St. Mary's Ealing some four to five years later, though at Ealing he had a considerably larger and wealthier congregation who were prepared, albeit with some reluctance, to pay for a handsome church for this developing London suburb, and parish.

Other buildings by Teulon demonstrate how he developed themes and designs in successive commissions. The buttresses he uses to decorate the porch of Bestwood Lodge Nottinghamshire (1862-4)<sup>51</sup> are identical in form to those on the tower of St. Paul's, Bermondsey, except that those at Bestwood are made of polychrome brick, and at St. Paul's they are constructed of Kentish rag. The handling of the brick structure of Bestwood's porch also closely resembles the north and south ends of the narthex at St. Mary's Ealing.

## CONCLUSION

Teulon's task at St. Mary's Ealing was to produce a design that satisfied three criteria. First, allowing for the constrictions of a Georgian 'preaching-box' carcass he had to draw up a design that was commensurate with the ideas of the Ecclesiological Society<sup>52</sup>. Secondly there was the possibility that the Parish Restoration Committee would hamper his plans if they disapproved of them on the grounds of cost or aesthetics. Lastly he had to contend with the structural problems inherent in the process of up-grading an old building.

Teulon met these criteria successfully. The first was relatively easy since there was plenty of ground surrounding the church in which to extend. Teulon was more likely to face real obstacles in his attempts to meet the second and third criteria, and he was fortunate in having already re-cast Sunbury in 1859, and had available a basic formula from which to work.

By the time Teulon was contracted to draw up plans for Ealing he was 51 and had been in practice for twenty-five years. During this time he had built, re-cast, restored or made alterations to at least forty churches, and had most certainly acquired considerable knowledge in the handling of parish building committees. At Ealing this is borne out by the very few criticisms that emanated from the parish, and the major one that did get voiced, the cost, was not his sole responsibility. The only other real criticism concerned the final design of the tower, and here he skilfully supplied two alternative plans and elevations, leaving the final decision to the committee. Teulon was able to win the committee's almost wholehearted confidence and therefore the power to do almost as he wished, although he was at all times in touch with them and took care to inform them of progress.

It is clear from his surviving buildings that Teulon had a substantial practice, and must therefore have been held in some regard. His output, however, pales almost into insignificance when compared with G. G. Scott (1811-78) who by

the end of his life had over 730 buildings to his credit, including thirty-nine cathedrals and minsters and forty-three mansions. Quantity, however, does not necessarily equal quality, and it could be argued that St. Mary's Ealing was a more individual statement than Scott's Christ Church Ealing less than a mile away. Scott was a great publicist, whose self-aggrandishment certainly threatened his reputation. Nevertheless he was a tireless and indefatigable worker who makes an illuminating comparison with his contemporary Teulon. In contrast to Teulon, Scott came under the direct and strong influence of the Ecclesiologists and especially, Pugin. However, Scott was the son of a 'low church' parson, in consequence the Ecclesiologists kept a wary eye on his development. Such influences and patronage enabled Scott to make himself acceptable to all shades of religious opinion—as exemplified by his Lutheran Cathedral of Hamburg. Teulon, though, seems to have remained true to his evangelical 'low church' beliefs. This may well account for the fact that all his church work was on a parish level—his ecumenical stance disallowing any involvement in the 'high church' attitudes prevalent in contemporary cathedral building.

It is known that Teulon attended Ecclesiologists meetings and he knew Scott quite well,<sup>53</sup> and this would seem to indicate that Teulon was well acquainted with current trends. The other 'giants' of his age were William Butterfield and G. E. Street (1824–81) both younger men, by two years and twelve years respectively. Both were intimately connected with the Ecclesiologists and were 'high churchmen'. The society was still powerful enough in the 1850s to publicize their favourites, if not profoundly to alter styles as they had done in the previous decade. It was in this 'weakness' that Teulon was able to flourish. He was able to use his great talent for the handling of spatial qualities, as shown admirably by the west end of St. Mary's Ealing, and to remain free to use his individual style as he wished without the constraints that could have been applied by the Ecclesiologists. It was possibly his relish of artistic freedom that kept him working at the parish level and therefore on a small scale.

## NOTES

1. This article has been adapted from work done as part of the author's BA. I am very grateful for the help given to me by my tutors, Dr. Anne Powell and Andrew Hemingway of Ealing College of Higher Education. I must also thank the vicars of Ealing and Sunbury for allowing me to photograph their churches. Thanks are also due to Clive Wainwright of the Victoria and Albert Museum, Matthew Saunders of The Ancient Monuments Society, and the staff of Ealing Central Library Reference Department, the R.I.B.A. Library and Drawing Collection, and the Middlesex County Record Office.
2. M. Girouard 'Acrobatic Gothic' *Country Life* 148 p. 1282.
3. M. Girouard *The Victorian Country House* (London 1979) 415.
4. R.I.B.A. Drawing Collection.
5. R.I.B.A. *Drawing Collection Catalogue* Vol. T-Z (London 1981) 114, Biographical note.

6. Girouard *op. cit.* in note 3, 422 pl. 38 Tortworth Court, 194–204 Shadwell Park.
7. E.g. St. Augustin's Edgebaston built for Lord Calthorpe, *c.* 1850.
8. B. F. L. Clarke *Parish Churches of London* (London 1966) 263. St. Stephen's was demolished in 1966. There is a photograph of the church in Southwark Central Reference Library, Local History Department.
9. Teulon also had a country home at Limpsfield also called 'Tensleys'.
10. Edith Jackson *Annals of Old Ealing* (London 1896) 56.
11. Howard Colvin *A Biographical Dictionary of English Architects, 1660–1840* (London 1954) 301.
12. *Middlesex County Times* (2nd June 1866).
13. *Ealing Post* (16 May 1863).
14. *Idem.*
15. *Ibid.* (19th December 1863).
16. *Idem.*
17. *Idem.*

18. Jackson *op. cit.* in note 10, 239.
19. S. Muthesius *The High Victorian Movement in Architecture, 1850-1870* (1972) 29.
20. *Ealing Post* (8 August 1863).
21. Minute books of the Parish Restoration Committee, October 1863. These are kept at the Middlesex County Record Office.
22. *Middlesex County Times* (2nd June 1866).
23. Jackson *op. cit.* in note 10, 241.
24. Minute books of the Parish Restoration Committee, October 1865.
25. So far my researches have revealed little on Salviati. However he did work for G. G. Scott, amongst others, and it seems that he also decorated Teulon's headstone in Highgate Cemetery.
26. *Middlesex County Times* (25th June 1866); a letter.
27. *Ibid.* (2nd June 1866).
28. Minute books of the Parish Restoration Committee, 7th October 1865.
29. Muthesius *op. cit.* in note 19, 7.
30. Minute books of the Parish Restoration Committee, 2nd May 1868.
31. *Idem.*
32. Photographs of these two elevations are in the Middlesex County Record Office.
33. Minute books of the Parish Restoration Committee, December 1869.
34. *Idem.*
35. *Ibid.* (14th April 1871).
36. *Idem.*
37. *Ibid.* (20th May 1871).
38. *Ibid.* (14th April 1871).
39. See the Teulon sketch-book in the R.I.B.A. Drawing Collection.
40. Kept at Ealing Central Library Reference Department.
41. Arthur Clabburn exhibited portraits at the R.A. in 1875, 1876 and 1879. The painting of St. Mary's is kept at Ealing Central Library Reference Department.
42. *Middlesex County Times* (2nd June 1866).
43. The present stained-glass bears dedication dates of c. 1890-95.
44. R.I.B.A. Drawing Teulon sketch-book, p. 43.
45. A. C. Sewter *The Stained Glass of William Morris and His Circle* (Yale 1974), see the catalogue.
46. When the clerestorey of the nave was glazed by '1895 the company had become Lavers and Westlake.
47. The date of the inscription for Teulon's death is incorrect. He died on 2 May 1873 not as stated 2nd May 1872.
48. See *The Builder* (7th June 1856).
49. There are no surviving records of the re-casting of Sunbury by Teulon as survives for St. Mary's Ealing. However due to the similarity of work it seems reasonable to assume that Salviati had worked at Sunbury.
50. Michael J. S. Collins ed. *St. Mary's A History of the Church and Parish of Sunbury* (Gloucester n.d.). I am grateful for the help given to me by Mr. Freeman of The Sunbury and Shepperton Local History Society.
51. Girouard *op. cit.* in note 3, frontispiece.
52. The Cambridge Camden Society changed their name to the Ecclesiological Society in 1846.
53. There is a letter from Teulon to G. G. Scott in the R.I.B.A. Library. Cat. No. Sc GGS/4/1/15.