Hungerford St Lawrence

Statement of Significance v. 1.2

May 2019



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1. Executive Summary	3
2. Statutory Designations	4
3. Historical Context	4
Parish Timeline	8
4. Architects and Craftsmen	10
5. Setting and Churchyard	12
5.1 Conservation Area	14
6. Exterior	15
6.1 South Elevation	15
6.2 West Elevation and tower	16
6.3 North Elevation	18
6.4 East Elevation	20
7. Interior	22
7.1 South Porch	22
7.2 South Aisle	23
7.3 Nave	26
7.4 Chancel	29
7.4 North Aisle	30
7.5 Vestry	32
7.6 Gallery	33
7.7 Tower	36
8. Furniture and Fittings	37
8.1 Pulpit	37
8.2 Font	38
8.3 Altars and altar rails	38
8.4 Pews	39
8.5 Credence tables	41
8.6 Clergy stalls	42
8.7 Screens	
8.8 Banners	
8.9 Historical sketches	
8 10 'Breeches' Bible	46

9. Monuments and memorials	47
10. Glass	62
12. Bells	68
Bibliography	69
Appendix 1: Historic Plans	70
Appendix 2: Historic Sketches	73

Definitions

The definitions of value used in this document are based on the *Conservation Principles, Policies and Guidance* issued by Historic England.

Evidential value	The potential of the building, its features or furnishings to yield evidence about past human activity, in particular to provide exemplars of particular styles, techniques or craftsmen.
Historical value	The ways in which past people, events and aspects of life can be connected through the building to the present. It tends to be illustrative of particular historical trends or associative with particular people or events.
Aesthetic and architectural value	The potential for people to draw sensory and intellectual stimulation from a place.
Communal value	The meaning of the building, its contents or furnishings for the people who relate to it, or for whom it figures in their collective experience or memory.
Liturgical value	The importance of particular features or furnishings within the liturgical traditions of the Church of England.

1. Executive Summary

There has been a church on the site of Hungerford St Lawrence since the 12th century but the present structure dates almost entirely to three 19th century phases of work. The first of these phases began in 1811 with the demolition and attempted rebuilding of the medieval tower. This work failed and resulted in the substantial collapse of the body of the church. Rebuilding began under the supervision of Bath architect John Pinch, in 1814. His work at St Lawrence's is typically late Georgian "Gothick" with very stark and symmetrical massing and detailing. Today the character of the exterior remains as intended by Pinch. The newly rebuilt church occupied almost the entire footprint of the medieval building with the exception of a vestry structure to the north of the tower and a north transept. The archaeological remains of these medieval structures are likely still in situ.

The second, 19th-century phase of work was conducted by Morris and Stallwood beginning in 1880 and replaced much of the Georgian interior, as well as addressing the defects of Pinch's earlier work. Box pews were removed and replaced with benches, the iron arcade columns were replaced with limestone, the clerestory was rebuilt, and plastered ceilings were largely replaced with pitch pine panels. Seven years later, a third phase of work was embarked upon to bring the interior into line with "modern" Ecclesiological fashion. The chancel was remodelled with a new, east window in Perpendicular style, a new ceiling, and a Minton tile floor. In the body of the church, there was a concerted campaign under Reverend Anstice to install stained glass which continued until the turn of the century. These later 19th-century works contribute substantially to the character of the interior today, though the stark simplicity of the Georgian structure still dominates to a degree that is unusual both in the context of the local area, and of other churches reordered in the same period.

Substantial intervention was made west of the crossing in 1988 with the installation of a vestry in the south aisle, a kitchen and WC in the base of the tower, and a flexible gathering/children's area in the nave and north aisle, beneath the surviving Georgian gallery. These interventions have served a useful purpose for the church but now appear dated and do little to enhance the interior.

Overall, this unusual grade II* listed church is of moderate-high significance.

2. Statutory Designations

Please note that the listing text below is statutory and copied verbatim from the Historic England database. Oxford Heritage Partnership are not responsible for the content thereof and cannot correct any errors. For corrections and clarifications, contact Historic England direct.

Grade: II*

Listing number: 1289541 Date first listed: 6 Feb 1962

HUNGERFORD PARSONAGE LANE SU 3368 (North side) 18/28 Church of St. Lawrence 6.2.62 II*

Church. 1816. John Pinch of Bath. Bath stone ashlar and lead roofs. 4 bay aisled nave with clerestory. West tower and apsidal chancel. Gothick style with "churchwardens" Gothick glazing of lancet type, moulded architraves, Tudor arches to clerestory. Octagonal buttresses with lumpy finials of the period. Crenellated parapet. Heavy coved cornice continued as band across East end and forming impost to East window. Extraordinary East window of 5 lights following curve of apse. 3 stage West Tower, crenellated, with corner pinnacles, gothick lancet cornice intersecting tracery to windows and belfry on each stage. Tudor arched West door with Y tracery overlight in tall lancet surround to West. Projecting South porch crenellated with finials and octagonal piers. Interior: 4 wide bays with quatrefoil plan columns and leaf caps to arcade. depressed Tudor arches and ogee labels. Panelled ceiling with arch braced ties on wall shafts springing from angel corbels. Gallery across entire West End with original organ. Octagonal perpendicular style front of c1826. C1891 large octagonal Pulpit with alabaster panelling. Monuments:- a) legless, defaced c1350 knight in North chapel, tablet with inscription in lombardic script at feet. b) Baroque hanging monument, c1673, with swan neck pediment (North Wall). c) 6 black and white marble late C18 and early C19 wall memoricals in various styles (by North East respond the stonehouse memorial by C. Harris of London). South Wall - a) Martha Hungaford, died 1739, good Palladian monument with 2 black tablets and segmental pediment. b) Whitelock Memorial, c1816, Gothick with 6 tablets. North Wall:- good small Baroque monument to Helina Morgan, died 1776, grieving putti and armorial cartouche over shaped tablet. East end of South aisle, set in floor, two brass plates of 1613 and 1618 with verse epitaphs. Stained Glass: East window by Lavers and Westlake, c1887. V.C.H. vol.iv. - p.197 B.O.E. 0 p.155. Murray's Architectural Guide p.130.

3. Historical Context

The town of Hungerford, straddling the Rivers Dun and Kennet, and the Kennet & Avon Canal, took its current form in the 18th century, though a small settlement did exist from the medieval period and evidence of Bronze Age and Roman activity has been discovered nearby. It does not appear in the Domesday Book and is believed to have formed part of the royal manor of Kintbury in the later 11th century. However, by the early 12th century, there are documentary references to the town (between 1103 and 1118), with further references to the church

specifically from 1147. The manor of Hungerford also appears in the documentary record around his time and was originally held by the earls of Leicester, including Simon de Montfort. In 1247-9, de Montfort developed Balteley Wood into a deer park, later known as Hungerford Parks. In the same year as his victory against Henry III at the Battle of Lewes in 1464, de Montfort exchanged the manor with the crown and it was subsequently granted to junior lines of the royal family, including to John of Gaunt. It returned to the crown as part of the Duchy of Lancaster with the accession of Henry IV in 1399. After a couple of short-lived grants, the manor, lordship, borough and park were granted to Sir Walter Hungerford in 1446. The manor reverted to the crown in March 1464 on the execution of Robert, Lord de Moleyns and 3rd Lord of Hungerford. It then remained in royal hands - with the exception of short-lived grants to John Howard, duke of Norfolk and Edward Seymour, duke of Somerset both of whom had their lands attainted - until 1612 when it was granted to John Eldred and William Whitmore. From that point, the descent of the manor followed that of the borough. The descent of Hungerford Park separated from the manor following the execution of Edward Seymour. In 1796, it was sold to John Willes whose family held the Park until its sale 1908; the Willes family maintained a large pew in the church which remained after the reseating of 1880.

References to the town of Hungerford first emerge around 1173 and it is referred to as a borough in 1241. However, during the reign of Elizabeth I, it emerged that a number of key documents and charters confirming the status and rights of the inhabitants of the town did not exist. After around three decades of legal wrangling the disputed rights were purchased first by John Eldred and William Whitmore and then, within a year, by John Lucas and others who, in 1613, attempted to settle them for the benefit of the trustees. It was not until 1617 that a satisfactory settlement was finally agreed whereby the borough and associated rights were transferred to fourteen trustees for the benefit of the inhabitants. Situated on the Bath Road, Hungerford was an important connection between London and the West Country, and had an important role as a coaching town. In 1688, its location meant that Hungerford witnessed some of the major political events of that year. The church bells were rung when Anne of Denmark, the future Queen Anne travelled to Bath shortly before the birth of the prince of Wales, the future 'Old Pretender', James Stuart. Later that year, Prince William of Orange met with three commissioners of James II at the Bear Inn in Hungerford whilst en route between Devon and London; it was here that plans were made for the English crown to be transferred to him.

In 1715, an act of Parliament was passed to make the river Kennet navigable between Reading and Newbury; the work reduced the length of the river and a number of locks were introduced. These locks were enlarged in 1767, to take 120ft 'Newbury Barges'. In 1788, a meeting was held in Hungerford with the aim of extending the Kennet Navigation to Hungerford or further west; it concluded with the resolve to connect the rivers Kennet and Avon by canal. Work was carried out on a piecemeal basis between 1794 and 1810. Traffic on the canal was high until 1841 when the Great Western Railway opened between London and Bristol with a station in Hungerford opening in 1847. Ten years later the canal company sold out to the railway company but with the proviso that the navigation should be maintained. There was concern that the canal would be abandoned following the Second World War as traffic had almost entirely disappeared, however, legal action by a commercial carrier prevented the closure and inspired

public interest in the canal. It was reopened to Hungerford in 1974 and along its full length in 1990, it remains popular as a leisure amenity. Trade and industry stimulated by the canal was responsible for much of the later 18th and early 19th century growth of the town. However, the population fell between 1851 and 1901 as a result of the damage done to the local economy by the arrival of the railway, and the consequential reduction in the importance of rural towns compared to larger urban centres now within easy reach. Recovery began at the end of the 19th century with the establishment of two important local ironworks, and by the Edwardian period the town was once again thriving, with a busy community life that continues today.

The Church of St Lawrence

Early references to the patronage of the church are sparse, possibly as a result of the early status of the town of Hungerford as part of the royal property at Kintbury. In 1208, the church of Hungerford appears as part of the endowment of the abbot of Bec-Hellouin as a canon of Salisbury, and the abbot undertook to provide a vicar. In the early-14th century, the prior of the cell of the Abbey of Bec at Ogbourne held the church and by 1340-1, the abbot of Bec-Hellouin was the rector of Hungerford. As a result of the dissolution of alien priories during the Hundred Years War, the advowson of the church based to the duke of Bedford and then to the Dean and Canons of Windsor, in 1435.

The current church of St Lawrence dates entirely to the 19th century following the partial collapse and subsequent replacement of the earlier building. The little we know of the medieval church is derived from sketches produced around the time of its collapse and minor references in the churchwarden's accounts. The sketches (see Appendix 1) show an aisled building with a low north aisle and a large south aisle with Perpendicular west window. A north transept is shown with an early Perpendicular north window; the same style of window is depicted in the tall nave clerestory. The tower was located at the west end of the church and a structure was attached to the north wall of the tower. This was too substantial to have been a temporary leanto; the windows shown in the sketches suggest a medieval construction date, although it would be difficult to narrow the construction period further. Its location combined with the simple fenestration and the subservient massing suggests it was unlikely to have been a chapel. It seems likely that the structure was a vestry space or priest's room. The accounts indicate that there was both a 'great door' and a north door, as well as a belfry door. The purchase of bricks for repairs in 1663 and for tower repairs in 1738 suggests that pieced in repairs were being carried out in brick rather than the original stone. From 1685, there are occasional references to galleries which appear to have incorporated seating. Large scale internal works in 1663-5 included the purchase of timber for seat boxes and wainscoting, the plastering of the windows, and the painting of some of the interior stonework. From c. 1750 to the early 19th century the accounts increasingly reported routine maintenance and bills, with fewer references to large repair or beautifying projects.²

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¹ The churchwarden's accounts include a payment for tiles for the vestry in 1703 and, in 1730, the vestry wall was mended; however, they don't specify the location of the vestry within the footprint of the building.

² Churchwarden's accounts from 1659 are held at the Berkshire Record Office, D/P71/5.

By 1811 the tower was in a state of severe disrepair and had been partially dismantled. An Act of Parliament was obtained for repairing and improving the building. Mr Poole of London was initially appointed as architect but when he stepped down in 1812, he was replaced by John Pinch of Bath, an architect with no prior experience of church building. Work finally began in 1813, the tower was rebuilt and the north aisle enlarged. However, the work lacked 'proper precautions' and, in February 1814, most of the historic roof and body of the church collapsed. A further Act of Parliament was obtained and the whole historic structure was cleared away ahead of the construction of a new building by Pinch. Raising funds for the rebuilding proved difficult, with the patrons, the Dean and Canons of Windsor proving reluctant to meet the full cost of rebuilding the chancel. Work began in early 1815 with Messrs Provis and Cambridge acting as builders, though Mr Cambridge withdrew from the contract in April of that year. The new church, executed in a Georgian Gothic style, opened on 30 August 1816. By this stage, money for the project had run out and it was decided that the old organ would be placed in the west gallery as there were insufficient funds to purchase a new instrument.

Pinch was not a specialist church architect and this may explain the fact that by 1823 the church was already facing structural problems, with the arcade in need of additional supports. Structural problems continued to plague the building, in particular in relation to the embattled parapets and the flat, plastered ceilings. The interior quickly became dated, with changes in ecclesiastical fashion rendering the 1816 box pews undesirable. In 1879, Morris and Stallwood of Reading drew up plans to improve and reseat the church; work began in 1880 with a local builder, Messrs Wooldridge of The Wharf, appointed as the primary contractor.

The works carried out in 1880 were substantial and included the removal of the exterior 'battlements' to the nave, the rebuilding of the clerestory, the replacement of painted iron pillars with an arcade of Bath stone columns, new wooden ceilings, new floors of stone flags in the aisles and encaustic tiles in the chancel, and new seating. The vestry, which had been at the west end of the nave in front of the tower, was relocated into the base of the tower, the windows were reglazed and the heating and lighting improved. A new organ was installed in the west gallery and the building reopened on 12 October 1880.

The chancel was left largely untouched until 1887-9, when the Ecclesiastical Commissioners paid for the chancel ceiling to be replaced in the same style as the nave. At the same time, the east window was replaced and glazed with Cathedral glass, the floor tiled with Minton tiles and clergy seating provided. Smaller projects in the 1890s saw the installation of a new altar and the glazing of the east window by Lavers, Barraud & Westlake.

Works in the early 20th century included the installation of a chancel screen in 1923 (subsequently removed to the west end of the nave), and the installation of a new altar and an aumbry in 1930. A faculty was issued in 1936 for a larger reordering project that would have seen the creation of a Lady Chapel, the relocation of the war memorial to the south aisle, the relocation of the chancel screen to the first pillar of the nave and associated relocation of the pulpit west of the screen, the proposed relocation of the font to near the south door and creation of a children's play area to its west, and the rearrangement of the steps of the high altar

according to plans by H S Rogers. However, it seems that only the creation of the Lady Chapel and association relocation of the war memorial was carried out. There has been large scale removal of pews at the west end of the church and, in 1988, a vestry enclosure was created under the west gallery in the south aisle with the base of the tower being converted to house a WC in 1988.

Parish Timeline

1086 Mid-12th	Hungerford forms part of the royal manor of Kintbury
Century	Hungerford manor is held by the earl of Leicester
1103-18	The first documentary references to the town of Hungerford
1208	Hungerford church is mentioned in an endowment of the Abbot of Bec as a
.200	canon of Salisbury
1241	The first references to the Borough of Hungerford
1247-9	Simon de Montfort establishes a deer park near Hungerford, later known as
	Hungerford Park
1264	Simon de Montfort exchanges Hungerford manor with the crown
1265	Hungerford is granted to Edmund, earl of Leicester, younger son of Henry III
1366	John of Gaunt and his wife are in possession of the manor of Hungerford
1399	The manor of Hungerford form part of the duchy of Lancaster when Henry IV ascends the throne
1435	Advowson of Hungerford church passes to the Dean and Chapter of Windsor
1446	The manor, park and borough of Hungerford are granted to Sir Walter
	Hungerford
1464	The manor of Hungerford is forfeited on the execution of Robert Hungerford, Lord
	Moleyns
1483-5	The manor of Hungerford is briefly held by John Howard, duke of Norfolk
1549-52	The manor of Hungerford is briefly held by Edward Seymour, duke of Somerset
1559	Hungerford Park is granted to Sir James Stampe
1612	Hungerford manor is granted to John Eldred and William Whitmore who also
	purchase the borough of Hungerford and its rights
1613	John Lucas and others purchase the borough and manor of Hungerford
1617	Hungerford manor, borough and associated rights are settled on 14 trustees for
	the benefit of the inhabitants
1658	Thomas Hussey leaves the lease of Hungerford Park to his wife for her lifetime
1688	Prince William of Orange meets royal commissioners in Hungerford to
	plan his accession to the English throne
1701	Hungerford Park is held by the Stonehouse family
1794	An Act of Parliament is passed to construct the Kennet and Avon canal
1796	Hungerford Park is sold to John Wiles
1810	The Kennet and Avon Canal is constructed
1811	Act of Parliament passed to repair the church tower
1814	The new church tower and part of the historic building collapse
1815	Work begins on a new church building

1816	New church building by John Pinch of Bath is opened
1823	Additional structural supports have to be added to the nave arcade
1841	The Great Western Railway between London and Bristol results in a decline in
	traffic on the Kennet and Avon canal
1847	A railway station opens in Hungerford
1879-80	A major restoration project to the nave and aisles is carried out according to
	plans drawn up by Morris and Stallwood
1887-9	The chancel is restored including the installation of a new east window
1901	The population of the town has decreased since a peak in 1851
1908	George Shippen Willes sells Hungerford Park to Humphrey J Walmesley
1923	A new chancel screen is installed
1930	A modest reordering to the chancel is carried out
1936	The east end of the north aisle is reordered to create a Lady Chapel
1978	The chancel screen is relocated to under the gallery
1988	The vestry enclosure is created and a kitchen and WC created in the base of the
	tower

4. Architects and Craftsmen

4.1 John Pinch (the elder) of Bath

John Pinch was born in Cornwall, christened at Callington parish church in January 1769. Little is known of his early life. He was articled to Thomas Baldwin, surveyor of the Pulteney estate, around 1790, and succeeded him in 1793 upon Baldwin's bankruptcy. The estate later passed to the Earl of Darlington, who continued to retain Pinch. Darlington would later pass the post of surveyor on to Pinch's son, also John, on the death of his father in 1827.

Pinch the Elder's work was chiefly concentrated in Bath, though his earliest work was Babington House, Somerset, in 1790. Much of his early work was in completing projects left unfinished by other surveyors - Baldwin's Northampton Street and Palmer's Norfolk Crescent and Nelson Place being good examples, all three in Bath. From 1805 he seems to have received his own new commissions, exclusively for residential developments in Bath, until he was commissioned for the repair works to Hungerford St Lawrence in 1812 to replace Mr Poole. Pinch was a peculiar choice for the job, with no experience in ecclesiastical or even civic architecture, let alone in the repair of medieval buildings. Perhaps unsurprisingly, his lack of precautions in shoring up the old church whilst the tower was rebuilt, and his insistence on digging new foundations for that tower, led to the almost complete collapse of the building during the works in 1814. Even more peculiarly, Pinch was then engaged a second time for the complete rebuilding of the church necessitated by his earlier attempt at repair. His only other ecclesiastical commissions were at Bathwick St Mary, completed in 1820, and at Twerton St Michael in 1824.

Pinch died on 11 March 1827 in Bath and was buried at Bathwick St Mary.

4.2 Morris & Stallwood

Spencer Slingsby Stallwood was born in Buckinghamshire in 1844 and trained with the county surveyor, Charles Carter, before working in architectural practices around the country. He set up in independent practice in Folkestone but returned to Reading in 1875 when he entered into practice with Joseph Morris. Morris was a prominent architect in Reading and the county surveyor for Berkshire. It was a relatively short lived partnership that ended in 1885. During that time they were particularly active in school building in Reading but they did work with other churches, for example at Upton, Oxfordshire (originally Berkshire) where they were the church architects in 1884 and Caversham St Peter where they were responsible for a major repair and rebuilding project in 1878. At Hungerford St Lawrence, they were responsible for correcting the structural deficiencies of the Pinch building, including rebuilding the nave arcade and clerestory, the insertion of a new east window, and internal reordering and reseating scheme.

4.3 Lavers, Barraud & Westlake

The stained glass at Hungerford St Lawrence was installed piecemeal over the course of c. 20 years and does not form one coherent scheme. Lavers, Barraud and Westlake provided most,

but not all, of the glass, including the glazing of the curved east window. The firm was formed by Nathaniel Wood Lavers and Francis Philip Barraud in 1858; both men had previously worked for James Powell & Sons in Whitefriars. There were joined by Nathaniel Westlake in 1865. Westlake had previously designed for the firm and had also worked with the architect William Burges and with Alfred Bell of stained glass firm, Clayton & Bell. Westlake was a leading designer of the Gothic Revival, known both for his glasswork and painted decorative schemes, and an authority on stained glass. He contributed greatly to the firm's success as manufacturers of stained glass.

4.4 Heaton, Butler & Bayne

Two, possibly three, of the nave stained glass windows are the work of the firm of Heaton, Butler and Bayne. The firm was founded in 1852 by Clement Heaton, he was joined in 1855 by James Butler, a lead glazier. In the earlier years, they did not have their own designer and worked with the firm of Clayton and Bell. In 1862, they were joined by Robert Turnill Bayne and were able to establish their own design team. Between 1863 and 1878, a number of their designs were produced on a freelance basis by Henry Holiday.

4.5 H S Rogers

H S Rogers, FSA, FRIBA of St Aldate's, Oxford was particularly active in the design of war memorials following the First World War.³ In addition to individual memorials, he designed parish memorials for Cassington St Peter and Hungerford St Lawrence, and designed a memorial screen for Salisbury Cathedral. As an architect, he was responsible for the design of St Luke's church, Cowley in Oxford. In addition to designing the war memorial, he was employed at Hungerford to oversee the modest reordering and furnishing of the chancel in 1930 and was involved in the more ambitious 1936 reordering that saw the creation of a Lady Chapel in the north aisle.

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³ A list of memorials for which he was responsible can be found here: https://www.iwm.org.uk/memorials/search?filters%5BmakerString%5D%5BMR%20H%20S%20ROGERS

5. Setting and Churchyard



The church of St Lawrence is located on the north-western edge of Hungerford, next to the Kennet and Avon Canal. The churchyard has a particularly open character, due in part to the clearance of many gravestones in 1973, and also to the lack of low level planting. There are clear views through to the canal to the west and north of the church. To the south-west of the church is the Old Vicarage with the railway bridge beyond. Two paths cross the churchyard from the south; one runs from the main gate and the other, to the west, follows the boundary with the Old Vicarage. A third path leads west from the church to the canal path and a bridge over the canal. There is considerable footfall through the churchyard as a result of its proximity to the canal.



Two avenues of pollarded trees lead across the southern churchyard; one follows the main path to the south porch and the other traces a line, formerly a path, from the churchyard entrance to the east end of the building. Elsewhere in the churchyard, large mature trees are restricted to a large cedar in the north-east corner and a few oaks to the south-west of the church. There are some smaller trees, primarily yews, planted close to the church building. To the east and south, the churchyard is bounded by a brick wall with a half round cap; to the west a wooden fence forms the boundary between the churchyard and the Old Vicarage; and, to the north, a wire fence divides the churchyard from the canal area. By the Old Vicarage, access to the road from the churchyard is via a distinctive and rare clappergate or tumble-down stile.

Those headstones that remain following the clearance in 1973 are concentrated to the west and south-east of the church. In the south-east corner of the churchyard there are a small number of chest tombs with severe sinking. There are two notable headstones; one to the immediate south-east of the porch dates to 1693 and commemorates Joseph Butler who was the Constable of Hungerford when William of Orange came to The Bear in 1688; the inscription is now largely worn away. The other is next to the path alongside the Old Vicarage estate and commemorates James Dean, d. 1827, and records the details of the coaching accident in which he was killed. In the far west of the churchyard is a cluster of 19th-century headstones to the Low and Franklin families, and one flat ledger with a 'robber grid'.

Sketches of the medieval church show an ancillary structure attached to the north side of the tower. Based on a comparison of these images, it would appear to have been of stone with a

tiled roof and with two small lancet windows in the west elevation. Given the style of windows and the lack of expenditure on the church prior to its collapse, it seems probable that this was a pre-18th century addition to the building. The windows are not such as would be found in a chapel, suggesting that it was used as an ancillary space such as vestry. It is highly likely that there will be archaeological remains relating to this structure to the north of the tower.

A sketch from c. 1814, after the collapse of the body of the church, shows a timber structure in the north churchyard and a temporary bell frame. It is likely that this indicates that the rebuilding of the tower had not been fully completed prior to the collapse of the rest of the church; it is possible, therefore, that the timber structure was a temporary building for the use of stone masons or other craftsmen during the rebuilding. It is likely that there are archaeological remains relating to these structures located in the north churchyard.

There is a large quantity of loose building material on or just below the surface of the churchyard to the north and west of the building, including brick, mortar, and lead fragments. It is likely that is related to the pre-1816 church building and the clearance of the site following the 1814 collapse; it may contain material of some importance as evidence for the lost building.

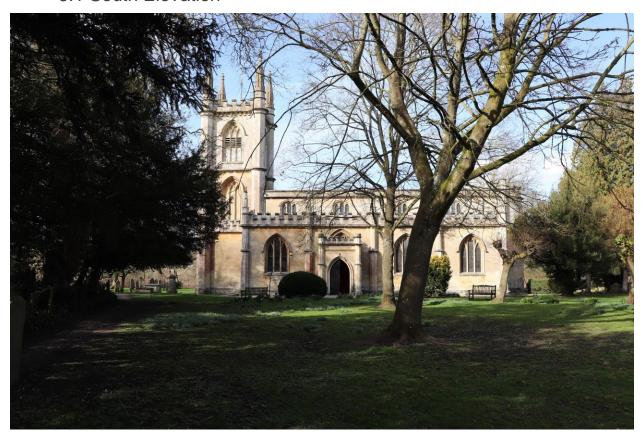
5.1 Conservation Area

Hungerford St Lawrence is located within the Hungerford Conservation Area; it was designated in 1974.

6. Exterior

Due to the rebuilding of the church in 1814 the exterior is uniform and, despite the alterations carried out in 1880 to correct structural problems and remove the nave battlements, it is stylistically of the early-19th century with characteristic Y or "churchwarden's" tracery to the fenestration. It is a very stylised version of Gothic architecture; stark and simplified with no figurative carving and plain hood moulds. The architectural features are designed to create well defined shadow lines, and in this respect have much in common with Pinch's residential work in Bath. The roofs are of lead.

6.1 South Elevation



A four bay south aisle with short apsidal chancel protruding at the east end and a nave clerestory visible above. The external walling is of coursed, smooth ashlar with fine joints. The blocks are relatively large and are not laid consistently, with some stone being laid out of bed. This is indicative of stone used as a thin facing rather than an integral part of the construction. Between each bay of the aisle there are full height, half octagonal buttresses topped with pinnacles; these pinnacles are held in place with wrought iron rods, some of which have failed. The parapet to the nave clerestory is plain, the original battlements having been removed in 1880 due to their weight; the aisle parapet is deeply crenellated. The parapet is balanced by the plinth at the foot of the wall.

This elevation of the building was clearly intended as its primary elevation facing the town. Though the Gothic style employed here is stark - indeed almost schematic - the effect is striking. It should also be noted that with the exception of the nave parapet it is as completed by Pinch in 1816. Overall the elevation is of **high significance due to its architectural value and its contribution to the local area.**

6.2 West Elevation and tower



The west elevation is dominated by the 1816 west tower of three stages. To the corners of the tower are octagonal buttresses ending in oversized pinnacles topped with finials, a larger version of those to the aisles. In the first stage, there is a small entrance to the south elevation.

There is also a west doorway under a depressed arch which is beneath a truncated, 'y tracery' window; both the door and window are contained within a tall, Perpendicular style reveal with an oversized, stark hood mold.

The string courses to the tower are deeply moulded to the extent of resembling cornices; above the first stage is an unusual, decorative blind battlement. There is a window to each elevation of the second stage of the tower with the same reveal as to the west door. That to the west elevation is glazed with three clear lights and 'y tracery' whilst those to the other windows are blocked.

To the third stage, there are blind windows that stylistically match those to the second stage; they are all filled with ashlar except for the middle sections which contain the bell louvres. The whole tower is topped by a crenellated parapet.

The west ends of the north and south aisles are symmetrical: gable end topped by a crenallated parapet and the deep string course continuing from the long elevation of the aisles to join the tower. At the corners of the aisles are octagonal buttresses with pinnacles. Each aisle has a matching three light west window in plain Y tracery, the only embellishment being a trefoil head to the central light.

The main characteristic of this elevation is its symmetry and, like the south elevation, its starkness. This is the second most public elevation of the building passed by a substantial volume of footfall due to the proximity of the canal to the north. It is of **moderate-high significance.**

6.3 North Elevation



The north elevation of the main structure largely mirrors the south but there is a greater extent of loss to the finials on the pinnacles to the aisle, and staining from red lichen due to the shelter offered by the boundary trees. This softens the appearance of the masonry, relieving some of the starkness noted to the other elevations. A modern boiler house has been constructed against the north wall of the westernmost bay of the aisle, and there is no porch on this elevation, but architecturally in all other respects it matches the south aisle. The boiler house is believed locally to have been added in the 1960s. There are no paths on this side of the churchyard though the towpath runs along the north side of the boundary.

Overall this elevation is of moderate significance due to its architectural value.



6.4 East Elevation



The east elevation is dominated by the apsidal, double height chancel with its curved, Perpendicular-style window inserted in 1889. The stained glass dates to 1895. The string course to the chancel matches that to the aisles but there is a second string course above and, above that, a parapet. The overall effect is peculiarly similar to that of a castle keep. The east ends of the aisles are almost exact matches and mirror the west ends, with the exception of a plain, pointed door to the north corner of the south aisle.

This elevation is of high significance due to the architectural value and rarity of an apsidal chancel of this date and the technical difficulty of successfully executing a curved, leaded window.



7. Interior

The three-stage, 19th-century development of the present church building has resulted in an interior that is largely uniform in style and character.

7.1 South Porch

The pointed inner doorway is double width and of two orders set in a square surround. The door is of timber covered with red baize and narrow in section. This a characteristic of Georgian work and could suggest the door dates to 1816. However, it will not be possible to date it definitely without the removal of the baize coverings. The walls and ceiling are plastered and painted white. The floor is limestone flags with an inset mat. In the east wall is a single broad lancet, glazed with a red border and green diamonds in the centre; this window was inserted into the porch in 1937.

The outer doorway mirrors the inner arch; the 1880 door is of pine with square bracing to the rear, vertical boards to the outer face and decorative strap hinges painted black.

The porch is of moderate significance.

7.2 South Aisle



Above: View from the crossing towards the east end of the south aisle

The south aisle is of four large bays with an arcade to the nave (see Section 7.2). The ceiling dates to the 1880 works and is of flat-panelled pitch pine. The tie beams are flat with a moulded underside and rest on carved stone corbels that depict angels bearing shields. The walls are plastered and those to the south and east have been painted white. At a low level the plaster of these walls has been stripped and replaced with a hard cement render. Beneath the plaster, the construction of the east wall can be identified as of brick. The north wall above the arcade is limewashed; this is now old and stained. The west wall of the aisle is now incorporated within the 1988 vestry enclosure that occupies most of the aisle to the west of the south door (see Section 7.5).



Above: View from the east end of the south aisle towards the west gallery with vestry enclosure below

The east wall of the aisle has a single width doorway, a simple pointed opening beneath a depressed arch; this was inserted as part of the 1880 works. Above is the three light east window of 1816, also of simple pointed style with Y tracery and a trefoil head to the centre light. The south wall has four windows all of the same style and date as the east window, the westernmost is obscured by the vestry enclosure. The central of the three exposed window is shorter to accommodate the contemporary south doorway beneath. The doorway is of a single, chamfered order and very plain. The door itself, also possible of 1816 date, is square-headed with a timber tympanum inserted in the arch above; it is of poor quality timber and **low-moderate significance.** The interior face of the door is covered with red baize.

The central walkway is of weathered limestone flags with inset ledgers; to either side the pews are on pine pew platforms. At the east end of the aisle, a pew platform covered with carpet provides seating for the choir. To the west end of the aisle, between the pews and the vestry enclosure, the floor has been carpeted. Heating to the area is provided by cast iron radiators.



Above: The vestry enclosure under the west gallery in the south aisle. Note the iron columns supporting the gallery to the west of the arcade column

The south aisle is of moderate significance with the exception of the westernmost bay which is of low significance due to the impact of the vestry enclosure.

7.3 Nave



Above: View eastwards along the nave towards the chancel and east window

The nave is of four bays with the same panelled pitch pine ceiling as the aisles; this was also installed as part of the works in 1880. The angels to the corbels supporting the roof trusses are larger than those to the aisle trusses and their shields are carved alternately with the arms of the town and the badge of St Lawrence. These were the work of a French artist, Monsieur Devine, a resident of Reading. The walling above the arcade is composed of randomly sized ashlar blocks, some of which are rough faced. There are levelling courses at the string course and at the sill of the clerestory windows. These may have been added in 1880 when the clerestory was rebuilt by Morris and Stallwood. There are visible tool marks to the stones, suggesting that they may have been intended to be plastered to match the aisles. There are some blocks of a softer, white limestone that may be indicative of material from the demolished medieval church being incorporated into the new building. There is one central clerestory window in each bay, each window is of three lights with a compressed trefoil head to the central light and they are set beneath a depressed arch. Approximately 18 inches below the clerestory window sill level is a chamfered and moulded string course.

The slender arcade is of heavily moulded, depressed arches of two orders that rise to ogee heads and are finished with a foliate finial. The finials are lively in style and overlap the string course above. There are ballflower stops to the spandrels. The quatrefoil-section columns date to 1880 and replaced the earlier iron columns which had begun to fail within seven years of

construction, requiring the addition of extra supports in 1823. The foliate capitals are all unique and the carving is stylised, almost bulbous in design; these were also the work of Monsieur Devine. Unusually, the moulding to the column plinths end at the height of the pew top rail and are plain beneath that point giving the impression that they are floating above the pews. This is typical of Georgian churches built to accommodate box pews and can be seen at St Martin in the Fields, but is unusual for columns dating to 1880 and designed as part of a scheme that included reseating with benches.



Above: The nave arcade with the north aisle visible beyond.

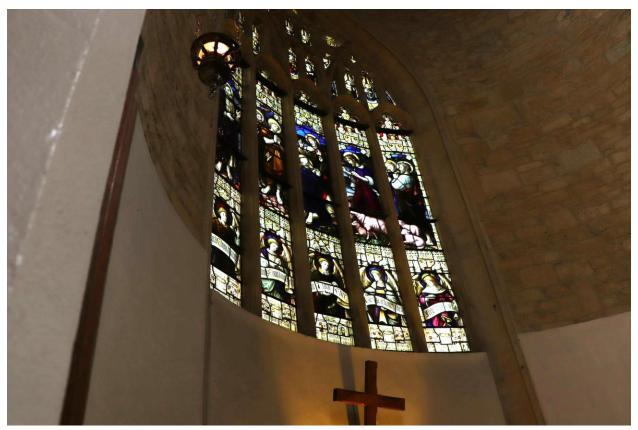
West of the entrance crossing the pews have been cleared from the nave and, above the westernmost bay, is the gallery occupied by the organ. The crossing is of limestone and pews are set on pine pew platforms; the remainder of the nave is carpeted. Heating to the nave is provided by cast iron radiators behind the rear pews and the lighting is provided by modern floodlights.



Above: View from the east end of the nave towards the west gallery and organ

Overall the nave is of moderate significance, owing much of its delicate character to the Morris and Stallwood renovation of 1880.

7.4 Chancel



Above: View of the east window from the north clergy stalls showing the curve to the wall and window

The small chancel is apsidal in form with a distinctive, curved east window of five main lights. The window is Perpendicular in style with cinquefoil heads to the main lights and trefoil heads to the upper lights; however, the whole is set under a pointed arch. The reveal continues to ground level. On the completion of the chancel works in 1889, the parish magazine reported that a 'new East window with beautiful tracery has been filled with tinted Cathedral glass'; the current stained glass is by Lavers and Westlake and was installed in 1895.

The ceiling is panelled in pitch pine as in the nave; however, the work to this area was not carried out until 1889 and additional decorative bracing has been used to form a half-star pattern in the apse. To the west, there are square, uncarved blocks matching the height of the columns bearing the nave roof trusses and the corbel height of the nave arcade; it is possible that these were intended to carry an architectural feature such as a rood. Below sill level, the walls have been plastered; however, the walls above are bare, exposing the roughly coursed limestone construction. To the north and south are two, large pointed arches that appear as filled in doorways but were most likely intentionally designed to house clergy stalls. To the east of the northern niche is an aumbry with an oak door decorated with linenfold panels and the crowned sacred monogram. Above is a small electric light in a brass fitting. The aumbry is by Mr H S Rogers of Oxford and was given by Revd Basil Donald Gotto (curate of Hungerford 1928-31) in memory of his father.

In 1889 the floor was tiled with Minton tiles; it is believed that these are still in situ but they are covered by a beige carpet with rubber underlay. There are four steps to reach the original altar position against the east wall but the altar has been moved forward to sit across steps three and four.

The chancel is heated by large hot water pipes around the wall just above floor level, and the lighting is provided by flood lights. `

The chancel is of high significance due to the peculiarity of the small apsidal design combined with the double height walls matching the height of the nave clerestory, and the technical quality of the curved east window.

7.4 North Aisle



Above: View from the edge of the children's area towards the east end of the north aisle. Note the 14th century effigy in the foreground.

Architecturally, the north aisle is the same as the south aisle. However, an altar has been placed at the east end to create a Lady Chapel and the west end has been reordered as a children's area. The west window is in the same style as those to the north wall but terminates with a lower sill. Whilst the limestone flags are exposed at the crossing to the south door and

behind the altar, the rest of the aisle has been carpeted. Baptism rolls are mounted on the walls in the children's area.



Above: The view from the Lady Chapel towards the west end of the north aisle



Above: The children's area at the west end of the north aisle.. Note the underside of the gallery visible in the top right corner

The Lady Chapel was created through a modest scheme of reordering and furnishing in 1936 as a thanksgiving for the Silver Jubilee of George V in 1935. The furniture that was installed at this time is described below (Section 8.3).

The heating to the area is provided by cast iron radiators mounted on the walls.

The north aisle is of moderate significance.

7.5 Vestry

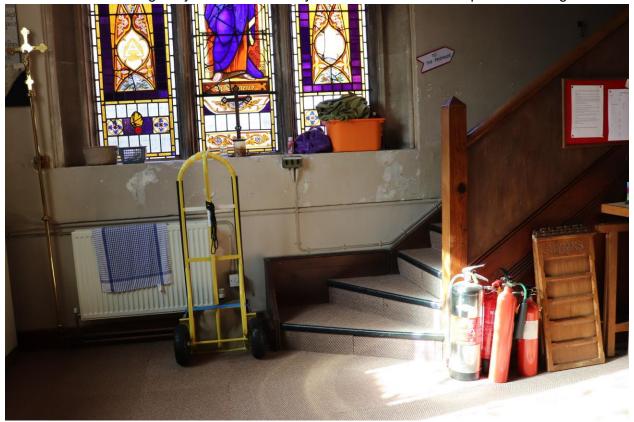
The west end of the south aisle was converted to a vestry in 1988 in memory of those tragically killed in and around Hungerford during the shooting on 19 August 1987. There is a memorial text painted onto the partition to the west of the entrance.



Above: The view towards the south wall of the vestry with storage to the east

The enclosure was created with the use of plasterboard partitions to the east and north side. Internally, pine storage units have been placed along both these walls. The external church walls are plastered and painted, storage units are placed along the south and north walls, and storage has been built into the east wall; the ceiling is of plasterboard with inset lights. The two

windows are the same as those elsewhere in both the south and north aisles; as in the north aisle, the west windows ends at a lower point than the other windows. A staircase against the west wall leads to the gallery above. The vestry floor is covered with carpet tiles throughout.

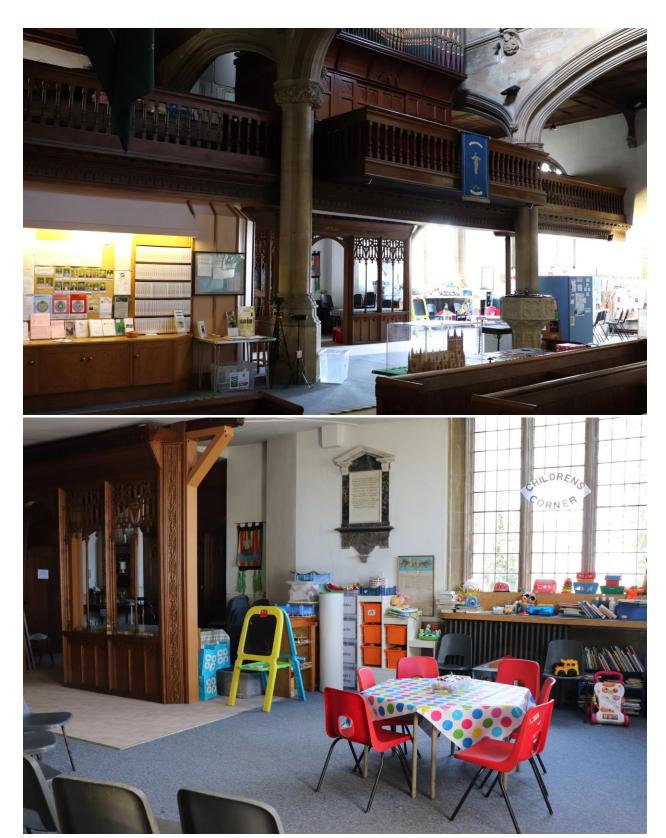


Above: A staircase in the north-west corner leads to the gallery

Architecturally the structure is of low significance, however it has high communal significance due to its dedication to those killed in 1987 and any work to this area should be sensitive to this.

7.6 Gallery

A west end gallery runs the full width of the nave and aisles occupying the westernmost bays; the front of the gallery skims the western edge of the east columns of the bays. The nave section of the gallery houses the organ and this central section projects out by about 2ft to allow seating in front of the organ. The gallery is supported on two iron supports immediately to the west of the arcade columns; these may be surviving iron columns from the original 1816 arcade, the others of which were replaced with stone in 1880. Additional support under the organ is provided by further load-bearing box section supports disguised by the relocated parclose chancel screen.



Above: The space under the gallery has been cleared at the west end of the north aisle and the nave. The space at the end of the aisle is used as a children's area and for the storage of associated equipment. The area at the end of

the nave has been subdivided with the relocation of the former chancel screen; the space created behind the screen is used for storage. The space at the end of the south aisle houses the vestry enclosure.

The gallery is raked with fixed pine bench seating. In the aisles, the gallery front is fairly plain with a balustrade of turned balusters on square plinths and, below, a series of chamfers and mouldings with a shallow frieze. The front to the projecting central section is plainer again with fluted balusters and likely dates to the installation of the new organ in 1880.



The gallery is accessed via a staircase along the west wall of the south aisle the underside of which can been seen to the side of the tower arch. The base of the stairs is located within the vestry enclosure.

The gallery is of moderate-high significance due to its historical and evidential value due to the rarity of a surviving Georgian west gallery, albeit with minor alterations.

7.7 Tower

Between 1880 and 1988 the base of the tower housed the vestry. It was converted to contain a kitchen and WC in 1988. These enclosures were created using the same construction as the vestry under the west gallery. As a result, little is visible of original 1816 construction. The area is of **low significance.**



Above: The WC with kitchenette beyond in the base of the tower

8. Furniture and Fittings

8.1 Pulpit



The pulpit is of limestone with inset alabaster panels and an alabaster cornice; the decorative arches to each panel are finely carved in a particularly detailed Perpendicular style. It was designed by S S Stallwood of Reading and made by the firm of Earp and Hobbs in Lambeth. The pulpit was donated by Elizabeth and Eleanora Lidderdale in 1891 in honour of their parents and brother. It is of **moderate-high significance**.

8.2 Font



The font was installed in 1817.⁴ The panels to the octagonal bowl are carved with a quatrefoil within a circle; in the centre of each panel is a rose in relief. The stem is octagonal with blind cinque-foil headed tracery. It is set on a plinth on a base with step. The lid is of oak with iron strapwork. It is of **moderate significance**.

8.3 Altars and altar rails

8.3.1 Chancel

The high altar is of a simple, open frame construction. The six legs are turned in a baluster style, the framework is chamfered, and the whole supports a plain, oak table. It dates to 1930 and is by Mr H S Rogers of Oxford; it was installed as part of a modest reordering of the chancel that included the installation of the aumbry. It is of **moderate significance**.

⁴ Note that the Pevsner, *Berkshire* states that this a Perpendicular font from the medieval church. On visual inspection, this seems highly unlikely and is not supported within the parish.

The modern altar rails are of oak in a plain design with curved outer legs; they are moveable and have an integral kneeler. It is of **low significance**.

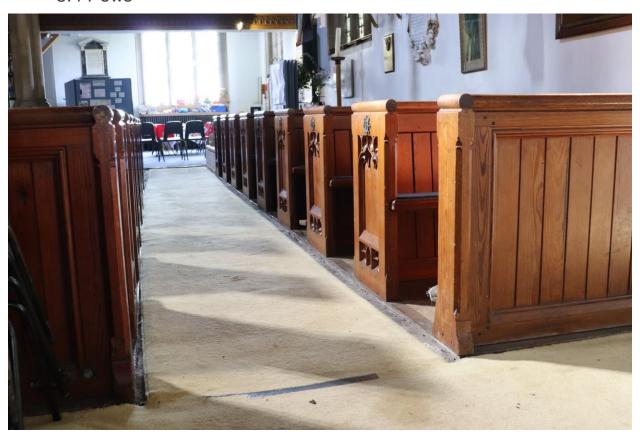
8.3.2 North Aisle/Lady Chapel

The altar in the Lady Chapel at the east end of the north aisle is of oak with six baluster legs. It was installed in 1936 as part of the reordering of the aisle to create the chapel and is part of a modest furnishing scheme. The furniture was the gift of Mr J H Wooldridge and was made by Messrs Wooldridge and Son in accordance with designs by Mr H S Rogers of Oxford who also designed the high altar.

The altar rails are of oak with an integral kneeler. They were part of the same reordering scheme as the altar and were also made by Wooldridge and Son to designs by Rogers. A credence also survives from the 1936 schemes.

The whole Lady Chapel furniture scheme is of **moderate significance**.

8.4 Pews



The fixed pews are of pine with square ends, they were installed in 1880 with an ICBS grant as part of the Morris and Stallwood works to the church. The ends have blind tracery in a Perpendicular style based on a trefoil headed main panel; and all the pews are numbered with

brass plaques. The line of the arcade is delineated by dividers set slightly lower than the pew backs. In keeping with the ICBS recommendations of the time, the backs are slightly raked and kneeling boards are provided. The pew backs and the surviving frontals are vertically boarded; the top rail is simple roll-top moulding. Those pews used as choir seating at the east end of the south aisle have electric candles on metal holders attached to the ends and top rails.





Some pew removal has taken place at the east end of the church where filled mortices are visible in the pew platform. A block of six pews are turned to face north at the east end of the south aisle for use as choir seating. These replaced a four sided pew belonging to the Willes family of Hungerford Park that was left in place by the 1880 Morris and Stallwood plan. More substantial removal has taken place at the west end of the church beneath the gallery where c. 36 pews have been removed to clear all the fixed seating west of the crossing.

They are of moderate significance due to their evidential value as part of the Morris and Stallwood scheme and as a good example of an ICBS funded seating scheme. However, the pews themselves are not of particularly high quality and a substantial number have been removed which has compromised their significance.

8.5 Credence tables

A pair of matching oak credence tables in the chancel. They are of simple post and rail construction embellished with heavily cusped, Perpendicular-style tracery. The top rails supporting the table tops are carved with motifs of grapes and vines. They were likely installed as part of the 1889 works. They are of **moderate-low significance**

8.6 Clergy stalls



Two pairs of Jacobean style oak clergy stalls set in the niches in the chancel; installed in 1889 as part of the restoration and reordering works. They are of good quality and of **moderate-high significance.**

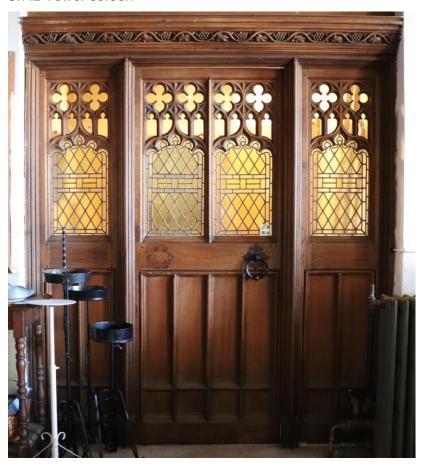
8.7 Screens

8.7.1 Former chancel screen



The former chancel screen was donated to the church by Major E R Portal in 1923. It was designed by H Kitchen of Winchester, modelled on a screen in Slapton Ley Church in Devon, and made by Messrs Wooldridge and Son. It is constructed of small dimension oak with finely carved Perpendicular-style tracery and a rich vine leaf motif to the upper cornice. It is inscribed with "Multa beneficia recipit (A.D.G.) oblationem facit E.R.P.". In 1936, the screen was relocated from the sanctuary to sit at the first pillar (of the nave arcade). It was subsequently relocated to sit beneath the gallery as part of alterations to the interior in 1978. It is of **moderate significance.**

8.7.2 Tower screen



The tower screen is of oak in a Perpendicular style with stylized vine carving to the cornice and small, leaded lights. Above the screen, the arch has been filled in with plywood and pine. It most likely dates to the creation of a vestry in 1880. It is of **moderate significance**.

8.8 Banners



Above: Banners laid up in the north aisle, there are additional banners in the south aisle

A number of banners have been laid up around the church. These include: Burma Star Association (Hungerford Branch) near to their memorial plaque, Royal British Legion (Hungerford Branch)
Royal British Legion Women's Section (Hungerford Branch)
First Hungerford Scouts
First Hungerford Company Girl Guides

These are of moderate significance as a group

8.9 Historical sketches

On the north wall of the vestry, are various historical sketches of the church both pre and post the rebuilding; section plans by Rogers and Howard architects for a rearrangement of the east end; and 1923 plans showing a chancel screen (see Appendix 1). They are of **high significance due to their evidential value.**

8.10 'Breeches' Bible



A copy of the 'Breeches' Bible, a variation of the Geneva Bible is located in a freestanding timber display cabinet to the left of the vestry entrance. This particular edition was published by Christoper Barker of London, a well known Elizabethan printer of Bibles, and is dated to 1578. The 'Breeches' variation of the Geneva Bible is generally held to have first appeared in 1579 making this copy a particularly early edition. It is of **high significance**.

9. Monuments and memorials

The pre-1816 monuments in Hungerford St Lawrence are of historical and evidential value as they represent the largest corpus of surviving material from the medieval church. They also have communal value as evidence of the local families, particularly in the 17th and 18th centuries, and their connection to the church. It is also possible that some of the floor ledgers were retained in their original location in the pre-1816 building. **Unless otherwise stated the memorials and monuments are of high significance.**

NB: The monuments listed below are only those that are visible or partially visible. There are further floor ledgers dating to the 17th and 18th centuries beneath some of the carpeted areas and pew platforms in the aisles. There are also a number of ledgers, generally later than those in the aisles, under the carpet in the nave. The most important of these concealed ledgers is a brass to Henry Sadleir, d. 1618, third son of Sir Ralph Sadler, which is located under the chancel arch. The Arts Society (formerly NADFAS), have catalogued the concealed memorials in their report on the church.

9.1 South Aisle

9.1.1 Floor ledgers

At the east end of the aisle, the raised pew platform for the choir seating partially covers an elaborate, black marble ledger dating to the 18th century and commemorating William Hollister and his wife, Rebecca. To the west of this is a ledger to the Sherwood family (dates from 1730-54) who were linked to the Hollisters by marriage. Originally, this would have covered a vault. The corner of a black ledger with early 19th century dates can also be seen under the corner of the platform.

9.1.2 Wall Memorials

 A very large white marble memorial on the east wall between the nave arcade and the window. A relief carving depicts a woman collapsing in the arms of another woman bearing a torch; rays descend from above. They stand on a plinth borne on two short columns, between them a memorial inscription. Memorial carved by John Bacon the younger. Charlotte Willes of Hungerford Park, d. 1807 and her son Shippen Willes, d. 1796.



- South east corner, east wall. White slab with carved drapery above on a grey surround. Marianne Willes, d. 1800; Catherine Ann Willes, d. 1816; Charlotte Willes, d. 1820; daughters of John and Charlotte Willes.
- 3) Below 2). Simple marble tablet. George Coe Thomas eldest son of George and Susan Willes, d. 1921 in San Jose, California.
- 4) South east corner, south wall. Large neo-classical memorial with crest and draped urn above. John Willes, d. 1837. Erected by his nephew George Willes.

NB: The Willes memorials listed above are all located near the former site of their family pew. The post-1816 memorials are of moderate-high significance as a group due to their evidential value for the significance of this area of the church to the Willes family.

- 5) South wall, beneath the easternmost window. Simple limestone tablet with an inset bronze dead man's penny medallion. Percy Baron Richens, d. 1918 when H M Submarine E34 was sunk in the North Sea.
- 6) South wall. Brass plaque on a stone mount. Maurice Henry Hissey of North Standen, Captain of the Royal Berkshire Regiment, d. 1916 at the Battle of the Somme.
- 7) South wall. A large neo-classical memorial in two halves, divided by a cornice. Above, a black, oval tablet in a marble surround with a curved pediment. John Hungerford, d.

1729, the last Hungerford to own the local manor of Hungerford Engleford. Below, a large black tablet with a skull and scrollwork beneath. Mary Spooner, wife of John Hungerford, d. 1739. Latin inscriptions.



Image from Arts Society Church Record

- 8) South wall. Simple limestone tablet to members of the Fairfax-Harvey family with the initials of the deceased. H le FFH, d. 1977; ELFH, d. 1943; MH, d. 1968. **Moderate significance.**
- 9) South wall. Very large memorial of an unusual design topped with pinnacles and decorated with blind tracery. Inset white panels commemorating six of the daughters of Samuel Whitelocke of Chilton Lodge Estate, d. between 1777 and 1812. The style of the lettering varies suggesting that the panels were added as the sisters died rather than being executed as a whole.



Image from Art Society Church Record

- 10) South wall, west of south doorway. Small copper plaque. Ann Blackwell, wife of Thomas Evans Blackwell, d. 1891. **Moderate significance.**
- 11) West of 10). White marble tablet in the form of a sarcophagus end bearing two inscription panels also in white marble; mounted on a black surround. John Blackwell, d. 1840, his wife Fanny, d, 1840, and his son, Thomas Evans Blackwell, d. 1863. Both men worked as engineers on the Kennet and Avon Canal. **High significance.**

9.2 North Aisle

9.2.1 Stone effigy and Indulgence Tablet





Located towards the west end of the north aisle is the stone recumbent effigy of a knight, now with substantial erosion and loss of material. Although there is no surviving identifying heraldry,

it is generally believed that this was originally located in the Chantry of Holy Trinity founded by Sir Robert de Hungerford in 1325 in the south aisle of the old church, and that it commemorates Sir Robert. At some point following the dissolution of the chantry in 1548, it was moved into the churchyard and remained there until it was relocated into the new church in the 19th century. The limestone plinth dates to 2007.

An accompanying tablet also from the chantry, now mounted on the north wall, promises that prayers for Sir Robert while he lived and for his soul after his death will be rewarded with 550 days of pardon. The inscription is written in Norman French and Latin, in a Lombardic script; it is a rare surviving example of a 14th century Indulgence Tablet.

The effigy and tablet are of very high significance for their historical and evidential value.

9.2.2 Floor ledgers

There are four visible ledgers at the east end of the north aisle; however, they are all partially obscured by either the pulpit or the altar. Partially beneath the pulpit is an 18th century ledger commemorating Catherine Stonehouse; other Stonehouse ledgers in this area are now fully obscured. Obscured by the altar are three 18th century ledgers 1) a black marble ledger to John Pearse (d. 1798) 2) a black marble ledger to Reverend Thomas Baker (d. 1765) and four of his children and 3) a limestone ledger to William Greatrakes, a traveller through the town (d. 1781).

9.2.3 Wall memorials

- 1) West wall. A simple white alabaster tablet set within a black mottled marble border with a neo-classical white marble pediment. Sculpted by John Hicks of Newbury and signed by him. Joseph Wells, vicar of the parish, his wife and son, died between 1725 and 1749.
- 2) North wall; mounted immediately above the war memorial. Stylistically very similar to 1) (Wells memorial); highly likely to also be the work of John Hicks of Newbury. William Cheyney and his wife, Ann, who were murdered on 11 Dec 1762.



Image from Arts Society Church Record

- 3) North wall. Simple brass plaque on a timber surround. Burma Star Association memorial with standard wording; branch and names are not listed. The Burma Star banner is laid up above the plaque. **Moderate-high significance.**
- 4) North wall. White oval tablet on a black surround. Revd Thomas Baker, vicar of the parish, d. 1765. Records the burial nearby (NB: in the old church, it is unclear whether the proximity was retained post 1816) of four infants; his brother in law, Rev Henry Stephens, d. 1755 and his sister in law, Frances Stephens, d. 1762.
- 5) Below 4). White marble tablet in the form sarcophagus on a black surround. Mr George Church, d. 1797 and interred nearby (NB: in the old church, it is unclear whether the proximity was retained post 1816). Also his wife, Sarah, d. 1819. It records that she was interred in the same vault indicating that vaults were retained during the rebuilding of the church.
- 6) Below 5). Marble cartouche surrounded by foliate carving, drapery and two cherubim; a coat of arms above. Helina Morgan, d. 1716 and her son, Robert. The coat of arms reputedly belongs to the Clarke memorial in the vestry the two are said to have been swapped over when the new church was built because workmen didn't leave enough space for the Clarke crest to fit under the gallery.



Image from Arts Society Church Record

- North wall. Brass plaque on a timber surround. Richard Ivor Richens, 2nd Lieutenant of the London Irish, d. 1917 at Wancourt.
- 8) North Wall. Large red alabaster tablet with a central panel depicting St George beneath a Gothic canopy. At the bottom, the crests of the Royal Berkshire Regiment and Charterhouse School. Captain Edward Dugdale D'Oyley Astley, d. 1918 at Arras.
- 9) North Wall. Large black tablet with elaborate architectural surround in black and white marble, including columns with foliate capitals, and broken pediment. Beneath a memento mori skull. The whole is surmounted by a coat of arms with helm, crest and mantling; details of the helm and mantling are picked out in red paint. Henry Hungerford of Standen, d. 1673. This is the oldest of the wall memorials transferred from the old church and it records that Henry Hungerford was buried within the medieval chancel.



Image from Arts Society Church Record

- 10) Below 9). Black marble lozenge with gilded inscription in Latin. Eliza Lucas, d. 1804.
- 11) North east corner, north wall. Large white marble tablet in the form of a sarcophagus end with drapery and shallow relief carvings associated with the law, on a black surround. The memorial is by Poole of Westminster. James Hall, d. 1823 and Margaret Hall, d. 1848 of Hungerford but buried in Little Bedwin, Wiltshire. **Moderate significance.**
- 12) North east corner, east wall. Very large marble white tablet with simple moulded cornice; the pillars supporting the cornice have upturned torches carved on them. Above a sculpture of a lady with one arm resting on an urn; the other hand is resting on an anchor. Sarah Major, d. 1836, Mary-Ann Major, d. 1813 and Thomas Major, d. 1845. The anchor is a reference to the career of Thomas Major who was a surgeon and served in the Royal Navy. He was buried within the churchyard.



Image from Arts Society Church Record

13) South east corner, east wall. White marble tablet with black, gold veined marble surround; around this is an architectural surround in a neo-classical style. An urn stands on a pedestal set on the cornice. Below the tablet, the surround incorporates a coat of arms with crest and mantling. Four members of the Stonehouse family who owned Hungerford Park in the 18th century: Francis Stonehouse, d. 1758; Mary Stonehouse, d. 1776; George Stonehouse, d. 1777; Francis Stonehouse, d. 1779. It was carved by Charles Harris of London. Other members of the Stonehouse family were commemorated with floor ledgers, one of which is partially visible beneath the pulpit.



14) Below 13). Simple white marble tablet on a dark marble mount. Henry Arthur Cundell, d. 1864 in South Africa following a lightning strike. **Moderate significance.**

9.3 Chancel

9.3.1 Wall memorials

- 1) South wall. Simple white tablet on a black surround. Christopher Michell, d. 1855 at the attack on the redan at Sebastopol. He is buried in the Crimea.
- 2) Below 1). White tablet with simple columns and pediment above, on a black surround. Revd Thomas Penruddocke Michell of Standen Hussey, d. 1866; Revd T H Michell, d. 1890; Arabella Juliana Michell, d. 1905. Revd T. H. Michell is also commemorated by the east window of the south aisle.
- 3) Below 2). Brass tablet on an oak mount in memory of Charles Fry 1906-1983. **Moderate significance.**
- 4) North wall. White marble tablet on a black marble mount. Captain Francis Michell of the 41st Foot, d. 1866 on his return from India.

5) North wall. White marble tablet in the form of a sarcophagus end on a black marble mount. The arms of the deceased in the pediment. Thomas Michell, d. 1809, Elizabeth, d. 1856, Catherine, d. 1835, and Anna, d. 1869.

NB: The Michell memorials listed above form a distinct grouping, although they post-date the rebuilding in 1816, they are of **moderate-high significance for their group value.**

9.4 Vestry

9.4.1 Wall memorials

1) South wall. White marble cartouche with crimped edge set on a limestone corbel; scallop shell motif to the top. Henry 'Trusty' Capps, servant to John Hungerford, d. 1774.



2) South west corner, west wall. Marble inscription panel with clunch architectural surround on a slate mount; above a painted coat of arms. Edmund Clarke, officer in Lord Stanley's Regiment of Foot, d. 1709 in Ireland. The coat of arms reputedly belongs to the Morgan memorial in the north aisle - the two are said to have been swapped over when the new church was built because workmen didn't leave enough space for the Clarke crest to fit under the gallery.



9.5 Tower

9.5.1 Wall memorial

A tablet in oak to William Wiggins, d. 1952; a bellringer for nearly 70 years. **Moderate significance.**

9.6 War Memorial



The wall memorial is mounted on the north wall of the north aisle. It was designed by Rogers and Howard of Oxford and is in the form of a timber triptych mounted on a plinth. The central panel contains a carved and gilded depiction of the crucifixion; names of the deceased are listed on the two side panels. An inscription is painted on the plinth above additional names. In total there are 59 names from the First World War and 24 from the Second World War. The book of remembrance is displayed below in freestanding display cabinet. The war 'shrine' was originally

placed at the east end of the north aisle prior to the creation of the Lady Chapel. The memorial is of **high significance due to its communal and historical value.**

9.7 Hungerford tragedy memorial



To the right of the vestry door is a memorial to the sixteen people killed in the Hungerford area on 19 August 1987. It is a simple applied transfer on to the vestry enclosure partition listing the names and recording the date of the memorial dedication. Beneath is an oak bracket for flower. It is of **high significance**.

10. Glass

The majority of the stained glass in the church was installed in the period from 1880 to 1899, much of it funded by a Windows Fund established by Revered Anstice. The largest contributor of glass was the firm of Lavers & Westlake; however, there are also two windows by Heaton, Butler and Bayne, one by Clayton & Bell, and one that dates to 1816. Unless otherwise stated, this good quality glass is of **moderate-high significance**.

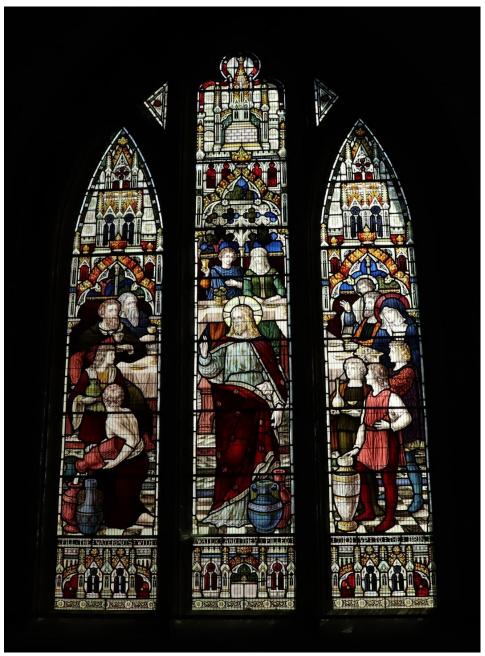
10. 1 South aisle

From east to west:

- 1) Stained glass by Lavers *Westlake; it was installed in 1893 at the cost of about £80 paid for from a fund organised by Reverend Anstice. It depicts "Our Lord with the Doctors in the Temple" and is signed by the firm.
- 2) Stained glass by Heaton, Butler & Bayne depicting the Wedding at Cana.⁵ Notes made by Reverend Finch, vicar at Hungerford, record that a window with that subject was installed in 1886. It may have been intended to replace this window with new glass by Lavers, Westlake & Co in the 1890s; a faculty of 1891 provided for the installation of three windows by this firm. However, this was wasn't carried out as the current window very clearly depicts the Wedding at Cana and is stylistically similar to the other Heaton, Butler & Bayne window (see below).

62

⁵ http://www.stainedglassrecords.org.uk/Ch.asp?Chld=1700



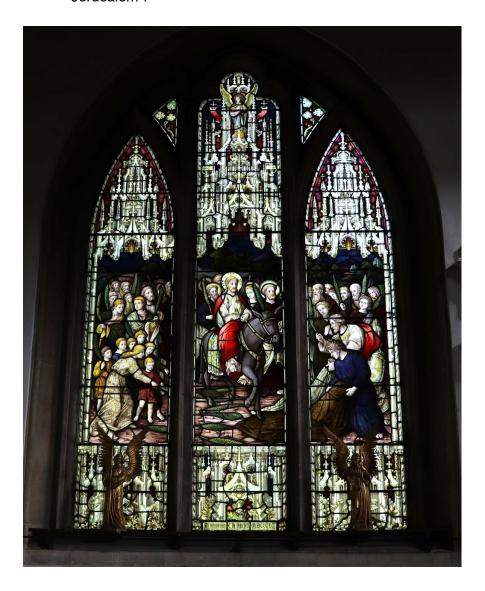
Above: Window depicting the Wedding at Cana

- 3) Stained glass by Heaton, Butler and Bayne; it was installed in 1880 by twelve assistant clergy who served under Reverend Anstice "in pious regard" for Anstice. It depicts "The Sermon on the Mount".
- 4) The small window over the south door depicts St Osmund, bishop of Sarum; St Lawrence; and St Frideswide. It is by Clayton and Bell and was given to the church in 1900 by Major Edward Robert Portal of Eddington House.

10.2 North aisle

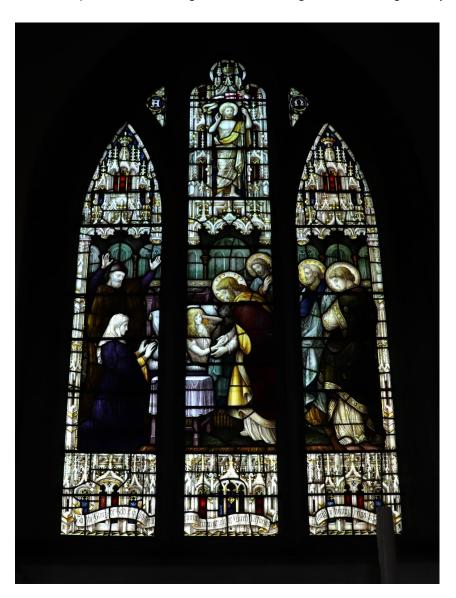
From east to west:

Stained glass by Lavers & Westlake; it was installed in 1890 in memory of Rev T H
Michell, whose family lived at Standen Manor. The Michell family are commemorated
with wall tablets in the chancel. The subject of the glass is "Our Lord's Entry into
Jerusalem".

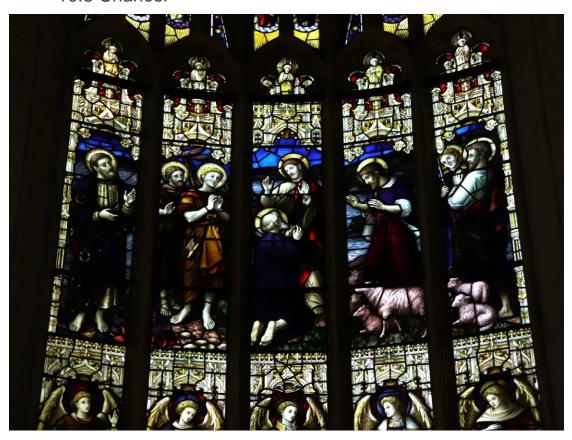


- 2) Stained glass by Lavers & Westlake. It depicts our Lord cleansing the Leper in the left light, the healing of blind Bartimaeus in the central light, and the healing of the sick of the palsy in the right light. It was installed in 1899 by parishioners to show their sympathy for the vicar, Revd J B Anstice, whose sight was failing at that time. Anstice seems to be portrayed as blind Bartimaeus in the central light. This window is of high significance.
- 3) Stained glass by Lavers, Barraud & Westlake; it was installed in 1889 at a cost of £80, paid for from Anstice's Stained Glass Window fund. It depicts "The Transfiguration of Our Lord".

4) Stained glass by Lavers & Westlake; it was installed in 1897 in commemoration of Queen Victoria's Diamond Jubilee and the cost was met by Anstice's window fund. It depicts "The Raising of Jairus's Daughter" and is signed by the firm.



10.3 Chancel



The glass in the curved East window is by Nathaniel Westlake of Lavers & Westlake.⁶ It was installed in 1895 and replaced the Cathedral glass that had been installed when the new east window was inserted in 1889. It was erected by the parishioners, clergy of the deanery and friends of the Reverend T B Anstice "in grateful remembrance of his 28 years work in the parish 1866-1894". The subject of the window is St Peter's charge to "Feed my Sheep" with the text borne by five angels.

10.4 Vestry

10.2.1 South window

The south window is glazed with diamond set cathedral glass with a border of small rectangles. It is of **low significance**.

10.2.2 West window

⁶ Parish Magazine, September 1899. The window was restored by Chapel Studios in 2004-5.



The upper section of the west window is obscured by the vestry ceiling and the gallery above. Stained glass panels in vivid colours depicting Alpha and Omega either side of St Lawrence have been set in the lower half of the window. This glass was in the original east window of the rebuilt church and dates to 1815. It was stated by John Betjeman to be inscribed 'W Collins', believed to be William Collins, glass painter and owner of a London based glass and china firm. However, this inscription cannot be seen today. This window is of **high significance**.

11. Organ

The organ is located in the centre of the west gallery. It was built by Forster & Andrews of Hull in 1880. The swell was converted to electric action by Percy Daniel in the 1950s and, in 1986, a choir was added by Foster-Waite with trumpet extended to a spare pedal stop. The organ is not currently included in the British Institute of Organ Scholars list of historic organs; however, this list is still in the process of compilation. The diocesan organ advisors and BIOS should be contacted regarding the significance of the organ if any works are to be carried out which would impact the instrument.

12. Bells

Hungerford St Lawrence has a ring of 8 bells and a sanctus which were cast by Whitechapel Bell Foundry in 1978. Details of the bells from Dove's Guide for Church Bell Ringers are as follows:

Bell	Weight	Nominal	Note	Diameter	Dated	Founder	Canons	Turning
1	3-3-0	1579.0	G	24.75"	1978	Whitechapel Bell Foundry Ltd	F	
2	3-3-24	1487.5	F#	25.50"	1978	Whitechapel Bell Foundry Ltd	F	
3	4-0-12	1320.2	Е	26.75"	1978	Whitechapel Bell Foundry Ltd	F	
4	5-0-12	1180.0	D	28.75"	1978	Whitechapel Bell Foundry Ltd	F	
5	6-0-24	1051.0	С	31.00"	1978	Whitechapel Bell Foundry Ltd	F	
6	6-3-24	991.5	В	32.00"	1978	Whitechapel Bell Foundry Ltd	F	
7	9-0-12	877.5	Α	36.00"	1978	Whitechapel Bell Foundry Ltd	F	
8	12-1-8	787.5	G	40.00"	1978	Whitechapel Bell Foundry Ltd	F	
Sanctus	1-3-8	1762.0	Α	20.00"	1978	Whitechapel Bell Foundry Ltd	F	

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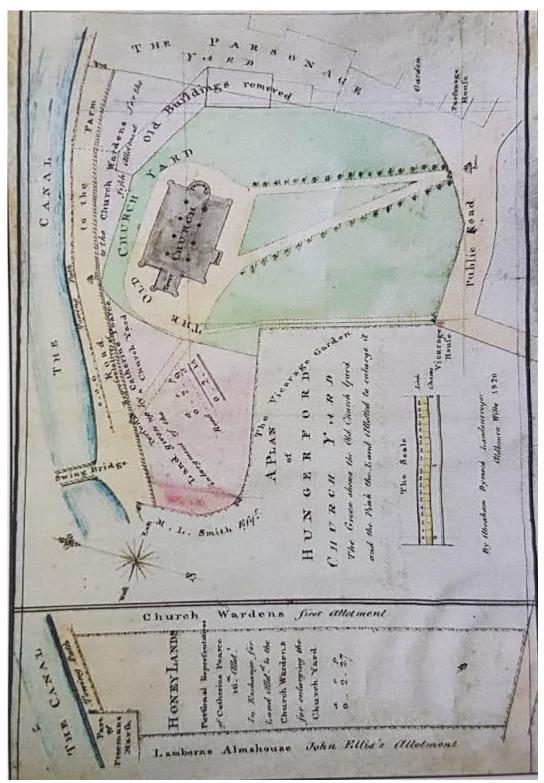
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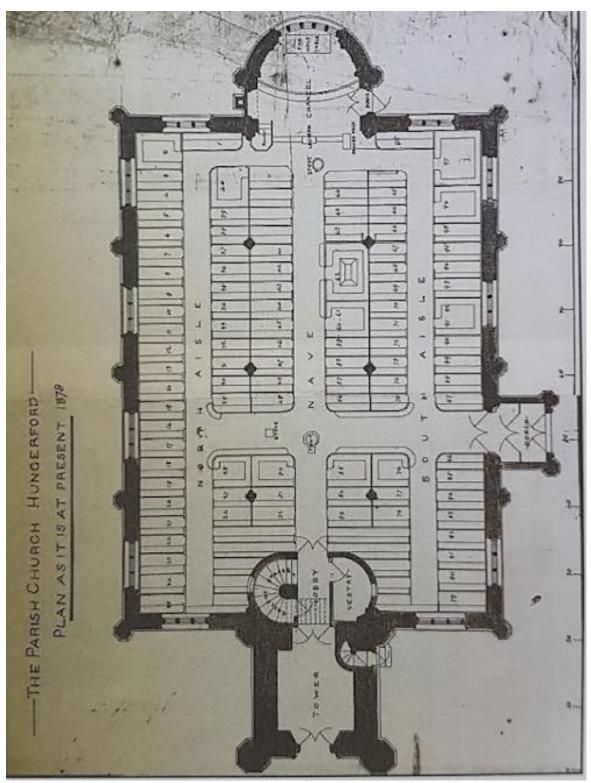
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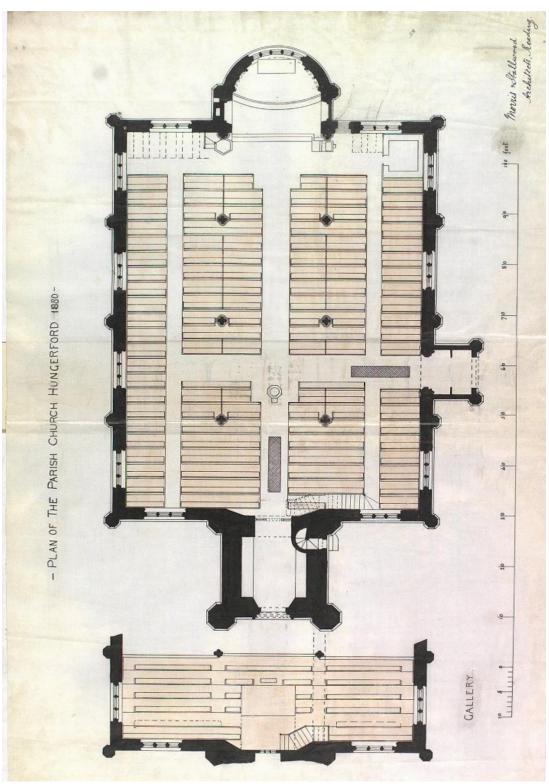
Appendix 1: Historic Plans



Plan of the church yard in 1820 showing the expansion of the churchyard and the now lost easternmost path (reproduced from St Lawrence's guidebook)



Plan showing the church in 1879 prior to the Morris & Stallwood works with box pews and original vestry location (reproduced from St Lawrence's guidebook)



Morris & Stallwood plan submitted to the ICBS in 1880 showing the reseating and the new east window (original digital image can be viewed via Lambeth Palace Library 'Luna' http://images.lambethpalacelibrary.org.uk/luna/servlet

Appendix 2: Historic Sketches

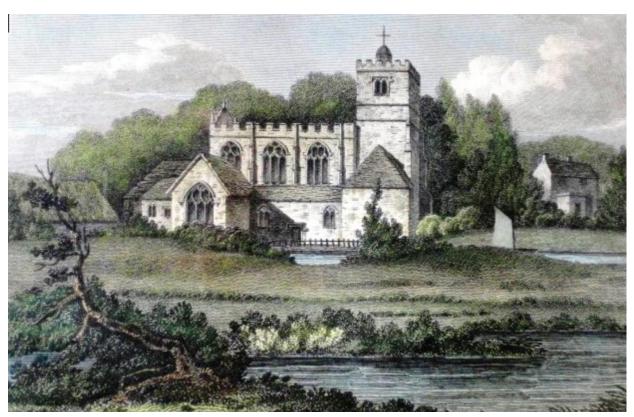
(The image below are reproduced from Hungerford Virtual Museum: https://www.hungerfordvirtualmuseum.co.uk/index.php/25-places/churches/904-st-lawrence-church-photo-gallery)



Sketch from c. 1809 from the north-west; the curious perspective omits the nave, however, the structure to the north of the tower is clearly visible



Sketch from 1806 by D Z Bommart



1811 engraving of the north elevation of the medieval church by J Grieg from a sketch by S Prout for *The Beauties of England and Wales*



Sketch from c.1813/4; damage to the roof of the south aisle indicates that it postdates the attempt to rebuild the medieval tower