



THE
GEORGIAN
GROUP

Richard Garnier, 'Arno's Grove, Southgate',
The Georgian Group Journal, Vol. VIII, 1998,
pp. 122-134

ARNO'S GROVE, SOUTHGATE

RICHARD GARNIER

Arnos Grove is today more readily associated with a stop on the northern arm of the Piccadilly line of the London Underground, than with the nearby house from which the name originates. This house moreover survives, albeit swamped by vast 20th century office extensions and most of its park sacrificed to inter-war suburban development, yet it proves remarkably understudied¹ considering its accessibility from London and its demonstrable importance.²

The site, hard by the west side of Canon Hill in the parish of Southgate, Enfield, occupies land

falling down to the New River and the Pymme's Brook, both of which wound through its grounds of over 100 acres. The history of the present house starts with the purchase of the estate, then called Arnold's,³ in 1719 by James Colebrooke,⁴ a substantial mercer and banker of London,⁵ who immediately set about rebuilding. Two dates within the house, 1719 on the hall floor and 1723 on the the staircase decorations by Lanscroun, confirm the finishing of the shell and suggest the completion of his house.

This still forms the central block of the current, hugely enlarged structure. (Fig. 1) Of exquisite



Figure 1. Arno's Grove, Southgate, Middlesex, entrance (east) front from the NE showing 20th century additions. *Richard Garnier*.



Figure 2. Arno's Grove, stairhall with Lanscroom paintings signed and dated. *Hadyn Rodgers*.

brickwork, laid in Flemish bond with lighter red rubbed brick dressings, the house is a double pile with the rhythm of 2-3-2 bays. The front (east) and back (west) elevations were very similar: three storeys high, over a basement, with a wooden modillion cornice and hipped roof, the central three bays breaking forward slightly, topped by a pediment. The fall of the land meant the basement was originally expressed on the garden front, as shown in prints in both W. Watts⁶ and J. P. Neale,⁷ but a terrace has since been ramped up, concealing it and creating a sunken area.

The most immediately conspicuous interior feature is the wall and ceiling paintings by Gerard Lanscroom, signed and dated 1723. (Fig. 2) Their subject is *The Triumphal Entry of Julius Caesar into Rome*, on the walls; the ceiling with his Apotheosis, which has the impaled arms and crest of James Colebrooke and his wife Mary Hudson as cartouches

in the corners. Paterson's *Roads of 1829* describes this cycle of paintings as being 'in good preservation, and may be considered, with the exception of those in the royal palaces, the best staircase decorations now remaining in Middlesex.'⁸ That is as true today, yet despite their obvious importance, they remain little known. At least Pevsner caught their atmosphere, calling them 'dark and baroque'.⁹

The staircase is at first sight an example of a fairly common type for the date: it has carved tread ends, a ramped handrail and three twisted balusters to each step with occasional fluted columns. However, comparison with an early 20th century photograph¹⁰ confirms suspicions raised by inspection that the stair is not now in its original configuration, rising, as it does, in two arms only and with the wall dado of an oddly low height in order not to cover the lower edge of the paintings, while the newel posts have been renewed in a heavy, carved, manner. Three arms would have been more normal, but the three shown in the photograph do not really convince either and may have been an intermediate arrangement only. It is at least clear that the two doorcases at the present head of the stair are modern insertions,¹¹ as they both cut through the painted architectural framework of columns (which elsewhere on the upper floor frame the doorways) and one of these doors has left part of Caesar's chariot but deleted most of him.

Less obvious than the decorative paintings, but perhaps just as noteworthy is the plan of the house with its very unusual feature of a spinal corridor running north-south from end to end of the house, on all four floors: basement, ground, first and second. Furthermore, the upper three floors were all completely panelled, both the corridor and the individual rooms, in late baroque raised and fielded panels over a dado: the two topmost floors retain all their panelling and there remain considerable sections of panelling on the ground floor.

James Colebrooke's house was therefore an expensive commission and most likely the work of

an architect rather than a master builder, but whom? The combination of the tall astylar brick elevations with a spinal corridor plan and the use of a decorative painter for the staircase could suggest William Talman (1650–1719) as a candidate. Talman is perhaps best known for his vigorously enriched baroque style as at Chatsworth in Derbyshire and Dyrham in Gloucestershire, but Sir Howard Colvin has talked of him as ‘a disconcertingly eclectic designer whose work shows no consistency of style, nor any clearly discernable chronological development.’¹² Despite this difficulty in pinning down his style there are certain trends and John Harris has defined a late style ‘which is austere and astylar and can be illustrated by Kimberley Hall in Norfolk, Fetcham Park in Surrey and Panton Hall, Lincolnshire.’¹³ Of these the first two are dated c.1700 and the last c.1719, completed by Hawksmoor after Talman’s death.¹⁴ To these has been added the much earlier Holywell House, St. Albans, built c.1686. Of these, Kimberley has the same rhythm of bays and a spinal corridor but Fetcham, apart from its greater length, was very strikingly similar in elevation and general cast.¹⁶

James Colebrooke died in 1752 and his son, (Sir) George Colebrooke (1729–1809), inherited the house. George was the third son, but by the terms of a special remainder he succeeded in 1761 to the baronetcy that had been created for the second son, also James.¹⁷ Presumably attracted by the rotten borough controlled by Sir James’s estate of Gatton Park in Surrey, the newly titled Sir George promptly bought that estate from his neices¹⁸ and sold Arnold’s in 1762, even though he was in the midst of a campaign to remodel it. The purchaser was a Mr Abraham Hume, described in the Middlesex land registry record of the sale as ‘of Southgate’.¹⁹ Although he did exchange some land with the neighbouring Minchendon estate,²⁰ Hume is not recorded as doing anything to the house, which in the first extant rate book is accessed at £150 in 1765.²¹ In 1766 he sold on to Sir William

Mayne, Bt.,²² created Lord Newhaven in 1776, who completed the scheme initiated by Colebrooke.

It is Watts who confirms that (Sir) Robert Taylor was the architect of these alterations

The house was materially altered by Sir George Colebrooke, who built a Library and Eating Room in one of the Wings, under the Direction of Sir Robert Tayler [*sic*], from Designs nearly resembling the new Offices in the Bank of England. – The Library is twenty-five Feet by twenty, and twenty in Height; the Eating Room thirty-five Feet by twenty-four, and twenty in Height. The opposite Wing was finished by Lord Newhaven, who had the Estate a short Time before the present Owner. – It contains, likewise, an Eating Room, twenty-five feet by twenty, and twenty high. A noble hall, in the Centre of the House, leads to the Drawing Room, which is thirty-six Feet by twenty-seven.²³

To the original block Taylor added flanking wings deeper than the house and therefore breaking forward on both the entrance and park fronts (Fig. 3 & 4 and plan 5). While the appearance of the end elevations of these wings is not clear, those flanking the main fronts of the original house were differently articulated as balustrade-topped pavilions. On the east side each pavilion had a single Venetian window with a concentric relieving arch characteristic of Taylor. On their park fronts the pavilions were of three bays with an upper half-floor articulated by a central brick roundel flanked by Taylor’s characteristic labels in stone, carved with egg-and-dart along their bottom edge, as shown by both Watts and Neale and was photographed early this century.

Today only the western elevations of these pavilions survive, somewhat altered, their eastern fronts and the room immediately behind each having been completely rebuilt this century. On the east side, pairs of windows²⁴ had by 1900 been introduced in the half storey, seated on Taylor’s labels and with the additional substitution (probably in the 1930s) of a central window in the southern pavilion, seated on a new label in place of the roundel.



Figure 3. Arno's Grove, entrance (east) front with (Sir) Robert Taylor's additions to the original house; 1920s photograph from the NE. *Inverforth album*, London Borough of Enfield.



Figure 4. Arno's Grove, park (west) and north fronts with (Sir) Robert Taylor's additions to the original house and the portico and drawing room bow; 1920's photograph from the NW. *London Borough of Enfield*.

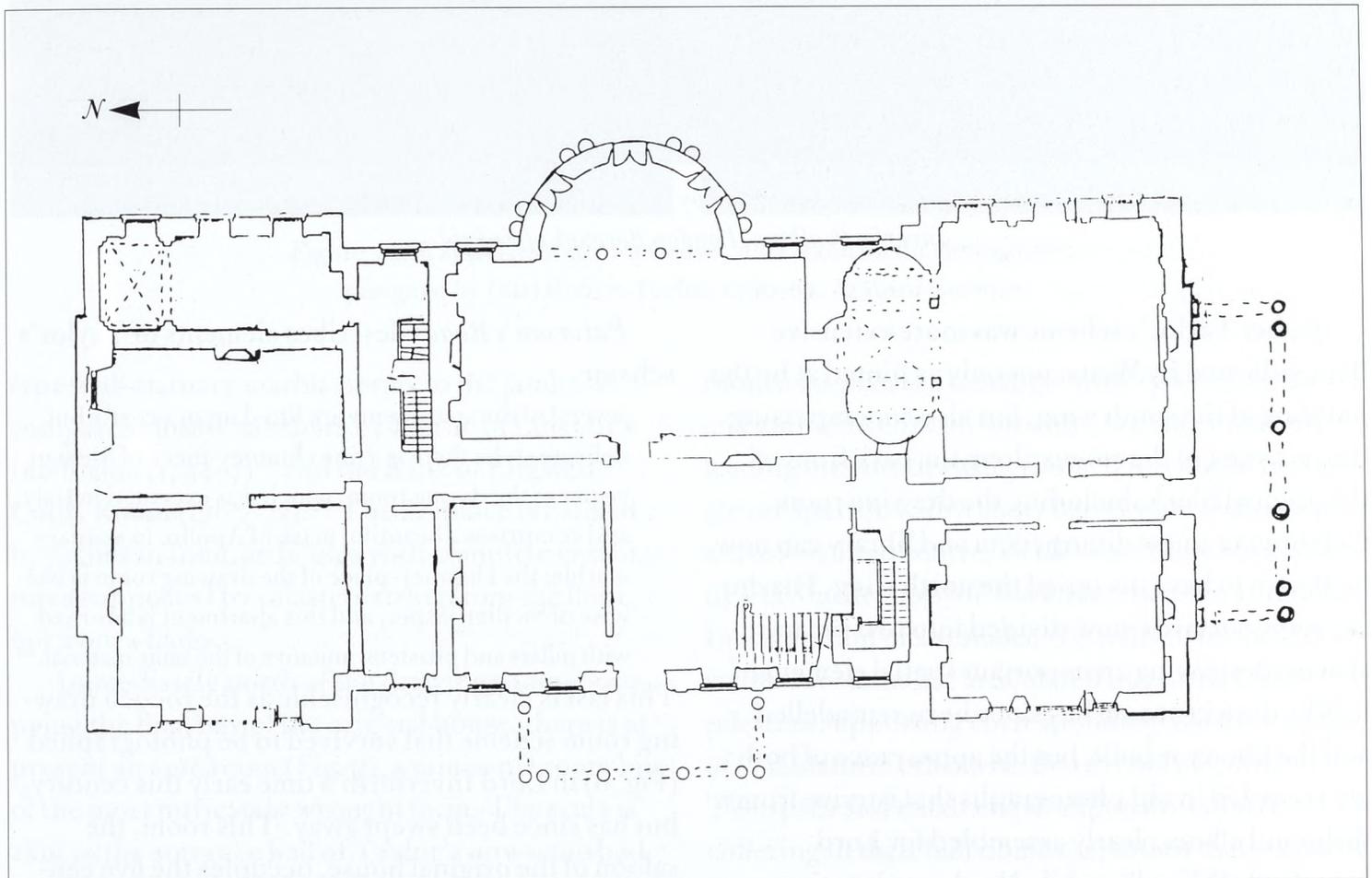


Figure 5. Arno's Grove, reconstructed ground floor plan of the house c. 1779 (the detail of the south wing partly conjectural).

Redrawn by Richard Garnier from a measured survey by Quad Architects, London w4.



Figure 6. Arno's Grove, drawing room, designed by (Sir) Robert Taylor, 1760–62; 1920s photograph. *Inverforth album, London Borough of Enfield.*

In fact Taylor's scheme was more extensive than indicated by Watts, not only as hinted at by the building of the south wing, but also encompassing the recasting of the rooms along the park front of the original block, including the drawing room. Colebrooke's new dining room and library can now be shown to have occupied the north wing. His dining room survives, now divided into two separate spaces, destroying an important spatial element of it. The drawing room has since been remodelled and the library rebuilt, but the appearance of both are recorded in old photographs that survive from a disbound album clearly assembled for Lord Inverforth.²⁵ Finally, while Newhaven's eating room has gone, there is a fragment of Taylor's work remaining immediately behind the park facade of the south pavilion.

Paterson's Roads describes elements of Taylor's scheme

several of the apartments are fitted up in a costly but delicate style: there is a fine chimney-piece of Sicilian jasper in the dining room, which was executed in Italy, and comprises a beautiful mask of Apollo, in statuary marble; the chimney-piece of the drawing room is likewise of Sicilian jasper, and this apartment is adorned with pillars and pilasters, imitative of the same material.²⁶

This last is clearly recognisable as the rococo drawing room scheme that survived to be photographed (Fig. 6) in Lord Inverforth's time early this century, but has since been swept away. This room, the saloon of the original house, occupies the five central bays of the park front. The ceiling and walls were framed in scroll-ornamented panels, while the mantelpiece shown is of recognisably Taylor



Figure 7 (left and right). Arno's Grove, 'ante room off the dining room, designed by (Sir) Robert Taylor, 1760–62. *Richard Garnier*.

type with statuary marble herms to the jambs. It compares closely to others by him at 35 Lincoln's Inn Fields (1754–7)²⁷ and the Bank of England Court Room (1765–72).²⁸ The fireplace is flanked by niches in Ionic aedicules with complete entablatures supported by pilasters rising from the floor, not from a dado.

Immediately north of the drawing room, occupying the final bay of the original house, there is at present an ante room (Fig. 7), a miniscule room but of the most intricately wrought form. The scale is akin to the entrance hall of Taylor's now vanished town house at 35 Lincoln's Inn Fields,²⁹ whose plan it develops, yet the treatment is far richer. The axis of this space is at right angles to both the spinal corridor and the route between the drawing and dining

rooms. Its plan is a rectangle with apses at either end and an exedra on one side, backing onto and leading into the drawing room. The central rectangle is tripartite with a short barrel vault either side of a cross-vaulted centre, all three sections bordered by a favourite motif of Taylor's, a band of guilloche. In suggestion of a serliana, the walls of the barrel vaulted sections are articulated by paired Ionic pilasters supporting correspondingly short lengths of entablature; otherwise there is only a cornice. The apses and exedra have elliptically fanned coffering in their half domes, a pattern that was to be repeated elsewhere by Taylor but apparently used by him for the first time here. The examples here date to the early 1760s; there is in the Soane Museum a highly finished drawing of an identically



Figure 8. Arno's Grove, George Colebrooke's dining room, designed by (Sir) Robert Taylor, 1760–62, viewed from the 'ante room'; 1920s photograph. *Inverforth album, London Borough of Enfield*.

coffered half-dome for the apses of the Rotunda at the Bank,³⁰ as built from 1765, and the same pattern recurs at the ballroom at the Oaks, near Epsom, Surrey, attributed to Taylor and dated by Marcus Binney to circa 1770.³¹

The richness of this space continues in the woodwork; all mouldings to doorcases and skirtings are carved, yet the doorcases do not quite match. The doorcase in the exedra is lugged, with a broad tablet in the carved pulvinated frieze; the other two doors (leading respectively into the stair hall and the dining room) are merely carved and have a small tablet and no pediment. Herein lies the clue to the original purpose of this space, for the extraordinary thing for such a considered 'room' is that it is not on axis with its (pre-existing) window, which has been

explained is the northernmost of the original block. In fact the window must originally have been blinded and at least one of the doorcases has been introduced, as confirmed by one of the Inverforth photographs (Fig. 8) which shows this 'ante room' was originally akin to a screens passage open to the dining room immediately to its north. Furthermore, the photograph shows that the Venetian archway to the dining room, which prefigured this introduced doorway, had columns and not piers, so that the pilasters now in place must either have been made up early this century or, like the unmatching doorcases, reused from other rooms that were swept away at that time.³² Thus the implied serliana of this 'ante room' related directly to the actual serliana in the dining room.



Figure 9. Arno's Grove, dining room, view of sw corner showing varying heights of the Ionic pilasters and the treatment of the west wall. *Richard Garnier*.

Marcus Binney has shown how it was a favoured spatial device of Taylor's to furnish lateral spaces to a room whence, in the words of C. R. Cockerell, 'the proportion of the room is entirely enjoyed as it were from an external point of view.'³³ What is more, at Arno's Taylor punched an arch 16 feet wide by 20 feet high through the thickness of the original external north wall in order to link the apsidal space he created within the old house to the interior space of the dining room in his new north wing. By this device of breaking the newly-built room into the fabric of the old house, the Arno's Grove dining room may now be added to Cockerell's list which included the Bank; here at Arno's the device was particularly resolved because the Venetian doorway motif was repeated as a blind serliana on the other

two windowless walls, one framing the very Kentian, Apollo chimney piece³⁴ described in *Paterson's Roads*, the other with a pedimented doorcase.

The window wall, however, commits a similar grammatical solecism as the entrance hall of Taylor's 4 Grafton Street, London (completed 1775),³⁵ by juxtaposing two pilasters of the same order yet of different heights and proportions. (Fig. 9) The whole treatment of this wall, whose windows looked out over the park, is so curious as to beg the question whether it has been altered; a repetition of the Venetian window motif, as was the case with the library behind the east front of this north extension, would have been more expected. As it is, the wall is divided into three bays by two tiers of Ionic pilasters. Bizarrely, the tiers are separated by a cornice only and blind arches over the windows spring in a most unorthodox manner from the bases of the upper pilasters, while all is now further confused by a continuous pelmet box running straight across the window heads. Finally, there is a label above each blind arch like those on the exterior facade of the pavilion.

The adjoining library, lost during the office extensions of 1935 outlined below, was a similarly Palladian room (Fig. 10), this time with a Doric serliana to each wall, the pilasters rising from the dado. This book room was both more architectonic and the natural development of the slightly cramped, floor-standing Venetian-arched scheme of the back ground floor room at Taylor's 35 Lincoln's Fields of 1755-7, which also had recessed roundels for busts in the spandrels above.³⁶ Once more at Arno's Taylor delineated his serliana in this room with a concentric relieving arch, as he was to do again at the Bank.

There remains the question of the south addition, confirmed by Watts as containing the second eating room. This has gone in the 1929 alterations,³⁷ but its dimensions as given by Watts fit the space (still defined by existing walls) that was immediately behind the Venetian window on the east front of this wing. Meanwhile there does



Figure 10. Arno's Grove, library, designed by (Sir) Robert Taylor, 1760–62; 1920s photograph. *Inverforth album, London Borough of Enfield.*

remain a puzzling fragment of Taylor's work behind the park facade of this pavilion. This consists of a single bay articulated by dwarf Ionic pilasters in the four corners supporting a cross vault decorated with a central foliate boss and tendrils on the groins. The vault cuts across the upper, blind, part of the window. Yet how this bay related to the adjacent area is not clear, as there is a spinal wall, with a chimney breast opposite the central window, running through this pavilion, while the entrance to the vaulted space is fronted by vestigial Ionic corner pilasters of full height, below a flat ceiling which allows the full height of the other two windows to be expressed. A possible explanation is that this was a long narrow bedchamber, as the low vaulted bay is, at eight feet deep, of adequate size to have been a bed alcove.

Although Mayne is noted as completing Colebrooke's abandoned scheme, seemingly confirmed by the house's increased rateable value of £250 in 1774,³⁸ Watts did not make it clear who was responsible for the north portico and the bow pushed out from the drawing room, even though he shows them in his print of 1779. The Doric segmental bay is the more urbane of the two, having a full entablature of stone supported by paired stone columns against the brick piers between the three windows; how it related to the rococo scheme of the drawing room is not now known, on account of the room's redecoration this century. The Ionic portico is altogether a different affair, the apex of its pediment being taller than the north wing it was added to, an awkwardness that was designed to be disguised by the stepped up section of balustraded



Figure 11. Arno's Grove, the park looking southwest from near the north portico; 1920s photograph.
Inverforth album, London Borough of Enfield.

parapet between the twin chimney stacks of the dining room and library.

Neither bow nor portico, on stylistic grounds, would seem to be Taylor's.³⁹ He preferred astylar elevations: Gorhambury, Hertfordshire (1777–90) being his only country house with a pedimented portico. Perhaps the portico was an attempt to reorientate the partially completed house that Abraham Hume took on in 1762. It is noteworthy that immediately after selling Arno's Grove in 1766, he was engaged in rebuilding the family seat he had inherited at Wormleybury, just over the Hertfordshire border.⁴⁰ That house was designed by Robert Mylne; whether the portico and bow at Arno's resulted from a previous and therefore preliminary commission from Hume to Mylne remains to be unravelled.

Hume's successor at Arno's, Sir William Mayne, must have been an associate of Colebrooke's because in 1774 he bought Gatton Park after Colebrooke became bankrupt in the previous autumn.⁴¹ As a result he too sold Arno's Grove, as it was by now called, in 1775 to another city man, James Brown of Lombard Street.⁴² He in turn sold on within two years to the brewer, Isaac Walker of Taylor Walker in Limehouse.⁴³

The Walkers remained in possession for four generations, doing very little to the house, but in the second half of the 19th century they bought up neighbouring properties in order to stop the encroachment of suburban development. Thus Isaac Walker II acquired the Duchess of Chandos's Minchenden estate in 1853⁴⁴ and in 1870 his son



Figure 12. Arno's Grove, drawing room as decorated in 1920s for Lord Inverforth, with his arms over the door on the left, retaining Taylor's chimneypiece; 1920s photograph. *Inverforth album*, London Borough of Enfield.

John Walker bought Beaver Hall,⁴⁵ an extended villa whose original design is now firmly attributed to Sir Robert Taylor.⁴⁶ In both cases the houses were demolished and the grounds thrown into the park of Arno's Grove, which by then stood at over 300 acres.⁴⁷ A reflection of how little this family changed things was the extraordinary survival into this century of the parkland stretching right up to the west front of the house, perhaps a unique survival so close to London of a very 18th century arrangement with a complete absence of an interposed Victorian flower garden in front of the house (Fig. 11).⁴⁸

The fourth generation of Walkers comprised seven sons, none of whom married. The last surviving, Russell, sold out in 1918 to Andrew Wier, a shipping magnate and government minister, who in

1919 was created Lord Inverforth. It was he who redecorated the drawing room in Harrods-type Adams plasterwork, as evidenced by his coat of arms over the door from the stairhall (Fig. 12). He retained the Taylor fireplace, although this had gone by the time the room was photographed for the National Monuments Record in 1945. It must have been he also who rebuilt the Doric bow facing the park, as its structure has clearly been renewed this century. Perhaps the original leads had failed and the necessary remedial work prompted the Adams redecoration, as he was clearly interested enough in Taylor's rococo scheme to have photographed it.

On his removing to Hampstead in 1928, the estate was finally spilt up. While the majority was

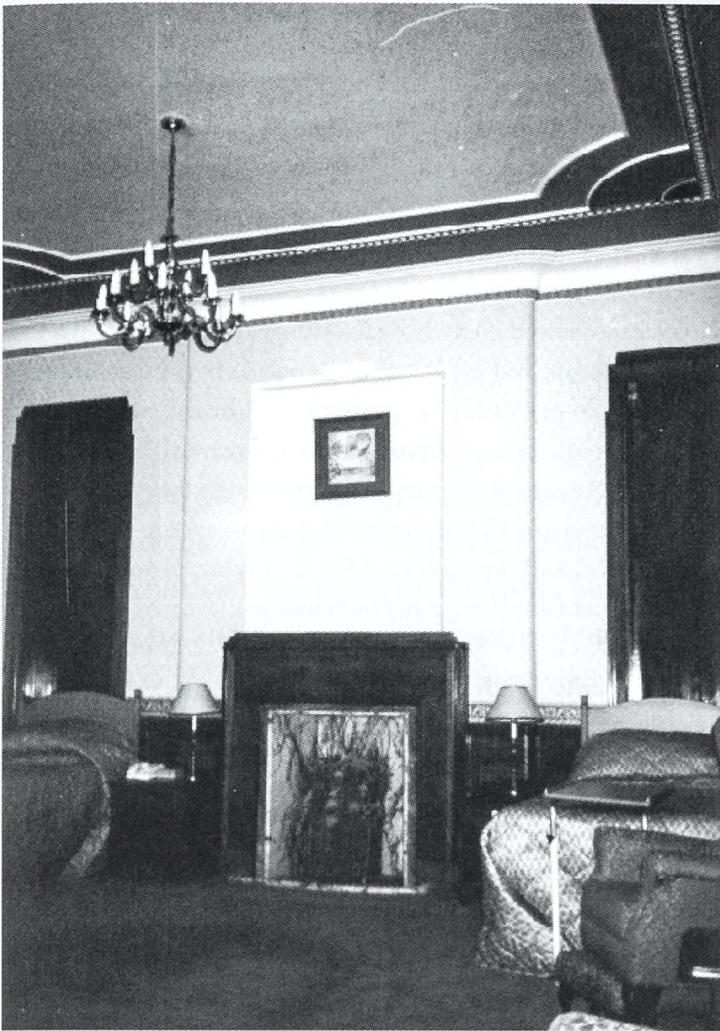


Figure 13. Arno's Grove, Art Deco room, 1935, replacing the library. *Richard Garnier.*

developed for housing, the borough council stepped in to buy 44 acres to form Arnos Park, while the house and immediate grounds were bought by the North Metropolitan Power Supply Company as their corporate headquarters. Hence the name of the house was changed to Northmet House. Taylor's south addition was radically altered internally and a huge south wing was added in 1929 to provide extensive office space. In 1932 this new wing was extended and then a smaller north wing was added in 1935.⁴⁹ The latter caused the destruction of the north portico and at the same time Taylor's library was replaced with a rare example in England of an Art Deco room (Fig. 13). As part of these works, in order to obtain access to the new rooms created over the library, the new doorways were punched through the Lanscroun murals on the staircase landing.

In 1975 the property was acquired by Legal and General Insurance who extended the north wing to equal the length of the south office wing. In 1995 they sold to PPP Beaumont who have redeveloped the building, selling off private apartments in the south wing and converting the remainder, including the Georgian parts as a residential nursing centre for the elderly that opened in June 1997.

NOTES

- 1 Nikolaus Pevsner, *The Buildings of England, Middlesex*, 1951, 140–1, erroneously dates Sir Robert Taylor's involvement to c.1788. While he attributes the 'exquisite Adam style' of the drawing room plasterwork to Taylor, he ascribes the actual work by Taylor to the same period as Lanscroun's paintings of 1723.
- 2 Meanwhile the limelight has fallen on John Nash's Southgate Grove, now called Grovelands.
- 3 The name is reputedly a corruption of the original name for the property, Arnold's or Arnold's Grove, which itself stems from a 14th century owner, Margery Arnold, whose name appears on a deed of 1344 and on an old map. [Alan Dumayne, *Southgate, a Glimpse into the Past*, Southgate, 1990, 124].
- 4 London, London Metropolitan Archives (hereafter LMA), Middlesex Deeds Registry (MDR), as yet reveals no record of the sale.
- 5 London, Gulighall Library, trade directories, eg: *Kent*, 1736, as Colebrooke, Rooke and Harvey, bankers behind Royal Exchange; *Merchants Assistant*, 1738, as Colebrooke, Ruck & Lightfoot; *Complete Guide*, 1752, as Colebrooke, James and Son; *Kent*, 1761, as Colebrooke, Sir James, Bart.; *Mortimer*, 1763, as Colebrooke, Sir James, George & Co., Threadneedle Street; *Kent*, 1767, as Colebrooke, Sir George, Lessingham & Binns, 62 Threadneedle Street.
- 6 W. Watts, *Views of Seats of the Nobility and Gentry*, London, 1779, pl.63.
- 7 J. Norris Brewer, *The Beauties of England and Wales*, x/IV, London, 1816, 709–11, pl. facing 709.
- 8 Edward Mogg, *Paterson's Roads*, 18th edition, London, 1829, 308, largely quoting J. N. Brewer, *loc. cit.*.
- 9 Pevsner, *loc. cit.*.

- 10 London, Southgate Town Hall, Enfield Borough Local History Unit (hereafter Southgate), photograph collection. This is from a disbound album of photographs dating from Lord Inverforth's time, on the evidence of his coat of arms in the plasterwork of the drawing room in one of the photographs.
- 11 Associated with the 1935 additions, discussed later in this article.
- 12 Howard Colvin, *Biographical Dictionary of British Architects*, New Haven and London, 1995, 950.
- 13 John Harris, *William Talman, Maverick Architect*, London, 1982, 40.
- 14 *Ibid.*, 50.
- 15 Frances Harris, 'Holywell House, St. Albans: an early work by William Talman?', in *Architectural History*, xxviii, 1985.
- 16 On the evidence of the only view of Fetcham before its recasing in French renaissance style in the 19th century, reproduced in Harris, *op. cit.*, fig.74.
- 17 G. E. C[ockayne] (ed.), *Complete Baronetage*, v, Exeter, 1906, 116.
- 18 Richard Garnier, 'Gatton 'Town Hall', *Surrey*', *supra*, 72-5.
- 19 LMA, MDR/1762/3/134-5, July 13-14, 1762.
- 20 LMA, MDR/1736/4/48, which has him as 'of Hill Street, Berkeley Square' [LMA, MDR/1736/4/48], confirming him as the Sir Abraham Hume (created Bt. 1769, died 1772), who rebuilt Wormleybury, Herts., to Robert Mylne's design (1767-70) and as father of the Sir Abraham Hume, 2nd. Bt., who employed Robert Adam at Wormleybury (1777-79) and Hill Street (1779) [Colvin, *op. cit.*, 57, 60 & 683].
- 21 Southgate, Mb1765/1/2, folio 150.
- 22 LMA, MDR/1766/7/145-7, Sept. 16-17, 1766.
- 23 Watts, *loc. cit.*
- 24 Blind in the north pavilion, actual in the south.
- 25 Southgate, *loc. cit.*, the Inverforth album.
- 26 Mogg, *loc. cit.*
- 27 London County Council, *Survey of London* (hereafter SOL), III, London, 1912, pl.35.
- 28 H. R. Steele & F. R. Yerbury, *The Old Bank of England*, London, 1930, pl. cxxxvi.
- 29 SOL, III, pl.27.
- 30 London, Soane Museum, Drawer 1/2/8.
- 31 Marcus Binney, *Sir Robert Taylor*, London, 1984, pl.63.
- 32 The existence of a curved door and doorcase in the eastern apse of the present ante room leading on a squint into the stairhall would suggest that door has been inserted and the exedra's flat doorcase, arguably in a more important position, must be a substitution, introduced from elsewhere, perhaps the library.
- 33 Binney, *op. cit.*, 74, quoting from Cockerell's 1845 Royal Academy lecture. The quotation starts, 'the Bank Parlour is one of the most original and scenic in its contrivance, and is peculiar to Sir R. Taylor, as he has shown at Clumber, in his own house in Spring Gardens as well as at the Bank.'
- 34 Now sadly painted in white gloss paint.
- 35 Binney, *ibid.*, 63 & pl.72.
- 36 SOL, III, pl.34, also reproduced in Binney, *op. cit.*, pl.70.
- 37 See *infra*..
- 38 Southgate, Mb1774/2/4, folio 7.
- 39 Colvin, *loc. cit.*
- 40 Colvin, *op. cit.*, 683; *Country Life*, Jan. 30, 1915, 114-9.
- 41 G. F. Prosser, *Surrey Seats*, London, 1828, 97.
- 42 LMA, MDR/1775/1/188, Dec. 8-9, 1775
- 43 LMA, MDR/1777/1/135, Jan. 6-7, 1777.
- 44 Horace G. Regnart, *Memories of Winchmore Hill*, Enfield, 1952, 52.
- 45 W. Round, *History of Southgate*, Enfield, 1906, 34.
- 46 Richard Garnier, 'Two Crystalline Villas of the 1760s', *Georgian Group Journal*, VII, 1997, 9-25.
- 47 Dumayne, *op. cit.*, 132.
- 48 For a discussion of the two pairs of 18th century urns shown in Fig. 11, see Richard Garnier, 'Gatton 'Town Hall', *Surrey*', *supra*, 72-5.
- 49 These dates of construction are on the portals of the new office wings.