



THE  
GEORGIAN  
GROUP

---

Richard Garnier, 'Broom House, Fulham',  
*The Georgian Group Journal*, Vol. XIII, 2003,  
pp. 168–180

# BROOM HOUSE, FULHAM

RICHARD GARNIER

**B**room House, a now vanished Thames-side villa, is a house that has completely escaped the notice of architectural historians.<sup>1</sup> Facing south-west to the river, it stood on the west side of Broomhouse Lane, a road leading down from the New Kings Road to a small landing slip known as Broomhouse Dock, and the west boundary of its grounds marched with those of Hurlingham Club. According to Feret's *Fulham, Old and New* the house probably dates to about 1763, when a Miss Elizabeth Chauncy signed a lease on the property for three lives.<sup>2</sup>

Photographs taken in December 1911 (Figs. 1 & 2), shortly before the house's demolition, reveal it to have been a mid-Georgian villa, its astylar elevations of brick with minimal stone dressings expressing a surbase to the first floor and topping the central block with a cornice and blocking course. Before it was greatly extended in the nineteenth century, it was a tripartite composition with shallow-pitched, hip-roofed, lower wings either side of a two-storey central block, which hardly projected on the entrance front and stepped forward slightly on the river front. These elevations were enlivened by a two-storey canted bay to the river front and another, of only one storey, on the south-east front (Fig. 5). The wings also had astylar Venetian ground-floor windows to their river fronts. Although it might have been supposed from the existence of the single-storey canted bay on the south-east side elevation that there was a counterpart at the opposing end of the house, a block plan in the margin of an early nineteenth-century indenture confirms there was none (Fig. 3).<sup>3</sup>

On the river front there was a narrow, shallow recess between the wings and the central block. This was to reconcile the most curious feature of the house: on the entrance front the central block was four bays wide and on the river front only three with a reduction in width occurring along the sides at the point of the lateral chimney stacks. The hiatus of providing a central entrance in a four-bay front must have been resolved by a tripartite superimposed-frontispiece such as subsequently fronted the Victorian entrance hall addition seen in Fig. 2.

The character of the house evident in the surviving photographs would naturally support the contention it was built in the early 1760s. Furthermore, the combination of astylar elevations and what must have been a compact plan with a two-storey canted bay to the show front which commanded the prospect of and from the river, with a contrasting single-storey canted bay to one of the side elevations, giving a variety of interestingly shaped rooms within, invites comparison with the 'crystalline' second-generation Palladian villas of Sir Robert Taylor in the environs of London. These are noted for their exploration of compact plans, having only four rooms (hall, saloon, dining room and library) ranged around a top-lit central stair; thus they break away from the previous convention of paired suites of rooms, each leading to a bedroom and closet on the main floor. In addition, Marcus Binney has noted that, while Taylor's villas from the 1760s onwards have canted bays on their prospect fronts, his 1750s villas made use of 'powerful elliptical bows' in their stead and also had the

BROOM HOUSE, FULHAM



Fig. 1. Broom House, Fulham, view of river front, from south-west, in December 1911.

*English Heritage.*

Fig. 2. Broom House, view of entrance front, from north, in December 1911.

*English Heritage.*





Fig. 3. Broom House, block plan from early-nineteenth century indenture.

*Hurlingham Club. Richard Garnier.*

‘asymmetrical, even rococo, touch’ of a single-storey canted bay to only one side elevation.<sup>4</sup> Broom House can therefore be seen as a mid-way point straddling the divide between the two stages in Taylor’s development of the compact villa.

Externally, despite its less elaborated wall treatment, Broom House bears particular comparison with Taylor’s Asgill House, which is in nearby Richmond, Surrey, built at much the same time, 1761–64 (Fig. 4).<sup>5</sup> That too is composed of a central block of two storeys flanked by lower wings which lacked the top half-storey, and with a canted bay facing the river; while single-storey canted bays are disposed on both the side elevations. It may well be, following eighteenth-century practice, that Elizabeth Chauncy’s lease for three lives was only granted once reasonable headway had been made on building the house, or even on its completion, either

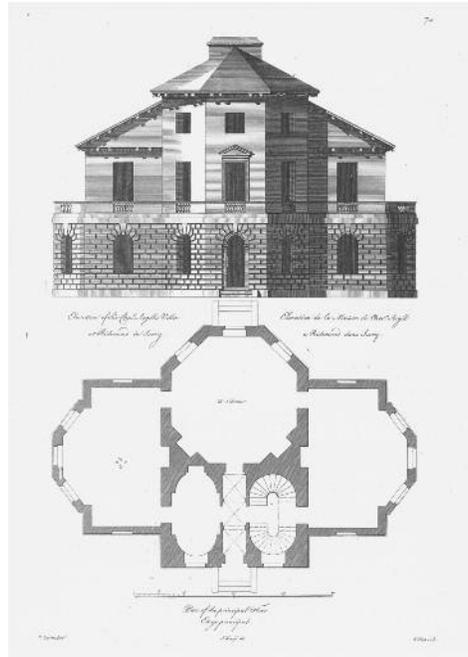


Fig. 4. Asgill House, Richmond, Surrey, from *Vitruvius Britannicus*.

of which would make Broom House slightly earlier than Asgill.<sup>6</sup> If so Asgill can be seen as a more resolved solution of the formula common to both; conversely Broom House would be a villa that had been conceived through a process of reduction from the Asgill model. The former seems the more likely as Broom House is simpler, differing from the readily known model of Asgill in a number of ways. Asgill House is particularly noted for its adaptation of Palladio’s motif of a pediment within a pediment, as originally used on his Church of the Redentore, Venice. With that motif the nave’s pediment is flanked by lower half-pediments over the side aisles, which when transposed to the entrance front of Asgill House are found respectively over the centrepiece and side wings. While the side wings at Broom are likewise independently roofed, it lacks the ‘Redentore’ motif, and the canted bay on the river



Fig. 5. Broom House, view from south-east with single-storey canted bay, in December 1911. *English Heritage.*

front stops short of the attic half-storey. However, Elizabeth Chauncy's Broom House was deeper than Sir Charles Asgill's, allowing an implied, blind bay on the side elevation each side of the single-storey canted bay, and this must have borne on the plan of the house, as will be explored below.

The only room at Broom House that appears to have been photographed, the ground floor room in the south-east wing, is the one with the single-storey canted bay in Figs. 1 and 5. The noteworthy feature of the room was the pair of vaulted lateral "corridores",<sup>7</sup> one passing in front of the Venetian window and both with corresponding serliana openings into the main body of the room (Figs. 6 and 8). The serlianas are composed of a very short Ionic order with stop-fluted columns supporting full entablatures and the soffits of the arches have guilloche ornament, a favourite motif of Taylor's. It is to be regretted that all the views of this room just exclude the chimneypiece, which should have



Fig. 6. Broom House, south-east room, looking south-west, in December 1911. *English Heritage.*



Fig. 7. The Sullivan Family in the south-east room at Broom House, c.1860. *English Heritage.*



Fig. 8. Broom House, south-east room, looking north, in December 1911. *English Heritage.*

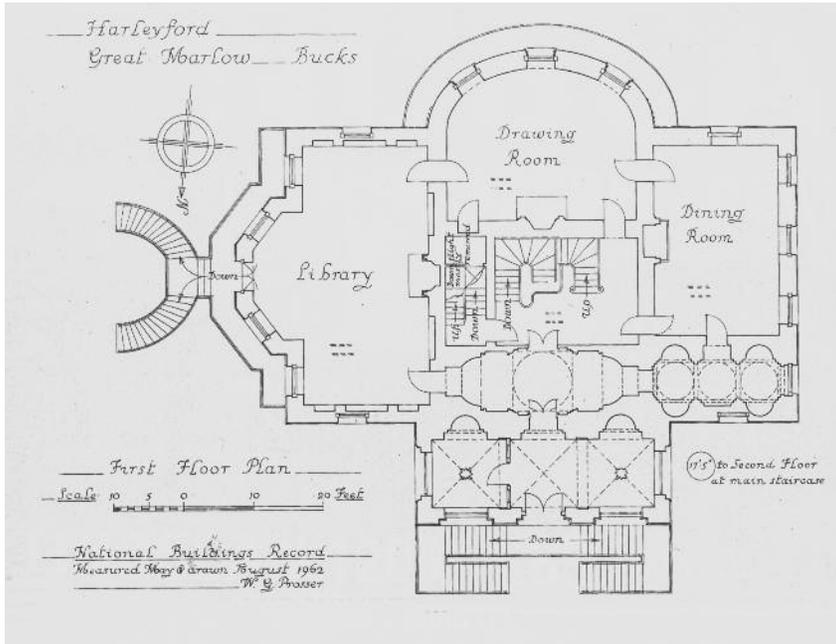


Fig.9. Harleyford Manor, Buckinghamshire, plan of *piano nobile* drawn by W. G. Prosser. *English Heritage*.

provided a telling piece of evidence.<sup>8</sup> In contrast with the highly architectonic treatment of the ‘corridores’, the actual wall and ceiling surfaces in the main area of the room are very plain, with no dado. The same cannot be said for the interior of the lateral spaces. These were articulated with half-domed, apsidal terminations to the central rectangular space, which itself was composed of short barrel-vaulted sections either end of a cross-vaulted centre corresponding with the central arched opening of the serliana. Over the columns and pilasters there was a full entablature, otherwise just a cornice. This room must originally have been the dining room, the ‘corridores’ (which would have doubled up as ante rooms for footmen) representing the entries from hall and octagonal saloon. By the time of the Victorian photograph showing members of the Sullivan family in the room (Fig. 7), it had become a sitting room, perhaps the Morning Room

on account of its south-east aspect, and the Dining Room was probably to be found in the large addition at the other end of the house (Fig. 2).

The character and detailing of these ‘corridores’ repay close examination in comparison with known works by Taylor. C. R. Cockerell, the son of Taylor’s pupil S. P. Cockerell, was to comment in an 1845 Royal Academy lecture that a favourite contrivance of Taylor’s ‘is that you enter the room by lateral corridors [*sic*] from whence the proportion of the room is entirely enjoyed as it were from an external point of view.’<sup>9</sup> By 1760 Taylor had used this device at Braxted Park, Essex, and Trewithen, Cornwall,<sup>10</sup> but more relevant to Broom House is the dining room at Arno’s Grove, Southgate, where Taylor was working for Sir George Colebrooke in 1760–62.<sup>11</sup> There the room is entered through an almost identically articulated single space to the Broom House pair of ‘corridores’, again with a serliana

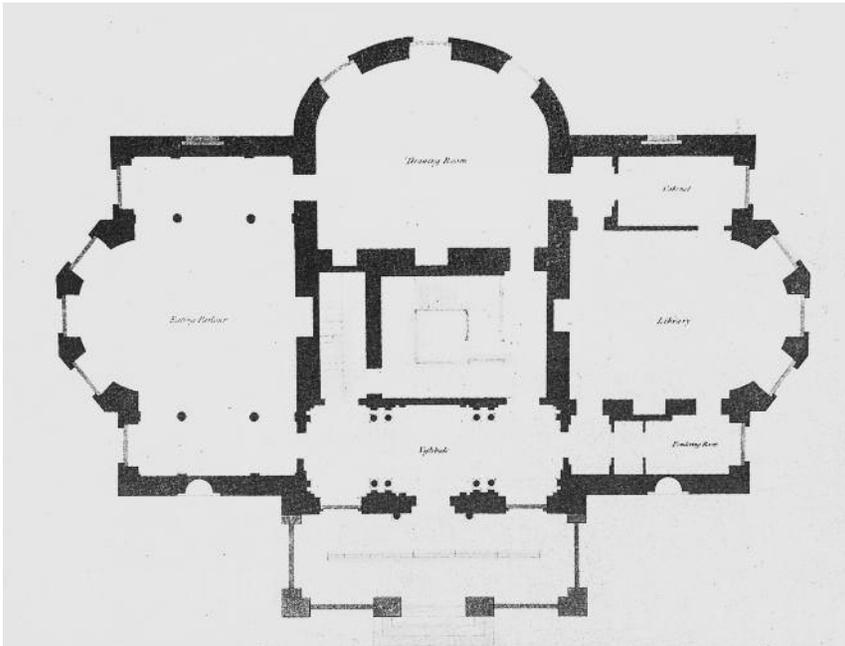


Fig. 10. Coptfold Hall, Essex, plan of main floor, from Thomas Malton, *The architectural designs of Sir Robert Taylor*, 1792.

screen originally giving into the main part of the room. And although the space at Arno's is more richly decorated than at Broom House, a very similarly detailed treatment is found at Carshalton House, Surrey, where the so-called 'Adam' room is now attributed to Taylor<sup>12</sup> and has an Ionic serliana recess with a similarly detailed cross-vaulted central section running off into short sections of barrel vaulting at the sides, with flat rather than apsidal ends. Cockerell had also commented on the shortness of the order in these characteristic screens of Taylor's and evident in every instance cited here.

The exact plan at Broom House cannot be resolved with certainty. While the extra depth in the wings at Broom allowed the 'corridores' in the dining room, the lack of a deep projection to the central block on the entrance front may have precluded one of Taylor's characteristic central, top-lit stairs, but this feature was similarly lacking both at

Asgill and at Beaver Hall, Southgate. (Beaver was the slightly earlier of the two.<sup>13</sup>) Broom House's plan may have combined elements of those at Taylor's Harleyford Manor, Buckinghamshire (building 1755) (Fig. 9) and Asgill House.<sup>14</sup> The ground floor would thus have read as follows: the central block containing (north) a rectangular entrance hall with the stair either in or off it and (south) the octagonal saloon, flanked (east) by the dining room, extending into the single-storey canted bay and (west) the library.<sup>15</sup> Then the arrangement of hall and stairs would have related to Asgill or Beaver and the provision of a canted bay in only one of the side rooms harked back to the plan of Harleyford, where likewise there is a window either side of the canted bay. However, an alternative and perhaps more persuasive possibility was that Broom House's plan was more like that at Taylor's Coptfold Hall, Essex (Fig. 10). At Coptfold, begun in 1755, Taylor

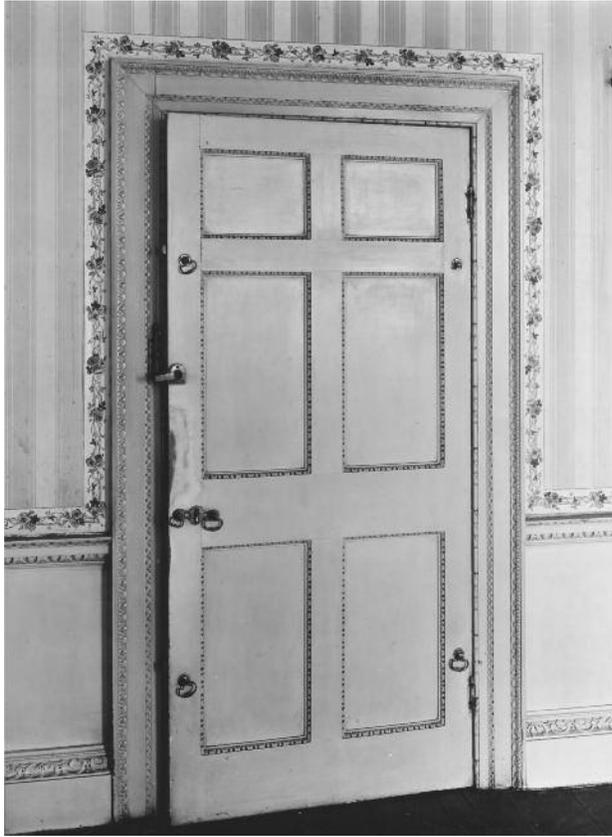


Fig. 11. Broom House, door and doorcase to first floor front room, in December 1911. *English Heritage*.

managed to incorporate a central stair, even though the projection of the central block was comparatively shallow, as at Broom House, and there are windows flanking the canted bays on the side elevations. Another parallel between these two villas was the arched heads to the ground floor openings of both their entrance fronts, although the round-headed niches in the wings at Coptfold were at Broom House substituted by windows.

The earliest published reference to the house is in Lysons, dating from 1795, merely as the house of a Mrs. Chauncy, with a passing comment on its situation.<sup>16</sup> A second similar comment that the house

(now of Lady Nepean) is one of the villas visible on this reach of the Thames occurs in Hughes's 1824 topographical guide for tourists travelling up from the Tower of London to Hampton Court.<sup>17</sup> The house's history, as given in Feret's *Fulham*, is that it was first occupied by a Miss Elizabeth Chauncy "of Walbrook, spinster", who in 1763 signed a lease for three lives.<sup>18</sup> According to Feret (and confirmed by Elizabeth Chauncy's nine-line will, proved on 14 June 1766),<sup>19</sup> three years later she was followed in occupation by her sister Anna Maria, and on her death in 1795 the house passed to Mrs Elizabeth Chauncy. This last was the widow of the others'

elder brother, William Henry Chauncy, and the renewal of lease taken out by her in 1807 reveals the ground landlord to have been the Bishop of London.<sup>20</sup> The date of this renewal shows that Feret was incorrect in thinking the house was sold in 1805 to Sir Evan Nepean, Bt.<sup>21</sup> He did acquire the house, but it is possible that he was initially Mrs Chauncy's under-tenant and only subsequently bought the lease. It seems that from 1818 Nepean had let the house to a Captain King<sup>22</sup> and in 1823, the year after Sir Evan's death, his widow sold it to Laurence Sullivan, of Hill Street, Berkeley Square, London.<sup>23</sup> Feret says the original house was 'extensively enlarged' by Sullivan and the hall added by Miss Sullivan.<sup>24</sup> His addition must be the two-storey block on the north-west front that had appeared by the time of the OS 1866 survey, seen to the right of Fig. 2. Her "hall" appears on the 1894 survey (Fig. 12) and is visible as the single-storey entrance projection with a vertically glazed top-light seen in Fig. 2 to the left.

Following Miss Charlotte Sullivan's death on 3 April 1911, the house and grounds were advertised for sale in August,<sup>25</sup> and sold at auction on 8<sup>th</sup> November.<sup>26</sup> The purchaser of the house and immediately surrounding garden was the neighbouring Hurlingham Club, intending to extend its own grounds. Completion of the purchase was on 10 April 1912 and the club demolished the house shortly thereafter, so that it is no longer shown in the 1913 OS map.

Feret deduced that the house was built by one of the Chauncy sisters, so their financial circumstances and background, including links to architectural commissions, bear examination. They were the unmarried daughters of Richard Chauncy, son of another Richard, London merchant and successful Welsh mining adventurer.<sup>27</sup> Richard the younger, of Walbrook, the spinsters' father, is listed in the London trade directories as a linen draper and East India Company director. As a scion of the Chauncy family of Edgcote House, Northamptonshire, he had

continued the commercial calling of his father, of the younger, City, branch of the family. But on subsequently inheriting Edgcote from a cousin with no sons, Richard the younger had rebuilt it in 1747–52 to the probable design of William Smith, although the actual execution (after Smith's death) was due to William Jones.<sup>28</sup> This Richard Chauncy was last an East India director in 1754 and by the time of his will, written in September 1757, seems to have largely retired to the country, or at least describes himself as 'of Edgcote'.<sup>29</sup> In celebration of his branch of the family succeeding to Edgcote, the will includes provision for £200 to pay for a series of monuments to be erected in the church there to his trading antecedents 'who all lie buried in Saint Christopher's Church, London',<sup>30</sup> and 'if my wife and children desire it, one for me to be paid out of my personal estate'.<sup>31</sup> This explains the remarkable series of four monuments by Rysbrack including Richard's, which 'has an excellent bust, though perhaps not perfectly connected to its background', as Pevsner commented, 'though three of them are architectural tablets for which the family might just as well have gone to a less distinguished man'.<sup>32</sup> Clearly all four monuments were bespoke as a job lot.

However, Richard Chauncy's will makes it clear he did not despise his business origins, as it stipulates that his younger son, Toby, will receive £1,000 on his going into trade with a certain John Barclay.<sup>33</sup> In addition, while Richard left the family landed estates entailed to his eldest son, he left the lease on his house in Walbrook in the City, and his interest in a co-partnership with Thomas Vigne, 'London merchant', to Toby, with the mere proviso that Toby should pay £1,000 into his father's personal estate to cover other bequests. Meanwhile his elder daughter, Elizabeth, and her sister Anna Maria were each left £3,000 (Elizabeth's portion having already been partly given her in her father's lifetime in the form of East India Stock); the sisters and Toby were to be their father's residual legatees,

'share and share alike'. Finally, mourning rings were left to a specified selection of Richard's fellow East India directors: William Baker, William Braund, John Boyd, Christopher Burrow, Charles Cutts, Zachary Philip Fonnereau, Michael Impey, Nicholas Linwood, William Mabbott, Thomas Rous and Thomas Walpole.

It might be argued that, in an age when women seldom owned property and were not noted for striking out on their own to commission buildings, Elizabeth Chauncy would be unlikely to choose an architect new to her family for the house she built in Fulham. Her father, although a City man, had sourced the design for his new house at Edgcote from a provincial architect even though he used a London-based surveyor for its execution, and the case for Taylor in relation to Broom House would have been easier if she, her siblings and their mother had commissioned the series of four monuments from him rather than Rysbrack. However, there are arguably enough clues above to justify an attribution to Taylor for Broom House on circumstantial grounds.

First, Taylor had turned to architecture from sculpture only in about 1750, just too late for the rebuilding at Edgcote. Secondly, Smith was dead before the building of Edgcote actually started, and Jones then died in 1757.<sup>34</sup> Crucially, at the same time that he had been supervising the work at Edgcote, Jones was also working in the same capacity for Joseph Townsend on the octagonal saloon designed by the amateur John Freeman that was being constructed at nearby Honington, in Warwickshire.<sup>35</sup> In an arguably parallel manner the Townsend family next turned to Robert Taylor, in this case for a monument to Joseph Townsend on his death in 1763.<sup>36</sup> Richard Chauncy's sister had married an uncle of the Joseph Townsend who employed Jones on the saloon there and who is commemorated in the monument by Taylor.<sup>37</sup> Next, Jones had been Surveyor to the East India Company from 1752,<sup>38</sup> and it is by now a truism that Taylor worked for

many a City man, including (from around 1760) an increasing number of East India directors.<sup>39</sup>

It will have been noticed that rather than leaving mourning rings to all his fellow East India directors, as was the usual custom, Chauncy gives a specified, *selected*, list in his will. This was because in 1754 he had taken cause with Brice Fisher on the accusation against him of fraudulent selling of overstretched cloth to the Company, thereby cheating on quantity supplied.<sup>40</sup> The votes in the directorate on the motion against Fisher were tied, but thereafter Chauncy, Fonnereau, Linwood and Walpole dropped out of the directorate, and Baker (although not a director at the time) may similarly have been excluded from it from then on.<sup>41</sup> Clearly Richard Chauncy was a member of a City faction that was still in being at the time of his death and it is as likely as not that his children remained in contact with those same ex-directors and their families. Added to which, Elizabeth Chauncy had been given East India Stock by her father and became a rich heiress on his death. She continued to live in the City and is described as 'of Walbrook' in her lease of Broom House.<sup>42</sup> As an unmarried sister, she may well have run the house in Walbrook, left by her father to her brother, Toby, until the latter's marriage, and as he was maintaining the family's City concerns, she also would have kept in contact with their father's connections, who would now have become her brother's. Likewise, the younger sister Anna Maria's will, proved in November 1795, indicates that she had kept on the house in Walbrook, acquired on the death of Toby in 1773, even after she had already inherited not only Broom House from her sister Elizabeth, but also in 1788 a life interest in the family's entailed estates at Edgcote and elsewhere.<sup>43</sup>

Of the directors named in Richard Chauncy's will, John Boyd had already established connections with Taylor. First, and probably on the son's insistence, in 1760 his 83-year-old father took a newly built house in Great George Street, Westminster, a street that, it has been argued, was designed by



Fig. 12. Broom House and Hurlingham, from 1894 O. S. map.  
*Richard Garnier.*

Taylor.<sup>44</sup> Next, around 1762–65, precisely the same time as Broom House was being built, Boyd is documented as building Danson Hill, Kent, to Taylor's design. Likewise, William Baker's country house, Bayfordbury, Hertfordshire, building in 1758–62, is attributed to Taylor.<sup>45</sup> Walpole was in the later 1760s to buy Carshalton House, Surrey, from the heirs of Sir George Amyand, an East India director at the time of Richard Chauncy's death, and the likely patron of the work in the house of c.1760, touched on above, and attributed to Taylor.<sup>46</sup> Lastly, as the single member of this group that at this date had a town

house outside the City, Nicholas Linwood lived in Spring Gardens, the same street as Taylor.<sup>47</sup>

In conclusion, Elizabeth Chauncy, although at first sight an unlikely seeming patron of Sir Robert Taylor, may have been as a member of a tightly knit City circle of families that repeatedly employed Taylor. This, coupled with the general character of the house and the exact parallels (in the one room in the house to have been photographed) with known works of the same date by Taylor, adds up to make a convincing case for a firm attribution of Broom House to him.

## ACKNOWLEDGEMENTS

I am grateful to English Heritage for permission to publish photographs in the care of their London Region. I should also like to thank Mr. Nigel Miskin, honorary archivist at Hurlingham Club for permission to inspect the club's muniments and to reproduce the block plan of Broom House from one of their indentures; the staff of the Hammersmith and Fulham Archives and Local Studies Centre; the Guildhall Library; the Family Record Centre; and Westminster Reference Library, St. Martins St, WC2. Lastly, but not least, I must thank Peter Thorold for reproducing the photograph of the Sullivan family at Broom House (Fig. 7, above), which alerted me to the house's existence in the first place.

## NOTES

- 1 *Country Life*, XI, May 4<sup>th</sup>, 1901, 552–53, discussed its gardens, thereby publishing some views of the house in its grounds.
- 2 Charles James Feret, *Fulham, Old and New*, London, 1900 [hereafter Feret], III, 246–248.
- 3 Fulham, Hurlingham Club, muniments, indenture of lease from Bishop of London to Lawrence Sullivan, 1823.
- 4 Marcus Binney, *Sir Robert Taylor*, London, 1984 [hereafter Binney], 41, & plate 35.
- 5 Howard Colvin, *Biographical Dictionary of British Architects, 1600–1840*, New Haven and London, 1995 [hereafter Colvin], 965.
- 6 E.g. as at Beaver Hall, Enfield & Dover House, Putney Heath, both of which were also built in the early 1760s [Richard Garnier, 'Two 'Crystalline' Villas of the 1760s', *Georgian Group Journal*, VII, 1977, 9–25].
- 7 The term and its spelling taken from C R Cockerell: see n.9, *infra*.
- 8 The chimneypiece would at this period in Taylor's career have been rococo and Taylor's rococo chimneypieces are distinctively idiosyncratic.
- 9 Binney, 74.
- 10 *Ibid.*, 74.
- 11 Richard Garnier, 'Arno's Grove, Southgate', *Georgian Group Journal*, 1998, VIII, 122–34.
- 12 Colvin, 967.
- 13 Richard Garnier, 'Two Crystalline Villas ...', *loc.cit.*
- 14 Colvin, 965.
- 15 However, a library might be considered a man's preserve and so unlikely for a house built by a spinster.
- 16 Rev. David Lysons, *The Environs of London*, London, 1795, III, 366 [Fulham]: 'Adjoining the river, on the east side of the bridge, are several villas, very pleasantly situated, belonging to Dr. Milman, Elborowe Woodcock, Esq. H. Legge, Esq. Dr. Cadogan, Mrs. Chauncy, and Philip Stevens, Esq., secretary to the Admiralty.'
- 17 T. Hughes, *The Steamboat Companion*, London, 1824, 38.
- 18 Feret, *loc. cit.*
- 19 London, Family Record Centre [hereafter *FRC*], microfilm PROB 11/919/217. Elizabeth Chauncy's very short and simple will left £100 to each of her two brothers, a small bequest of money to her maid, and her silver cup, pearl necklace, diamond earrings and bracelets, along with 'the remainder of my fortune' to Anna Maria. This unusually short will perhaps gives a picture of two maiden sisters living together.
- 20 London, Hammersmith & Fulham Archives & Local History Centre [hereafter *HFA*], DD/06/62, which recites that in 4<sup>th</sup> or 5<sup>th</sup> years of Queen Anne the then bishop had obtained an Act of Parliament permitting him and his successors to grant leases on Hurlingham field 'to any person or persons Bodies Politick and corporate willing to improve the same for three live or fewer or for the term of twenty [-] years or fewer ... by creating one or more dwelling House or Houses.' A search in the indexes of the Middlesex Deeds Register, at London, London Metropolitan Archives [hereafter *LMA*] has so far failed to trace the original Chauncy lease.
- 21 Nepean [pronounced Nepee] was an M.P., P.C., Secretary to the Admiralty and Chief Secretary for Ireland, Lord of Admiralty and Governor of Bombay [Feret, *loc.cit.*; L G Pine (ed.), *Burke's Peerage & Baronetage*, London, 1956, 1603–04, *sv.* Nepean]. Nepean had, incidentally, in the last four years of Sir Robert Taylor's lifetime lived at 13 Great George Street, Westminster; and for the likelihood of Taylor's designing that street and remaining as agent for it, see Richard Garnier, 'Speculative Housing in 1750s London', *Georgian Group Journal*, XII, 2002, 163–214.

- 22 Feret, *loc. cit.*.
- 23 Peter Thorold, *The London Rich*, London, 1999, 185 & 283. Sullivan was of an East India Company family, his eponymous grandfather being the eight-times East India Company Chairman and the head of the anti-Clive faction in the Company's internal power struggle of the 1760s [Lewis Namier & John Brooke, *The House of Commons, 1754-1790*, Oxford, 1964 (hereafter Namier & Brooke), III, 508-11].
- 24 Feret, *loc. cit.*
- 25 *W. London & Fulham Times*, 11 August, 1911: 'BROOM HOUSE ESTATE FOR SALE. The Broom house Estate, Fulham, together with Carnwarth House, extending in all to 54 acres, is to be sold by auction in November by Messrs Knight, Frank & Rutley, acting in conjunction with Messrs Clutton. Lord Palmerston was a frequent visitor at Broom House and it is stated that the plan of Campaign of the war in the Crimea was arranged there' [HFA, F728.3BRO, ZM81/423].
- 26 *W. London & Fulham Times*, 16 Nov., 1911: "'Broom House" SALE - As a result of the sale of the "Broom House" estate, the first lot, comprising the old Georgian residence and nine acres of ground, has been sold for £8,000, while the 14 acres of land, the main grounds, realised £12,000. The purchaser in part of which comprises the Hurlingham polo [ground in] both cases was the Hurlingham club. Lots 3, 4 and 5 remained unsold, while lots 6 and 7 realised £2,050 and £1400 respectively.' [HFA, F728.3BRO, ZM81/368]; copy of sale particulars at Hurlingham Club, archives.
- 27 Namier & Brooke, III, 536, *sv.* 'Chauncy Townsend'.
- 28 For the likelihood of the house being designed by Smith, even though it was built shortly after his death and under the direction of William Jones, see Colvin, 903.
- 29 FRC, microfilm PROB 11/861/457 (proved Northants., Dec., 1760).
- 30 St. Christopher-Le-Stocks, which co-incidentally Taylor was later to demolish for extensions to the Bank of England [Binney, 73].
- 31 FRC, microfilm PROB 11/861/457 (proved Northants., Dec., 1760).
- 32 Nikolaus Pevsner, *The Buildings of England* [hereafter Pevsner], *Northamptonshire*, 2nd ed., revised by Bridget Cherry, Harmondsworth, 1973, 208-09.
- 33 Presumably the son of the David Barclay to whom Chauncy left a mourning ring and who may be identified with the David Barclay, linen draper, of Cheapside, London, cited in Namier & Brooke, II, 47.
- 34 Colvin, 902-03 (Smith) & 564-65 (Jones).
- 35 *Idem.*
- 36 Pevsner, *Warwickshire*, 1986, 315 (without attribution); the model, repeated elsewhere, is based on a drawing by Taylor at the Taylorian Institution, Oxford.
- 37 Sir Bernard Burke, *Landed Gentry*, 1886, II, 1833-34, *sv.* 'Townsend of Honnington' and 'Townsend of Downhills and Walpole'.
- 38 Colvin, *loc. cit.*
- 39 Binney, *op. cit.*, 'Patronage', 28-38.
- 40 Namier & Brooke, II, 448.
- 41 Namier & Brooke, II, 40, 426-27, 448-49, III, 44.
- 42 Feret, *loc. cit.*
- 43 FRC, PROB 11/1267/627. She was the last surviving heir to their father, on the death of her childless elder brother William Henry, who was predeceased by the childless younger (City-based) brother, Toby. As seen above, she left Broom House to her elder brother's widow, while the entailed family estates next passed to her cousin, Thomas Carter. Carter was also, along with the great-grandson of Anna Maria's Townsend aunt, Henry Hare Townsend (whose father had been Lord Mayor in 1772-73), the joint residual legatee in her personal, rather than entailed, estate.
- 44 Richard Garnier, 'Speculative Housing in 1750s London', in *Georgian Group Journal*, XII, 2002, 163-214.
- 45 Colvin, 966-67.
- 46 *Ibid.*, 967; A. E. Jones, *The story of Carshalton House, now St. Philomena's*, Sutton, 1980, 63ff.
- 47 London, Westminster Archives Centre, rate books for St. Martin's-in-the-Fields, Westminster.