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SIR ROBERT TAYLOR

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Sir Robert Taylor (1714-1788) presents something of an enigma. Enough is hinted at by his contemporaries to indicate his great stature as an architect and his prodigious financial success. Yet for one who has a reputation as the founder of the modern profession of architect, remarkably few hard facts have previously come to hand as to how he actually practiced as an architect.

Concomitantly, his corpus of documented or attributed works, although growing, remains by far the smallest among the significant architects of the second half of the 18th century — namely Paine, Chambers, Carr, the Adam brothers, James Wyatt, Mylne, Dance and Soane — with the sole exception of Holland.

This is extraordinary, considering the famous remark of Thomas Hardwick in a manuscript memoir of Sir William Chambers, that Taylor and James Paine “nearly divided the practice of the profession between them for they had few competitors till Mr Robert Adam entered the lists”.¹ Indeed, such was the extent of Taylor’s practice, and financial acumen, that he died worth £180,000, that is richer by £60,000 than one of his richest patrons, Sir Charles Asgill, Lord Mayor of London in 1757. Walpole in his *Anecdotes* comments that “there is no instance in art like it. Kent died worth £10,000. Gibbs had about £25,000. Sir Christopher Wren had £50,000”.²

Moreover, it was hardly as though Taylor had had a cushioned start. His father had squandered his fortune on a villa at Woodford, Essex, and died under the threat of bankruptcy.³ *The World* in its obituary of Sir Robert says that of the first £20,000 he earned, he paid £15,000 towards his father’s and brother’s debts and nearly £5,000 towards annuities for his wife’s relations.⁴

Taylor came to architecture from sculpture. His like-named father, a successful mason and statuary, was described as “the great stone-mason of his time” by Walpole.⁵ The younger Robert Taylor was apprenticed at a premium of £105 to the sculptor Sir Henry Cheere in 1732 at the age of 18.⁶ On completion of his apprenticeship, he was given by his father just enough money to travel on a plan of frugal study to Rome.⁷ But late in 1742 he had to hurry back on account of his father’s death. In 1744 he was granted the Freedom of the Masons’ Company by patrimony as his father had been Master in 1732.⁸

Setting up as a sculptor, Taylor achieved early success and secured a number of public commissions, including the monuments in Westminster Abbey to Captain Cornewall (1747) and General Guest (1752). After this latter monument, Walpole claims, perhaps erroneously as monuments continued to be produced by Taylor’s workshop, that “Taylor relinquished statuary unless incidentally a house ornament, and confined his pursuits to architecture”.⁹

Taylor’s known architectural activity starts about 1750 and by the mid-decade it was well underway. In 1764 he became Surveyor to the Bank of England and in March 1769 joined the Office of Works, rising in 1777 to Master Carpenter and in 1780 to Master Mason and Deputy Surveyor.¹⁰ These two particular posts were abolished in Burke’s 1782 reforms against sinecures. Taylor was also active in civic life, as a magistrate successively in Westminster and the City, and as Sheriff of the City of London in 1783, when he was knighted.¹¹

It seems Taylor initially built up his architectural practice by extension of his work as a sculptor and mason. I say mason advisedly as it seems possible to deduce that despite his father’s

debts, the younger Taylor salvaged his father's mason's yard as a going concern, perhaps with the financial assistance of his early patrons, the Godfrey family. Taylor was certainly forever grateful to Peter Godfrey, to whom, on his death in 1769, he erected a monument at his own expense.¹² It must be remembered that Taylor's father was mason contractor to the Mansion House and St Bartholomew's Hospital,¹³ neither of which were finished in 1742 (when Taylor senior died). As we shall see, the younger Taylor continued to employ at least one of his father's journeyman masons, John Mellcott, and one can suggest that the continuance of the yard helps explain his securing the contract to carve the Mansion House pediment against such established figures as Roubilliac and Cheere. In addition, he certainly continued the family connection with St Bartholomew's Hospital, for in 1765 he presented them with a silver cup.¹⁴

We can examine the emergence of Taylor as an architect through his dealings with one particular client, Peter Du Cane. Du Cane had been living in the City, with St Bartholomew's Hospital as his ground landlord, before moving in 1750-51 to No 14 St James's Square.¹⁵ Du Cane acquired the lease in April 1749 and on September 8 paid Robert Taylor £50 "on account of the work he is doing".¹⁶ Both Nancy Briggs and Marcus Binney have assumed from this that Taylor was engaged as an architect.¹⁷ In fact he was paid no more than his itemised bill of £267 12s 6d which was purely for work as a mason, providing new chimneypieces for the front parlour, bed chamber and dining room, while those in the back parlour and dressing room were taken down, cleaned and re-set.¹⁸ The bill is endorsed on the back as from "Robt. Taylor, statuary", whereas Du Cane in his ledgers he opened a running account under the heading "Robt. Taylor, mason".¹⁹

It is these ledgers that confirm that nothing else was paid to Taylor for work at St James's Square. However, what is perhaps significant is that at least one craftsman, John Whitehead, "stuccoman", was paid by Du Cane in London and was then to be employed at his house in Essex.²⁰

This was Braxted Lodge, bought in April 1751, following a journey in March "to view the estates of late Mr Cornelisen's — Braxted and Tolesbury".²¹ Du Cane then moved quickly, getting Isaac Ware, the otherwise unknown Thomas James and finally Robert Taylor all to visit Braxted and advise on alterations. On April 18, 1752 Ware was paid for "expenses relating to the repairing or rebuilding of Braxted . . . for his two journeys to Braxted, plans, etc . . . 20 guineas".²¹ James's widow submitted an account in September 1752 for £10 for "a journey to Essex and taking a Plan of the House, with drawing and estimating at Home". Meanwhile, on September 2, 1752 Du Cane records "per expenses relating to the repairing and altering my house at Braxted, pd. Robt Taylor for a journey he took there in July 1751 — 10 guineas".²²

No mention is made here of drawings, yet while the house, as discussed by Briggs and Binney, remains in part typical of Taylor's style, Du Cane's ledger now significantly has him under the heading "surveyor".²³

Taylor received £100 on account in December 1755 and was only paid in full in April 1762. At the customary rate of 5% for architectural supervision, the total of £150 represents a building contract of £3,000, which may balance, as although the total had reached some £4,000²⁴ by the conclusion of works in 1758, this included considerable work on the home farm steading extra to the original contract.

Taylor was also paid by Du Cane £9 13s 6d in December 1755 for insurances "while the walls were carrying up"²⁵ and a further £21 in March 1756 for chimneypieces etc.²⁶ Chimneypieces and other mason's work were also provided by John Bartholomew of Colchester at £35.²⁷ Other specialist craftsmen at Braxted included John Mallcott,²⁸ who has been noted as apprenticed to Taylor's father and John Whitehead, the stuccoman, who had worked at 14 St James's Square. Here we see Taylor building up a team of craftsmen.²⁹ We also see him contracting for a job for which he was supervising architect.

This latter is in direct contrast to the view sometimes held that Taylor never involved himself in contracting. The source for this belief is probably the *London Chronicle's* remark that he "was never interested in the profit on any work — but confined his emolument merely to the customary commission".³⁰ However, such a comment may have been meant to be confined to the sense that he was never a speculative developer, unlike many of his contemporaries in the architectural profession, a profession for which, in terms of practice, he has always been considered as one of the founders.

Taylor's account for chimneypieces at 14 St James's Square is exemplary in its clarity. Indeed, his pupil George Byfield remarked to Farrington that "Sir Robert Taylor had three rules for growing rich, viz: rising early, keeping appointments and regular accounts".³¹ He kept a strict personal regime, outlined by Walpole as "what the king of Prussia did for Science, Taylor did for trade; he never slept after four in the morning. When he had any journey, he did it in the night, and thus never but in a carriage, slept at all. When other people were at diversions he was in bed. His diet, medically prescribed, was little animal food and no wine".³² In the same vein, John Nash, another pupil, likewise told Farrington that Taylor rose at three and called his pupils at five am.³³

Taylor is known to have had at least eight pupils at one time or another. These were Charles Beazley, T. Burnell, George Byfield, S. P. Cockerell, C. A. Craig, John Leach (who later turned to law), John Nash and William Pilkington.³⁴ This compares with Chambers, who had at least 10 pupils, Paine at least eight, and James Wyatt 20.³⁵

Taylor's pupils were all bound by the old system of apprenticeship by indenture rather than as articulated clerks on payment of a premium. Taylor himself had been placed with Sir John Cheere for the large premium of £105, and even though it was increasingly the norm, he steadfastly refused to charge a premium of his own pupils.³⁶ By contrast Chambers and Paine both commanded £200 premiums. In fact, money apart, the difference between the systems was academic as far as the process of training was concerned, although there was greater social status implied in paying a premium.³⁷ However, there are clues, which I shall come to later, as to how Taylor's office may have differed from those of his contemporaries.

Taylor's first office was attached to his mason's yard, and fronted on to Charing Cross. By 1757 he had acquired two houses at the back of his yard, fronting on to Spring Gardens. These he rebuilt as his own house.³⁸ (Fig 1.)

Uncertainty surrounds the fate of his office drawings; his obituary in *The World* stated that "his drawings were left highly finished and arranged in perfect series".³⁹ Their disappearance, apart from a volume of Rococo fireplace designs and another of designs for monuments, both now at the Taylorian Institution, may result from his son's deputed Taylor's will. The outcome of the case, heard in Chancery, was that the son, Michelangelo Taylor, obtained a life interest, delaying until 1834 the passing of the bequest to Oxford University.

The drawings now at Oxford, being of monuments and Rococo fireplaces, are from comparatively early in his career, that is before about 1765. Otherwise we must rely on those client copies that have surfaced in family papers or elsewhere. These, at the time of Marcus Binney's book of 1984 on Taylor, were remarkably few in number, in most cases just one or two from the following commissions only: Trewithen, Cornwall (c.1763-5); the Bank of England (c.1765); Maidenhead Bridge (1772); Stone Buildings, Lincoln's Inn (c.1774); St Peter's Church spire, Wallingford, Berkshire (1776); Long Ditton Church, Surrey; a small number to do with the Freeman family, principally for Chute Lodge, near Andover (1760s) and a single drawing for Delapré Abbey, Northamptonshire (1769).

In fact, the first and last commissions on this list have yielded up further drawings by Taylor — namely for Trewithen and Delapré. Sketched survey plans for both jobs exist in the same mal-educated hand with curious spellings such as "kitching" and "shilloon".⁴⁰ These two

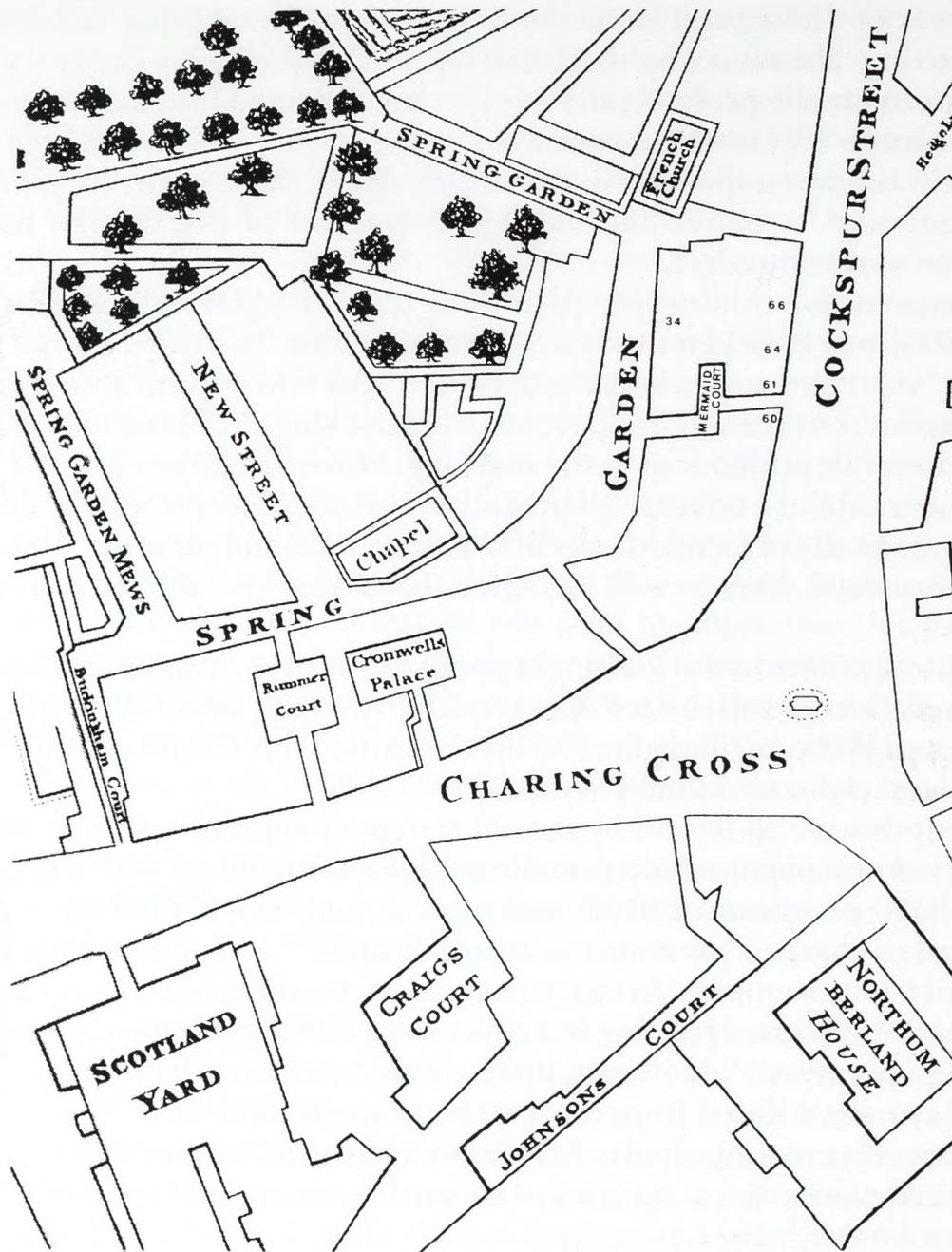


Fig. 1. Charing Cross and Spring Gardens, prior to the street improvements of about 1760 which enlarged the entrance from Cockspur Street to Spring Gardens. Taken from J. T. Smith, *The Antiquities of Westminster*, superimposed with the locations of Taylor's and Cheere's houses around their mason's yards in Mermaid Court.

houses are approximately 70 miles north and approximately 270 miles west of London, which suggest that in the 1760s at least Taylor had a particular clerk that he took with him on the initial trip to each job.

The Delapré survey drawing has alterations in a different hand, presumably Taylor's, working out his ideas for altering the existing house. In slight contrast at Trewithen, as he was working on an uncompleted scheme for the previous generation, instead of using the survey, Taylor worked directly on to the proposal plan by Gibbs for the earlier scheme, preparatory to producing his own presentation drawing. In all there are some 20 drawings at Trewithen from Taylor's studio, including a series of plans for most rooms with laid-out wall elevations. One, for the drawing room, has detailed painting instructions for a scheme in pale blue and off-white.

The drawings at Trewithen are comparatively simple in style with no signs of the contemporary innovations in draughtsmanship. However, at Delapré the final plan is colour-coded for the existing and new work, with the timber also differentiated. In this he was abreast of

his contemporaries Robert Mylne, Robert Adam, James Wyatt, Chambers and Dance.

Despite the discovery of these drawings, there remain few elevational drawings and none with the highly worked-up character of the exquisite presentation drawings produced by Adam and Chambers. Nash commented that Taylor “had no skill in drawing but made shift to get on”,⁴¹ but Nash is hardly an unbiased source on the subject of his master, whose standards were far too exacting for his sometimes slipshod pupil. With the current paucity of drawings, the matter can hardly be regarded as settled.

By contrast, with Taylor’s fees we are on comparatively sure ground. We have seen from the du Cane papers how his charge for an initial visit and plans was 10gns, the same as other architects such as Ware. At the Bank of England he charged 5% on building works and 2½% on property acquisition.⁴² His role in this latter sphere was not confined to the Bank and seems to have formed a not inconsiderable part of his practice. For instance he negotiated the sale for Bishop Keene of Ely Palace off Holborn (to the developers of the present street Ely Place) and the purchase in its stead of the lease of the site for Ely House, Dover Street.⁴³ Anne Riches has shown how Taylor negotiated the purchase of the Mount Clare estate for the banker George Clive.⁴⁴ In addition, Robert Clive of India’s bank account shows that Taylor had previously, in 1766-67, negotiated the purchase from Sambrooke Freeman of George Clive’s town house in Arlington Street. As with Ely House, Taylor then secured an architectural commission, receiving £1,050 from George Clive in 1767-68 for alterations at Arlington Street.⁴⁵

Mount Clare is a house that seems to throw up valuable clues as to how Taylor worked through others — either his pupils or men more loosely associated with his office. On Clive’s death, his widow sold the property in 1780 to Sir John Dick, formerly Consul in Leghorn. Dick undertook “some alterations” under the hand of Placido Columbani, a Milanese architect and decorator who had settled in England. Riches comments that Columbani’s “architectural output is not so obvious. The evidence to date indicates that he was essentially a decorator who could oversee architectural work but was not an initiator of architectural schemes himself”.⁴⁶ Despite the “many architectural ornaments” talked of by William Watts in 1784⁴⁷ as due to Columbani, the whole house so accords with Taylor’s style, as to make one wonder whether Columbani’s shortcomings were in fact made up for by Taylor.

If this were the case, it would accord with Walpole’s description of Taylor’s working methods as a sculptor: “His method of working, as a statuary, was to *bost*, as they call it, to hew out his heads from the block, and except some few finishing touches, to leave the rest to his workmen.”⁴⁸ I see no reason for the already mature Taylor to change his *modus operandi* on switching to architecture.

His process of “bosting” in architecture is seen to the full at Trewithen, Cornwall. Taylor was working there 1759-66, but when Christopher Hussey wrote about the house for *Country Life* in 1953, his role was not known. The executant architect on site was Thomas Edwards of Greenwich, but on re-examination of the evidence, Edwards was always working to others’ plans — namely Gibbs at first and Taylor later, both building campaigns being halted by death of the successive patrons. Taylor’s authorship was only confirmed by a reference to him as architect in a letter from London written by the patron, Thomas Hawkins’s father-in-law.⁴⁹

Edwards had mining interests in Cornwall, on the back of which he built up a substantial architectural practice working for those with whom he had mining connections.⁵⁰ Yet if we look at Edwards’s style, it switches in mid-career from Gibbsian to Taylorian. From the latter phase is the Mansion House, Truro, built for Thomas Daniel with Bath stone given as a wedding present by his uncle, Ralph Allen. The house accords with Taylor’s style absolutely, even down to the penchant for octagonal panels, here found in the front door.

Mr John Bonython tells me he detects signs of Edwards’s work in several other houses for the Cornish gentry with mining interests — a small close-knit community with business and

marital ties. Such houses include Trelowarren and St Michael's Mount. Both these feature some typically Taylorian touches, apart from their Gothic style, although incidentally there are sketched on one of Taylor's elevation drawings for Trewithen indications of an alternative Gothic scheme, which was, of course, not adopted. I suspect that in Edwards we have a major player within the circle of architects associated with Taylor in some way.

I have previously argued in *Country Life*⁵¹ that Thomas Symonds of Hereford is another of Taylor's loose associates, on the basis of The Lodge, Richard's Castle, near Ludlow, altered under Symonds's supervision in the 1780s. Apart from the circumstances of that commission, Symonds clearly had London connections, as his widow advertised that she was continuing his practice having "engaged a Person of acknowledged abilities . . . from London" to assist her,⁵² though of course by that date, 1791, such a person could not have been Taylor who had died in 1788.

Anthony Keck is another candidate for the role of loose associate as his work falls into two distinct standards of quality or originality. Moccas Court, Herefordshire, built in 1776 for a son of a previous patron of Taylor,⁵³ exhibits a cantilevered stair in a central oval and domed hall so similar to that at Taylor's Sharpham of only four to five years before, that it defies belief that Keck can have known of it other than through Taylor's office, as Keck is not known ever to have been in Devon. Likewise "his" orangery at Margam of 1788 is so closely related to Taylor's design for the Guildhall at Salisbury, which was not yet quite started, as to argue that the Margam design came from Taylor. Again the patron was related to a previous client of Taylor's.⁵⁴

Another candidate to be considered in this role is a certain Mr Hoare, a London builder. He is associated with only two buildings, Fonthill and The Court House at Maidstone. Significantly the Maidstone Corporation minutes record that their Court House should be "new built and enlarged, agreeable to the plan *produced* [my italics] . . . by Mr Hoare". Furthermore, he is written of to Sir Charles Farnaby in 1763 as having "built Beckford the present Lord Mayor's house in Wiltshire", Fonthill Splendens.⁵⁵ That house was demolished by "Alderman" Beckford's son in 1807, but a gateway survives as totally Taylorian essay. A likely link with Taylor exists as the Survey of London attributes Alderman Beckford's brother as using Taylor to decorate his house in Soho Square, London.⁵⁶

This method I have hinted at of working at one stage removed is very likely the role Taylor sometimes played at the Office of Works. Here Kenton Couse was the executant architect at King's Bench and Fleet Prisons, but the payments show that it was Taylor who oversaw the works.⁵⁷ At 10 Downing Street, where the Great Repair started in 1766, three years before Taylor joined the Office of Works, Couse and Taylor seem to have been successively in charge.⁵⁸ However, the same relationship as at the prisons extended into private practice would resolve the conflicting evidence in the family papers that Couse worked at Normanton, Rutland, with the attribution of the work to Taylor in the Architectural Publications' Society *Dictionary* of 1852-92.⁵⁸

Taylor was renowned for the assiduousness with which he attended the regular weekly meetings at the Office of Works. In the early 1770s he missed only two meetings in 1770, and again in 1771, none in 1772 and only one in 1773.⁵⁹ It can only have been by both travelling at night and the use of subordinates that he can have reconciled such attendance while maintaining what is gradually emerging as an extensive practice in the provinces as well as the Home Counties. There is no sign once Taylor started his practice as an architect that he ever worked to another's designs, rather others would seem to have worked to his. Furthermore, what his role was in being paid in connection with Tabley Hall, Cheshire, three years after it was built to Carr's designs has yet to be determined.⁶⁰ Again, it would be fascinating to discover whether there was any relationship between Taylor and Thomas Leverton, who likewise was the son of a builder from Woodford, who made good as an architect. His training is as yet

unplumbed.

A final facet of Taylor's practice to be considered is his surveyorships. Walpole says he had surveyorships and agencies "out of number".⁶¹ These included the Pultney, Bath, Grafton, and Grosvenor estates in London.⁶² He also surveyed the Leicester estate north of Leicester Square at the time it was to be divided for inheritance.⁶³ I have talked of his post at the Bank of England, held from 1764, and he also held appointments at the Admiralty and Lincoln's Inn at Greenwich Hospital he succeeded Athenian Stuart,⁶⁴ and at the Foundling Hospital he himself was succeeded by his pupil, S. P. Cockerell.⁶⁵

Taylor's was almost a rags to riches story, for as Walpole tells us when he started: "He found, like Wolsey, he had nothing but his robe and integrity, that to live he must work; and to live to any good purpose, his work must be good".⁶⁶ Despite our still incomplete picture of his practice, he was diligent and successful enough to be worth £40,000 already by 1766, at which date his professional income was £8,000 when he was spending a mere £800 a year.⁶⁷

NOTES

The majority of the quotes from Taylor's pupils, contemporaries and from the Farington Diary, although cited individually, are taken at second hand from M. Binney, *Sir Robert Taylor*, 1984, the invaluable starting point for any modern study of Taylor.

1. Thomas Hardwick, "Memoir of the Life of Sir William Chambers", prefaced to Gwilt's ed. of Chambers's *Treatise on Civic Architecture*, 1825, xlix.
2. Horace Walpole, *Anecdotes*, V, 195.
3. *Ibid.*, V, 192.
4. *The World*, October 8, 1788.
5. Walpole, *op. cit.*, V, 192.
6. Inland Revenue books at PRO, Book 13, f19.
7. Walpole, *op. cit.*, V, 193.
8. R. Gunnis, *Dictionary of Bristol Sculptors*, 2nd. ed., 251.
9. Walpole, *op. cit.*, V, 193.
10. H. M. Colvin, *Biographical Dictionary of British Architects*, 2nd. ed., 815.
11. Walpole, *op. cit.*, V, 196.
12. Binney, *op. cit.*, 30.
13. Gunnis, *op. cit.*, 381.
14. For use by the ground rent collector, the Renter's Mug, a George III silver mug hallmarked 1764, by David Whyte and William Holmes, is inscribed "The gift of Robert Taylor to Bartholomew's Hospital", and was presented April 2, 1765: V. C. Medvei and J. L. Thornton (ed.), *The Royal Hospital of Saint Bartholomew 1123-1973*, London, 1974, 345.
15. Du Cane papers, Essex CRO, D/DDc A17, cash journal 1745-1749.
16. *do.*, f80.
17. Nancy Briggs, "Braxted Lodge", *Essex Journal*, V, 1970, 97-102; Binney, *op. cit.*, 24.
18. Essex CRO, D/DDc A80.
19. *do.*, D/DDc A12, ledger B, 1750-53, running on from ledger A, now lost.
20. *do.*, D/DDc A17, A18, A13, etc.
21. *do.*, D/DDc A18, journal B, 1750-53, f11.
22. *do.*, folio 46/89/49 for the payments.
23. *do.*, D/DDc A13, ledger C, 1754-56, f121.
24. *do.*, D/DDc A15, ledger E, 1759-62, f52; f58.
25. Briggs, *op. cit.*, 98.
26. Essex CRO, D/DDc A13, ledger C, 1754-56, f121, and itemised in corresponding journal.
27. Briggs, *op. cit.*, 99.
28. *Ibid.*, 90.
29. Although the actual contracting mason at Braxted was James Browne, joined in partnership by Matthew Hall in 1754 or 55; Du Cane papers & Briggs, *op. cit.*, 98.
30. *London Chronicle*, 1788, LXIV, 319.

31. *The Farington Diary*, as quoted by Colvin, *Dictionary*, 815.
32. Walpole, *op. cit.*, V, 195.
33. *Farington*, III 841 & XVI, 5744.
34. Colvin, *Dictionary*, 815.
35. G. Worsley, *Architectural Drawings of the Regency Period, 1790-1837*, 1991, 1.
36. *Ibid.*, 2, quoting C. R. Cockerell.
37. *Ibid.*, 2.
38. Taylor's first house was 64 Charing Cross, backing onto Mermaid Court, where both he and his master Sir Henry Cheere (d. 1781) had their yards. Cheere owned Nos 60 and 61 Charing Cross, the houses either side of the entrance to Mermaid Court. Taylor by 1746 held another house across Mermaid Court, fronting onto Spring Gardens, which in 1757 he merged with the adjoining house to the west to form one house, later to be numbered 34 Spring Gardens (and subsequently re-numbered 3 in 1886). In 1778 Taylor bought the freehold of "No 34". He had previously also bought the freehold in 1757 of 66 Charing Cross (backing onto his future house, 34 Spring Gardens) which he had rebuilt by 1746 for letting having obtained a lease in 1743; *Survey of London.*, XVI, 133-34, 140; Hugh Phillips, *Mid-Georgian London*, 1964, 96-97, 288.
39. November 7, 1788.
40. Cornwall CRO, Hawkins/Galsworthy papers; Northants CRO, Bouverie papers.
41. *Farington*, November 5, 1821.
42. Binney, *op. cit.*, 27.
43. Suggested by Binney, 66.
44. Anne Riches, "Mount Clare, Roehampton", *Architectural History* 27, 1984, 255-62.
45. Gosling's Bank, accounts of (a) Trustees of Lord (Robert) Clive and of (b) George Clive; rate books, 1766-8, showing change of occupancy and a vacant period before George Clive took up residence.
46. Riches, *op. cit.*, 259.
47. *Ibid.*, 259 quoting the caption to Watt's engraving of the house.
48. Walpole, *op. cit.*, V, 193.
49. Cornwall CRO, Hawkins/Galsworthy papers; Christopher Hussey, "Trewithen, Cornwall", *Country Life*, April 2 and 9, 1953.
50. H. Dalton Clifford & H. Colvin, "A Georgian Architect in Cornwall", *Country Life*, October 4 and 18, 1962.
51. R. Garnier and Richard Hewlings, "The Salway Saga", *Country Life*, September 21, 1989.
52. Colvin, *Dictionary*, 800.
53. Built 1773-80 for Sir George (Amyand) Cornewall, Bt, son of Sir Claudius Amyand, Bt. for whom Taylor in the 1750s remodelled Carshalton House, Surrey. I am grateful to Nicholas Thompson for pointing out the similarity; see N. Thompson, "Moccas Court, Herefordshire", *Country Life*, November 18 and 25, 1976.
54. The patron, Thomas Mansel Talbot was the nephew of Barbara Villers, Lady Mansel, herself the sister of Taylor's patron 1st Earl of Clarendon at The Grove Watford, and also aunt of 4th Earl of Jersey, the first occupant of Taylor's 4 Grafton Street.
55. Colvin, *Dictionary*, 422; and Kent CRO, Md/ACM 1/5, 127-8.
56. *Survey of London*, XXXIII, 96.
57. PRO, Office of Works, *Minutes, Proceedings etc.*
58. *Survey of London*, XIV, 121-22, quoting PRO, Works, 4/15 and PRO, T.29/55, p66; Lincolnshire CRO, Ancaster Papers, as cited in Colvin, *Dictionary*.
59. PRO, Office of Works, *Minutes, Proceedings*, vols 14-16.
60. Colvin, *Dictionary*, 1st ed, 1954, 63: Taylor was paid £63 in 1770 by Sir Peter Leicester, Carr's patron.
61. Walpole, *Anecdotes*, V, 194.
62. Before William Porden's appointment c1785, Taylor and George Shakespear were commissioned by Lord Grosvenor in 1778-79 to survey the north-east section of his Mayfair estate; see *Survey of London*, XXXIX, pp. 36-37, citing Taylor and Shakespear's receipt of 1782 (G.O., misc box 12).
63. *Survey of London*, XXXIV, 421.
64. *Dictionary of National Biography*.
65. Colvin, *Dictionary*, 226.
66. Walpole, *Anecdotes*, V, 193.
67. *London Chronicle*, 1788, LXIV, 195.