

# *‘Those Arts which have given celebrity to the name of Repton’* The work of George Stanley Repton in Devon

Rosemary Yallop

In the commemorations of the bicentenary of the death of Humphry Repton in 2018 his work as an architect rather than as a landscape designer was perhaps understandably underplayed. The careers of his two architect sons, John Adey and George Stanley, have been noted largely in relation to their collaborations with their father, overshadowing their independent work, although studies have been made of George’s work while in the office of John Nash.<sup>1</sup> Yet Humphry had been ambitious for his sons and had hoped to create a dynasty of successful practitioners of landscape and architectural design employing complementary skills. As he reflects in his *Memoirs* ‘I had turned the attention of the eldest and youngest to Architecture, looking forward to the time when we might act together in such places as required attention to the mansion as well as its surrounding scenery.’<sup>2</sup> This sense of family pride is reflected in an inscription in a copy of Humphry’s 1805 *Observations on the Theory and Practice of Landscape Gardening*, which he presented to George, which reads, ‘from the author to his much-loved son George Stanley, with warmest prayers that he may one day excell [sic] his father in those Arts which (By the Blessing of Providence) have given celebrity to the name of Repton.’<sup>3</sup> This article looks at the architectural work of George Stanley Repton in Devon, a group of commissions which have not hitherto been explored as a distinct group.

## Early career

George Stanley Repton was born at Hare Street, Essex, on 28 January 1786, fourth and youngest son of Humphry Repton and his wife Mary. Otherwise little is known of his childhood: unlike his other brothers, no record has been found for George’s education. It seems that George went to work in the office of John Nash in London in 1800, aged fourteen.<sup>4</sup> George’s eldest brother, John Adey, had also worked in Nash’s office from around 1796, leaving after the celebrated argument five years later between Nash and Repton which concerned both their fee-sharing arrangement and what Humphry saw as Nash’s refusal to accord John Adey sufficient credit for his work. After the rupture of the business arrangement John Adey effectively became Humphry’s executant architect but George stayed on, occasionally collaborating with his brother and father on work outside the Nash office.

George was an accomplished draughtsman from an early age, exhibiting at the Royal Academy at the age of fifteen. He worked with Nash for some twenty years, playing an increasing role in design as well as execution, and for the last four years, at least, George was regarded as a partner. Nash in 1810 wrote to a prospective client, ‘my object in all this is to promote Mr. George Repton who as you know was brought up with me ... I recommend him to you as deserving

of patronage and I have no doubt of his acquitting himself to your satisfaction.’<sup>5</sup>

Among the surviving papers recording George’s work are two books of drawings compiled during his time with Nash which give an idea of the quality and scope of his work and the broad repertoire of styles to which he was exposed in Nash’s office.<sup>6</sup> In addition, the Royal Institute of British Architects holds a number of George Repton’s drawings which can be identified with specific commissions, including those in Devon.<sup>7</sup>

Through Nash George met his future wife, Lady Elizabeth Scott, as they were both frequent guests at East Cowes Castle, Nash’s house on the Isle of Wight. Elizabeth’s father, Lord Eldon, the Lord Chancellor, strongly disapproved of the liaison on the grounds of George’s lower social rank, but the couple nevertheless married in 1817. Whatever Nash thought of this (and he was said to have disapproved) George continued to work for him for another three years until 1820, when he set up in practice independently, which seems to have coincided with his wife’s reconciliation with her family after the birth of their first child.<sup>8</sup> Humphry Repton died in March 1818, and the architectural practice of George’s brother, John Adey, became almost dormant from the 1820s as he increasingly turned to his antiquarian interests.

George, in his mid-thirties, was left to carry on the Repton name in the manner envisaged by Humphry. His work focused on country houses, almost all being remodellings rather than new houses, and he designed and re-ordered a small number of churches, including one in Regent Street, London, for his cleric brother Edward, and designed some provincial public buildings. He worked from his house just off Park Lane in London and does not seem to have employed assistants; on the basis of attributions to date his output was not prolific. Chipping Norton Town Hall in 1842 seems to have been his last commission and he died in London in 1858.

## Commissions in Devon

Six projects in south Devon can be firmly attributed to him: Kitley House, near Plymouth; Follaton House at Totnes; Livermead Inn, on the coast near Torquay; Peamore House near Exeter; and Widworthy Court, near Honiton. New evidence recently uncovered by this author connects him for the first time with alterations to Sharpham House, near Totnes, in the 1820s.

### Kitley



Figure 1. Kitley House today (by permission of Kitley House Hotel)

The Kitley estate, on a wooded peninsula in the Yealm estuary south-east of Plymouth, came into the Bastard family in the late seventeenth century by their marriage into the Pollexfen family. Edmund Pollexfen Bastard, who inherited the estate in 1816, was MP for Devon and later High Sheriff. His father, also Edmund, had come into ownership of the Sharpham estate, on the Dart near Totnes, by marriage to Jane Pownoll, daughter of Captain Philemon Pownoll of the Royal Navy whose wealth derived from prize money.

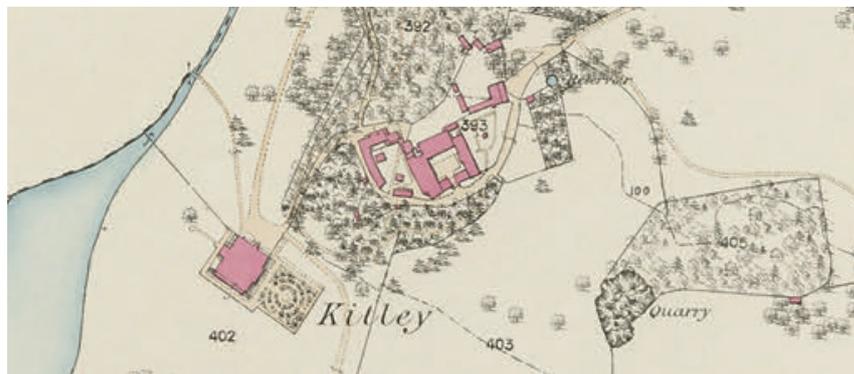


Figure 2. Ordnance Survey map of 1854  
[National Library of Scotland, with permission]

Kitley was a house with early Tudor origins which had been remodelled in the early eighteenth century: Samuel Johnson stayed at the house during his journey around the South Hams in 1762 in the company of the artist Sir Joshua Reynolds who had painted a number of family portraits. In around 1820 Edmund commissioned George to remodel it once more. It seems to have been George's first substantial commission after leaving Nash; his presentation drawings show how he employed his father's techniques in producing before-and-after representations using an ingenious flap.<sup>9</sup> The eighteenth-century alterations had filled in the eastern courtyard of the old H-plan Tudor house and added a new principal staircase. Repton filled in the remaining side to create further space and re-worked the layout, but kept the eighteenth-century staircase which is a focal point in the interior plan. Externally, the handsome but plain Georgian elevations were transformed into manor-house Tudor-Gothic, with pinnacles and drip-moulds, transom windows and highly decorated chimneys, and the house was re-faced with silvery-grey marble quarried from the park.

George was also responsible for the interior detailing: contemporary reports note the drawing room with its columns of yellow imitation marble, and the entrance hall which is wainscoted and decorated with heraldic carvings, for which some of the sketches and drawings survive.<sup>10</sup> One drawing shows two bosses, for execution in wood or plaster, of entwined initials which seem to represent William Bastard and Anne Pollexfen, whose marriage in 1692 united the two families. A cut-out lion and a paper template for a painted shield are also among these papers, as is a complex working drawing for an elaborate new entrance gate which indicates George's rigorous approach to detail. Invoices for removing part of the roof suggest that work was begun as early as 1820; by July 1823 Edmund is writing to Mr. Richardson, Clerk of Works at Kitley, about George Repton's instructions for the painting of architraves, so it may have been close to completion at that point; perhaps in time for Edmund's marriage to the Honourable Anne Rodney in January 1824. On the other hand, Coade Stone ornaments were ordered on George Repton's instructions as late as 1825, so without further research the final date cannot be established with precision.<sup>11</sup>

Kitley attracted favourable comment: the periodical *Ackermann's Repository*, describing the house in February 1828 as

... re-modelled with considerable taste under Mr. George Repton; the hall is an elegant piece of Gothic workmanship, the apartments extremely commodious

and most elegantly fitted up such as the drawing room and adjoining library; and contain Mr. Bastard's significant collection of fine art including pieces by Reynolds and other eminent artists. He is a gentleman possessing much taste for the fine arts.<sup>12</sup>

A topographical guide of 1832 recorded 'A delightful residence completely renovated in a tasteful combination of designs which now assumes the character of a picturesque mansion of the Elizabethan age.'<sup>13</sup>

Kitley's landscape setting above the Yealm is one of its most striking features although early landscaping had already been carried out by the time of the visit of the Reverend Swete in 1793 as shown by Swete's watercolour. This included the damming of the tidal reach to create the lake which frames the house. The creation of the terrace at the southern end of the house does seem to be attributable to George, but not perhaps the garden design, for gardening writer John Claudius Loudon reported that while visiting in 1842 he was told by the then tenant, Lord Seaton, that Sir Francis Chantrey, the sculptor, had handed over a design for the flower garden while staying with Edmund, which must therefore date the design, if carried out, to before 1838.<sup>14</sup>

Newspaper reports from the 1820s tell of prizewinning lemons, pomelos and pineapples from the kitchen garden; Loudon describes driving around a 'remarkably fine' park which would have appealed to picturesque sensibilities:

In one part of the drive, where it passes through old quarries, the ground, the road, and the larches have been so arranged as to remind us of Switzerland; and, in other low damp places, the continuity of spruce firs of different ages recalls to mind the forests of this tree between Memel and Konigsburg.<sup>15</sup>

By the 1840s financial difficulties led to the house being let; Edmund's son, Edmund Rodney, leased the 'House and Pleasure Grounds' to the Duchess of Orléans in 1852.<sup>16</sup> Much research remains to be done on the subsequent evolution of the house and grounds.

### *Follaton House*

Follaton House lies just to the west of Totnes, and is now surrounded by modern additions and alterations as the current headquarters of South Hams District Council. However it had a more glorious and elegant past as the home of an influential local family, the Carys. The land had been



Figure 3. Follaton House in the 1830s (author's collection)

part of the Totnes Priory and after the Dissolution passed through a number of families, the Manor becoming divided into smaller portions. In 1788 Andrew Hilley of Totnes sold Follaton House and estate, consisting of a modest 140 acres including the home farm, to Edward Cary of Stoke Gabriel and Dartmouth, whose brother George was the occupant of Torre Abbey. The Cary family had long-standing Devon connections, having owned the manor of Cockington until the Civil War and acquiring Torre Abbey at the Restoration.



Figure 4. Follaton House and Garden in 1928 (South Hams District Council)

Edward Cary married as his second wife an heiress to West Indian plantation money, perhaps enabling him to buy Follaton. His younger son died in 1816 in a carriage accident in the grounds of Torre Abbey. In 1820 the surviving son George Stanley Cary married Matilda Bedingfeld, second daughter of Sir Richard Bedingfeld of Oxburgh Hall, Norfolk; both families were prominent and devout Catholics. The Bedingfelds were landowners; the Carys derived a large



Figure 5a. Vaulting by George Repton in former smoking room at Follaton (author)



Figure 5b. Vaulting by Nash in Music Room and ground-floor corridor at Sandridge Park (author)

part of their income from their own West Indian sugar plantations.

Matilda described the pre-Repton house in 1820, glimpsing it from the Exeter road, as a white house in a hilly, wooded setting, noting the fine lawn which formed the final approach to the house; the house was comfortable but not extensive.<sup>17</sup> Matilda and George Stanley Cary moved into Follaton in early 1822 after Edward's death, and by 1823 were planning to build some additional rooms and a picture gallery, and were already improving the gardens, planting clumps of ornamental trees in the park, altering levels, digging a ha-ha and bridging a stream, to create a Picturesque setting to the house.<sup>18</sup>

Work to the house seems to have begun in 1824, Repton's surviving drawings including both proposed alterations and additions to the ground floor, and before-and-after elevations.<sup>19</sup> Engravings and descriptions published subsequently seem to confirm that his designs were executed as drawn. Repton extended the principal elevation while retaining its symmetry, as well as adding the double height portico containing the new entrance door. There were corresponding alterations inside where he enlarged the area of the house by at least one-third, adding a new wing to the north, most notably providing on the ground floor two large grand receiving rooms opening off a new lobby, a square room which by the clever use of vaulting rises to a circular ceiling. This is a device used by John Nash at Sandridge Park, some five miles away, designed for Lady Ashburton from c.1805; the cornice design and vaulting in both houses show striking similarities (Figures 5a, 5b).

Also shown on George's ground floor plan in the southwest corner of the new wing, and executed as drawn, is a spiral staircase within a small tower which juts from the external wall, with an external door. The first-floor room to which this gives access was the family's private Catholic chapel; external access meant that non-family members could also attend services.

The alterations seem to have been finished by August 1827, when an engraving of Follaton House appeared in *Ackermann's Repository*, confirming that the house

... has lately received considerable additions, suggested by the well-known and accomplished taste of Mr. Cary, under the scientific and able directions of that celebrated architect, G.S. Repton, Esq. Such persons who admire the chaste and simply adorned structures which Palladio has raised throughout Italy, will see with pleasure an edifice erected on the same principle. The long line of the south-east front is broken by a beautiful portico of the Ionic order, the details of which are taken from Athenian temple of the Ilyssus, and that of the north-east by mouldings and pilasters. There are various spacious apartments on the ground-floor; the dining-room is particularly handsome, and is adorned by several splendid paintings of Rubens, Vandyke and other old masters collected by Mr. Cary during his travels on the Continent.<sup>20</sup>

Britton in 1832 described the exterior as 'remarkable for its pure simplicity of style'.<sup>21</sup>



Figure 6. Follaton House in the 1950s (author's collection)

A charming drawing by Bertha, one of the Cary daughters, of the 1830s or early 1840s, shows the house in its setting, but to date little archival material about the grounds has been located.<sup>22</sup> The tithe map of 1842 shows the principal house with its elongated flat front façade and two wings; outbuildings are disposed irregularly at the rear together with an older farmhouse and a lodge by Repton on the Plymouth Road. Later Ordnance Survey maps show the further development of the gardens with large greenhouses, and postcards from the twentieth century, when the house first went into institutional ownership, show that the elegant combination of house and park remained unchanged until the late 1960s.

### Peamore



Figure 7. Peamore House today (author's collection)

The Peamore estate, at Alphington to the south-west of Exeter, was renowned in the eighteenth century as a picturesque landscape, attracting artists such as Francis Towne, who in 1805 exhibited five watercolours of Peamore Park at his London gallery, and the ubiquitous Reverend Swete, who described it in 1789 as 'a spot of no common beauty'.<sup>23</sup> In the 1740s it had been acquired by the Hippisley-Coxe family, whose principal seat was at Ston Easton in Somerset. By 1785 the estate had been let to Samuel Strode, also of The Moul, Salcombe, and during his occupancy the Reverend Swete visited, recording Peamore in a sketch and a watercolour, noting:

The chief beauty of Peamore lies in the undulating form of its grounds, rising and falling in the regular alternation of hills and dales; in its woods, groves and trees and in a quarry which surrounded by a thicket of high towering oaks, beech, etc., is one of the grandest and most romantic objects in the county.<sup>24</sup>

By 1800 the estate of house, park and 130 acres had been purchased and occupied by Samuel Kekewich, born at Bowden House, near Totnes.<sup>25</sup> When his son Samuel Trehawke Kekewich inherited Peamore in 1822 he commissioned George Repton to remodel the old house. Swete's watercolour of the house in the 1790s can largely be reconciled with George's 'before' drawings.<sup>26</sup> Papers at the Somerset Record Office<sup>27</sup> confirm the appearance of the old house but also include alternative elevations and plans which retain the crenellated exterior form, showing different designs for entrance porches, leading to an oval vestibule. These were clearly rejected but whether by architect or client is not clear. Repton's scheme here resembles his work at Kitley in that the layout and exterior were made more symmetrical and transformed into a uniform 'Elizabethan-Mansion-Gothic' set of elevations with characteristic parapets, gables and hood-moulds, in render over local breccia stone, the eastern 8-bay façade visible from the modern road. By filling in the middle of an H shape he added a ballroom with a large transom window, although a detailed appreciation of Repton's finished design is obfuscated by twentieth-century alterations and its later division into four dwellings.



Figure 8. Peamore Estate shown on Exminster tithe map, 1842

There is further documentary evidence for the evolution of the grounds in a book of estate surveys prepared in 1795 for the estate's sale.<sup>28</sup> Towne's drawings suggest that the Picturesque park was created long before George Repton's involvement; the later survey map shows clumps of planting, avenues, formal kitchen gardens, and a pond, apparently often the scene of otter hunting, some sort of escarpment, and the quarry.<sup>29</sup>

The tithe map of 1842 however shows a more developed scheme with avenues and curved approach drives, which may have been contemporary with Repton's work on the house and by his hand (Figure 8).<sup>30</sup>

## Widworthy Court



Figure 9. Widworthy Court today (author's collection)

Widworthy Court, near Honiton, is perhaps the least well known of George Repton's Devon houses. Much has been written about the two families connected with the Widworthy estate, but knowledge of the genesis of the house is limited by a dearth of archival material. The marriage of Frances Marwood and Edward Elton in the 1770s united two families and their respective estates in Devon and Somerset. The significant character for Repton purposes is Edward Elton, born in 1800 as eldest son to James Elton of Greenway, on the River Dart. James died in 1827 and in 1830 by royal licence Edward adopted the additional surname of Marwood, after his paternal grandmother who had brought Widworthy into the Elton family.<sup>31</sup> This 1830 licence refers to Edward as being 'of Greenway', but at some point soon after 1830 he decided to build a completely new house on a virgin site at Widworthy. As with the change of name, perhaps Edward wanted to identify himself more closely with his Marwood heritage and the status which that family commanded in East Devon. Greenway was sold two years later.

In the absence of other relevant material it is fortunate that George's drawings for Widworthy survive.<sup>32</sup> What they show are two slightly different alternative proposals: one includes a large pedimented portico on the garden front leading off the dining room, and an imperial staircase just as at Kitley. The other, less ambitious, scheme omits the grand portico and simplifies the staircase. It is clear that the latter scheme was adopted, although, as at Peamore, later alterations and sub-division into apartments cloud the detail of the original interior plan. The house was finished by at least 1838 when the newly-ennobled Sir Edward gave a Coronation Day parish dinner for 200 on the terrace.<sup>33</sup> A nineteenth-century watercolour of the house by Frederick Stockdale, probably painted around that time, was exhibited in London in 1985 but neither an image of it nor its current whereabouts have so far been located.<sup>34</sup>

White's *Directory* for Devon in 1850 describes Widworthy Court as

... erected in the Doric order of architecture, a large and elegant mansion comprising a quadrangular body four storeys high with a north wing. It stands on a commanding eminence and the south and west fronts are encompassed by a beautiful terrace 56 feet broad and 163 feet long.

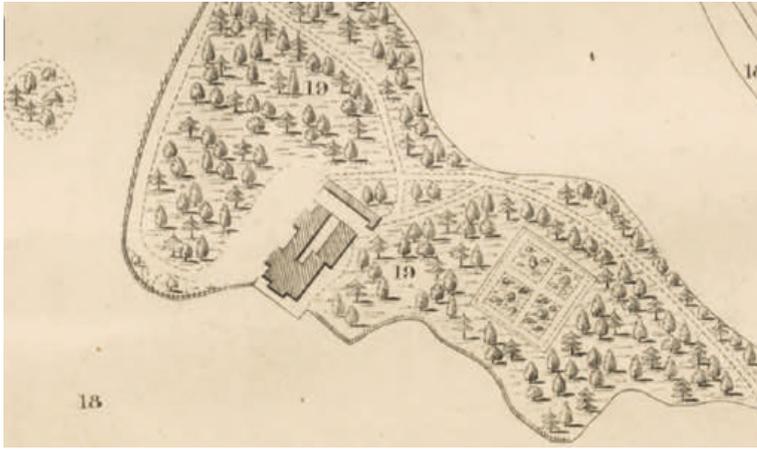


Figure 10. Widworthy from the tithe map of 1839

The old manor house being some distance away, it can be assumed that Repton had chosen the site and aspect himself, including the design of the terrace, and laid out the grounds and drives. The tithe map shows a formal garden, although curiously no terrace: the 1888 Ordnance Survey map shows an outline which is recognisable today but may not be the same terrace.

### Livermead Inn



Figure 11. Livermead House in the 1840s (author's collection: copyright holder unknown)

The Livermead Inn is perhaps an oddity as a smaller commission among these country houses but evidences Repton working for yet another well-connected south Devon family, the Mallocks of Cockington. The inn still exists, much altered but still identifiable from nineteenth-century engravings, as the Livermead Hotel on the coast road between Paignton and Torquay. While it has in the past been suggested as a Dower House to Cockington Court, or a guest lodge for family visitors, Repton's RIBA drawing is entitled 'an Inn at Livermead',<sup>35</sup> and the Kitley papers show that in 1825 the Kitley Clerk of Works was inspecting 'the new inn which Mr. Repton is building near Cockington for Mr. Mallock'.<sup>36</sup> A Torbay guidebook of 1856 claims that the Inn was originally to form part of a new town to be speculatively developed by the Mallock family which was to extend along the coast, a scheme abandoned by the Mallocks; a story also borne out by a family memoir.<sup>37</sup>

### Sharpham

It has long been established that Sharpham House, designed by Sir Robert Taylor in the 1770s, underwent a phase of enlargement and alteration in the 1820s, during the occupation of Captain John Bastard.<sup>38</sup> The architect of the 1820s phase was hitherto unidentified, but recently this

author came across two letters in the Kitley papers at the Plymouth and West Devon Record Office, dated 1825, from John Bastard to John Richardson, Clerk of Works at Kitley, asking him to inspect certain work in progress at Sharpham so that John Bastard may pass on his views to Repton.<sup>39</sup> George Repton was simultaneously working for John's brother at Kitley and it would have been natural for John to engage him. More research remains to be done but the attribution seems beyond doubt. There is a pleasing link here in that Sharpham was designed by Sir Robert Taylor while John Nash was an assistant in Taylor's office: at Sharpham George was therefore re-working the creation of his master's master.

### Patronage and local circles

Repton's clients in Devon show an interesting if not altogether surprising nexus of relationships. John Pollexfen Bastard, brother of Edmund senior, was an executor to the will of John Langston of Sarsden in Oxfordshire, who had employed Humphry Repton there in the 1790s; George himself was later to work at Sarsden, adding a portico and colonnade to the house in the early 1820s and building a cottage orné. Samuel Kekewich had bought Peamore from Henry Hippisley-Coxe, for whom Humphry Repton had produced a Red Book for Ston Easton, and in 1820 Samuel's son, Samuel Trehawke Kekewich, married Agatha Langston, whose brother had employed Humphry at Sarsden. Samuel Trehawke Kekewich and Edmund Bastard also sat as co-directors of a West Country insurance company and followed each other as High Sheriffs of Devon in 1834 and 1835. As to the Carys, there is also a slight Repton family connection, in that Matilda Cary's grandfather was Sir William Jerningham, a Norfolk Baronet who was apparently a friend of Humphry Repton. The Carys clearly knew the Mallocks because of the successive ownership of Cockington by the two families, and as neighbours at Torre Abbey; the obvious Sharpham-Kitley connection has already been noted. It was natural that gentry families in the county enjoyed a close network of social, professional and commercial connections but it is possible that, initially at least, George benefited as much from contacts made by his father as from his own ability to break into a tight circle of South Devon patronage and retain their favour.

### Sources and Influences

George's known Devon works broadly evidence two different styles. Follaton and Widworthy fall into a loose neo-Classical category, with conventional use of the orders and porticos within a symmetrical façade, whereas Peamore and Kitley demonstrate a Tudor-Gothic revived style, even if the detailing is not identifiable with a precise historical period. This revival style was what his father would have called 'Elizabeth's Gothic', for which he had great admiration. Humphry wrote, 'the bold projections, the broad masses, the richness of the windows, and the irregular outline of their roofs, turrets, and tall chimnies [sic], produce a play of light and shadow wonderfully picturesque'.<sup>40</sup>

But with due deference to Humphry's Picturesque eye, the greater influence on George was his master John Nash, whose catholicity embraced the Tudor-Gothic Longner

Hall in Shropshire from 1801, and the Castle Gothic of Luscombe, near Dawlish, Devon, a Humphry Repton collaboration from 1799, as well as the Vernacular Italianate of Sandridge Park and the more classical work in the Regent's Park terraces and elsewhere.

Unlike Nash, George cannot be considered an innovator. He was nevertheless a highly competent architect with a clear vision, which he communicated to clients through his exquisite draughtsmanship and executed with a fine eye for detail. And above all he had an empathy with landscape which ensured that a house sat comfortably within it in a Picturesque composition; of that surely his father would have been proud.

**This article is based on a lecture given to the DGT in March 2019. The author's research into George Stanley Repton's work is continuing.**

## References

- For summaries of the careers of all three men, see H.M. Colvin, *A Biographical Dictionary of British Architects*, (4th ed., New Haven and London, 2008), pp. 851-856. The two works which represent the most detailed studies to date of aspects of George Stanley Repton's career are both by Nigel Temple: *John Nash and the Village Picturesque*, (Gloucester, 1979), and *George Repton's Pavilion Notebook: a catalogue raisonné*, (Aldershot, 1993).
- Quoted in A. Gore and G. Carter, (eds.), *Humphry Repton's Memoirs*, (Norwich, 2005), p. 75.
- Noted in D. Stroud, *Humphry Repton*, (London, 1962), p. 125.
- Based on the addresses given for George's Royal Academy exhibits, and references in Humphry's *Memoirs*, to the ending of the partnership: p. 76.
- Quoted in Temple, *Pavilion Notebook*, p. 17.
- Known respectively as the *Pavilion Notebook*, a manuscript notebook in the Royal Pavilion Art Gallery and Museums, Brighton, reproduced in full in Temple, *Pavilion Notebook*; and the *RIBA Notebook*, a manuscript notebook of drawings prepared while in the office of John Nash from c.1805: RIBA Collections SKB246/4.
- For copyright reasons they are not reproduced here but most of those referred to are accessible online at the British Architectural Library database at [www.architecture.com/imagelibrary/ribapix](http://www.architecture.com/imagelibrary/ribapix).
- Commented on by artist Joseph Farington, indexed in E. Newby, (ed.), *The Diary of Joseph Farington*, (New Haven and London, 1998), p. 743, and quoted in Temple, *Village Picturesque*, p. 107.
- RIBA holds before-and-after drawings by George of all four elevations of Kitley together with plans: SD111/11(1-6); viewable as Ribapix 65326, 65329, 65439-50, 65352-7.
- Plymouth and West Devon Record Office (PWDRO) 1958/64.
- Ibid., letters dated 1824 and 1825 Coade Manufactory to Richardson, Kitley Clerk of Works.
- Ackermann's Repository*, Third Series, 1 August 1828.
- J. Britton and E.W. Brayley, *Devonshire Illustrated*, (London, 1832), p. 42.
- Quoted in Priscilla Boniface, ed., *In Search of English Gardens: the travels of John Claudius Loudon and his wife Jane*, (London, 1987), p. 42; PWDRO 540/14/6 Probable design for flower garden by Chantrey.
- Ibid.
- PWDRO 1958/420.
- Jerningham Letters*, Private Collection.
- Ibid.
- RIBA SD111/8 (1-2); Ribapix 65343.
- Ackermann's Repository*, Third Series, 1 August 1827.
- Britton, *op. cit.* p. 70.
- In the collection of Totnes Guildhall.
- T. Gray and M. Rowe, (eds.), *Travels in Georgian Devon: The Illustrated Journals of The Reverend John Swete, 1789-1800*, (4 vols., Tiverton, 1999), vol. 2, pp.74-5.
- Ibid.
- The Appendix to *The Family Budget, or Game of Knowledge*, published in London in 1800, includes among a list of subscribers 'Samuel Kekewick [sic], Esq. of Peamore House, Devon'.
- RIBA SD113/9 (1-2); Ribapix 29478-9, 65413.
- SRO DD\HI/C/524.
- SRO DD\HI/C/535.
- See, for example Francis Towne, *Peamore Park, Exeter*, (pen, ink and wash, c.1776), Birmingham Museum: Accession number 1953P400.
- Peamore is in the parish of Exminster.
- The London Gazette*, 23 June 1830.
- RIBA SD114/5 (1-5); Ribapix 29463-4, 29466; 65425-6.
- Sherborne Mercury*, 9 July 1838.
- Town and Country: An Exhibition of British Architectural Designs and Country House Views*, exhibition catalogue, Christopher Wood Gallery, London, 1985, Exhibit 18.
- RIBA SD113/1; Ribapix 65407.
- PWDRO 1958/25/319.
- E. J. Matthews, *Handbook for Torquay*, (Torquay, 1856), p. 43.
- Conservation Management Plan by Keystone Historic Building Consultants for the Sharpham Trust, October 2012, (unpublished), pp. 33-38. I am grateful to the Sharpham Archive for letting me have sight of this document.
- PWDRO 1958/64. In addition there are two letters in this bundle from George Repton to Richardson dated 1822 and 1823, the content of which confirms his involvement at Sharpham.
- Humphry Repton, *Observations on the Theory and Practice of Landscape Gardening*, (London, 1803), pp. 190-191.