



THE
GEORGIAN
GROUP

Geoffrey Tyack, 'Longner Hall', *The Georgian Group Journal*, Vol. XIV, 2004, pp. 199–213

LONGNER HALL

GEOFFREY TYACK

Much of the fascination of John Nash's architecture lies in its extraordinary stylistic diversity, ranging from the orientalist fantasy of the Brighton Pavilion to the Roman imperial grandeur of the Regent's Park terraces. These were works of the architect's later years, when Nash enjoyed the patronage of the Government and the favour of the Prince Regent, later King George IV. But his ability to work in different styles was already apparent in his domestic work of the 1790s and early 1800s, and nowhere is this more evident than in a group of three commissions for Shropshire country houses: Attingham, Cronkhill and Longner. Here he not only enlarged the stylistic range available to contemporary patrons; he also laid the foundation for later developments in English domestic architecture as a whole.

Nash's Shropshire commissions came about as a result of his short-lived but fruitful partnership with Humphry Repton, which lasted from 1795 to 1800. It was through Repton that he was introduced to the munificent and prodigal 2nd Lord Berwick of Attingham, and his work at Attingham led to his employment at Cronkhill and Longner. Repton's Red Book for Attingham dates from 1797, and Nash was involved in the design of cottages in the estate village at Attingham, gouache paintings of which, dated 1798, are preserved in the house;¹ he was also paid for designing a wooden bridge in the park in 1800,² and the elegant, hexagonal Tern Lodge on the former Holyhead Road south of the house has been attributed to John Adey Repton, Humphry Repton's deaf son, who worked in Nash's office from 1796 to

1800.³ The partnership broke up in 1800, Repton blaming Nash for failing to give him a proper share of the profits.⁴ But Nash continued to work independently for Lord Berwick, who employed him to design Cronkhill, England's first irregular Italianate villa, for his agent Francis Walford, on which work began *c.* 1803,⁵ and to carry out major alterations inside Attingham starting in 1805; they included the creation of the present Picture Gallery, one of the first iron-roofed top-lit structures of its kind in the country, and the circular staircase whose form and decoration anticipate much subsequent Regency interior design. He also carried out major alterations to Lord Berwick's town house in Belgrave Square, London, starting in 1809.⁶

The Attingham estate is adjacent to that of Longner, and the Noel-Hills of Attingham were related by marriage to the Burtons, who had been lords of the manor of Longner since the 14th century;⁷ Robert Burton, the owner of the Longner estate, was a cousin of the 2nd Lord Berwick, and his younger brother Edward, a Shrewsbury banker, advised Berwick on the choice of an agent for the Attingham estate in 1792.⁸ He had already built a castellated folly or fishing-house sometimes known as Longner Castle in woodlands close to the River Severn to the east of Longner Hall, depicted, as is the old manor house, in an oil painting in the present house. And it is not surprising that he should approach Nash for advice on replacing the existing Longner Hall in 1801. This was a moated stone building, largely of the late sixteenth or early seventeenth century, but with an earlier timber-

framed wing whose survival robbed the main west-facing frontage of symmetry;⁹ behind it were farm and service buildings arranged loosely around a courtyard (Figs. 1 and 2). Robert Burton's first intention was to abandon this attractive but dilapidated building and to commission Nash to build a house on a new site, screened by woodland from the London-Holyhead road. Burton had been on a Grand Tour in the early 1790s, and clearly had some architectural expertise of his own, for in one of a series of letters which throw light on the history of the building Nash refers to Burton's designs for the house, which were of classical inspiration though, according to Nash, showing some solecisms in the handling of the classical Orders.¹⁰ But, rather than persevering as his own architect, after the fashion of his exact contemporary Sir Charles Monck of the starkly neo-classical Belsay Hall, Northumberland, he decided to turn the project over to Nash.¹¹

In another letter of July 1801, which throws much light both on the taste of the period and on Nash's working methods, Nash presented Burton with several design alternatives.¹² First of all Burton needed to decide whether he would like 'a picturesque effect in the grouping of the buildings, or a perfect uniformity in all the parts' more appropriate to classical architecture. Then there was the question of style, or what Nash called 'character of Building', and here he presented Burton with seven alternatives: 'the modern style of building, generally called Grecian'; 'Swiss', which Nash described as 'low with projecting eaves and very flat roofs'; 'the gothic of the time of Elizabeth called the house gothic'; 'the gothic of Henry the 6th and 7th', or what is sometimes now called Tudor-Gothic; 'monastic gothic'; 'cathedral gothic', or, in Nash's words, 'the mixture of towers and turrets with the last mentioned character'; or the castellated style of the Saxons and Normans. These styles were all current at the time, though not necessarily in the architecture of country houses, and Nash had used some of them himself before and during the years of

his partnership with Repton; in his *Sketches and Hints on Landscape Gardening* (1795), Repton described the two 'characters' of architecture as 'Gothic, or of old date' and 'Grecian, or modern', and later, in his *Theory and Practice of Landscape Gardening* (1803), he divided Gothic into three types, Castle, Church and House Gothic, the latter merging into what he calls 'Elizabeth's Gothic'.¹³ Nash did not come down in favour of any one style, though he pointed out that the various versions of Gothic were especially suitable for house building because, 'by rejecting symmetry you may place your rooms in the best way to suit their respective situations and may adapt such forms as are most consonant to their respective uses, the variety of which in the course of a building and its offices cannot fail to produce a magnificent effect', sentiments that would later be echoed by A.W.N. Pugin in his *True Principles of Pointed or Christian Architecture* (1841). In the end Burton seems to have opted for 'castle Gothic', and a design by Nash in this style (which he had used in his own villa, East Cowes Castle,¹⁴ and at Luscombe, Devon,¹⁵ and which he was to use at Killymoon Castle, Co. Tyrone,¹⁶ and elsewhere) has recently surfaced at Stanage Park, Radnorshire, a house for which Repton had already prepared a Red Book.¹⁷

Burton now decided to approach Repton independently for advice on the layout of the grounds, and on 15 March 1804 Repton submitted a Red Book based on a visit made the previous November.¹⁸ As well as advising on planting and on the layout of the drive, which he wanted to re-route closer to the Severn alongside 'Longner Castle' in order to exploit the picturesque potential of the approach,¹⁹ Repton expressed his views on the question of replacing the old manor house. This, he pointedly reminded Burton, was a matter of some delicacy since

designs had been delivered by another person [Nash], with whom (as I had no conference on the subject) I find it impossible to agree, either in the spot proposed for the new house, in the style of Architecture, or



Fig 1. The main façade of the old Longner Hall, undated lithograph. *Private collection.*



Fig. 2. Old Longner Hall, rear view, undated lithograph. *Private collection.*

indeed the necessity for a new house at all, while so many circumstances combine to render the restoration of the old mansion far more desirable.

The two characteristics of the estate, according to Repton, were ‘picturesqueness’ and ‘antiquity’, both of which suggested the rehabilitation rather than the total replacement of the old house. Longner was an example of those

mansions of the sixteenth Century, which were called Manor houses, where the lord of the soil resided among his tenants, not only to collect the rents, but to share the produce of the Estate with his humble dependants [*sic*]; and where plenteous hospitality was not sacrificed to ostentatious refinements in Luxury.²⁰

He went on to bemoan, in characteristically prolix fashion, the decline of such houses, and the way of life they represented, in the face of the rampant commercialism of the age:

I cannot quit this subject without a little reflection upon the vicissitude of human events, by observing how few ancient families have outlived the influx of wealth from Trade, and while we may see the rapid encroachments of Commerce on Nobility, and the extinction of Gentry and Yeomanry from the Kingdom, when every iron master becomes a landlord and every shopkeeper a country squire, let me indulge in the fine hope of preserving one valuable vestige of former times and congratulate the present owner of Longner, that he lived where his Ancestors have died.²¹

This was a point of view that was shared by several of Repton’s contemporaries who were disturbed by the rapid pace of social change in the era of Britain’s Industrial Revolution. And it led Repton to recommend Burton to preserve and add to his old house, rather than replacing it by what he snidely called ‘a modern Italian villa, or ... a modern Saxon [*sic*] Castle’, a reference, no doubt, to Nash’s earlier castellated design for Longner and to his Italianate Cronkhill, already under construction only a couple of miles away. The Burtons were an older family than their richer but relatively parvenu neighbours at Attingham, and their house should, in his view,



Fig. 3. Edward Burton’s tomb chest. *Geoffrey Tyack*.

reflect that fact. There was in addition a piece of antiquarian evidence that had at all costs to be preserved: the tomb of Edward Burton, a zealous Protestant who had, it was said, died from an ‘excess of joy’ on hearing the news of the death of Queen Mary Tudor in 1558, but had been refused burial in the church of St Chad, Shrewsbury, in which parish lay the house, but not the estate. He was therefore buried next to the house under a tomb-chest which still survives (Fig. 3).²² For Repton this was a ‘sacred relick which must not be disturbed’, and he proposed building a Gothic canopy over it and making it part of a new terrace commanding a view south towards the south Shropshire hills.

For all his eloquence in arguing for the retention of the old house, Repton proposed to transform its character by building a Tudor-Gothic wing overlooking the new terrace. This would have extended east from the old manor house, the façade of which would be regularised by its construction, and would have contained ‘two good rooms’ on the ground floor, separated by a low tower. An undated drawing in the Royal Institute of British Architects (Fig. 4), based on, or conceivably preceding, the Red Book design, shows the canopied tomb to the left of the wing and a cloister leading to a crenellated lodge

or outbuilding to the east; a gabled tower from the old house is shown behind the cloister.²³ The addition of the wing would have enabled the house to dominate the view from the proposed new approach next to the banks of the Severn.²⁴ And the Tudor-Gothic battlements, finials and four-centred arches would have alluded to the antiquity of a family which had enjoyed continuous occupation of the estate since the fourteenth century and had fought in the Wars of the Roses.

The Tudor-Gothic style, or what Nash called the 'gothic of Henry the 6th and 7th', had rarely been used in domestic work by Nash's and Repton's contemporaries, most of whom, when not employing the classical manner, preferred the more sensational appeal of 'castle' or 'monastic' Gothic, the latter seen at its most whimsical at Horace Walpole's Strawberry Hill and its most outrageous in William Beckford's Fonthill Abbey (designed by James Wyatt). At Helmingham Hall in Suffolk, however, an old moated house in Repton's native East Anglia, Nash had already carried out alterations in a relatively understated Tudor-Gothic style in 1800,²⁵ and in the following year, after the break-up of their partnership, both he and Repton independently submitted proposals to Magdalen College, Oxford, for creating an open-ended courtyard looking east towards the

River Cherwell and a new house for the President.²⁶ Here too they chose a late-Gothic style of architecture to match that of the College's original late fifteenth-century buildings, and both employed convincing detailing, for which much of the responsibility probably lies with their assistants, John Adey Repton, and the French *émigré* Auguste Pugin, who may well have done Nash's drawings.²⁷ It is in this unexecuted work that the germ of Nash's and Repton's designs for Longner Hall can probably be found.

Despite Repton's well-rehearsed persuasiveness, Burton refused to drop Nash as his architect. But Repton remained in contact with him and tried to persuade him to use the Red Book in order to 'furnish hints to your architect' [i.e. Nash], especially with regard to the terrace and the preservation of Edward Burton's tomb,²⁸ In this he was largely successful. The south front of the present house looks out onto a terrace, much along the lines that Repton envisaged, with the Shropshire hills in the distance, framed by trees, and the monument (alas, without the Gothic canopy that Repton had proposed) to the right. Burton may also have intended to follow Repton's advice about preserving some at least of the old house, but an undated memorandum makes it clear that he was dissuaded from doing so on the grounds of cost.²⁹ Not only

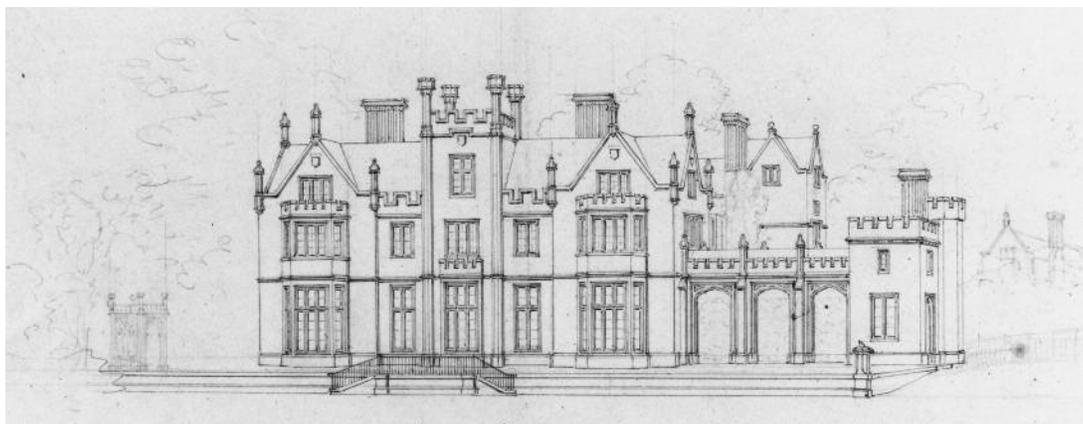


Fig. 4. Design by Humphry or John Adey Repton for a wing at Longner Hall.
British Architectural Library, RIBA, London.



Fig. 5. Cronhill. *Geoffrey Tyack.*

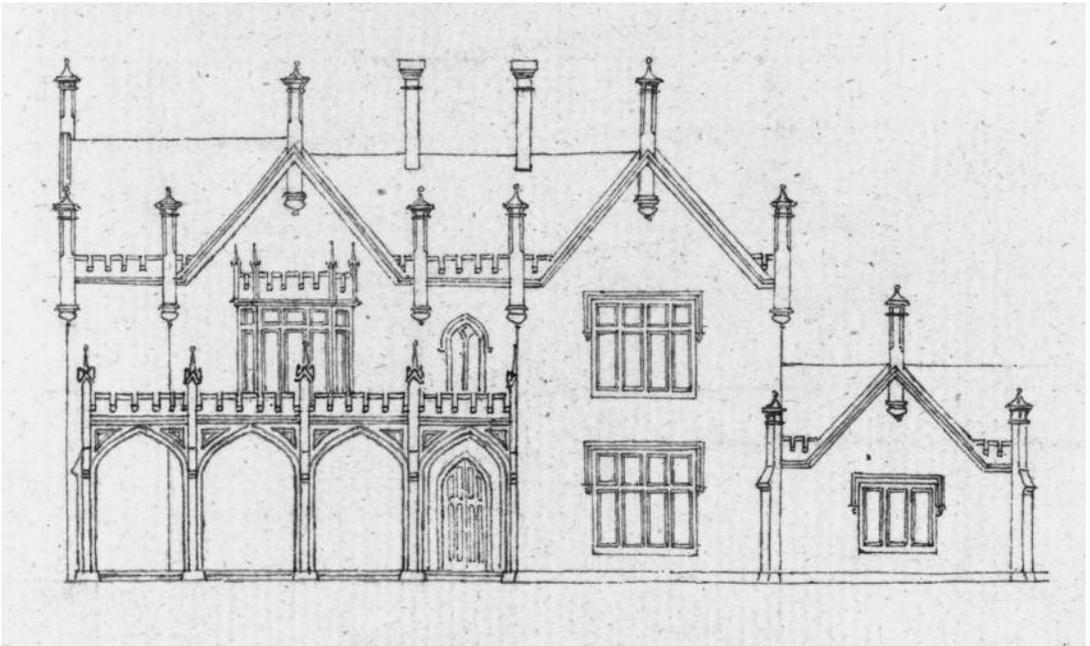


Fig. 6. An unexecuted design for Longner Hall from the notebook of George Stanley Repton.
British Architectural Library, RIBA, London.



Fig. 7. The south front of Longner Hall, with Edward Burton's tomb chest in the foreground. *Geoffrey Tyack*.

would the old timber-framed wing have had to be taken down, as Repton himself had suggested, but so too would the main staircase, the window frames and many of the floors and walls, 'they being out of an upright level'. The unknown writer of the memorandum suggested rebuilding on the old plan and using some of the old materials, but Burton chose instead to ask Nash to design a completely new house roughly on the site of Repton's proposed new wing, with a south-facing front commanding the prospect over the terrace towards the hills. This would not only have the advantage of better integration with the landscape, an important consideration in the age of the Picturesque. It would also be more compact and, no doubt, more

economical than Repton's suggestion of adding a large new wing onto an older building which could easily have become surplus to requirements.

Nash's main difficulty lay in adapting the Tudor-Gothic style to the needs of an early nineteenth-century country gentleman. Early Tudor country houses were sprawling buildings erected without any obvious relationship to the surrounding landscape. Nash ignored the planning of such buildings and instead applied their stylistic details in a simplified and, some would say, mechanical manner to the compact form of the gentleman's villa. An obvious precedent was his own Cronkhill, which was under construction only a mile or so away. Here he placed the three essential reception rooms (dining room,



Fig. 8. The lodge at Longner Hall.
Geoffrey Tyack.

drawing room and library) next to each other on the main façade, with a round-arched loggia wrapped around two sides of the drawing room, affording framed views of the Wrekin in the distance (Fig. 5). Behind them is a spacious staircase hall, entered from the side of the house, and the farmyard and all ancillary buildings are hidden away at the back and to the side. Each of the main rooms is differently shaped, and the resulting irregularity is expressed externally in the famous grouping of Claude-inspired towers. Drawings in the notebook of Repton's younger son George Stanley Repton, who joined Nash's office in 1802, show Nash's preliminary attempts to achieve a similar effect at Longner (Fig. 6).³⁰ In each of the drawings there is an asymmetrical main block with a Gothic loggia or arcade, a slightly projecting gabled wing and a skyline enlivened by pinnacles and tall chimneys, features which determine the main (south) elevation of the house today.

Houses with a main block and a single cross-wing are very common in English vernacular architecture, and Nash and the Reptons planned many of their smaller houses in this way.³¹ It was virtually unprecedented, however, to design the country house of a long-established landed family

after this fashion, and in so doing Nash showed his capacity for innovation and experiment in domestic design (Fig. 7). His ideas reached their definitive form in a presentation watercolour, presumably of late 1804 (and almost certainly by G.S. Repton), which shows the south elevation much as it now is, save for the removal of the conservatory to the left of the dining room before the Second World War.³² It is set in a wooded and picturesque landscape with a rudimentary terrace and ha-ha in front of the house. A letter from Burton to Nash makes it clear that he approved the design and that the foundations had already been dug by January 1805.³³

Longner Hall is built of a dark red, purplish local sandstone from Grinshill, with walls two feet thick, and with grey sandstone dressings. The stone contractor was John Carline, a Shrewsbury mason and architect, who lived in the Abbey Foregate and designed the Welsh Bridge and the church of St Alkmund, a Gothic building of the 1790s;³⁴ he is mentioned by Burton as the builder of the clock tower on the service wing, and he also supplied the Gothic chimneypieces of Grinshill stone for the library and eating room.³⁵ Materials from the old house were used in the carpentry, which was carried



Fig. 9. Longner Hall from the south-east c.1900, showing the conservatory to the left of the house.
English Heritage, National Monuments Record.

out by the Shrewsbury carpenter and architect John Haycock,³⁶ and the management of the project was placed in the hands of a clerk of works, George Ruby, who was employed by Nash on 6 May 1806 and claimed £212, at a rate of 6*d.* per day, on 30 May 1807.³⁷ As was frequently the case, Nash fell out with his client and by April 1806 Burton was complaining that Haycock had had to dismiss his men because of Nash's failure to supply drawings.³⁸ The house was structurally complete by 1808, when the main staircase window was glazed, but the internal decoration lagged behind, and in 1813 Humphry Repton, who had remained in contact with Burton,

perhaps in the hope of being commissioned for landscaping, remarked that Longner would be an excellent house when the rooms were fitted and occupied.³⁹ Burton did not, however, take up Repton's suggestion of improving the external effect by lightening the colour of the stonework. Repton also suggested that Burton's taste for the Gothic might be satisfied by ornamenting the grounds and building cottages, and it seems likely that John Adey Repton was responsible for the attractive neo-Tudor entrance lodge of red brick (Fig. 8) on the road from Atcham to Berwick Quay, from which the house is approached.⁴⁰



Fig. 10. The library at Longner Hall in 1959.
English Heritage, National Monuments Record.

By the often grandiose standards of the early nineteenth century, Longner Hall is a compact and convenient house. The main block is two rooms deep, with the drawing room enjoying the best of the view towards the south, framed between the arches of the loggia which is entered through French

windows (Fig. 9); it was originally unglazed. To the west, in the gabled wing, is the dining room, lit by a canted bay window and drastically altered by E. Swinfen Harris in 1884.⁴¹ To the east is the library (Fig. 10), also lit by a canted bay window with heraldic glass, and retaining its original decorative



Fig. 11. The staircase at Longner Hall in 1959.
English Heritage, National Monuments Record.

scheme intact, including the bookcases and the ceiling with a plaster fan vault and pendants, possibly influenced by that of the Divinity School, Oxford, begun in 1478. The late-Gothic theme is also taken up in the gallery-like staircase hall, of a kind provided in several of Nash's houses, with more fan

vaulting in plaster and an imperial staircase of stone with an iron balustrade. The staircase (Fig. 11) is closely related, in form if not in style, to that at Attingham, designed at about the same time, but, instead of the top-lighting of the Attingham staircase, it is lit by a large Perpendicular Gothic window filled



Fig. 12. Longner Hall, the entrance front. *English Heritage, National Monuments Record.*

with stained glass by John Betton of Shrewsbury, which depicts King Edward IV flanked by the two most famous members of the family: Edward Burton, who fought for the Yorkists and was knighted, and another Edward, the Protestant zealot who is buried in the grounds. At the far end of the hall a door led into the now-demolished conservatory, a single-storeyed structure of five bays (subsequently enlarged), an essential feature of any substantial early nineteenth-century house, from which a doorway would have led into the pleasure grounds to the west.

In comparison with the care Nash lavished on the south and east fronts, the north-facing entrance front seems surprisingly perfunctory (Fig. 12), a blank wall relieved only by a *porte-cochère* placed uncomfortably close to the window which lights the staircase. This may reflect Nash's intention that the house should be viewed from the south and east, and

not the north; in Repton's Red Book the main drive would have followed the line of the River Severn, and if this proposal had been adopted the house would have become part of a picturesque *mise en scène*, with the clock tower over the service wing complementing the turrets and gables of the main house (Fig. 13). But it also, presumably unintentionally, follows the genuinely medieval habit of designing facades without the obsessive concern for symmetry that marked post-Renaissance practice. To the west (right) of the approach to the house is a long two-storeyed range, punctuated by an ogee-topped clock tower. This range forms part of a substantial service courtyard, invisible from the grounds, which may well incorporate parts of earlier buildings. It is closed on the south and west sides by a crenellated wall, ending in a low crenellated tower, which might be a survival from the original outbuildings, and in



Fig. 13. The service wing and clock tower at Longner Hall. *English Heritage, National Monuments Record.*

the courtyard is an octagonal brick game larder of 1841 by Edward Haycock, who also carried out alterations to the service wing.⁴²

Nash's design for Longner Hall was highly original. Like many other country houses of its period, it was designed to enable its occupants to make the most of the landscape of which it forms a part, while at the same time evoking the history of the family and embodying those qualities of irregularity and variety that were admired at the time. But by adapting the language of English late Gothic domestic architecture to the form of the compactly planned villa Nash, with the help of the Reptons, also set a precedent that was to be followed by countless Regency and Victorian architects and builders, both in smaller country houses and parsonages, and in the far more numerous detached houses that were being built in increasing numbers around the edges of towns and cities as the nineteenth century progressed. An echo of Longner can be seen in A.W.N. Pugin's house, the Grange, at Ramsgate (1844), and its influence can even be traced in the houses of the Arts and Crafts movement. In that sense Longner must be counted as one of the most influential of all early nineteenth-century English houses.

ACKNOWLEDGEMENTS

I am indebted to Mrs Gill Burton and to Mr. Gareth Williams for help in the preparation of this article.

NOTES

- 1 For Nash's involvement at Attingham, see Michael Rix, 'Attingham, Shropshire', *Country Life*, CXVI, October 21st. 1954, 1350-3; and *Attingham Park* (National Trust guidebook), 2000, 46-7. The estate village is discussed in Nigel Temple, *John Nash and the Village Picturesque*, Gloucester, 1979, 113-5.
- 2 Edward Malins (ed.), *The Red Books of Humphry Repton*, London, 1976, 25.
- 3 Temple, *op. cit.*, 112.
- 4 Dorothy Stroud, *Humphry Repton*, London, 1962, 119; London, British Library, Add MS 62112, fols. 85-7. Nash claimed that the money was spent on giving board and lodging to Repton's sons, who received an architectural training in his office.
- 5 Geoffrey Tyack, 'Cronkhill, Shropshire', *Country Life*, CXCVIII, February 19 2004, 62-7.
- 6 Shrewsbury, Shropshire Record Office, Attingham papers, 112/14/70/97-113.
- 7 F[rancis] Leach, *The County Seats of Shropshire*, Shrewsbury, 1891, 195-7.
- 8 The Victoria History of the Counties of England, *A History of Shropshire* (ed. G.C. Baugh), IV, Oxford, 1989, 207.
- 9 T.F. Dukes, *Antiquities of Shropshire*, Shrewsbury, 1844.
- 10 Private collection, 'Nash Letters', Nash to Burton (n.d.).
- 11 Richard Hewlings, 'Belsay Hall and the personality of Sir Charles Monck', in Roger White and Caroline Lightburn (eds.), *Late Georgian Classicism, Papers given at the Georgian Group Symposium 1987*, London, 1988, 7-27.
- 12 Private collection, 'Nash Letters', Nash to Burton, 31 July 1801.
- 13 J.C. Loudon, *The landscape gardening and landscape architecture of the late H[umphry] R[epton]*, London, 1840, 54, 288.
- 14 The most comprehensive account of this sadly demolished house is in Ian Sherfield, *East Cowes Castle: the seat of John Nash Esq: a Pictorial History*, Camberley, 1994.
- 15 Christopher Hussey, *English Country Houses: Late Georgian*, London, 1958, 55-65.
- 16 Terence Davis, *John Nash: the Prince Regent's Architect*, London, 1966, 44-50.
- 17 Information from Gareth Williams. They appear to have been taken there by the Shrewsbury architect John Haycock, who worked under Nash at Longner.

- Repton's work at Stanage is discussed in Stephen Daniels, *Humphry Repton*, New Haven and London, 1999, 135–8.
- 18 Private collection.
- 19 His recommendations were not acted upon, and the present drive follows the route of the already existing drive to the north.
- 20 The passage has been quoted in G. Williams, 'An Examination of two Repton Red Books ... Attingham Park and Longner Hall, Shropshire', M.A. dissertation, Manchester University, 1994. I am indebted to Gareth Williams for letting me see a copy of this dissertation.
- 21 Daniels, *op. cit.*, 138.
- 22 According to J. Burke, *A Visitation of Seats and Arms*, II, 1853, 52, the present chest is a replacement of the original, erected by Edward Burton in 1614.
- 23 London, British Architectural Library, RIBA Drawings Collection (hereafter RIBAD), SD110/12. The drawing is probably by John Adey Repton.
- 24 The effect is shown in a drawing in the Red Book.
- 25 Arthur Oswald, 'Helmingham Hall, Suffolk', *Country Life*, CXX, August 23rd. 1956, 378–381.
- 26 Roger White, *The Architectural Drawings of Magdalen College, Oxford*, Oxford, 2001, 31–42. Nash's and Repton's involvement with the college is discussed in Howard Colvin, *Unbuilt Oxford*, New Haven and London, 1983, 89–95.
- 27 He may also have drawn the proposed cottages for the estate village of Atcham: see Rosemary Hill in *The Burlington Magazine*, CXXXVIII, 1996, 14–15.
- 28 Private collection, 'Repton Letters', Repton to Burton, 29 April 1804.
- 29 Private collection, 'Mixed Letters'.
- 30 RIBAD, L1/2, fols. 36v and 37–9. One of the drawings, showing the house in something like its present form, is reproduced in Davis, *op. cit.*, 38.
- 31 For instance, Humphry and J.A. Repton's Keeper's Cottage, Apsley Wood, Woburn Sands, Bedfordshire, 1810–11, a precocious example of what Osbert Lancaster was later to call 'stockbroker Tudor' [Daniels, *op. cit.*, 179–80, and fig. 175; Nikolaus Pevsner, *The Buildings of England: Bedfordshire*, Harmondsworth, 171].
- 32 Private collection. It is reproduced in Davis, *The Architecture of John Nash*, London, 1960, plate 85.
- 33 Private collection, 'Nash Letters', 14 January 1805.
- 34 *Idem*. For Carline, see Howard Colvin, *Biographical Dictionary of British Architects 1600–1840*, New Haven and London, 1995, 215.
- 35 Private collection, 'Mixed Letters', estimate by John Carline of Shrewsbury (n.d.).
- 36 Private collection, 'Nash Letters', 'Particulars for finishing Longner after it is carcassed and covered in' (n.d.); *ibid.*, Burton to Nash, 14 January 1805. For Haycock, see Colvin, *Dictionary, cit.*, 481–2.
- 37 Private collection, 'Nash Letters', Nash to Burton 30 March 1806; *ibid.*, 'Mixed Letters', note of 'George Rubie's time at Longner', 1805–7.
- 38 Private collection, 'Nash Letters', Burton to Nash, 26 April 1806.
- 39 Private collection, 'Repton Letters', Repton to Burton, 7 January 1813.
- 40 A lodge of different design, which would also have served as a school-house, was illustrated in Loudon, *op. cit.*, 563.
- 41 Leach, *op. cit.*, 195–200.
- 42 Information from Gareth Williams.