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STORRS HALL, WINDERMERE

IAN GOODALL

From the 1750s onwards a steady stream of visitors to the Lake District recorded their impressions of the area in journals, poetry and sketches,¹ and by the 1770s this interest was reflected in the production of guidebooks and maps, many of which went into multiple editions.² ‘To make a Tour of the lakes, to speak in fashionable terms, is the *ton* of the present hour’, declared the *Monthly Magazine* in 1778, and in the 1790s this area gained new recruits from those debarred from travel in Europe by the events which had ‘rendered part of the continent a scene of horror and devastation’.³ The visitors included a number whose attachment led them to buy land and erect villas often on the scale of modest country houses. Storrs Hall, which stands on the eastern shore of Windermere, some two miles south of Bowness, was one of these.⁴

The first villa in the Lake District was built on Longholme, the largest of the islands on Windermere, by Thomas English, a London brass and iron founder.⁵ Begun in 1774, this large classical villa, circular in plan, was not completed until after 1781 when it was acquired by the trustees of Isabella Curwen of Workington Hall and renamed Belle Isle.⁶ The next house built by one of the new landowners was that erected on Vicar’s Island, now Derwent Isle, on Derwentwater. Joseph Pocklington bought the island in 1778 and built to his own designs a conventional classical house, building two more on opposite banks of the lake over the next two decades.⁷ It was the shores of Windermere, however, which were overwhelmingly the most favoured situation for villas, not only in the late eighteenth

century, but throughout the nineteenth and into the twentieth century,⁸ and the early popularity of Windermere is evident from the sixth edition of Thomas West’s *Guide to the Lakes*, published in 1796, which records in a footnote added to that edition:

On the banks of Windermere-water, have been lately built, or are now building, a number of elegant villas; by Mr Law, at Brathay; Miss Pritchard, Croft-Lodge, Clappersgate; Mr Harrison, above Ambleside; Mrs Taylor, Cottage, Ambleside; the Bishop of Llandaff, at Calgarth; Mrs Taylor, Bells-Field, near Bowness; Sir John Legard Bart. near Storrs; Mr Dixon, Fell-Foot; and others. These works of art, most of which are done in styles suitable to their situations, give an air of great consequence to the country, and, with the surrounding natural beauties, have lately made this neighbourhood, and particularly about Ambleside, a place of the greatest resort ...⁹

SIR JOHN LEGARD

Storrs Hall was built by Sir John Legard of Ganton in the East Riding of Yorkshire. Sir John, sixth baronet (c.1758–1808),¹⁰ succeeded his father in 1773 and was commissioned in the Royal Horse Guards in 1777.¹¹ He married Jane, daughter of Henry Aston, of Aston, Cheshire, in 1782,¹² and was a man of considerable literary attainments, one of an intimate circle of cultivated English people living in Switzerland in the early days of the French Revolution. In the early 1790s he and his wife were frequently on the continent. They were living near Lausanne in



Fig. 1. Detail of James Clarke's map of Lake Windermere, published in 1781.

1791, and spent much of 1792 and some of 1793 in Italy; in January 1794 Sir John was in Switzerland, his party returning to England in June that year.¹³ The Legards lived at Ganton Hall when not abroad, and it must have been during the early 1790s that Sir John purchased the land running back from the shore of Windermere which became the core of the Storrs estate. His reasons for leaving Ganton, whose house and estate he assigned on a twenty-one year lease to his fourth brother, Digby, are not explained in the family history, but it is known that in 1791 Sir John had lived in a country house close to Lake Geneva, about a mile from Lausanne, and that he 'was a great navigator' who 'had the best vessel on the lake'.¹⁴ Storrs Hall, built when he was in his thirties, and married but without children – as he was to remain – may have been an English substitute for the Swiss house and the associated sailing, which, immediately after the French Revolution, were no longer so accessible. Family letters indicate that he had exciting sailing matches on the lake in his boat, *Victory*, one describing his delight at defeating a boat which had hitherto been champion. As he became crippled by gout, sailing became his only

means of leading an outdoor life, and he eventually had to be carried on board.¹⁵

Sir John Legard built Storrs Hall on a promontory on the eastern shore of Windermere, about a mile south of the ferry. James Clarke's map of Windermere (Fig. 1), surveyed and published in 1781,¹⁶ shows the promontory divided into fields with trees around the shore, and a number of farmhouses and cottages next to the road from Bowness to Newby Bridge. One of these buildings, some distance north of the promontory, is called 'Stores'. It is not known when Legard started building Storrs Hall, but cartographic evidence and the diaries and notes of travellers indicate that it was during the mid 1790s. The house is not among the mansions on the banks of Windermere which are noted in the description of 'Windermere lake' in the entry on Ambleside in *The Universal British Directory*, published in 1793,¹⁷ and no building is shown on Storrs Nab, as the promontory is called, on the edition of Peter Crosthwaite's map of Windermere published in May 1794.¹⁸ It is likely to have been under construction in 1795, however, since it is known that Sir John Legard was then in residence in the area. William Wilberforce,

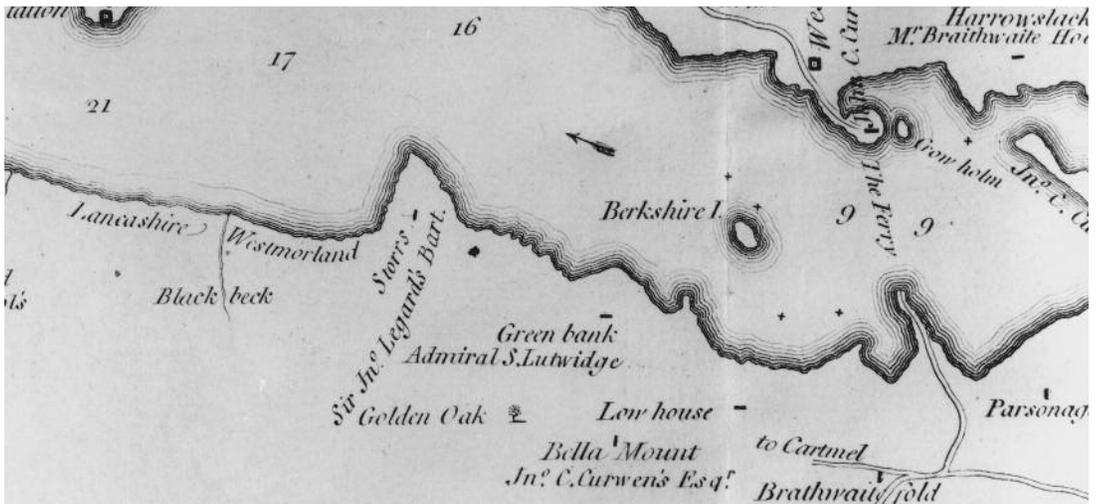


Fig. 2. Detail of Peter Crosthwaite's map of Lake Windermere, published in 1800.

staying with Lord Muncaster at Muncaster Castle, made an excursion during September that year to visit Richard Watson, Bishop of Llandaff, who had recently built Calgarth Park, north of Storrs, and beyond Bowness. After visiting Watson, Wilberforce recorded in his Diary: 'Went on to visit Sir John Legard - he out - Mrs Grimston and daughter there'.¹⁹ Mrs Grimston was the widow of Robert Grimston of Neswick, in the East Riding, and her two daughters were wards of Sir John Legard.²⁰ Storrs Hall is not mentioned by Harriet Clark who, in August 1795, in company with her sister Amelia and their uncle, the York architect, John Carr, visited the Lake District as part of an extensive tour of the north of England. But, returning in August 1796, and describing a journey 'the greatest part of which' was 'close to the [west] side of Windemeer Lake', Amelia noted that 'Sir John Legard & Mr Dixon have also very pretty houses on the opposite side of the Lake'.²¹ This coincides with Thomas West's inclusion of 'Storrs' in 1796 among the villas in the vicinity of Windermere which were 'lately built, or are now building'.²² Its absence from the manuscript record of a tour in the Lakes made by William Gell in

June 1797²³ is not significant since he crossed Windermere by ferry to its north and so never passed by its site. According to a sale advertisement published in 1804, however, Storrs Hall 'was finished in the year 1797',²⁴ and confirmation of this date comes from a visit made to the Legards at Storrs by an acquaintance, Madame de Boigne, who, as a bride of sixteen, was on honeymoon with her husband.²⁵ The first map to show Storrs Hall is the edition of Peter Crosthwaite's map of Windermere which was 'Republished with further additions June 20 1800' (Fig. 2).²⁶ This marks a building next to the name 'Storrs' which it annotates 'Sir Jn^o. Legard's Bart.'. A guidebook published in 1802 records the house as it was seen from the western shore of Windermere: 'The opposite side displays all the pleasing variety of neat buildings (among which is that of Sir John Legard, Bart., at Storrs), looking from thick groves of trees over the lake ...'.²⁷

The identity of the architect of Sir John Legard's buildings at Storrs is not known, although given his Yorkshire origins, John Carr, William Lindley and Peter Atkinson might all be suggested. Of these, neither Lindley nor Atkinson seems to have worked

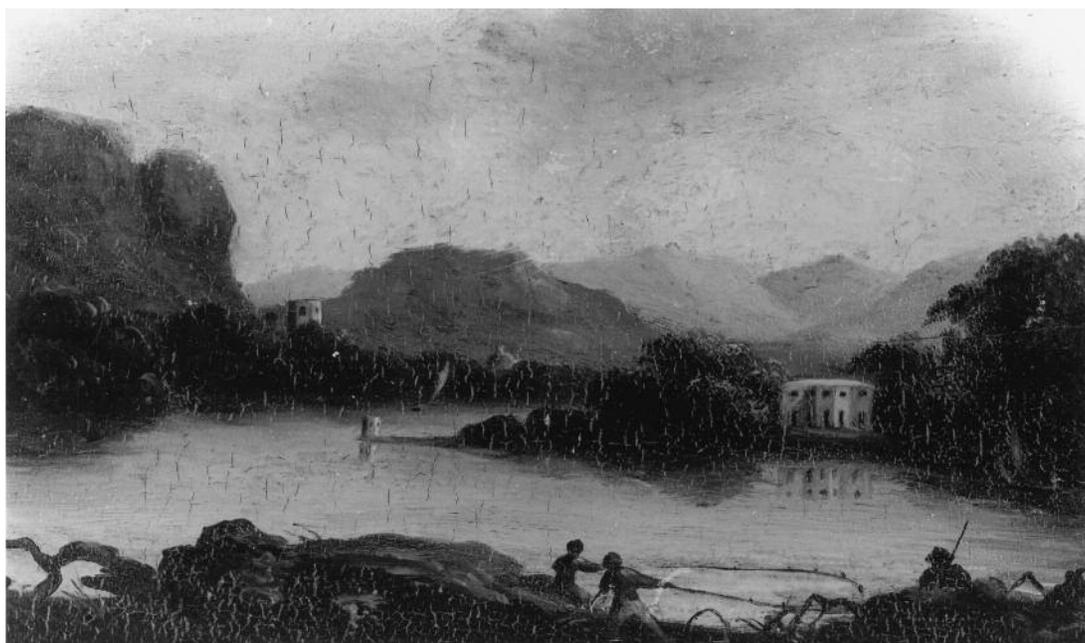


Fig. 3. Detail of painting of Storrs Hall by Mary Dixon. *Private Collection*.

in the north-west, and it is the York architect, John Carr (1723–1807), whose extensive practice and signature detail such as the canted bay make him the strongest candidate, and the one whose potential involvement must be considered. Carr undertook work at Belle Isle and Belle Vue (now Claife Station), both of them on the western side of Windermere, but within sight of Storrs, at about the time that Storrs Hall was being built, and he was also involved over a longer period at Workington Hall.²⁸ However, despite visiting Belle Isle and other houses in the vicinity, Carr and his nieces did not visit Storrs Hall either in 1795 or 1796, even though, as noted above, comment was passed on the existence of Legard's house in the latter year.²⁹ The mention of Mr Dixon's house, Fell Foot, close to the southern end of Windermere, at the same time as that of Sir John Legard, is another tantalising but illusory link with John Carr, given Dixon's contacts in Yorkshire.³⁰ Since Storrs Hall was under construction in 1796,

and probably in 1795, too, it is inconceivable that Carr would not have visited it had he been its architect. Local architects are difficult to find. The mid 1790s is too late for John Hird, but Francis Webster must be a candidate: Allithwaite Lodge at Allithwaite, Lancashire, built about 1800 and attributed to him, is not dissimilar in appearance.³¹ J M Gandy, who was to do work for a later owner of Storrs, can be eliminated as its architect on both chronological and stylistic grounds, as he can for the boathouse and Temple. He did, however, know Legard, since he produced a rather fantastic design for a boathouse at Storrs for him (see below).

Sir John Legard erected four principal buildings, or groups of buildings, as well as a walled kitchen garden, on the Storrs estate. Storrs Hall itself was built on a site partly terraced into the southern edge of a small, rocky knoll, the land to its south and west sloping gently down to the lake's edge and affording distant views down and across it. Stabling, a coach

house and farm buildings were built inland from the house, and a boathouse and Storrs Temple on the water's edge. The earliest illustration of any of these buildings is a painting by Mary Dixon, wife of Jeremiah Dixon of Fell Foot.³² This, a view looking north up Windermere, shows the Storrs promontory with Storrs Hall set among trees and Storrs Temple projecting into the lake (Fig. 3).³³ In the middle distance the domed roof of Belle Isle is visible, with the octagonal tower of Claife Station on the hillside above it and the mountains beyond both. The depiction of Claife Station enables the painting to be dated to between 1799, when it was built, and about 1802, when its ownership passed to the Curwens of Belle Isle, who encased it in a rectangular castellated structure and extended the site.³⁴ The painting therefore shows Storrs Hall during Sir John Legard's occupation, since he did not sell it until 1804. Its new owner, David Pike Watts, made no significant changes during his two years' ownership, and the representation of the Hall, and of the Temple, boathouse and farm offices in J M Gandy's Sketchbook in 1806 therefore shows what Legard built, albeit overlaid by some proposed additions and alterations by Gandy.³⁵

SIR JOHN LEGARD'S HALL

Sir John Legard's house was a simple, classical villa, square in plan, with a porch on its north-facing entrance front and a canted bay overlooking the garden and the view down Windermere to the south. Although it was extended to the east and west in the early nineteenth century, when the porch was replaced by the present loggia and a verandah was built across the south front, the original house can be clearly recognised as the core of the main block of the present building (Figs. 4 and 5).

It was two storeys high over a basement, a low parapet wall hiding its shallow-pitched roofs. The basement, entirely below ground and surrounded on three sides by a narrow area, open for much of its

length, and by an internal passage on the fourth, gave the house the appearance of being just two-storeyed, as one of Gandy's sketches of 1806 shows particularly well (Fig. 6). The basement walls of this house, including the outer walls of the area, are built of stone rubble faced with roughcast, and the upper floors seem originally have been finished in like manner.³⁶ The domed lantern over the central hall was added in the early nineteenth century; it is not shown on Mary Dixon's painting of the house (Fig. 3).

Gandy's sketches of the north and west elevations (Fig. 6) indicate that both were three bays wide, although most of the windows in the outer bays of the west elevation were blind. The east elevation was similar to the west except that it had an off-centre doorway into the stair hall and an attached greenhouse,³⁷ while the three-bay wide south elevation had a broad canted bay of three lights at its centre. A moulded cornice surmounted by a blind parapet ran around the house and is still visible on the north and south elevations, as are several original window openings. Gandy's sketch shows that the front door, in the centre of the north elevation, was flanked by a pair of round-headed niches, and that all three were framed by a three-bay wide 'Frontispiece', as Gandy identified it on another of his sketches (Fig. 7). Whether the 'Frontispiece', which supported a flat entablature, had columns or pilasters is uncertain, since all this detail was lost in the early nineteenth-century alterations.

Inside, the ground and first floors of the mid 1790s house were arranged around a central top-lit hall, with a more labyrinthine arrangement in the basement. The layout of the basement is known from a sketch plan by Gandy (Fig. 10), but no early plans of the ground and first floors, both of which were more severely affected by early nineteenth-century alterations, survive. The 1804 sale advertisement, quoted in full below, notes that the rooms on the ground floor, called the principal floor, were then a drawing room, a dining room which opened into a sixty-foot long greenhouse, a library, master's



Fig. 4. Storrs Hall. Entrance front and heightened service wing. © *Crown copyright. NMR.*



Fig. 5. Storrs Hall. Garden front and heightened service wing. © *Crown copyright. NMR.*

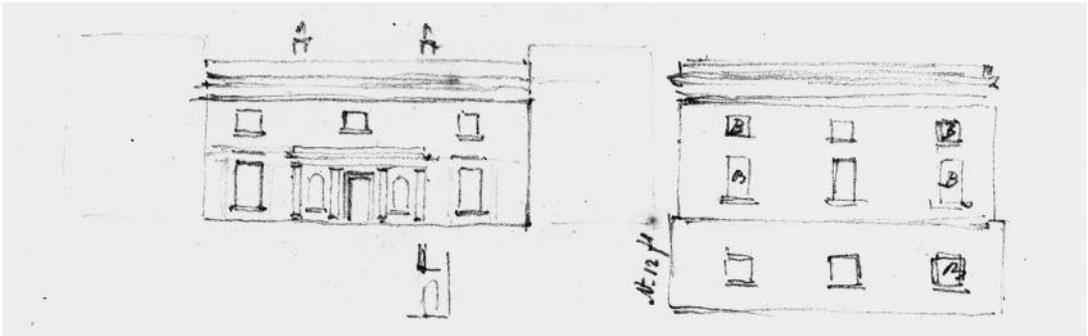


Fig. 6. Storrs Hall. North and west elevations of mid 1790s house. Gandy Sketchbook, fol. 5v.
By courtesy of the Trustees of Sir John Soane's Museum.

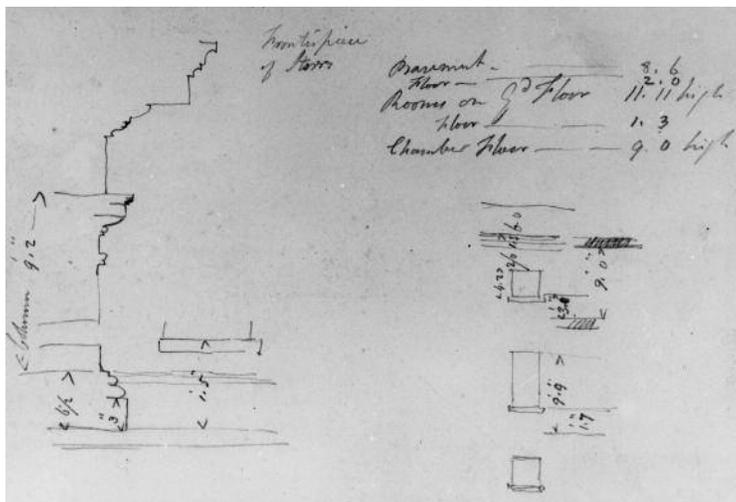


Fig. 7. Storrs Hall. Details of mid 1790s house. Gandy Sketchbook, fol. 3v.
By courtesy of the Trustees of Sir John Soane's Museum.

bedroom, two dressing rooms, vestibule, and staircase, with nine bedrooms on the floor above, and 'very commodious offices below'.³⁸ What the advertisement omits to mention, but Gandy's plan shows, is that the basement was approached by a long, subterranean service tunnel.

The ground floor of the house had nine rooms, three across the north and south fronts – the entrance and garden fronts – and one on either side of a central hall. The 1804 advertisement lists eight rooms, the omission probably being the central hall,

arguably part of the vestibule (entrance hall). Room uses in 1804 may have differed from those when the house was completed in 1797, since Sir John Legard had become increasingly incapacitated by gout, and his bedroom may at first have been on the first floor; the ground-floor bedroom and dressing rooms noted in 1804 perhaps originally had other uses.

The basic disposition of the original ground-floor rooms is clear, despite later alterations, although in places it is not certain which rooms communicated with each other. The front door opened into an



Fig. 8. Storrs Hall. Cornice in ground-floor north-east room.
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Fig. 9. Storrs Hall. Cornice in ground-floor south-west room.
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entrance hall with rooms on either side and the central hall beyond, its circular shape evidently an early nineteenth-century modification of a square. Doorways led from this hall into the stair hall to the left, perhaps to a room on the right, and ahead into the largest room on the ground floor, that at the centre of the south front, which was lit from the canted bay and was flanked by two rooms. The plan is conventional, but the width of the room with the canted bay, which is likely to have been the drawing room, is worthy of comment since it created comparatively narrow rooms on either side. The room in the north-east corner may have been the dining room; it is the second largest room on this

floor and was next to the original service stair from the basement kitchen.³⁹

The first floor of the mid 1790s house was said in 1804 to have had nine bedrooms, but only eight rooms, in addition to the staircase and the upper part of the central, top-lit hall, can be identified. Most have hearthstones indicating blocked fireplaces,⁴⁰ and it seems likely that at least the two interconnected rooms in the north-east and the north-west corners served as bedroom and associated dressing room, an arrangement specifically noted on the ground floor in 1804. The only original fittings which have survived on either floor are plaster cornices, some just moulded (Fig. 8), others enriched (Fig. 9).

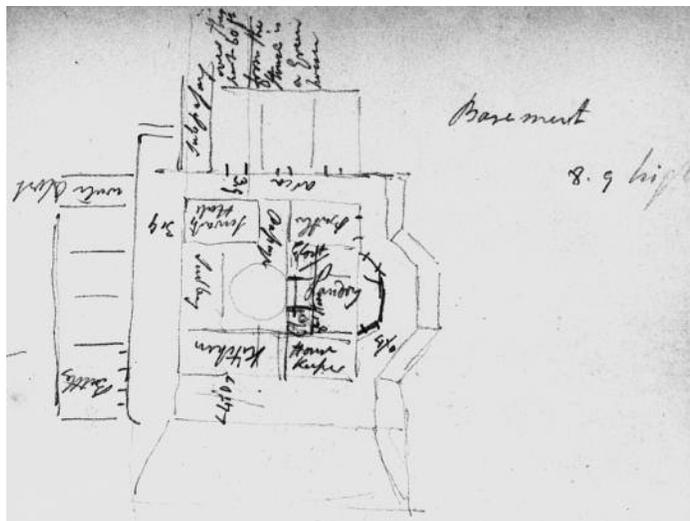


Fig. 10. Storrs Hall. Plan of basement of mid 1790s house. Gandy Sketchbook, fol. 3v. By courtesy of the Trustees of Sir John Soane's Museum.



Fig. 11. Storrs Hall. Kitchen in basement of mid 1790s house, converted into wine cellar in early nineteenth century. © *Crown copyright. NMR.*



Fig. 12. Storrs Hall. Housekeeper's room in basement of mid 1790s house, converted into cellar in early nineteenth century. © *Crown copyright. NMR.*

The basement is the best understood part of the original house, because of Gandy's annotated sketch plan of 1806 (Fig. 10). Its rooms broadly reflect the disposition of those above, the principal difference being the lack of any reflection of the distinctive shape of the circular central hall, an early nineteenth-century modification. The doorway into the basement, from the east, off the sunken area, opened into a large L-shaped 'Passage' within which Gandy sketched his proposed rotunda on the floor above, and from which access was gained to all other rooms. Immediately inside the doorway rooms annotated 'Servants Hall' and 'Bath' opened off the narrow arm of the lobby, where the service stair must have been, while a 'Scullery' opened off one side of its wider part. Opposite it a passage between two rectangular closets, annotated 'Closet' and 'Clot', led to the 'Laundry', which extended into the canted bay and

had a 'Stove' in one corner. The rooms against the west side wall are annotated 'House Keeper' and 'Kitchen', a doorway from the latter opening into the 'Scullery'. Evidence for the original use of some of the rooms survives in places: the kitchen (Fig. 11) has a blocked fireplace in the centre of its east wall, and there are two blocked windows in its west wall, both of them shown on Gandy's sketch of the west elevation of the house (Fig. 6). The housekeeper's room (Fig. 12) has a blocked end window, and a semicircular recess in one corner of the scullery must be where there was once a sink or copper. The room annotated 'Bath' has vents high in its walls which reflect its original use. With the exception of the large hexagonal-shaped room created from the Laundry and closets in the twentieth century, all the rooms in the basement have segmental stone vaults, including the two rooms below the central hall

which are not depicted on Gandy's plan and which must date from the early nineteenth century. The cellars on the outside of the north and east sides of the basement are sketched in, those at the east and west ends of the former being specifically identified as 'Water Closet' and 'Bothy'.

The basement was reached from within the house by a flight of steps below the main stairs. These service stairs, however, were solely for attending to the daily needs of the household, since food, coal and other requisites were brought directly into the basement along the subterranean, barrel-vaulted passage which opened into the narrow sunken area around the house at its north-east corner. Rough straight joints in the rubble masonry of this passage, seven metres out from the wall of the house, indicate where, before its early nineteenth-century extension, a ramp or steps must have led down into it, no doubt screened by shrubs from the nearby carriage drive up to the house. The sunken area around the basement lies outside the house on its south, east and west sides, but it runs as a passage inside the north, entrance front, so as not to detract

from its appearance. Stone-vaulted cellars opening off its outer side on the north and east sides are shown on Gandy's plan and are therefore original. As well as providing access, the area contributed to the ventilation of the basement and enabled some rooms to benefit from natural light.

**SIR JOHN LEGARD'S STABLE,
COACH HOUSE, FARM OFFICES
AND KITCHEN GARDEN**

Storrs Hall was a small country house, and the 1804 sale advertisement indicates that it had 'Stabling for eight horses, and double coach house, barn, cow house, and farming offices compleat; a kitchen garden, walled around, and well planted with trees, in full bearing'.⁴¹ Gandy sketched three blocks of farm buildings in 1806 (Sketchbook, fols. 7r, 8r, 9r), and the 1858 map (Fig. 20)⁴² enables two of them to be identified as having been built in the teardrop-shaped plantation inland from the hall. Virtually nothing now survives of these buildings, but the

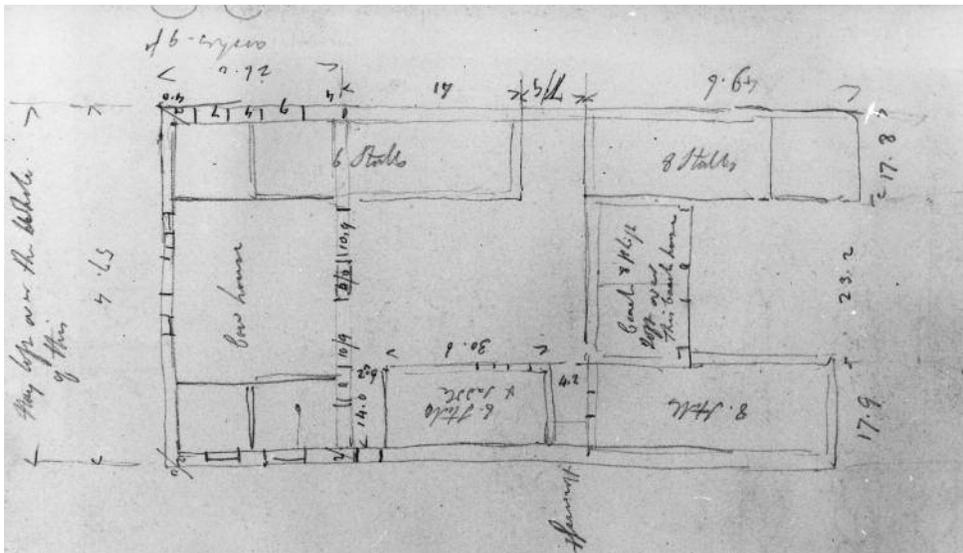


Fig. 13. Storrs Hall. Plan of stables, coach house and cow house. Gandy Sketchbook, fol. 7r.
By courtesy of the Trustees of Sir John Soane's Museum.

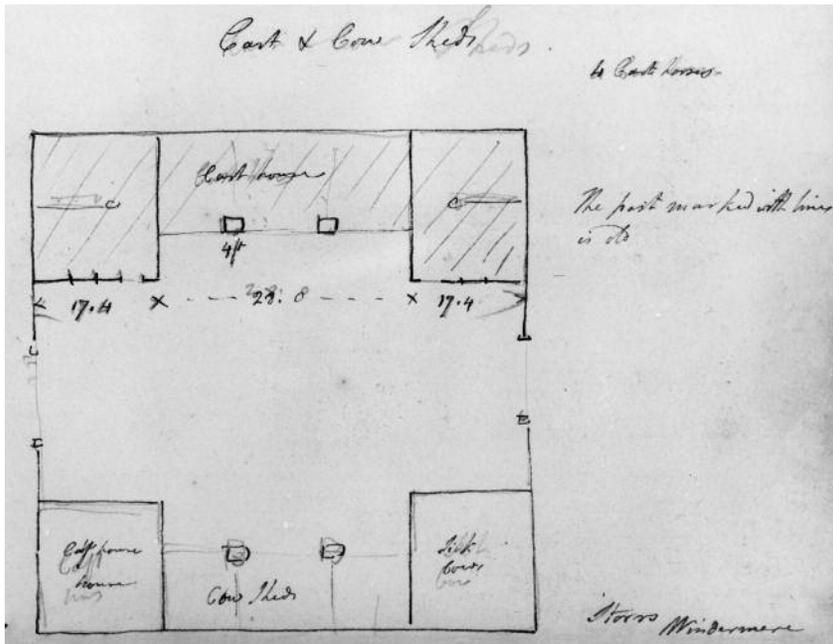


Fig. 14. Storrs Hall. Plan of cart house and cow sheds. Gandy Sketchbook, fol. 8r.
Trustees of Sir John Soane's Museum.

large block at the south end of the plantation combined cow house, stable and a coach house (Fig. 13), while the smaller block at the north end included a cart house and stabling for cart horses (Fig. 14). The location of a block of henhouses and pigsties is uncertain. The kitchen garden, shown on the map close to the lake edge, north of the house, was demolished when its site was built on after the break-up of the Storrs Hall Estate at the very end of the nineteenth century.

SIR JOHN LEGARD'S BOATHOUSE

Sir John Legard was a keen sailor and his decision to erect a boathouse is to be expected. However the story is more complex, since it concerns two boathouses, one of which was built, and one of which was a fantasy. The fantasy, not uncharacteristically, was the work of J. M. Gandy.

Joseph Michael Gandy (1771–1843), though by training and profession an architect, was unable to establish a viable practice and worked instead primarily as an artist, noted for his accomplished and highly imaginative perspectives.⁴³ In 1804 he exhibited a design at the Royal Academy for 'A boat-house for Sir J. Legard, Bart., on the lake Windmere'.⁴⁴ The watercolour, which has survived, shows a Greek Doric peripteral temple with its stone foundation cut away and its intercolumniation broken to provide an entrance for boats.⁴⁵ This impressive design, indebted both to the Temple of Poseidon at Paestum and St Paul's, Covent Garden, was not adopted, although Gandy presumably must have known Legard. The 1804 exhibition date is not necessarily the date of the watercolour: there was frequently a time lapse of some years between the execution of Gandy's designs and the exhibiting of them,⁴⁶ and neither has it a bearing on the date of the existing boathouse, which must date from early in Legard's occupation of Storrs.

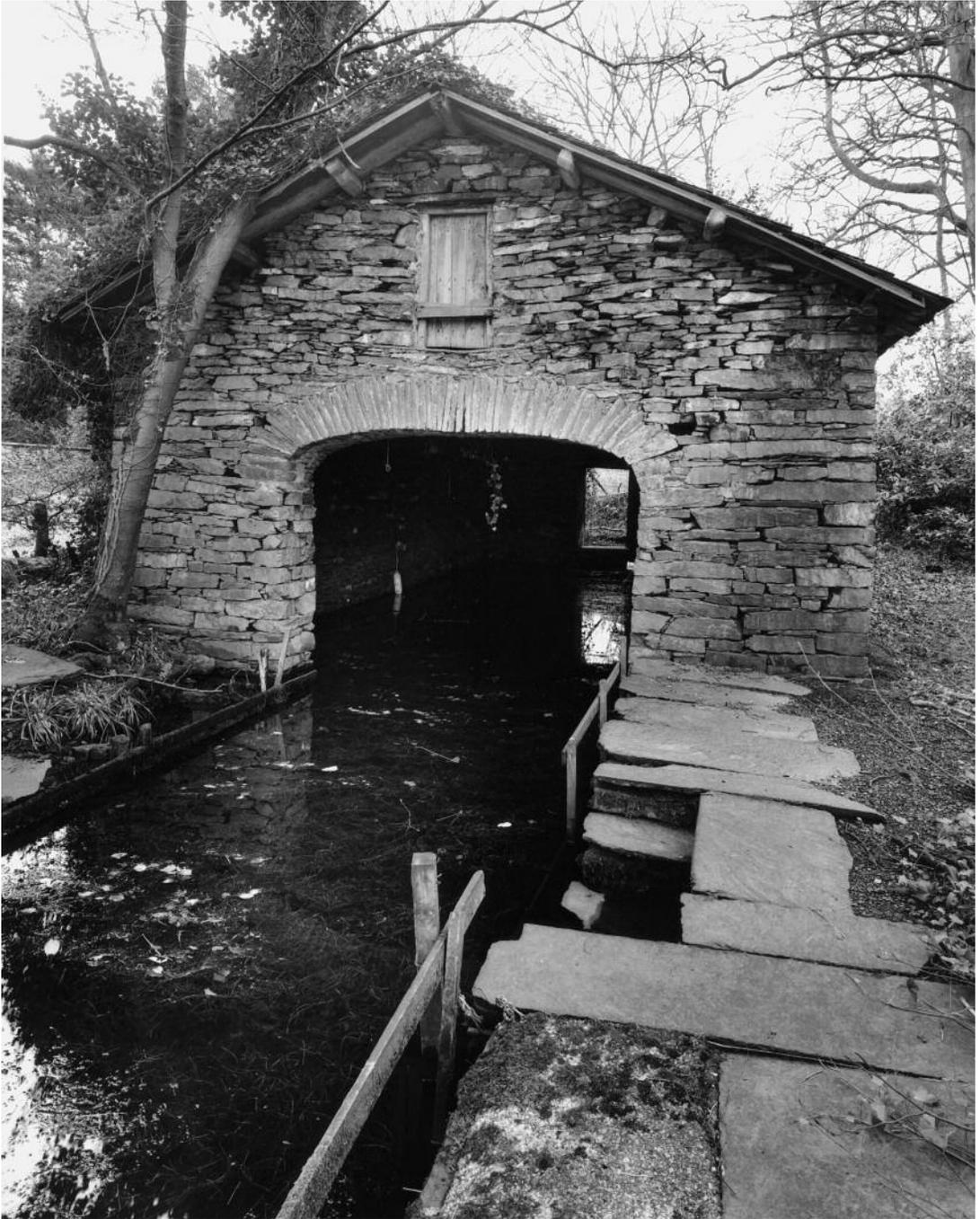


Fig. 15. Storrs Hall. Boathouse and landing stage. © *Crown copyright. NMR.*

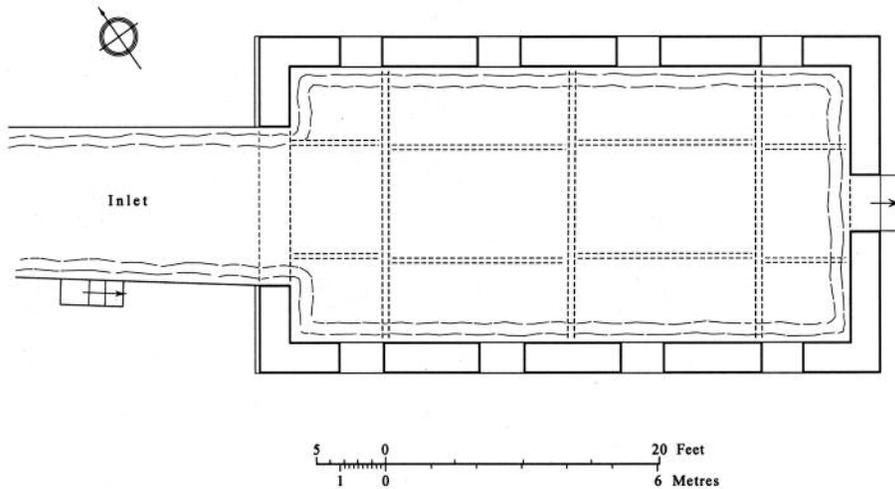


Fig. 16. Storrs Hall. Plan of boathouse. © Crown copyright. NMR.

The boathouse at Storrs stands on the lake edge, a short distance north-west of Storrs Hall. It is not mentioned in the 1804 sale advertisement, but nor is Storrs Temple, and that was certainly built by Legard. The boathouse, given Sir John Legard's interest in sailing, is likely to have been erected in the mid 1790s, at the same time as the house. It is depicted on several of the sketches of Storrs which Gandy made in 1806 (Figs. 22 and 47), and is now part of a complex which also consists of a slate landing stage, a char pond and an ornamental, crenellated lakeside wall (Fig. 21). The crenellated wall is not shown by Gandy, but it is possible that the landing stage and pond, as well as the boathouse, date from Sir John Legard's time.

The boathouse (Figs. 15 and 16), a rectangular single-storey building with a loft for the storage of sails and masts largely within its roof, is built of roughly coursed slate rubble, and has a slate roof. The west gable wall facing the lake has a wide boat hole with a depressed segmental arch and, above it, a small doorway serving the loft. Four unglazed rectangular openings in the side walls light and ventilate the interior, access to which from land was through the rear gable wall. The doorway on the

ground floor gave access to a now-lost timber landing stage, which holes in the wall indicate originally ran along the south side of the boathouse, while above it a second doorway gave access to the loft. Three cross beams and two rows of staggered intermediate beams support the joists of the loft floor, and the roof is supported by king-post trusses.

The landing stage in front of the boathouse, and the char pond to its south, are probably of the same build. The landing stage, which abuts the front wall of the boathouse on the south side of the boat hole, is paved with large slate slabs. It extends out for some distance, terminating in three wide steps which lead directly into the lake, and it incorporates, close to its mid-point, a narrow flight of steps which provided access to and from boats.

The fish of Windermere were a valuable asset,⁴⁷ and for many hundreds of years they were exploited by fisheries, predominantly net fisheries operated mainly by men who worked as full-time fishermen. Windermere was divided into fisheries, known as cobbles, and by 1812 John Bolton of Storrs Hall owned one, which passed to his successors and was included in the sale of the estate in 1889. The main species of fish in Windermere were char, trout, pike,



Left: Fig. 17. Storrs Temple. View along causeway to Temple, with remnant of crenellated parapet wall in foreground. © Crown copyright. NMR.

Right: Fig. 18. Storrs Temple. Detail showing doorway, tablets and added timber parapet. © Crown copyright. NMR.

perch and eels, the first being the most valuable. The char pond at Storrs was a means of farming this species, and it was created by taking in an area of the water's edge immediately south of the boathouse. The main landing stage of the boathouse doubled as the northern edge of the char pond, a wide, slate rubble wall curving south from its outer end to enclose the pond. The water in the pond was refreshed through an opening in the lake wall which was originally kept secure by an iron grille. A crenellated parapet wall, built of rubble with slate coping, runs along the top of the lake wall and continues for some distance north of the channel into the boathouse, albeit broken through by the opening for the channel to an adjacent but now demolished second boathouse. The crenellations are considerably larger than those which survive at the inner end of the causeway leading out to Storrs Temple, and it is possible that they are the work of John Bolton rather than of Sir John Legard.

SIR JOHN LEGARD'S TEMPLE

Storrs Temple, which also came to be known as the Temple of the Heroes, stands at the end of a causeway projecting into Windermere from the tip of Storrs promontory. It was erected by Sir John Legard, since it is shown on Mary Dixon's oil painting of the house (Fig. 3), executed while he was the owner of Storrs. In addition Jessy Harden of Brathay Hall visited it in May 1805 and recorded that she 'breakfasted in the *Temple of the Heroes*, a summer house Sir John Legard built in honor of Lords Howe, Vincent, Duncan & Nelson'.⁴⁸ The identity of these four naval personalities suggests that the Temple was erected not long after the completion of Storrs Hall in 1797, since all four had been involved in victories over the French, Spanish and Dutch navies in the mid 1790s.⁴⁹

The construction of Storrs Temple aroused local criticism, and Professor John Wilson of Elleray, near Windermere, writing under the pseudonym



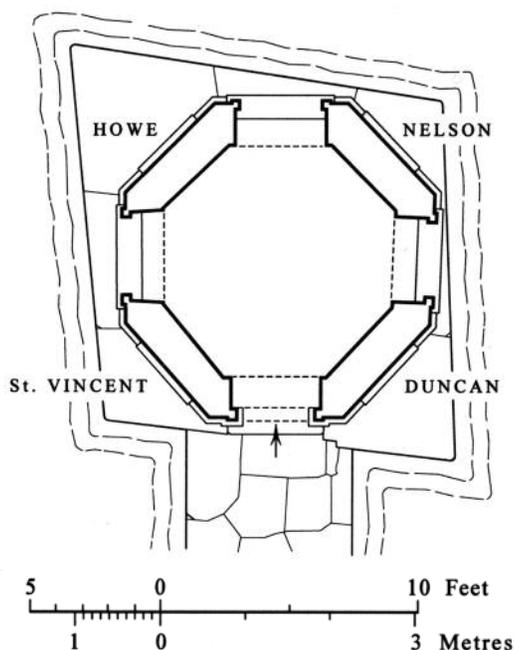


Fig. 19. Storrs Temple. Plan.
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Christopher North, published a poetical *Apology for the Little Naval Temple, on Storrs' Point, Winandermere* in its defence. When the poem was republished in a collection of Wilson's works, a footnote was added identifying the Temple's builder as 'The late Sir John Legard, Bart.'⁵⁰ The architect of the Temple is not known. Gandy has been suggested, but not on the basis of firm evidence,⁵¹ and he can be excluded for the reasons which exclude him as architect of Storrs Hall, and arguably because of the alterations which he proposed to the structure in 1806 (see below).

Storrs Temple, which is built on an island base of roughly squared slate boulders raised up from the lake bed and topped with large slate flags, is reached from a long causeway paved with irregularly-shaped slabs. A crenellated parapet shown on one of Gandy's sketches of 1806 (Fig. 45) and on later engravings of Storrs Hall,⁵² originally ran the entire length of the causeway, but only a short, curved

length of it now survives, at the landward end of the causeway (Fig. 17). It is built of coursed slate rubble and has slate coping stones.

The Temple itself, octagonal in plan (Figs. 18 and 19), is set on a lozenge-shaped base which enabled the outer faces of its walls to be reached. It is built of coursed squared slate rubble with sandstone ashlar detailing which consists of a plinth with a bullnose moulding, door and window surrounds, and a moulded cornice. The single doorway, round-headed with a plain stone surround, faces the causeway to its east. Three windows, in alternate wall faces, which look north, west and south, also have round heads with plain stone surrounds rising from individual sills. The doorway has lost its door frame, and the window openings have internal set-backs for lost frames. The outer faces of the four blank walls are all set with rectangular sandstone tablets supported by pairs of guttae blocks and have moulded cornices. The tablets, clockwise from the doorway, each bear the name of an admiral, namely 'S^T VINCENT', 'HOWE', 'NELSON' and 'DUNCAN'. The panel dedicated to Nelson has been renewed, as has the cornice of that dedicated to Duncan. The external walls bear traces of colour wash similar to that on the house, and the tablet to Duncan has traces of a copper-coloured metallic wash possibly designed to make it appear to be made of metal. Before a timber parapet was added to designs by Gandy, the Temple had a flat roof level with the cornice. The present roof at this level, which doubles as the ceiling and is constructed of two levels of wooden boards set in opposing directions and covered with lead sheets with rolled junctions, was renewed in 1962. The internal walls of the Temple are of rough rubble with traces of a former plaster finish. The windows are set within square-cut walk-in bays, and the inner sides of their surrounds have traces of two layers of paint-like material, a grey primer with a copper-based layer on top. The floor has slate flags and there is no evidence of a fireplace or flue.

DAVID PIKE WATTS

Storrs Hall, with neither its name nor that of its owner included, was advertised for sale in *The Lancaster Gazetteer* on 14 April 1804, the advertisement being repeated on 21 and 28 April, and 15 May. The advertisement reads:

WINDERMERE LAKE.

TO BE SOLD,
Situating upon the justly admired
LAKE OF WINDERMERE,

A Capital MANSION and ESTATE, well worthy the attention of any gentleman who wishes to possess one of the most desirable small properties in the kingdom. The house was built from the ground, was finished in the year 1797, and is in the most perfect repair: It consists of a drawing room, dining room, which opens into a greenhouse, 60 feet long; library, master's bed room, two dressing rooms, vestibule, and stair case, on the principal floor; nine bed-rooms above, and very commodious offices below. Stabling for eight horses, and double coach house, barn, cow house, and farming offices compleat; a kitchen garden, walled around, and well planted with trees, in full bearing.

The estate contains 181 statute acres, 160 of which are in ring fence, extending along the East bank of the Lake for more than a mile from the Ferry Southward.

A post three times a week, excellent roads, and a good market at Kendal, within the distance of ten miles. A Fishery in the Lake will be included in the purchase.

Particulars may be known by applying to Messrs. RIGGE and MERRIFIELD, No. 2, Carey-street, Lincoln's Inn, London; or to Mr WILSON, attorney, at Kendal. Mr Joseph Williamson, of Storrs, near Bowness, will shew the premises; and the house may be seen every Thursday, between ten in the morning and two o'clock in the afternoon; but at no other time. Any person applying to see the house, must send his name and place of abode, in writing.

The advertisement was placed on behalf of Sir John Legard, who probably sold Storrs because of his deteriorating health, and its description reflects the

house and its estate as it was barely a decade after he had commenced work on it. Legard retired to Sunbury-on-Thames, Middlesex, where he continued to entertain a cultivated circle of friends until his death in 1808.⁵³ Storrs was bought by David Pike Watts, maternal uncle of the painter, John Constable. Watts (1754–1816) had spent most of his life working for Benjamin Keeton, a London wine merchant whose business he took over on the latter's retirement, and the chief part of whose immense fortune came to him on his death in May 1800. Watts retired shortly afterwards, and was liberal in his acts of charity. At the age of forty-six, he undertook the task of establishing himself in the new way of life which his wealth demanded. He obtained a grant of arms in 1801, and the purchase of Storrs Hall followed in 1804.⁵⁴

1804 was also the year in which the newly-married John and Jessie Harden first rented Brathay Hall at the head of Windermere. The Hardens became members of a lively social, literary and artistic circle which included William Wordsworth, Robert Southey and Samuel Taylor Coleridge; Storrs Hall, which could be reached either by road or by boat, became one of their favourite places of resort. Here they made friends with Mr Worgan, almoner to Mr Watts. Worgan, who lived in a cottage at Storrs, had musical talents,⁵⁵ and the Hardens and their other friends spent many evenings there. Jessie Harden recorded some of the excursions to Storrs in her diary. On 2 May 1805 she wrote:

Yesterday we all went to Storrs to breakfast with Mr Worgan who had a party of 21, & a most pleasant morning we spent, some of them remained in the house but 11 of us breakfasted in the *Temple of the Heroes*, a summer house Sir John Legard built in honor of Lords Howe, Vincent, Duncan & Nelson. Mr W. intended to have had a barrel organ in one of the boats to regale us during breakfast but the wind was rather high for that so we had some excellent music from Miss Watson & him on the Grand Piano ...

Several other boating expeditions were mounted that May, and on 18 May Jessy wrote:

To-day we set off again in the boat accompanied by Mrs Hunter & the remains of our supper in a basket & got to Storrs about 2 o'clock where we met our three Beaux & had a pick nick dinner in the Summer House, I think the pleasantest one I ever partook of. I laughed more than I have done ever since I came to this country; the Trio met us in a boat, & the Organ was playing to welcome us . . .⁵⁶

David Pike Watts does not feature in these events, and it seems that he did not enjoy owning his Westmorland seat. He sold Storrs in 1806, Jessy Harden referring to him in her journal on 13 September that year as 'Mr Watts the late proprietor of Storrs',⁵⁷ and moved back to a house in Portland Place, where he died in 1816.⁵⁸ Little is known of his activities at Storrs, although it is evident that he was known to the Hardens, who regretted his departure from the neighbourhood.⁵⁹ In the year in which he sold Storrs he recommended that his nephew, John Constable, tour Westmorland and Cumberland 'in search of subjects for his pencil', and paid his expenses.⁶⁰ Dated drawings indicate that Constable was in the Lake District from 1 September to 19 October 1806. The first drawing is of Kendal, after which, according to Jessy Harden's diary, Constable stayed first with Mr Worgan in a cottage at Storrs before, on 8 September, moving on to Brathay Hall to stay with John Harden,⁶¹ returning to Storrs on 18 September prior to travelling more widely.⁶² Unfortunately no drawings that he might have made of Storrs survive.

JOHN BOLTON

The Storrs estate was bought from David Pike Watts in 1806 by John Bolton (1756–1837), a Liverpool merchant.⁶³ Born in Ulverston, the son of an apothecary, Bolton moved to Liverpool where he was apprenticed in the firm of Rawlinson & Chorley, West India merchants and shipowners, and after two

or three years in their employment was sent out to St Vincent. He returned to Liverpool in 1786, and in 1789, having made enough money in the West Indies, started his own business: Wosencroft's *Directory*, published in 1790, records John Bolton, merchant, at 62 Duke Street, with a counting house at 14 Henry Street.⁶⁴ Bolton rapidly became the leading West India merchant of his generation, becoming president of the Liverpool Association of West India Merchants, and one of the wealthiest men of his class.⁶⁵ He made the first of several fortunes as a merchant in the 'Africa trade' – the slave trade – in the boom years after the ending of the war of American Independence. He owned several ships, and through the 1790s his profits from trade in slaves, sugar, rum and cotton were rarely less than £38,000 per annum. On 31 May 1797 Bolton married Elizabeth Littledale, daughter of Henry Littledale, a merchant of Whitehaven and Liverpool. When the 'Act for the better Security and Defence of the town and port of Liverpool' gained Royal Assent on 29 June 1798, John Bolton was one of the seven Trustees appointed to carry its purposes into execution. In 1803 he raised and equipped at his own expense eight hundred men who became known as the First Battalion of the Liverpool Volunteers; the regiment was disbanded in 1806 on the creation of a local militia, but Bolton continued to be referred to as Colonel Bolton for the rest of his life.⁶⁶ He declined the offer of a peerage made on the accession of George IV in 1820.⁶⁷

John Bolton retained his Liverpool house and counting house throughout his life, the latter continuing as the base for his merchant business.⁶⁸ He played a part in the political life of the town from the early 1800s until his death, being an ardent Tory and supporter of George Canning. On many occasions, Canning and William Huskisson delivered electioneering speeches to crowds from the balcony of his house in Duke Street.⁶⁹ Bolton's wealth, however, enabled him to purchase not one, but two, country houses. First he bought Bolton Hall at

Bolton-by-Bowland, Lancashire, in 1804, purchasing the manor and advowson for £40,000, and in 1806–8 he made extensive alterations and improvements to it. The work, which included a new entrance on the north side, rebuilding the south gable, and building gables and turrets on the west side, was undertaken in the Gothic style to designs by J M Gandy.⁷⁰

John Bolton probably purchased Bolton Hall because of its name, but at the very time that he was starting work altering it, he was entering into the purchase of Storrs Hall on Windermere. As noted above, the previous owner, David Pike Watts, had been called the ‘late proprietor of Storrs’ in September 1806, so Bolton must have been its owner by then. He had already diverted Gandy from his work at Bolton Hall by commissioning him to visit Storrs and make proposal sketches for extending and improving the buildings. The evidence is in a Sketchbook by Gandy which contains seventeen drawings of Storrs, all of them identified as ‘Storrs Windermere’, ranging from plans, elevations and details of the existing buildings, through a series of distant prospects which include different proposals for extending the house and enhancing its environs, to sketch plans and elevations principally for new buildings, among them a lodge, a summerhouse, a garden seat, and a Druidical Temple (see below, Figs. 6–7, 10, 13–14, 22–3, 45–50).⁷¹ These drawings presented Bolton with a series of options: he later proceeded with some, and modified or rejected others. Gandy first used this sketchbook for Storrs, interleaving these drawings with some of the Gothic choir stalls and canopies in the Priory Church of St Mary in Lancaster, and of Roslin Castle and Chapel. Since the page with the basement plan of Storrs Hall (Sketchbook, fol. 4v) has inserted a ‘view of Roslin Castle and Chapel Sept’ 1806’, the drawings of Storrs must precede it.

The date of Gandy’s remodelling of Storrs, where his clerk of works was Francis Webster,⁷² has always been stated to be 1808–11,⁷³ 1808 and 1811 being the two years in which he exhibited drawings

of Storrs Hall at the Royal Academy in London. The drawings have not survived, but the entry for 1808 reads ‘Storrs Hall, for J. Bolton, esq. 13, *Bold Street, Liverpool*’, and for 1811, ‘Storrs Hall, etc.’.⁷⁴ Although Gandy had made proposals for work there in 1806, it is unlikely, given the work at Bolton Hall, that construction work at Storrs commenced before 1808. Bolton is known to have spent time in the Lake District in 1808, 1809 and 1810, and if building work was underway on Storrs Hall, he could have lived in other buildings on the estate. From the start, like Legard, Bolton took part in regattas on the lake. An account in a newspaper, *The Star*, about a regatta which had been held on Windermere on 26 August 1808,⁷⁵ refers to him as the owner of Storrs and notes that ‘The gentlemen’s sailing boats attended, but on account of Mr Bolton’s celebrated swift sailing boat the *Victory* appearing to sail, all others declined sailing against her for a prize’.⁷⁶ The title of a book by George Baillie, a London West India Merchant, which was published in 1809 and sought to discredit John Bolton, implies that he was then resident at Storrs Hall,⁷⁷ and in 1810 William Green observed, in an apt choice of words, that Colonel Bolton had ‘recently added a magnificent house to that built by the late Sir John Ledger, Bart.’.⁷⁸ There is another reference in 1810 to Bolton, in letters from Miss Weeton, a governess then resident at Dove’s Nest, near Ambleside. Referring to a regatta on 25 July 1810, she wrote:

Col. Bolton, of Liverpool (now residing in a most elegant house bordering the lake) had a beautiful barge rowed by six men, dressed in white, the ladies in which, twelve or fourteen in number, sat under a square canopy. A great number of boats of all sizes were on the water. A fine large, stately sailing boat of Col. Bolton’s has invariably gained the prize for several years, to the great mortification of Mr Wilson, whose boat of a larger size, has generally been put in competition with it. Mr Curwen was so hurt at being so completely beaten, that he has given up the contest entirely, and all his boats are on sale.⁷⁹

The balance of evidence suggests that building work



Fig. 20. Ordnance Survey 1:10560 map, surveyed in 1858, showing Storrs Hall, its north and south drives, and the lodge.

on Storrs Hall may have commenced in 1808 and that it may have been completed during 1809, perhaps continuing on at some of the other buildings into 1810. Sandstone used for this new work is said to have come from Holker Quarry near Cartmel Priory, with workmen employed for two years (not

specified) ‘chiselling under sheds the ornamental stone work’ for Storrs Hall.⁸⁰ The date of 1809 for a stable bell⁸¹ – the stables were in a separate building some distance from the house – indicates activity there at this time, but the building of a brick garden wall in 1812 cannot have been part of the main programme of work.⁸² When Gandy met with Joseph Farington in London on 12 January 1811, to speak about the election to the Royal Academy, he reported that ‘He had been settled at Liverpool one year & a Half – and had been well employed, having built much there, and a House near Windermere for Mr Bolton’.⁸³ A series of four watercolours (Figs. 24–26 and 51), three of Storrs Hall and one of its Lodge, all of them signed ‘J. Buckler 1814’,⁸⁴ celebrate Bolton’s work here.

The Storrs estate which John Bolton purchased in 1806 was 181 acres in extent, the size noted in the sale advertisement of 1804, but immediately after acquiring it he enlarged it with the purchase of at least eight customary estates (or yeoman tenements),⁸⁵ and his wife bought further land after his death in 1837.⁸⁶ The estate passed by inheritance after her death in 1848, and not until it was put up for sale in 1889 do we know that it then had an area of 748 acres.⁸⁷ Bolton did not leave his enlarged estate untouched, for in his *Tourist’s New Guide*, published in 1819, William Green wrote:

Storrs Hall stands something out from the side shores, on a promontory on a gentle elevation above the lake: it was built by the late Sir John Legard, Bart., who sold it to —. Watts, Esq.; from this gentleman it was purchased by John Bolton, Esq., the present proprietor. The house built by the worthy Baronet, is an excellent family residence; but Mr Bolton has added to it a superb mansion, from designs by Mr Gandy, which are at once fanciful and elegant. Mr Webb has likewise been here, and has driven in one grand straight line a road through the lower grounds, in contempt of those little Brunonian riggelings bordering the old dwelling. The whole, in the process of time, if managed with an eye comprehending the value of the surrounding scenes, may be one of the finest things of its kind in the island’.⁸⁸



Fig. 21. Ordnance Survey 1:2500 map, surveyed in 1858, showing Storrs Hall and its immediate environs.

The earliest detailed maps of Storrs Hall and its grounds are those surveyed by the Ordnance Survey in 1858. Published at six-inch (Fig. 20) and twenty-five inch scales (Figs. 21 and 52), these show the house as enlarged by John Bolton, as well as the farm offices, drives and a lodge immediately north of Middle Farm.

Storrs Hall, as enlarged and refitted by John Bolton, was a spacious house in a perfect situation. It

was ideal for entertaining in, and a high point in Bolton's life there came in August 1825 when he entertained George Canning, Secretary of State for Foreign Affairs, as well as William Wordsworth, Sir Walter Scott and other company. A full description of the event, including the regatta with some fifty barges, is given by J G Lockhart, son-in-law of Sir Walter Scott, who was staying at Elleray, the house of

Professor John Wilson, High Admiral of the regatta. At Storrs, Lockhart noted:

A large company had been assembled there in honour of the Minister – it included already Mr Wordsworth. It has not, I suppose, often happened to a plain English merchant, wholly the architect of his own fortunes, to entertain at one time a party embracing so many illustrious names. He was proud of his guests; they respected him, and honoured and loved each other ... The weather was as Elysian as the scenery. There were brilliant cavalcades through the woods in the mornings, and delicious boatings on the Lake by moonlight; and the last day ‘the Admiral of the Lakes’ presided over one of the most splendid regattas that ever enlivened Windermere. Perhaps there were not fewer than fifty barges following in the Professor’s radiant procession, when it paused at the point of Storrs to admit into the place of honour the vessel that carried kind and happy Mr Bolton and his guests. The bards of the Lakes led the cheers that hailed Scott and Canning; and music and sunshine, flags, streamers, and gay dresses, the merry hum of voices, and the rapid splashing of innumerable oars, made up a dazzling mixture of sensations as the flotilla wound its way among the richly-foliaged islands, and along bays and promontories peopled with enthusiastic spectators.⁸⁹

Bolton did not always win the regattas which he entered: his boat, *Victory*, was, for example, beaten in the regatta of 1830.⁹⁰ It has been recorded that four boats were kept at Storrs: Bolton’s grand cedar barge and three rowing boats, one of the latter for the owner, one for visitors, and one for staff.⁹¹ The barge was used in 1840 to convey Queen Adelaide, the Queen Dowager, who, after visiting Storrs, travelled ‘in Mrs Bolton’s barge’ to dine at Low Wood. On the following day she visited Rayrigg and then rounded Curwen’s Island to go to Claife Station.⁹²

Storrs Hall had an elegant interior which was exceptionally well furnished. Murray’s *Handbook of 1869*, published when the house was occupied by John Bolton’s nephew, the Reverend Thomas Staniforth, recorded that it contained ‘some pictures of great merit. The collection was formed by Mr Bolton’. There followed a list of fourteen paintings,

taken from Waagen’s *Galleries and Cabinets of Art in Great Britain*, which were ascribed to Guernico, Van de Velde, Teniers, Claude Lorraine and others. There was also a bust of Canning, by Chantrey, and ‘a rich collection of porcelain, with specimens of the different manufactories’.⁹³ John Bolton’s widow, Elizabeth, had directed in her will, drawn up in 1847, that all her furniture, library of books, plate, pictures and articles ‘in and appertaining to my said mansion house of Storrs Hall’ were to pass as heirlooms with the house.⁹⁴

Bolton is said to have been an arrogant man who was inclined to be vindictive, even vicious, with those who dared to challenge his authority or thwart his will. He nevertheless established himself firmly in Lake District society, in politics was a prominent Lowther supporter, and was a noted local benefactor. He became a friend of William Wordsworth, who referred in a letter to ‘Mr Bolton, sometimes called the Liverpool Croesus’ after Bolton had donated £50 to a charitable fund for which the Wordsworths were seeking subscribers.⁹⁵ John Bolton died in his house in Duke Street, Liverpool, on 24 February 1837, at the age of eighty-one. His coffin made a four-day progress from Liverpool, via Preston, Lancaster and Storrs Hall, to St Martin’s church, Bowness, the parish church of Windermere, where he was buried, as willed, in a vault ‘at the end of the Church, near my pew’.⁹⁶ The vault, outside the church, is marked by an inscribed stone. Bowness Grammar School, paid for by Bolton and designed by George Webster in 1836, was incomplete on his death.⁹⁷ It was opened by his widow on 20 September 1838,⁹⁸ and a tablet with a wreathed portrait of him was erected at the school by grateful villagers.⁹⁹ Elizabeth Bolton survived her husband by eleven years. She died at Storrs Hall on 22 September 1848 and was interred next to her husband.¹⁰⁰ The Boltons had no children: the Bolton Hall Estate had already passed to the Littledale side of the family in 1833, and in 1848 the property at Storrs passed to the Reverend Thomas Staniforth, John Bolton’s nephew.

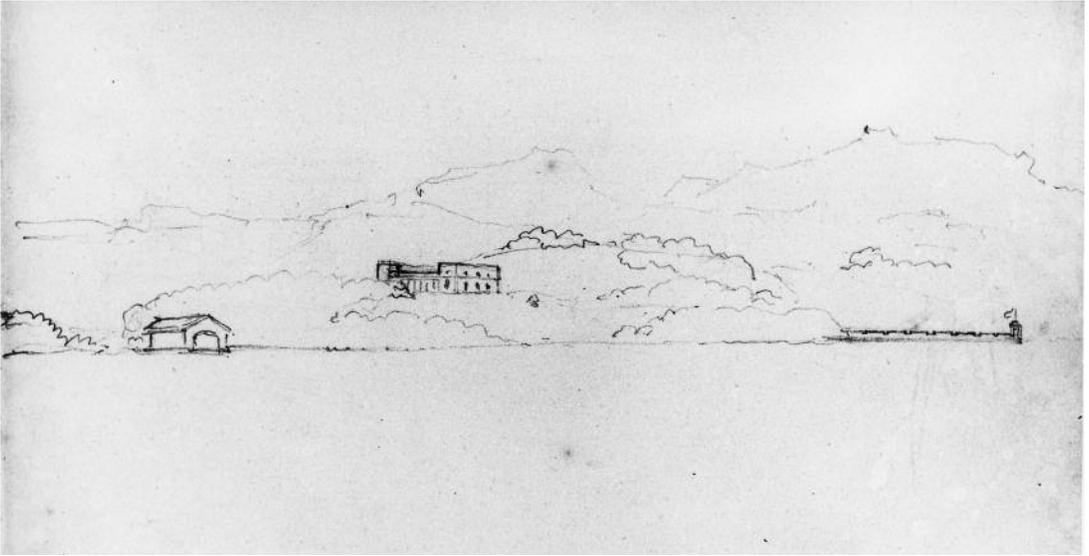


Fig. 22. Sketch of proposed remodelling of entrance front of Storrs Hall, also showing Storrs Temple and the boathouse. Gandy Sketchbook, fol. 5r.
By courtesy of the Trustees of Sir John Soane's Museum.

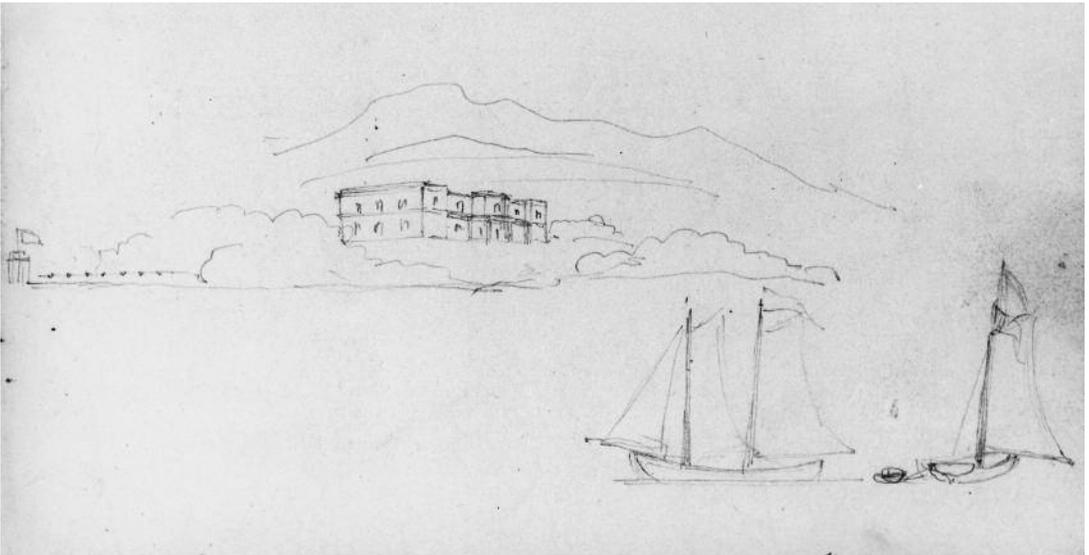


Fig. 23. Sketch of proposed remodelling of garden front of Storrs Hall, also showing Storrs Temple. Gandy Sketchbook, fol. 6r.
Trustees of Sir John Soane's Museum.



Fig. 24. Watercolour of entrance front of Storrs Hall, signed 'J. Buckler 1814'. *Private Collection.*



Fig. 25. Watercolour of entrance front of Storrs Hall, signed 'J. Buckler 1814'. *Private Collection.*



Fig. 26. Watercolour of garden front of Storrs Hall, signed 'J. Buckler 1814'. *Private Collection*.

JOHN BOLTON'S ALTERATIONS TO STORRS HALL

John Bolton, in contrast to David Pike Watts, embarked on a major programme of alteration and extension to the house and wider estate not long after purchasing it. His architect was J M Gandy, and the intention behind this work, evidently largely undertaken between 1808 and 1810, was the creation of a more spacious, more imposing and more conveniently disposed house than previously existed.

THE EXTERIOR OF THE ENLARGED HOUSE

Gandy sketched several alternative schemes for enlarging Storrs Hall on the occasion of his visit in 1806, but what was finally built, partially depicted on two of his preliminary sketches (Sketchbook, fols. 5r

and 6r) (Figs.22 and 23), were two-storey east and west wings, a loggia between them across the entrance front, a verandah across the garden front, and a lower service wing further east, partly one and partly two-storeys high. The east and west wings are faced with sandstone ashlar, but the service wing, which was substantially remodelled in the early 1890s, is of rendered rubble.

The east and west wings, though two storeys high, are not only slightly taller than the original house, but they project beyond both its entrance and garden fronts. Their dominance is reduced by the loggia and verandah which link them (compare Figs. 4, 5 and 24–26). They are rectangular in plan, each one bay wide and three bays deep, although the service wing is built up against the east wing. They both have distinctive detailing: shallow pilasters with sunk faces rise from plain plinths to a simplified entablature supporting a blind parapet, and the

windows, which all have moulded surrounds and include some of tripartite form, are variously elaborated on the ground floor with console brackets, shallow triangular pediments and flat hoods with bands of lotus flowers. A number of windows in the west wing retain original hung-sash window frames with brass glazing bars which are no doubt the product of Gandy's business relationship with George Bullock (see below), and several windows in the mid 1790s house have similar renewed frames.

Gandy remodelled the entrance front of the original house, demolishing its porch and altering the form, but not the position, of its front door. The loggia which he threw across it (Fig. 27) took the form of a Greek Doric colonnade between short screen walls, both incorporating a round-headed niche. These niches, shown empty on Buckler's watercolour of 1814 (Fig. 24), contain early nineteenth-century style pedestals which support lamps, while the columns

and pilasters of the colonnade are partly fluted, their entablature supporting a parapet of lotus buds on shaped bases. The wider central intercolumniation reflects the arrangement of the remodelled front door (Fig. 28). The verandah across the garden front of the original house (Fig. 5) has been subject to much repair and is now glazed in, but in its original form, shown on Buckler's watercolour of 1814 (Fig. 26), it had doorways in its central and end bays, with frameless 'windows' in the bays between. The geometric openwork wooden panels which frame the bays survive from Gandy's original structure, but further openwork detailing has been lost, as has the full entablature and the lotus bud parapet which echoed that on the loggia.

The service wing designed by Gandy at the east end of the house can just be seen on Buckler's watercolours, and trees were clearly planted to screen it from view. It was heightened to a uniform three storeys when Storrs Hall was converted to a hotel in



Fig. 27. Entrance front of Storrs Hall, showing the loggia added in the early nineteenth century.

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Fig. 28. The front door of Storrs Hall, as remodelled in the early nineteenth century.
© Crown copyright. NMR.

the early 1890s, but its original form, hinted at by the evidence of the building, is more certainly known from elevation drawings (Fig. 29) and ground and first-floor plans (Figs. 43 and 44) drawn up from field surveys undertaken by Joseph Pattinson in June 1892.¹⁰¹ The service wing originally had three distinct parts, all within a long T-shaped building. A three-bay long, two-storey block, its roof hidden behind a blind parapet, was attached to the house, then came a two-bay, single-storey block with an inner courtyard, its single-pitch roofs again hidden by outside walls, and finally, across the outer end, was a one-bay deep, three-bay wide, two-storey range with a hipped roof. Moulded bands on the outside walls survived the heightening of the wing in the early 1890s, and they confirm the differing wall heights of the three original parts. Much of the original fenestration survives, including the tripartite ground-floor window in the

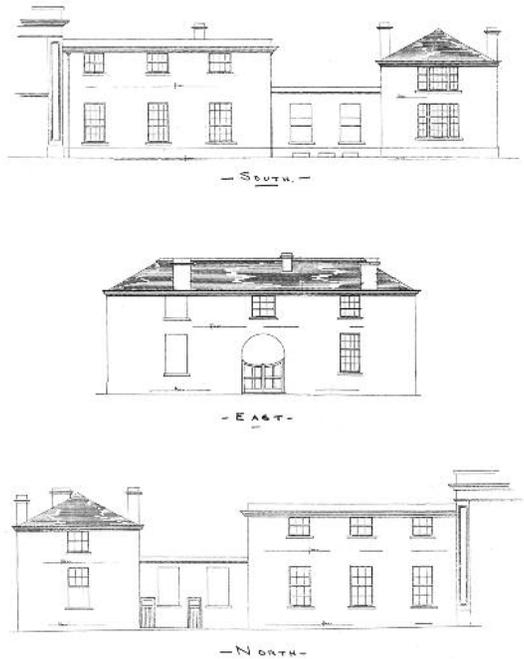


Fig. 29. Elevations of the service wing of Storrs Hall before it was heightened, drawn by Joseph Pattinson, 1892.
Cumbria Record Office (Kendal).

south wall of the outermost range which also retains, in the centre of its end wall, the tall, wide, gated, round-headed entrance into the courtyard of the wing. The courtyard was originally surrounded by a covered walkway with a pentice roof supported on columns, but this no longer survives.

THE INTERIOR OF THE ENLARGED HOUSE: FAMILY ACCOMMODATION

The interior of the enlarged early nineteenth-century house falls into two main parts, namely the family accommodation on the ground and first floors of the main block, which comprised the original house and the added east and west wings, and the service accommodation in the new service wing and in the basement of the original house. The mid 1790s

house at the core of the enlarged building was altered and refitted to Gandy's designs as was found necessary, the alterations being mainly associated with the need to draw more light into the house and to create circulation patterns which took access to the new wings into account.

Gandy's sketches of Storrs, made in 1806, represent his first thoughts about potential changes there, and they are the only surviving drawings which relate to his work there for Bolton. No other

early plans or detailed descriptions of the enlarged house are known, but later sources augment the physical evidence of the building. A list of rooms, with their uses and sizes as they had been in 1887 when Storrs was last occupied as a private house, is included in the Sales Particulars of 1889 (see below),¹⁰² and plans and elevations of the service wing (Figs. 29, 43 and 44) were made in 1892 by the Windermere architect, Joseph Pattinson, before the former private house was converted into a hotel.¹⁰³



Fig. 30. Storrs Hall. Ground floor of the rotunda. © *Crown copyright. NMR.*



Fig. 31. Storrs Hall. First-floor gallery and lantern over the rotunda.

© Crown copyright. NMR.

The rooms on the ground floor of the main block of the enlarged house were all reception rooms, and many of those in the original part built by Sir John Legard were refitted by Gandy when he enlarged it. He concentrated his work in those rooms which led to the new wings and to the first floor. The three rooms across the south front of Legard's house were thus left virtually untouched, but the entrance hall and the rotunda, or central hall, were refitted, as were the two rooms to their west, which were opened out

into each other and served as an anteroom to the rooms in the new west wing, and as also was the stair hall. The rotunda, a circular top-lit hall with doorways and walk-in round-headed niches at ground floor (Fig. 30), a balustraded gallery with four doorways opening off it at first floor, and domed lantern with polychrome glass overall (Fig. 31), was created by Gandy, probably in place of an original square hall. He was just as bold in the alterations he undertook to the stair hall which opened off it. No



Fig. 32. Storrs Hall. The main staircase at ground floor. © *Crown copyright. NMR.*

vestige of the original staircase survives, so radical was his work (Figs. 32 and 33). The end wall, where the original stair window must have been, was cut back to increase space for the new cantilevered stone staircase with its decorative brass balustrade, and much of one side wall was cut out and replaced by a screen wall with Ionic detailing on the ground floor and Composite on the first floor, a change related to creating access passages to the new east wing. An oval, domed lantern was inserted in the ceiling to light the remodelled stair hall.

The principal rooms in the east and west wings

continue to display Gandy's exuberant style. The west wing had two separate rooms, the smaller, north room restrained in its detailing,¹⁰⁴ the larger room, the library, much more ostentatious. A library, in an early nineteenth-century house, though invariably furnished with at least a few fitted bookcases, was by no means intended only or even primarily as a place for quiet reading. Rather was it a communal sitting room,¹⁰⁵ a use perfectly served by this sumptuously finished room (Fig. 34) with its windows overlooking the lake to south and west. It has a pair of high quality doors (Fig. 40) and an imposing marble



Fig. 33. Storrs Hall. The main staircase at first floor. © *Crown copyright. NMR.*

chimneypiece (Fig. 35), and a bold, enriched cornice. The east wing also had two rooms, the larger one, to the north, the dining room, separated from the smaller south room by a passage which provided access from the service wing into the house. The south room has a tripartite window but no original fittings, and though the dining room, also lit by a tripartite window, has a moulded cornice, the display within it comes not from that but from its doorways and chimneypiece. Four doorways have doorcases enriched with vine trails and bunches of grapes, and two retain their original mahogany doors

(Fig. 41). The chimneypiece (Fig. 36) is so distinctive that it must be by Gandy.

The rooms on the first floor of the main block of the enlarged house were all bedrooms or dressing rooms, and, as on the ground floor, Gandy's main work in the original part of the house involved creating access to the rooms in the new wings. Most of the 1790s rooms were left untouched. Access to the east wing was from the landing around two sides of the main stair, which had the same brass balustrade as the stair, while the west wing was reached via the gallery around the rotunda, again



Fig. 34. Storrs Hall. The library. © Crown copyright. NMR.

with the same brass balustrade, and the wide passage created from a former bedroom to its west. The two wings each had a large bedroom at either end, and although most were paired with what appear to have been smaller dressing rooms, they do not seem to have had linking doorways. Most of the rooms in the wings have enriched cornices and panelled reveals to the windows, but no chimneypieces survive.

The internal fittings in the enlarged house are of the highest quality. Only two early nineteenth-century chimneypieces remain, in the library and the dining room. The marble chimneypiece in the library (Fig. 35), with a central tablet depicting Leda and the Swan and side panels with female figures, one playing a lyre, the other a pipe, is of an

established type,¹⁰⁶ but that in the dining room shows Gandy's inimitable flair for design (Fig. 36). It is of black marble with diagonally-set Doric columns with fluted shafts and a gilt brass winged head set centrally over the fire opening. Gandy's fruitful inspiration can also be recognised in the elaborate plasterwork throughout the house. The lantern over the rotunda (Fig. 31), with its exceptional light blue, orange and yellow glass, rises from an entablature with a scalloped, fluted frieze and a cornice with a band of pellets, and has overall a saucer dome with moulded ribs and an enriched central roundel incorporating a flower burst. The detail is on a par with the luxuriant plasterwork in the library (Figs. 34 and 35) in which acanthus leaves and scrolls are the



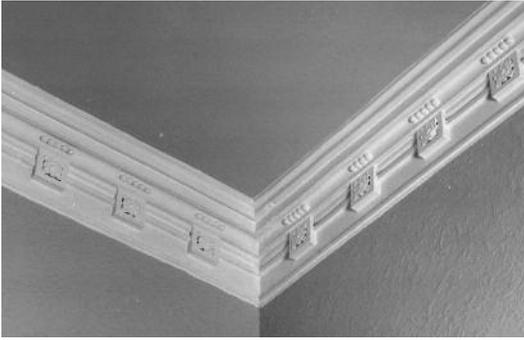
Fig. 35. Storrs Hall. The chimneypiece in the library.
© *Crown copyright. NMR.*



Fig. 36. Storrs Hall. The chimneypiece in the dining room. © *Crown copyright. NMR.*

principal element of the bold cornice around the main part of the room, the narrow and slightly lower end bays having ceilings divided into three compartments, the wider central ones with panels of Greek fret ornament.¹⁰⁷ The other ground-floor rooms, as well as the bedrooms, have cornices with more typical early nineteenth-century motifs, including square paterae, leaves, roundels and pellets (Figs. 37–39), but they are employed in the idiosyncratic manner typical of Gandy. There are

several high quality mahogany doors: two three-panelled doors in the library (Fig. 40) have ebony beading and strips of decorative brass inlay, while two in the dining room have six beaded panels (Fig. 41). Some brass fittings may be the product of the short-lived partnership which Gandy established in Liverpool in 1809–10 with the sculptor and furniture maker, George Bullock, which was comprehensively styled ‘architects, modellers, sculptors, marble masons, cabinet-makers and upholsterers’.¹⁰⁸



From top:

Figs. 37–39. Storrs Hall. Cornices in entrance hall, in ground-floor north-west corner room of original house and in bedroom of south end of first floor of west wing.

© Crown copyright. NMR.

The brass inlay on the library doors has been recognised as one of Bullock's most common inlay patterns,¹⁰⁹ but some of the other brass fittings – the glazing bars of some windows, the mount on the dining room chimneypiece, and the balustrades in the stair hall and around the gallery in the rotunda – are likely to have come from the same foundry.

THE INTERIOR OF ENLARGED HOUSE: SERVICE ACCOMMODATION

The service rooms of the mid 1790s house had all been in its basement, but Gandy's early nineteenth-century alterations for John Bolton saw the principal service rooms, as well as the servants' accommodation, housed in a service wing, partly two storeys high, partly one, attached to the east wing. The basement rooms nevertheless continued in service use as cellars, reached down steps inserted into one of the three original eastern cellars, and at the same time the original subterranean access tunnel was extended out under the service wing, emerging well outside the wing, with three further vaulted cellars attached to its south side. Joseph Pattinson's 1892 plan of this floor (Fig. 42) shows that all the original basement rooms were called 'cellars', some of them specifically identified as 'beer', 'ale' or 'wine' cellars, and rooms such as the original kitchen and housekeeper's room can be seen to have inserted racks for wine and seating for barrels of beer (Figs. 11 and 12). Comparison of the 1806 and 1892 plans of the basement shows three extra cellars on the later plan, one the 'stewards beer cellar', the other two 'coal cellars'. These new cellars, built of stone rubble with segmental vaults, and reached from the extended tunnel, are situated beneath the service wing and are Gandy's work.¹¹⁰

John Bolton's heirs seem to have left the service wing largely unaltered, and the layout and use of its rooms on Joseph Pattinson's plans of 1892 (Figs. 43 and 44) therefore show it more or less as it had been



Fig. 40. Storrs Hall. Door in library.
© Crown copyright. NMR.



Fig. 41. Storrs Hall. Door in dining room.
© Crown copyright. NMR.

designed by Gandy. These plans indicate that the ground floor had a full range of service rooms, and that the first floors of the two-storey blocks at either end of the wing had bedrooms for staff. Since staircases within the wing linked all its floors, and there was access between the wing and house on all floors, Gandy dispensed with the mid 1790s service stair when he remodelled the main staircase.

The 1892 ground-floor plan (Fig. 43) shows that that part of the service wing next to the house had a central passage with a kitchen and scullery on one

side and the housekeeper's room, a store and the servants' hall on the other. Beyond this, single-storey ranges on opposing sides of the courtyard contained the cook's pantry and a larder and the coal house, three separate water closets and a room containing water cisterns. With the exception of two water closets which were reached from outside the wing, all these rooms opened off a covered walkway which ran around much of the otherwise open courtyard. There was no walkway where a tall, wide entrance passage passed through the ground floor of the one-

STORRS HALL

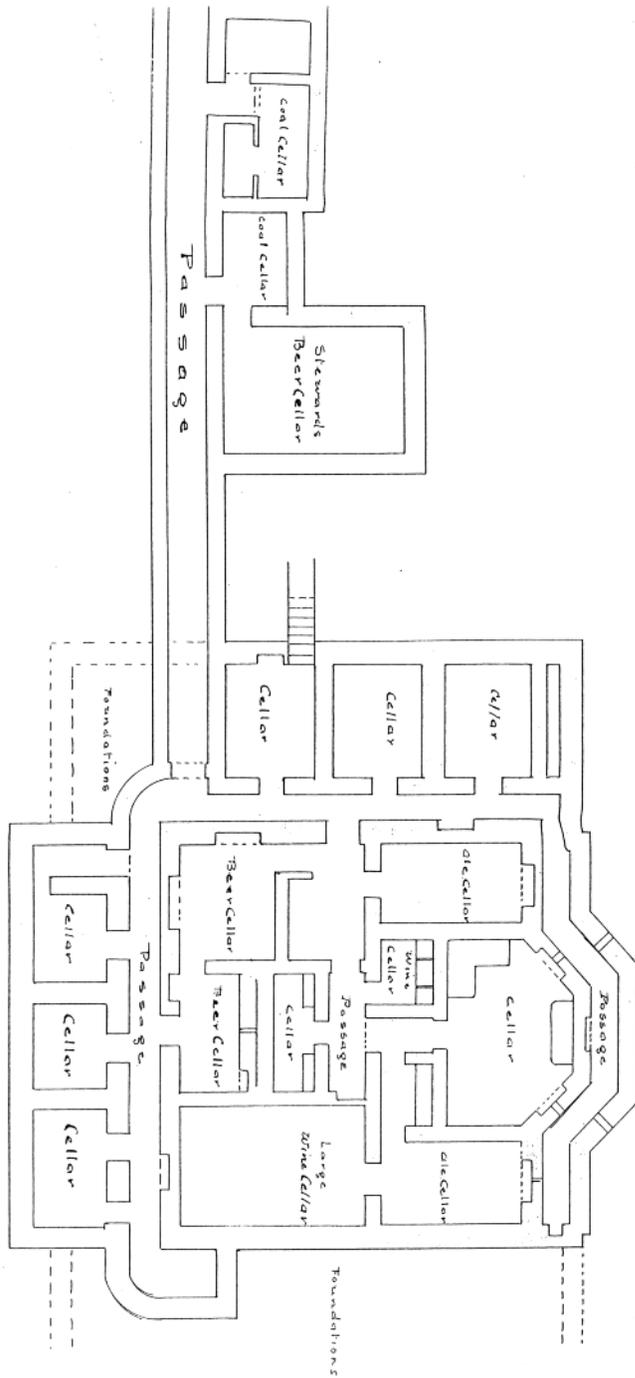


Fig. 42. Storrs Hall. Plan of basement, drawn by Joseph Pattinson, 1892. *Cumbria Record Office (Kendal).*

STORRS HALL

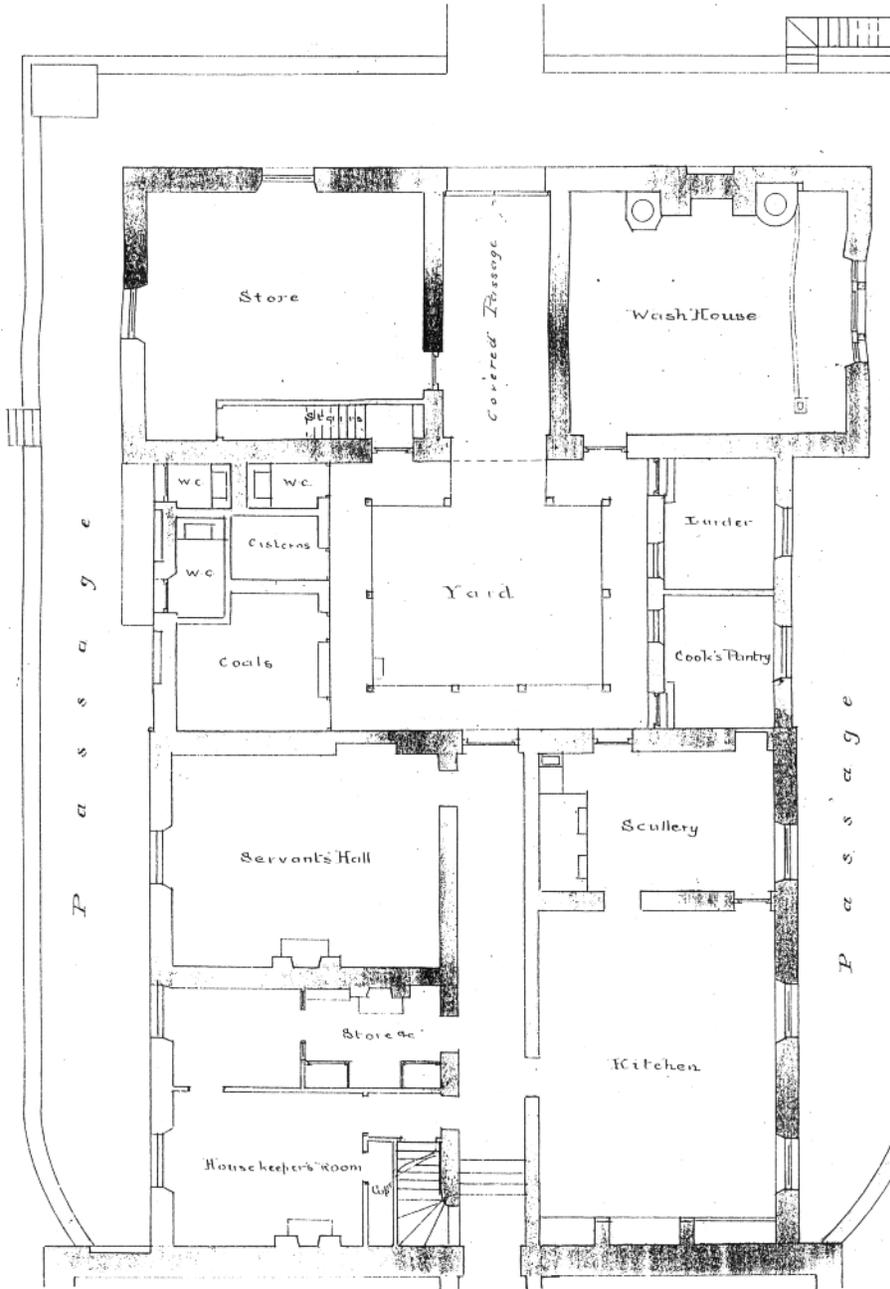


Fig. 43. Plan of ground floor of service wing of Storrs Hall before its conversion to hotel use, drawn by Joseph Pattinson, 1892. *Cumbria Record Office (Kendal)*.

STORRS HALL

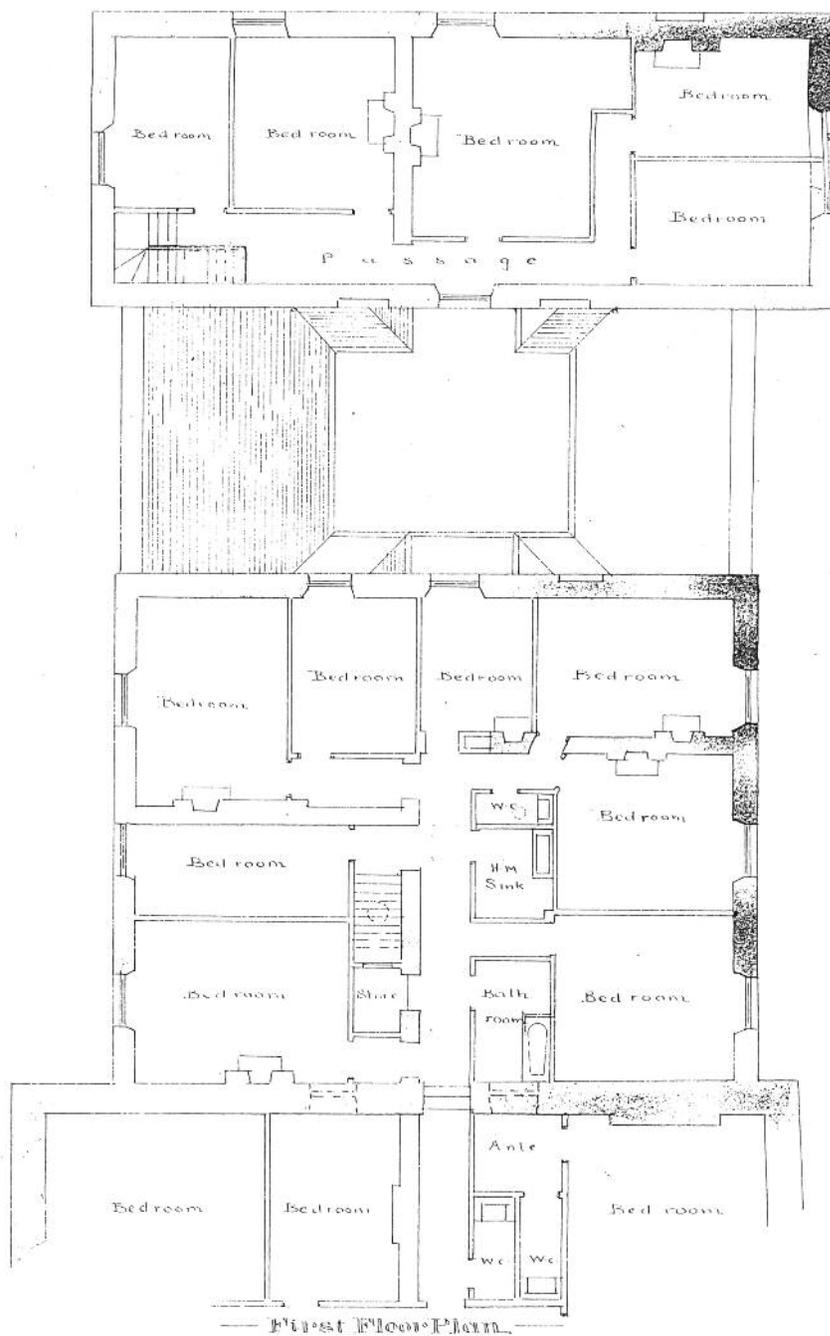


Fig. 44. Plan of first floor of service wing of Storrs Hall before its conversion to hotel use, drawn by Joseph Pattinson, 1892. *Cumbria Record Office (Kendal)*.

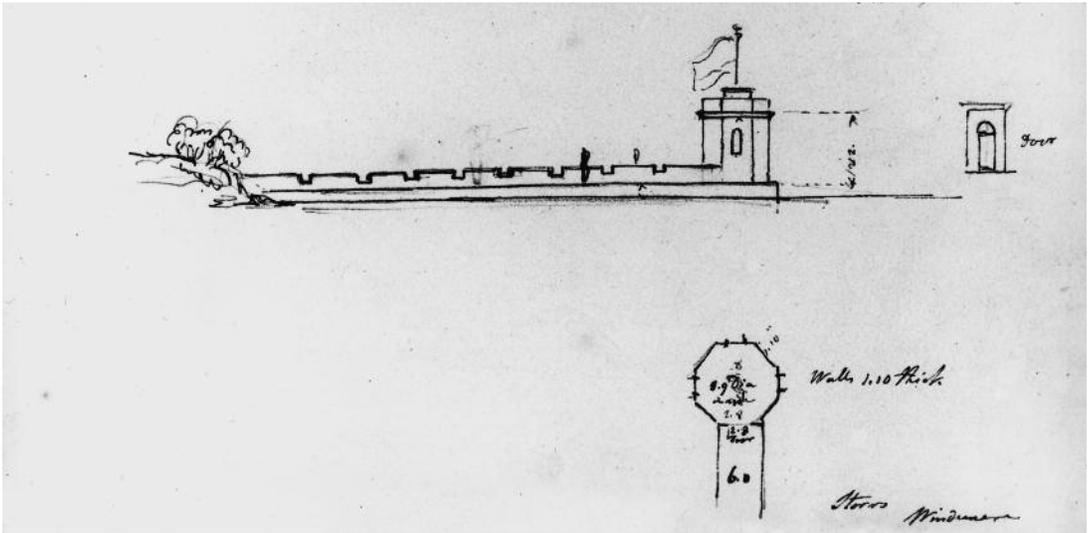


Fig. 45. Sketch of Storrs Temple, including proposed added parapet. Gandy Sketchbook, fol. 4r.
By courtesy of the Trustees of Sir John Soane's Museum.

room deep outer block of the service wing, which had a wash house on one side and a store on the other.

The 1892 first-floor plan (Fig. 44) shows the two separate blocks of staff bedrooms, each with its own staircase. The block attached to the east wing of the house, with a doorway between the two, was for female servants. The staircase leading up to it opened on to a spine corridor: a water closet, bathroom, house maid's sink and store opened off this, and it also gave access to the eight bedrooms, five of them heated, which were disposed on the three outer sides of the block. The block at the outer end of the service wing, for male servants, was originally reached from a staircase off the covered walkway around the open yard. A first-floor passage along its west side gave access to five bedrooms, three of them heated. There was no water closet or bathroom on this floor, the nearest water closet being on the ground floor, off the courtyard walkway.

The service block retains few original fittings, although there are some early nineteenth-century six-panelled doors on both floors of the block next to

the main house, and the first-floor room in its north-west corner, with its moulded cornice, may have been the housekeeper's bedroom.

JOHN BOLTON'S ALTERATIONS TO THE TEMPLE

Among the preliminary schemes of alterations which Gandy proposed for Storrs in 1806 was the addition of a parapet to Storrs Temple. His sketchbook includes a view of the Temple and causeway from the north with the annotation 'To raise a parapet on Tem[ple] 2' 6 high above present cornice' (Fig. 45). The sketch shows the intended parapet and a central box with a flagpole on the roof, as well as the causeway with the existing crenellated parapet along its entire length. The added parapet on top of the Temple is constructed of timber and was restored after a public appeal in 1962.¹¹¹ The causeway, which was in a very poor state of repair, was also restored in 1962, but no attempt was made to restore the parapet.

JOHN BOLTON'S LODGE
AND GROUNDS

In 1806 Gandy sketched designs for two garden buildings at Storrs, one a summerhouse in the form of a temple (Sketchbook, fols. 12v, 13r) (Figs. 46–7), the other a garden seat in the form of an aedicule (Sketchbook, fol. 13r, bottom) (Fig. 47), as well as a 'proposed druidical Temple' on an island in Windermere (Sketchbook, fols. 11v, 12r) (Figs. 48 and 49),¹¹² but none of these schemes was put into effect when Bolton commenced work at Storrs a few years later. Instead he extended the estate north, towards Bowness, by purchasing farms, and employed John Webb to undertake work on the enlarged estate. John Webb (c.1754–1828) was an architect and landscape-gardener whose practice in the latter field was by 1805 reported to be 'all over England'.¹¹³ Among many other places, he was consulted about landscaping the park and grounds at Lowther Castle, Westmorland, for which he produced proposals in

1807,¹¹⁴ and this may be where Bolton came across him. Knowledge of Webb's work at Storrs is restricted to William Green's statement, published in 1819, that 'Mr Webb has likewise been here, and has driven in one grand straight line a road through the lower grounds, in contempt of those little Brunonian rigglelings bordering the old dwelling'.¹¹⁵ Comparison of maps shows that between 1781 and 1851 (Figs. 1 and 20) the old road from Bowness to Newby Bridge, which on the earlier map is shown close to the lake edge, had been rerouted further up the fell side by the later date. The old road was curtailed at Middle Farm just after it was intersected by a sweeping drive running down from the new road and on to Storrs Hall. This drive must, with artistic licence, be Webb's 'grand straight line', and just after it crossed the old road the later map shows a 'Lodge' on its south side, sited to control access to the hall. This lodge survives, and was designed by Gandy.

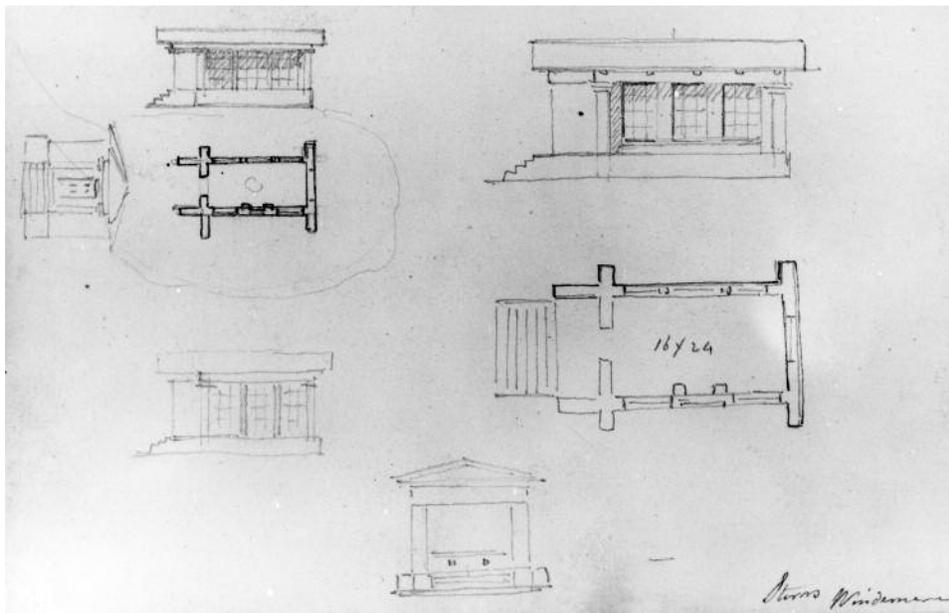


Fig. 46. Sketch of proposed summerhouse in grounds of Storrs Hall. Gandy Sketchbook, fol. 12v.

By courtesy of the Trustees of Sir John Soane's Museum.

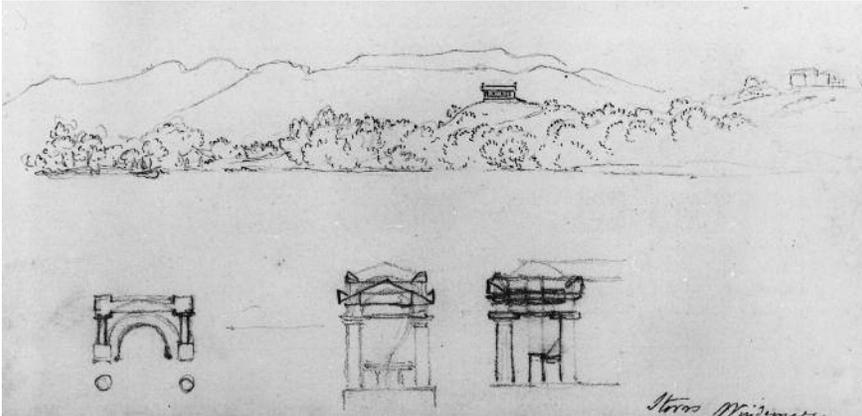


Fig. 47. Sketch showing site of proposed summer house in relation to Storrs Hall and the boathouse, together with a design for a garden seat in the form of an aedicule . Gandy Sketchbook, fol. 13r.
By courtesy of the Trustees of Sir John Soane's Museum.

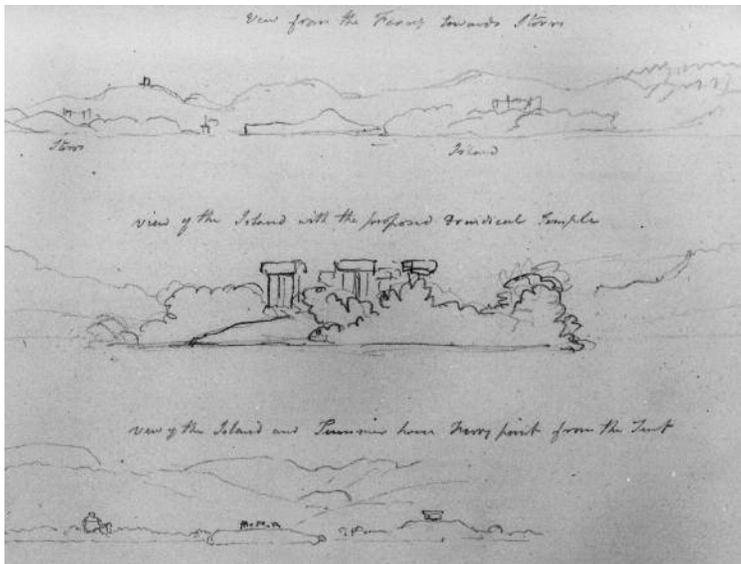


Fig. 48. Views from and towards the Ferry, variously showing Storrs Hall, Storrs Temple, the proposed summer house, Belle Isle, and the proposed Druidical Temple on an island. Gandy Sketchbook, fol. 12r. By courtesy of the Trustees of Sir John Soane's Museum.

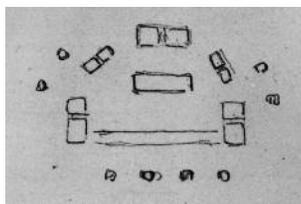


Fig. 49. Plan of proposed Druidical Temple. Gandy Sketchbook, fol. 11v. By courtesy of the Trustees of Sir John Soane's Museum.

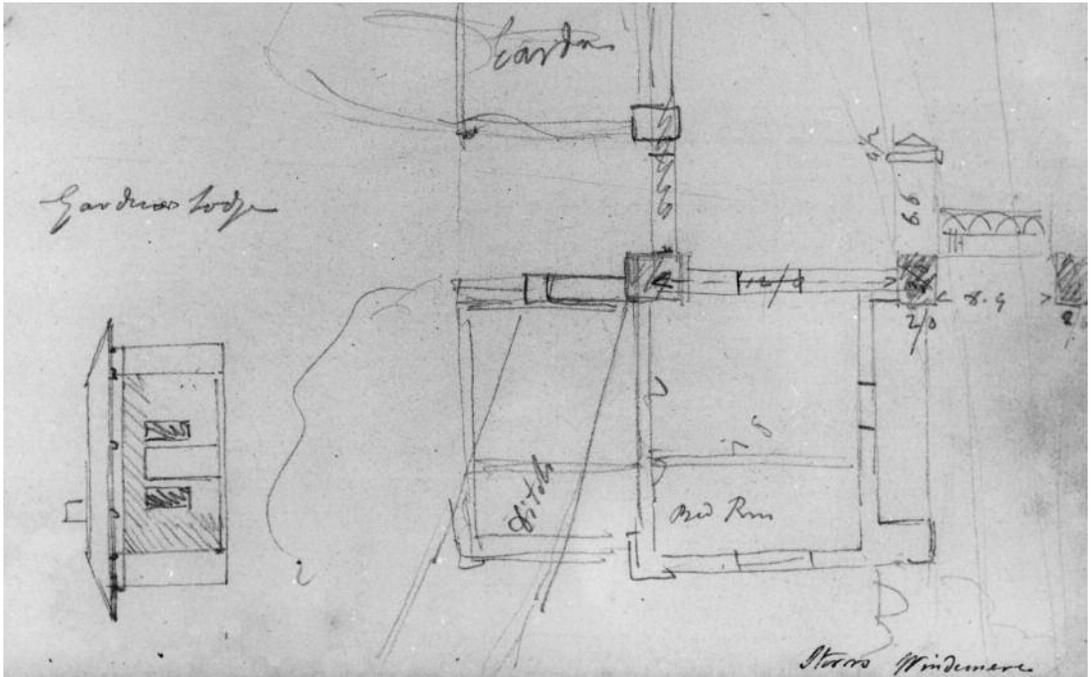


Fig. 50. Sketch plan and elevation of Gardener's Lodge. Gandy Sketchbook, fol. 10r.

By courtesy of the Trustees of Sir John Soane's Museum.

Gandy had drawn two alternative sketches for a proposed lodge at Storrs in 1806 (Sketchbook, fols. 9v, 10r), one of them (Fig. 50) including an elevation not dissimilar to that for a cottage in one of the copybooks he had published in 1805.¹¹⁶ Although the overall layout and some details, especially the form of the gate piers, are similar to the lodge which was built, Gandy clearly prepared a new design when construction actually went ahead. The lodge is shown on one of John Buckler's watercolours of 1814 (Fig. 51). This was taken from the east, since it shows Windermere in the gap between the two lodges, with Claife Heights rising as a distant backdrop, but confusingly it shows a pair of lodges. The lodge which was built, together with a pair of gate piers, is that on the left; that on the right was never built,¹¹⁷ as the 1858 map (Fig. 52) shows.

The lodge (Fig. 53), which is now called Lower Lodge, has been slightly altered and extended, and

fronts an altered road pattern.¹¹⁸ It is single-storeyed with a square front block under a shallow pyramidal roof and a slightly lower rear range, its roof hipped at the back. The walls are rendered and scored to simulate ashlar, and the roofs are slated, but the front block is distinguished by detailing which is paralleled in Gandy's work at Storrs Hall itself.¹¹⁹ The detailing in question, which is generally of ashlar, comprises the sunk-panelled corner pilasters, which are linked at the top by a moulded band, and the former doorway in the centre of the front wall, now a window, which is recessed behind a screen of two Greek Doric columns set in an opening with pilasters of equivalent form against its sides. The columns are of wood, and they and the pilasters, like those in the loggia which Gandy threw across the front of Storrs Hall, are fluted only on the upper parts of their shafts. The side walls of the front block have two-light windows with chamfered mullions,



Fig. 51. Watercolour of lodge to Storrs Hall, signed 'J. Buckler 1814'.
Private Collection.

and a chimneystack rises from the centre of the rear wall. The rear range, which has been doubled in length, has a doorway in its east wall and windows in all elevations. The windows, larger than those in the front block, were screened from view by walls and plantations shown on the 1858 map.

John Buckler's watercolour of the lodge shows a pair of large gate piers flanking a wide, gated carriage entrance set between a pair of pedestrian gates, each with a small gate pier on its outer side. The two large gate piers, both of ashlar, each had deep plinths, square shafts, and shallow, pyramidal caps set on sunk-panelled blocks above bands. These have been dismantled and reset, not quite in their original form, at the entrance to a carriage drive to The Yews, immediately uphill from the lodge. The sunk-panelled blocks have been reset next to the piers rather than below the caps, but they are otherwise as depicted in the watercolour. The iron gate between

them, with its elongated intersecting ovals, is identical to the gates shown by Buckler. This style of gate is one of several illustrated in a copybook by Gandy which had been published in 1805.¹²⁰

Inside the lodge, the front block is a single large room with closets in both front corners, each retaining a six-panel door with mouldings which can be matched in the early nineteenth-century work at Storrs Hall. These closets project into the room, and in so doing create a lobby beside the original front door, a feature accentuated by the segmental arch which separates it from main part of the room. The fireplace in the centre of the rear wall has been blocked and is without a chimneypiece. The rear wing may originally have had just two rooms, both perhaps entered from main front room, although both are much altered. The room to the west has a late nineteenth-century cast-iron fireplace, while that to the east has been partitioned to create a



Fig. 52. Ordnance Survey 1:2500 map, surveyed in 1858, showing the lodge beside the north drive to Storrs Hall.

lobby off the back door, a bathroom, and a passage to the added kitchen and bedroom across the rear of the wing.

The drive past the lodge was the northern approach to Storrs Hall; there was also a southern approach, shown on the 1858 map, which left the road from Newby Bridge at Black Beck Bridge, the southern limit of the Storrs estate. For much of its length this drive appropriated the road shown on the

1781 map. John Bolton erected no lodge here. As well as giving an insight into what John Webb's creation of drives at Storrs is likely to have meant, comparison of the 1781 and 1858 maps also shows how field divisions were dispensed with as parkland with deliberately planted trees was established. Green had ventured to suggest that Storrs might 'in the process of time ... be one of the finest things of its kind in the island'.¹²¹ This was not to be.



Fig. 53. Lodge, the original gate piers and gates reset further up the hill at the entrance to a drive to The Yews.

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**STORRS HALL AFTER
THE BOLTONS**

John Bolton died in 1837, his wife, Elizabeth, in 1848, and without children the Storrs estate passed to the Reverend Thomas Staniforth (1807–87) whose mother, Mary Littledale, was Elizabeth Bolton's sister.¹²² Staniforth spent most of his professional career as rector of Bolton-by-Bowland, to which he had been presented by his uncle in 1831. On his retirement in 1859 he and his wife moved to Storrs

Hall. Here, assisted by estates and property inherited from his father in 1851, he lived the life of a country gentleman, shooting and fishing, and during the 1880s, introducing a flock of St Kilda sheep to its parkland.¹²³ Staniforth, an avid collector of silver, china and furniture, added to the books and pictures in Storrs Hall, but did nothing of note to the house and associated buildings.

Staniforth died, without male heirs, on 8 July 1887. The contents of Storrs Hall passed to his great



Fig. 54. Elevations of the service wing of Storrs Hall showing the proposed heightening on conversion into a hotel, drawn by Joseph Pattinson, 1892.

Cumbria Record Office (Kendal).

STORRS HALL

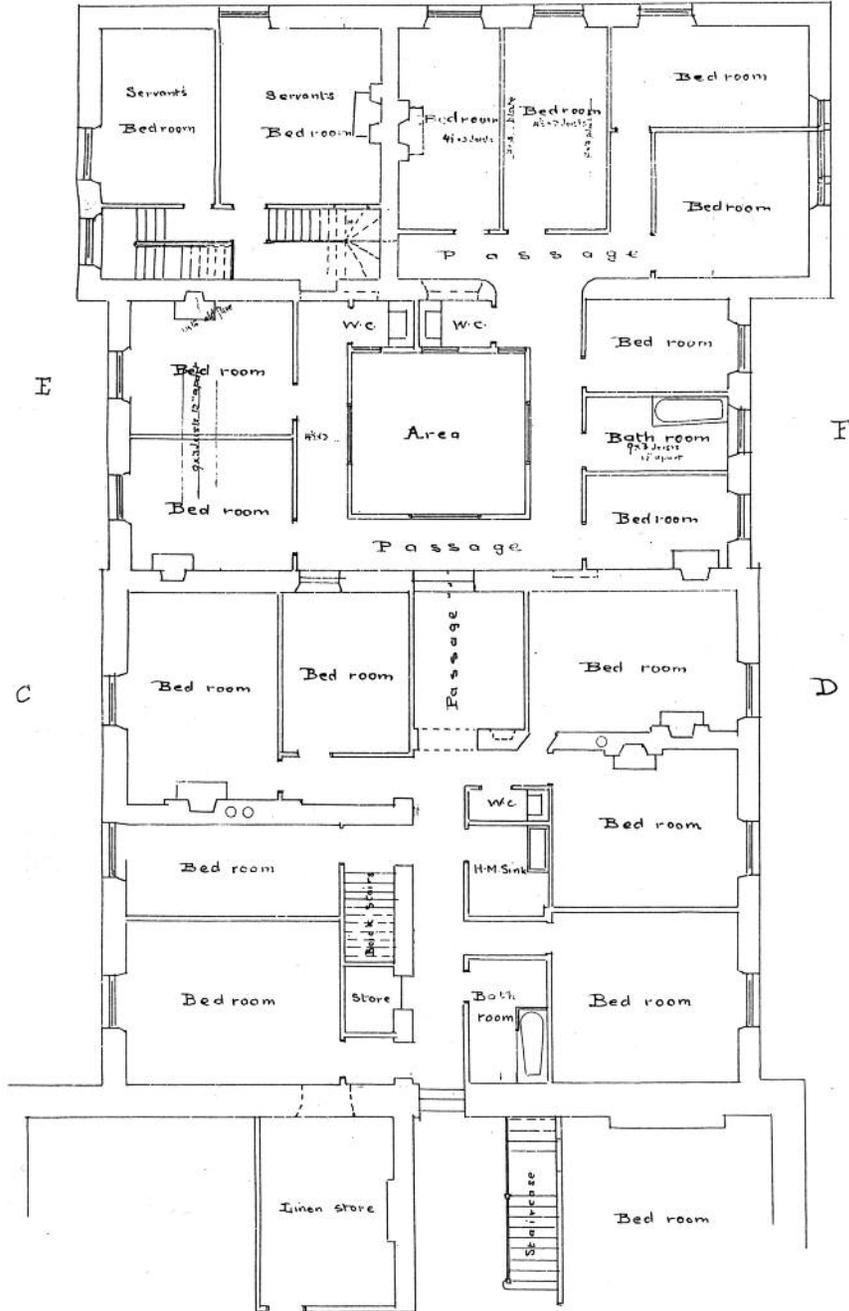


Fig. 55. Plan of the first floor of the service wing of Storrs Hall showing its proposed conversion to hotel use, drawn by Joseph Pattinson, 1892. *Cumbria Record Office (Kendal)*.

STORRS HALL

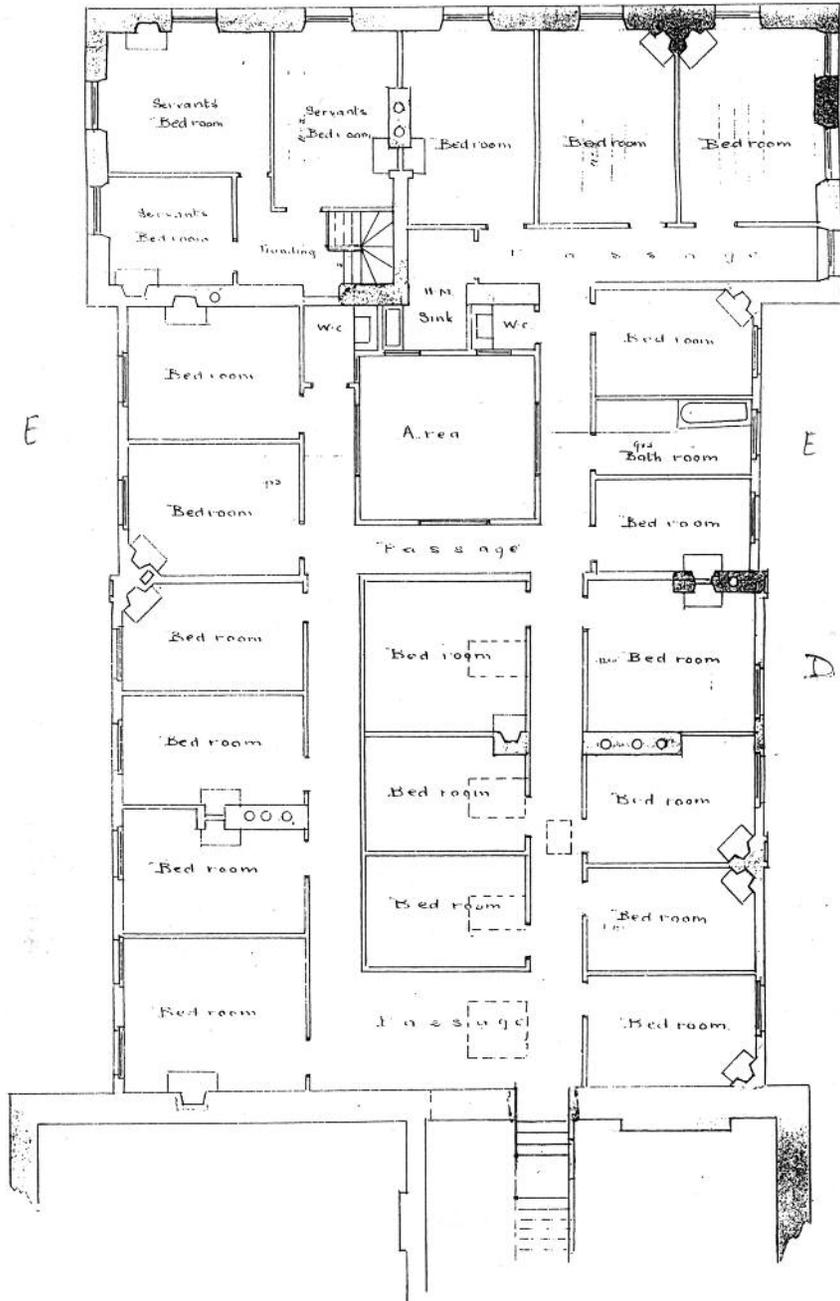


Fig. 56. Plan of the second floor of the service wing of Storrs Hall showing its proposed conversion to hotel use, drawn by Joseph Pattinson, 1892. *Cumbria Record Office (Kendal)*.

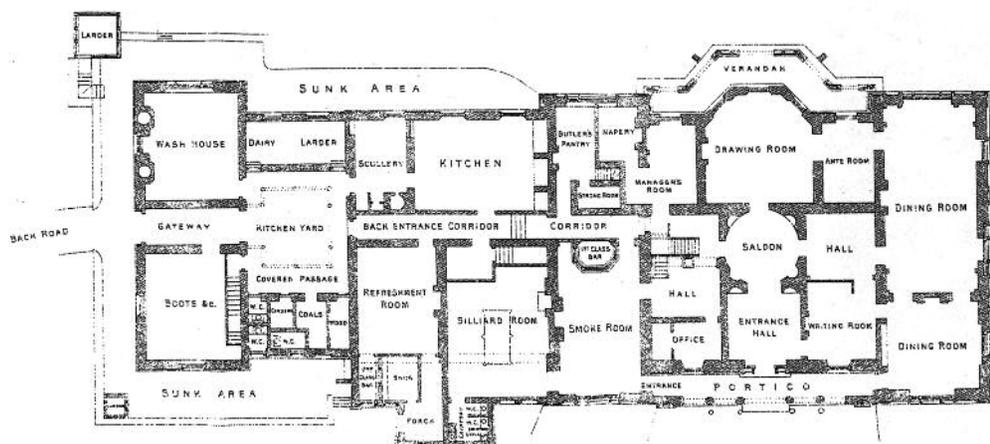


Fig. 57. Ground-floor plan of Storrs Hall Hotel from Particulars of Sale, 1900.
Cumbria Record Office (Kendal).

nephew, Edwin Wilfred Greenwood, but the hall and lands were entailed to the Littledale side of the family. They, however, gained little benefit from their inheritance. Harold Littledale died on 9 March 1889, his son, also Harold, dying a bachelor on 23 April 1889. After a court case, the estate passed to two beneficiaries, and the Storrs Estate was advertised for sale by auction in London on 9 August 1889.¹²⁴ The 'Particulars and Conditions of Sale', accompanied by an estate map surveyed in 1889, note the house as 'by far the most important and best appointed residence in the whole district'. The rooms, all of them listed in the Particulars, were still essentially those of John Bolton's house, only one, a billiard room, perhaps dating from Staniforth's time. The grounds included Storrs Temple with a private pier and boat landing, kitchen gardens, stabling for sixteen horses, numerous cottages for servants, gardeners, etc., as well as a carriage drive nearly two miles long through the full length of the estate. The estate was favourable for game and yachting facilities were claimed to be unrivalled. Low House was the home farm, and Middle Farm, The Yews and other cottages were tenanted.

The Storrs Estate was sold in 1889 not to a single purchaser but in lots. Storrs Hall was conveyed to Benjamin Townson of Barrow-in-Furness on 10 March 1890. It was empty at the time of the 1891 census, but in May 1892 the Windermere architect Joseph Pattinson surveyed much of the building in readiness for its conversion into a hotel, working up designs for the heightening of the whole service wing into a substantial three-storey block with service rooms as well as guest and staff accommodation (Figs. 54–56).¹²⁵ Storrs Hall Hotel opened that year, before conversion of the wing was complete, and when advertised for sale in 1900 it contained fifty-six bedrooms as well as other public and private rooms. The ground-floor plan of the hotel in the 1900 Sale Particulars (Fig. 57) shows how the rooms on that floor had been put to new uses, with some rooms in the main block of the house subdivided and minor additions made to the service wing to create a Billiard Room and Refreshment Room. On the first and second floors of the service wing, Pattinson's plans show that he created a block of five self-contained servants' bedrooms and thirty-three letting bedrooms, with five water closets, three bathrooms



Fig. 58. Engraving of Storrs Hall Hotel published in 1894.

and two rooms with house maids' sinks, on the remodelled first and second floors. There had also been considerable investment in its grounds, which included tennis courts, a bowling green, an archery and croquet ground. Tennis courts and the enlarged wing are shown on an engraving published in 1894 (Fig. 58).¹²⁶ There was also the steamer pier of the Furness Railway Company, which gave direct communication with their station at Lake Side, at the southern end of Windermere.¹²⁷

The 1900 auction was unsuccessful, since the hotel was put up for auction again in 1905.¹²⁸ Some land north and south of the hotel had been sold in the intervening period to G H Pattinson, and was developed as building land, but the hotel was finally sold in 1908 to two local hoteliers. It was purchased by North British Hotels in 1943 who, after a public appeal in 1962, restored Storrs Temple and presented it to the National Trust. The hotel was sold in the mid 1990s, and after extensive renovation in 1997–8 it re-opened as a country mansion hotel known as Storrs Hall, its ambience restored to a standard last seen in the era of John and Elizabeth Bolton.

ACKNOWLEDGEMENTS

I should like to thank Allan Adams, Keith Buck, Adam Menuge, Simon Taylor and Nicola Wray, colleagues in RCHME, now English Heritage, for their parts in recording Storrs Hall. Les Hindle and Richard Livock gave permission to record Storrs Hall, where Nigel Lawrence assisted subsequent investigation, Sir Oliver Scott gave permission to record Lower Lodge, and Robert Maxwell of the National Trust assisted with access to Storrs Temple. Research was greatly helped by the knowledge of John Borron, Sir Howard Colvin, Richard Hall, Richard Hewlings, David Kinsman, Sir Charles Legard, Mrs D R Matthews, Margaret Richardson, Ian St John and the late Robert Woof. The Trustees of Sir John Soane's Museum, National Monuments Record (English Heritage), and Cumbria Record Office (Kendal) gave permission to publish material in their collections.

NOTES

- 1 There is an extensive literature on the ‘discovery’ of the Lake District in the later eighteenth and early nineteenth centuries. A concise summary is contained in Esther Moir, *The Discovery of Britain: The English Tourists*, London, 1964, 139–56, while the fullest general study, inaccurate on points of detail, is Norman Nicholson, *The Lakers: the adventures of the First Tourists*, London, 1957. A number of exhibitions in the 1980s covered the theme, with a particular emphasis on aesthetic developments, including Peter Bicknell and Robert Woof (eds.), *The Discovery of the Lake District 1750–1810. A context for Wordsworth*, Grasmere, 1982 and John Murdoch, *The Discovery of the Lake District. A Northern Arcadia and its Uses*, London, 1984. A more recent study is contained in Malcolm Andrews, *The Search for the Picturesque*, Stanford, 1989, 152–95.
- 2 James Clarke’s eleven maps, first published in 1781, were reissued in 1789 and 1793 [Peter Bicknell, *The Picturesque Scenery of the Lake District 1752–1855. A Bibliographical Study*, Winchester, 1990, 45–7], whilst Peter Crosthwaite’s seven maps of the Lakes came out during the 1780s, most of them in 1783, and were successively revised and republished [*Ibid.*, 41–2; Alan Hankinson, *The Regatta Men*, Milnthorpe, 1988]. The most popular early Guides were those by Thomas West, William Gilpin and William Wordsworth [Bicknell, *op. cit.*, 33–9, 42–5, 115–18].
- 3 Quoted in Moir, *op. cit.*, 139.
- 4 Storrs Hall was investigated in 1998 by the Royal Commission on the Historical Monuments of England (since April 1999 part of English Heritage), during the renovation of the building prior to its reopening as a country mansion hotel. This article is based on, but takes forward, the interpretation included in Ian Goodall and Simon Taylor, ‘Storrs Hall, Windermere, Cumbria’, BF No. 30550, Architectural Investigation Reports and Papers B/029/2002 [copy deposited in the National Monuments Record Centre, Swindon].
- 5 I am grateful to Dr Blake Tyson for information about Thomas English’s background.
- 6 Adam Menuge, ‘Belle Isle, Windermere, Cumbria’, RCHME Historic Building Report, BF No. 93420, 1997 [copy deposited in the National Monuments Record Centre, Swindon].
- 7 Christopher D. Taylor, *Portrait of Windermere*, London, 1983; Hankinson, *op. cit.*, 2–5 and 18–20; John Martin Robinson, *A Guide to the Country Houses of the North West*, London, 1991, 103–4; Angus Taylor, ‘Compulsive Lakeland Builder: Joseph Pocklington 1736–1817’, *Country Life*, September 5 1985, 614–7; Angus Taylor, ‘“More Vile Taste...”: The Pocklington Brothers and their Buildings’, *Country Life*, May 1 1986, 1184–8.
- 8 Taylor, *op. cit.*, 138–40; Robinson, *op. cit.*, passim; J. Mordaunt Crook, *The Rise of the Nouveaux Riches*, London, 1999, esp. Chapter 3, ‘Privilege and the picturesque: New Money in the Lake District, 1774–1914’, 79–100.
- 9 Thomas West, *A Guide to the Lakes, in Cumberland, Westmorland, and Lancashire*, 6th edn., London, 1796, 70–1, footnote. The fifth edition of West, published in 1793, has no such footnote.
- 10 Information on Sir John Legard, unless otherwise referenced, is taken from Colonel Sir James Digby Legard, *The Legards of Anlaby & Ganton: Their Neighbours & Neighbourhood*, London, 1926, 101–5. The date of death given in this book [p.105] is 1808, whereas R S Boupfhey, C R Hudleston and J Hughes, *An Armorial for Westmorland and Lonsdale*, Carlisle, 1975, 187, give it as 1807. The Parish Register of St Mary’s Church, Sunbury-on-Thames, held in the church, records the burial of Sir John Legard of Gunton (*sic*), aged 49 years, on 26 July 1808.
- 11 The portrait of Sir John Legard by George Romney, for which he sat in March 1780 [Humphry Ward and W. Roberts, *Romney. A biographical and critical essay with a Catalogue Raisonné of his works*, II, London, 1904, 92], and which is reproduced in Legard, *op. cit.*, opp. 101, hangs in Scampston Hall, North Yorkshire, where there is also a portrait by Opie.
- 12 Boupfhey, Hudleston and Hughes, *op. cit.*, 187.
- 13 Legard, *op. cit.*, 101–2; John Ingamells, *Dictionary of British and Irish Travellers in Italy, 1701–1800*, New Haven and London, 1997, 595.
- 14 Legard, *op. cit.*, 102.
- 15 *Ibid.*, 104.
- 16 James Clarke, *A Map of the Southern part of the Lake Winandermere and its Environs. Surveyed by James Clarke. Published Feby. 10th 1781*.
- 17 Peter Barfoot and John Wilkes, *The Universal British Directory of Trade, Commerce, and Manufacture*, London, 1793, reprinted with Foreword and Index by Clive Williams-Jones, Castle Rising, 1993, II, 36.
- 18 Peter Crosthwaite, *An Accurate Map of the Grand Lake of Windermere, being the largest in England*,

- situate in Westmorland and Lancashire*, London, 1794.
- 19 Robert Isaac Wilberforce and Samuel Wilberforce, *The Life of William Wilberforce*, II, London, 1839, 108. William Wilberforce (1759–1833), life-long campaigner for the abolition of the slave trade, born at Hull, elected M.P. for the town in 1780 and for Yorkshire in 1784, is likely to have known Sir John Legard as a fellow landowner in the East Riding of the county. Wilberforce had known the Lake District since the late 1770s, having toured there in 1776, 1777 and 1779 [C.E. Wrangham (ed.), *Journey to the Lake District from Cambridge, 1779. A diary written by William Wilberforce, undergraduate of St John's College, Cambridge*, Stocksfield, 1983, 15]. For much of the 1780s, from 1780 until spring 1789, he rented Rayrigg Hall, on the banks of Windermere, immediately north of Bowness, residing there when released from parliamentary attendance [Wilberforce and Wilberforce, *op. cit.*, I, 122–3, 66–70, 177–84]. Wilberforce had met the Bishop of Llandaff before, the latter having stayed at Rayrigg in 1788 [*Ibid.*, I, 179], his house at nearby Calgarth Park not being built until 1789 [Christopher D. Taylor, *op. cit.*, 137; Robinson *op. cit.*, 266].
- 20 The daughters were Maria and Lucy: Maria had married in August 1794 and Lucy was to marry in March 1796 [Legard, *op. cit.*, 102].
- 21 Corita Myerscough (ed.), *Uncle John Carr. The Diaries of his Great-nieces, Harriet and Amelia Clark*, York, 2000, 8–11, 43. In 1795 the party did not pass the site of Storrs Hall since they approached the Lake District from Kendal, continuing on to Bowness before travelling north to Ambleside and beyond. The 1796 reference to Sir John Legard is to Storrs Hall, that to Mr Dixon is to Fell Foot.
- 22 West, *op. cit.*, 70–1 (footnote).
- 23 William Rollinson (ed.), *William Gell. A Tour in the Lakes 1797*, Otley, 2000, 10.
- 24 *The Lancaster Gazetteer*, 14, 21 and 28 April, 15 May 1804.
- 25 Legard, *op. cit.*, 101–2, 104. Adèle d'Osmond, afterwards Comtesse de Boigne, was born in 1781. The d'Osmonds lost all their possessions with the Revolution in France, and after accepting the hospitality of the Queen of Naples, they accepted that of Sir John Legard, travelling to Ganton, which was their home for two years.
- 26 Peter Crosthwaite, *An Accurate Map of the Grand Lake of Windermere, being the largest in England*, *situate in Westmorland and Lancashire*, London, 1800.
- 27 John Housman, *A Descriptive Tour, and Guide to the Lakes, Caves, Mountains, and other Natural Curiosities, in Cumberland, Westmorland, Lancashire, and a Part of The West Riding of Yorkshire*, 2nd edn., Carlisle, 1802, 174.
- 28 Howard Colvin, *A Biographical Dictionary of British Architects 1600–1840*, New Haven and London, 1995, 225; Brian Wragg (ed. Giles Worsley), *The Life and Work of John Carr*, Otley, 2000, 44, 113, 226–7.
- 29 Myerscough, *op. cit.*, 8–9, 41–3.
- 30 'Mr Dixon' was Jeremiah Dixon, who, in the late eighteenth century, had purchased and enlarged Fell Foot at the southern end of the east shore of Windermere. Dixon, a Leeds merchant, was on the Committee of Leeds General Infirmary, built to Carr's design in 1768–71, and was Lord Mayor of the city in 1784–5. Carr is said to have designed his town house in Boar Lane, Leeds, in 1750, and possibly Gledhow Hall, Leeds, which he built in 1764–6. No architect is known for the work at Fell Foot, and the house has been demolished [Robinson, *op. cit.*, 183; Colvin, *op. cit.*, 217–26; National Trust, *Fell Foot Park & Garden*, London, 1996; Wragg (ed. Worsley), *op. cit.*, 150, 170–2].
- 31 Angus Taylor (ed. Janet Martin), 'The Websters of Kendal. A north-western architectural dynasty', *Cumberland and Westmorland Antiquarian and Archaeological Society Record Series, XVII*, 2004, 12, 90, ill. 2.
- 32 Fell Foot, as noted above, stood at the south end of Windermere, and it was the subject of another of Mary Dixon's oil paintings, reproduced in National Trust, *op. cit.*, 4.
- 33 The painting, in a private collection, is also reproduced in Robert Woof, 'The Matter of Fact Paradise', in John Murdoch (ed.), *The Lake District: A sort of national property*, Cheltenham and London, 1986, plate 7.
- 34 Murdoch, *Discovery, cit.*, 31. The painting by John Downman of 'A lady in a boat', [reproduced by Murdoch, *ibid.*, 32, illustration on p.31; Woof, *op. cit.*, plate 7, and Andrews, *op. cit.*, Fig 53], which is dated to 1812, clearly shows the castellated additions made by the Curwens. See also Wragg (ed. Worsley), *op. cit.*, 113, where it is dated to c.1794.
- 35 Gandy had been commissioned by John Bolton, who bought Storrs from David Pike Watts in 1806, to sketch out proposals for altering and enlarging

- the buildings there. The Sketchbook is discussed more fully below.
- 36 The ground and first-floor elevations of the original house are now only visible to north and south, and, though they are faced with sandstone ashlar, close examination of this during repair work suggested that it was an applied skin which must have been added by John Bolton in the early nineteenth century. Roughcast was also observed, at the same time, at first-floor level on the outer face of the east wall of the original house.
- 37 The evidence for the doorway, which survives as a ground-floor opening, takes the form of a vault over the area immediately outside it along the east side of the house. The existence of the window is assumed, since the wall was removed at first-floor level in the early nineteenth century. That it lit the stair hall is based on the subsequent use of this space: the structure of the present staircase is entirely early nineteenth century in date.
- 38 *The Lancaster Gazetteer*, 14 April 1804. The advertisement, repeated in later issues of the newspaper, is quoted in full, and further discussed, later.
- 39 The stair hall was enlarged to the north, at the expense of the suggested dining room, and totally refitted in the early 19th century. The service stair, which rose from the basement below the first ascending flight of the main staircase, in a void shown on the 1892 basement plan (Fig. 42), was also re-sited at this time.
- 40 The largest bedroom, in the centre of the south front, must have been heated, but evidence for the position of the fireplace was not visible.
- 41 *The Lancaster Gazetteer*, 14 April 1804.
- 42 Ordnance Survey 1:10560 map, Westmorland, Sheet 37 and 1:2500 map, Westmorland, Sheet 37.3, both surveyed 1858.
- 43 For information about J.M. Gandy see especially 'The vision of J M Gandy', in John Summerson, *Heavenly Mansions and other Essays on Architecture*, London, 1949, reprinted New York and London, 1963, 111–34; John Summerson, Brian Lukacher and Des Hill, *Joseph Michael Gandy (1771–1843)*, London, 1982; Brian Lukacher, 'Joseph Michael Gandy: The poetical representation and mythology of architecture', D. Phil. thesis, University of Delaware, 1987; Brian Lukacher, 'John Soane and his draughtsman Joseph Michael Gandy', *Daidolos*, XXV, 15 September 1987, 51–64; Colvin, *op.cit.*, 388–90.
- 44 Algernon Graves, *The Royal Academy of Arts. A Complete Dictionary of Contributors and their Work from its foundation in 1769 to 1904*, III, 1905, 198.
- 45 Lukacher, D.Phil. thesis, *cit.*, 96, pl. 31.
- 46 Colvin, *op. cit.*, 389–90.
- 47 Charlotte Kipling, 'The commercial fisheries of Windermere', *Transactions of the Cumberland and Westmorland Antiquarian and Archaeological Society* (hereafter *TCWAAS*), LXXII, 1972, esp. 156, 180–81, 198–202.
- 48 Daphne Foskett, *John Harden of Brathay Hall, 1772–1847*, Kendal, 1974, 28.
- 49 Philip J. Haythornthwaite, *Wellington's Military Machine*, Staplehurst, 1997, 166–73.
- 50 Professor Ferrier (ed.), *The Works of Professor Wilson of the University of Edinburgh. Edited by his son-in-law, Professor Ferrier*, London, 1865, 274–5.
- 51 Bruce Thompson ['A Naval Temple on Windermere', *Country Life*, November 29 1962, 1338] is circumspect, noting the Temple and boathouse as 'both probably designed by J M Gandy', but Des Hill ['Gandy's professional career', in Summerson, Lukacher and Hill, *op. cit.*, 26–35], attributes both to Gandy, and erroneously speaks of the boathouse as demolished. Colvin [*op. cit.*, 389], refers to the exhibition of Gandy's design for a boathouse in 1804, noting, with Thompson as his authority, that the Temple may be by Gandy.
- 52 Engravings include that in S. Austin, J. Harwood and G. & C. Pyne, *Lancashire Illustrated, from original drawings*, London, 1831, opp. 88. Its omission from Mary Dixon's oil painting (Fig. 3) is a reflection of the practical limitations of that painting's diminutive size, not of the presence or absence of the parapet. See also Fig. 58.
- 53 Legard, *op.cit.*, 105. Sir John Legard's will, made in 1808 (transcript in Leeds, Yorkshire Archaeological Society: MD 121/Fam 58), names his wife as Catherine. In June 1812 Joseph Farington recorded that Lady Legard lived in 'Ulverstone in Lancashire' [Kathryn Cave (ed.), *The Diary of Joseph Farington. Volume XI. January 1811–June 1812*, New Haven and London, 1983, 4147–8.
- 54 A.H., 'David Pike Watts, Esq.', *The Gentleman's Magazine*, LXXXVI, 1816, 182–4; R.B. Beckett (ed.), 'John Constable's Correspondence. The Family at East Bergholt 1807–1837', *Suffolk Records Society*, IV, 1962, 14–15, 319; J.L. Fraser, *John Constable 1776–1837. The man and his mistress*, London, 1976, 39–40.

- 55 Foskett, *op. cit.*, 28 makes this statement about Mr Worgan. David Pike Watts was a generous dispenser of charity, and the title ‘almoner’ suggests that Mr Worgan was his instrument for this. No further information about Mr Worgan has been located, although it may be worth noting that there was an English family of musicians by the name of Worgan in the eighteenth and nineteenth centuries [Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, 2nd edn., London, 2001, 565–6]. Richard Worgan (baptised 1759, died after 1790), composer, in a letter to Arthur Young dated 2 August 1807, described his work as ‘the study of Divinity Physic & farming’, and his recreation as ‘Music’. He composed *A Set of Sonnets* [London, 1810], and one of his hymns, ‘Windermere’, was included in George Worgan’s collection *Gems of Sacred Melody*, published in London in 1841 [Sadie, *op. cit.*, 567].
- 56 These two extracts from the diary are taken from Foskett, *op. cit.*, 28.
- 57 R.B. Beckett, ‘John Constable’s Correspondence. V. Various friends, with Charles Boner and the artist’s children’, *Suffolk Records Society*, XI, 1967, 3.
- 58 *Ibid.*, 15; A.H., *op. cit.*, 182; J.L. Fraser, *John Constable 1776–1837. The man and his mistress*, London, 1976, 40. Watts’s two sons died in 1808 and 1811, but in the latter year his daughter Mary married Jesse Russell of Ilam Hall, Staffordshire, and more comfortably played the role of country squire. Watts left virtually the whole of his ample fortune to his daughter, whose husband, Jesse Watts Russell, rebuilt Ilam Hall in 1821–6 and in 1831 erected an imposing, octagonal memorial chapel at Holy Cross church, Ilam, in memory of David Pike Watts, which contains a marble monument by Sir Francis Chantrey [A.H., *op. cit.*, 183; Nikolaus Pevsner, *The Buildings of England.. Staffordshire*, Harmondsworth, 1974, 152–3, pl. 71.]
- 59 Beckett, *op. cit.*, 2.
- 60 C.R. Leslie (ed. Jonathan Mayne), *Memoirs of the Life of John Constable composed chiefly of his letters*, 1951, London, 18. The text in this volume is that of the fuller second edition of Leslie’s *Memoirs*, published in 1845.
- 61 Watts left behind him a good name for charitable generosity, and he was also able to furnish Constable with introductions to local gentry. Harden was an accomplished amateur draughtsman [Beryl Clay and Noel Clay, ‘Constable’s Visit to the Lakes in 1806’, *Country Life*, April 16th., 1938; Beryl Clay, *An Exhibition of Watercolours and Drawings by John Harden*, London, 1951].
- 62 The fullest accounts of Constable’s visit to the Lake District include Clay and Clay, *op. cit.*; Beckett, *op. cit.*, 1–4; Charles Rhyne, ‘The Drawing of Mountains: Constable’s 1806 Lake District Tour’, in John Murdoch (ed.), *The Lake District: A sort of national property*, Cheltenham and London, 1986; Graham Reynolds, *The Early Paintings and Drawings of John Constable*, New Haven and London, 1996, esp. 110.
- 63 Examination of *The Lancaster Gazette*, as the *Lancaster Gazetteer* was renamed, for 1805 and 1806, revealed no further advertisement relating to the sale of Storrs Hall, which may have been advertised elsewhere or, perhaps more likely, have been sold by private treaty. For information about John Bolton see Robert Casson, *A Few Furness Worthies*, Ulverston, 1889, 13–21; R. Casson, ‘Biographical Sketches of Local Worthies. No. 2. Colonel Bolton’, *The North Lonsdale Magazine and Furness Miscellany*, I.4, December 1894, 73–5; Godfrey W. Mathews, ‘John Bolton, a Liverpool merchant, 1756–1837’, *Transactions of the Historical Society of Lancashire and Cheshire* [hereafter *THSLC*], XCIII, 1942; Sir Clement W. Jones, *John Bolton of Storrs 1756–1837*, Kendal, 1959; David Thomason, ‘New light on John Bolton of Storrs’, *Abbot Hall Quarto*, XXIV.1, April 1986, 4–9; David Thomason, ‘New light on John Bolton of Storrs. A postscript’, *Abbot Hall Quarto*, XXIV.2, July 1986, 5–6; David Kinsman, *Black Sheep of Windermere. A history of the St Kilda or Hebridean sheep*, Windermere, 2001, 124–6.
- 64 Mathews, *op. cit.*, 104.
- 65 Portraits of John Bolton are reproduced in George S. Veich, ‘Huskisson and Liverpool’, *THSLC*, LXXX, 1929, Fig. 8 and Mathews, *op. cit.*, opp. 98.
- 66 Mathews, *op. cit.*, 100 and Jones, *op. cit.*, 23, give the figure of 800 men. Casson, *Furness Worthies, cit.*, 13 and Casson, *Biographical Sketches, cit.*, 74, give that of 600 men.
- 67 Casson, *Furness Worthies, cit.*, 13.
- 68 Mathews, *op. cit.*, 104–5, lists Directory entries from 1790 to 1835. From 1790 to 1805, both the Duke Street and Henry Street addresses are entered under the name ‘John Bolton, merchant’; in 1807 and 1810 the Counting House is ‘John Bolton & Co.’; from 1811 to 1818 it is ‘Bolton & Littledale’; and from 1821 to 1835 both addresses revert to just ‘John Bolton, Esq.’ A news item entitled ‘Storrs Hall and its owners’ in

- The Westmorland Gazette*, 6 August 1887, derived from an article headed ‘Old Liverpool Firms’ in ‘a Liverpool paper’, noted that the ‘firm of Bolton and Littledale, West India merchants, flourished ... and during the mad cotton speculation of the year 1825, when cotton advanced one hundred per cent, the firm held a large parcel of West India cotton’.
- 69 Mathews, *op. cit.*, 103–4; Jones, *op. cit.*, 39.
- 70 [Anon.], ‘Bolton Hall, juxta Bowland, Yorkshire’, *Gentleman’s Magazine*, New Series XV, January–June 1841, 580–4; Thomas Dunham Whitaker, *The History and Antiquities of the Deanery of Craven, in the County of York*, 3rd edn., Leeds and London, 1878, 131; Colvin, *op. cit.*, 389; J.W. Fishwick, ‘Did this man build the Hall at Bolton?’, unreferenced and undated newspaper article in Clitheroe Library; Wilf Healey, ‘Bolton Hall’, typescript notes, 1992, in Clitheroe Reference Library. Bolton Hall was demolished in 1959, but was recorded by the Royal Commission on the Historical Monuments of England on 10 February that year: [R.W. McDowall, RCHME Historic Building Report, ‘Bolton Hall’, BF No. 37779, 1959 [copy deposited in the National Monuments Record Centre, Swindon]].
- 71 The Sketchbook, in Sir John Soane’s Museum, London, contains multiple sketches of Storrs, Windermere; St Mary’s Church, Lancaster; Lancaster Castle; Roslin Church and Chapel; and single sketches of Shrewsbury Market House, Melrose Abbey, Kelso Abbey and unidentified schemes [Ian Goodall and Margaret Richardson, ‘A recently discovered Gandy sketchbook’, *Architectural History*, XLIV, 2001, 45–56. Further sketches of Roslin Castle and Chapel are included in Angelo Maggi, ‘Poetic stones: Roslin Chapel in Gandy’s sketchbook and Daguerre’s diorama’, *Architectural History*, XLII, 1999, 263–83.
- 72 Jones, *op. cit.*, 33; Taylor (ed. Martin), *op. cit.*, 15. Francis Webster (1767–1827), builder, marble mason and architect, moved from Cartmel to Kendal in 1788 and by 1800 had established a successful architectural practice in north Lancashire and Westmorland [Taylor (ed. Martin), *op. cit.*, esp. 7–19].
- 73 As, for example, in Nikolaus Pevsner, *The Buildings of England. Cumberland and Westmorland*, Harmondsworth, 1967, 229; Colvin, *op. cit.*, 389; Taylor (ed. Martin), *op. cit.*, 15.
- 74 Graves, *op. cit.*, 199.
- 75 *The Star*, 31 August 1808.
- 76 Quoted in Mathews, *op. cit.*, 106. The *Victory* was presumably Legard’s equally successful boat, which Bolton must have purchased from him. Bolton was no stranger to sailing, having crossed and re-crossed the Atlantic to and from the West Indies.
- 77 George Baillie, *Interesting Letters addressed to John Bolton, Esq., of Liverpool, Merchant, and Colonel of a Regiment of Volunteers, now residing at his country seat, on the lakes in Cumberland*, London, 1809. The book contains no textual reference to Storrs Hall other than that implied in its title – although Storrs Hall was in Westmorland, not Cumberland. Two thousand copies of the book were published, for distribution to booksellers in London, Bristol, Liverpool, Manchester, Glasgow and Edinburgh, cities and towns where Bolton would have most valued his reputation. Bolton’s response was to buy up the bulk of the stock, which was then destroyed. Baillie died in August 1809, and was no longer a thorn in Bolton’s side as he established his position in Lake District society. A copy of the 1809 book is held in the library of The Wordsworth Trust at Dove Cottage, Grasmere, Cumbria.
- 78 William Green, *A Description of Sixty Studies from Nature ... A General Guide to the Beauties of the North of England*, London, 1810, 17.
- 79 Edward Hall (ed.), *Miss Weeton: Journal of a Governess*, Oxford, 1936, 284, reprinted, with Introduction by J.J. Bagley, as *Miss Weeton’s Journal of a Governess*, New York, 1969.
- 80 Henry Fletcher Rigge, ‘The Harrington Tomb, in Cartmel Priory Church’, *TCWAAS*, V, 1881, 114; Jones, *op. cit.*, 33. The architect Francis Webster is incorrectly cited in Rigge’s article as the architect of Storrs Hall; he was in fact clerk of works.
- 81 Information from notebooks written by George Pattinson, owned by Mrs D.R. Mathews.
- 82 A spirit level, in the ownership of Mrs D.R. Mathews, is recorded as having been ‘made by George Gardner in 1812 when he built Storrs Hall brick garden wall’.
- 83 Kathryn Cave (ed.), *The Diary of Joseph Farington. Volume XI. January 1811 – June 1812*, New Haven and London, 1983, 3849.
- 84 The four watercolours are in a private collection. They are signed ‘J. Buckler 1814.’, and the mounts are separately titled ‘North View of ...’, ‘North West View of ...’ and ‘South West View of Storrs Hall, Windermere, Westmorland; The Seat of John Bolton Esqre’, and ‘Lodge to Storrs Hall ...’. John Buckler (1770–1851) occasionally practised as an architect, but he is principally known for his

- topographical sketches. At the end of his life he calculated that he had made over 13,000 sketches [Colvin, *op. cit.*, 177–8].
- 85 These are listed in the Land Tax list for Bowness and Undermillbeck for 1809; in a number of cases the former owners had probably become tenant farmers [Marshall, *op. cit.*, 15].
- 86 Kendal, Cumbria Record Office (hereafter CRO), WDB/133, Abstract of Title to part of the Storrs Hall Estate, Windermere, 1890.
- 87 CRO, WDB/35/SP191, ‘Particulars and Conditions of Sale of the exceptionally valuable and important freehold and customary estate known as “Storrs,” comprising the noble Mansion of Storrs Hall, with its magnificent Park and Woodlands. Also the capital Farms of Low House & Lindeth, with various Lands and Grouse Moor. The Entirety comprising an Area of 748 Acres ... To be sold by auction ... by Mr Alfred Baker ... on 9th day of August 1889 ... at The Mart, Tokenhouse Yard, Bank of England, E.C.’.
- 88 William Green, *The Tourist’s New Guide, containing A Description of the Lakes, Mountains and Scenery, in Cumberland, Westmorland, and Lancashire, With Some Account of their bordering towns and villages. I*, Kendal, 1819, 201.
- 89 J.G. Lockhart, *Memoirs of the Life of Sir Walter Scott*, VI, Edinburgh, 1837, 78, republished in J.G. Lockhart, *The Life of Sir Walter Scott, Bart.*, London, 1893, 564–5; Sir William Forwood, *Windermere and the Royal Windermere Yacht Club*, Kendal, 1905, unpaginated, quotes other records by Scott, Lockhart and Southey, describing this event.
- 90 Forwood, *loc. cit.*
- 91 Jones, *op. cit.*, 36.
- 92 *The Westmorland Gazette*, 1 August 1840, 3.
- 93 [John Murray], *Handbook for Westmorland, Cumberland, and the Lakes*, London, 1869, 32–3.
- 94 York, University of York, Borthwick Institute for Archives, Prerogative Court of York, January 1849, Will of Elizabeth Bolton.
- 95 The letter was written by Wordsworth to John Kenyon in late December 1819 [Mary Moorman, *The Letters of William and Dorothy Wordsworth. Arranged and edited by the late Ernest de Selincourt. 2nd edn. II. The Middle Year. Part I. 1806–1811*, Oxford, 1969, 573]. Wordsworth’s friendship with Bolton grew thereafter: he was a guest at Storrs Hall, and at Bolton’s home in Duke Street, Liverpool [W.J.B. Owen and Jane W.Smyser (eds.), *The Prose Works of William Wordsworth. III*, Oxford, 1974, 287–89].
- 96 York, University of York, Borthwick Institute for Archives, Prerogative Court of York, June 1837, Will of John Bolton. The account of the funeral published in *The Westmorland Gazette*, 11 March 1837, is reproduced in full in Mathews, *op. cit.*, 112–15. Jones, *op. cit.*, 49–53, includes further details.
- 97 John Bolton’s ill-health prevented him laying the foundation stone, which was laid instead by William Wordsworth [Owen and Smyser, *op. cit.*, 290–99; Jones, *op. cit.*, 44].
- 98 Jones *op. cit.*, 44–5.
- 99 Taylor (ed. Martin), *op. cit.*, 56. The tablet has been reset on the wall of Wordsworth Court, below the site of the school.
- 100 Elizabeth Bolton’s details were added to those of her husband on the stone slab marking the burial vault [Mathews, *op. cit.*, 110; Jones, *op. cit.*, 53]. Will of Elizabeth Bolton, *cit.*
- 101 One of the pencil field survey drawings is dated June 1892, but the pen and ink drawings worked up from them are neither signed nor dated [CRO, WDB/133].
- 102 CRO, WDB/35/SP191, ‘Particulars and Conditions of Sale of the exceptionally valuable and important freehold and customary estate known as “Storrs,” comprising the noble Mansion of Storrs Hall, with its magnificent Park and Woodlands. Also the capital Farms of Low House & Lindeth, with various Lands and Grouse Moor. The Entirety comprising an Area of 748 Acres ... To be sold by Auction ... by Mr Alfred Baker ... on 9th day of August 1889 ... at The Mart, Tokenhouse Yard, Bank of England, E.C.’.
- 103 CRO, WDB/133, Elevations, plans and sections of Storrs Hall.
- 104 The room did not, when first built, communicate with the other room in the wing. The carved wooden chimneypiece was brought in during renovation work in 1998.
- 105 Jill Franklin, *The Gentleman’s Country House and its plan, 1835–1914*, London, 1981, 45–6.
- 106 Angus Taylor, ‘Hearths of Heat’, *Country Life*, January 10 1991, 72–3.
- 107 The ceilings in the end bays are divided by moulded ribs associated with piers on the walls. The south bay survives virtually unaltered, whereas that to the north has two inserted doorways which curtail the piers there (Fig. 34). The walls were originally plain: the panels and roundels on the wall are all of late twentieth-century date.
- 108 Clive Wainwright *et al*, *George Bullock Cabinet-Maker*, London, 1988, 72–3; Lucy Wood, ‘George

- Bullock in Birmingham and Liverpool', in Wainwright, *op. cit.*, 44; Colvin, *op. cit.*, 388–9. Bullock also carved a bust, now lost, of John Bolton which was exhibited at the Liverpool Academy in 1810 [Timothy Stevens, 'George Bullock: Sculptor', in Wainwright, *op. cit.*, 152].
- 109 Wainwright, *op. cit.*, 72–3. See inlaid strip above foot of cabinet on page 72.
- 110 The 'stewards beer cellar' is under the servants' hall, and the 'coal cellars' are under the coal house and water closets on the north side of the open courtyard.
- 111 Photographs in the National Monuments Record Centre, Swindon, taken in 1950, as well as that published in Thompson, *op. cit.*, 1338, show the parapet two planks high; after restoration it has three planks.
- 112 The location of these two proposed buildings is known from internal evidence in the sketchbook [fols. 12r and 13r]. The summerhouse was intended to stand on the knoll immediately north of Storrs Hall, the Druidical Temple on a small island, midway between Storrs and the ferry across the lake, called Berkshire Island on the 1781 and 1800 maps (Figs. 1 and 2), but called Ramp Holme on the 1858 and later maps (Fig. 20). This island was given to the National Trust in 1971 by Robin Bagot of Levens Hall, Cumbria, having previously belonged to that estate; there is no evidence that it ever belonged to John Bolton, and Gandy's proposed Druidical Temple would seem to have been a flight of fancy.
- 113 Colvin, *op. cit.*, 1031–2.
- 114 Howard Colvin, J. Mordaunt Crook and Terry Friedman (eds.), *Architectural Drawings from Lowther Castle, Westmorland*, Society of Architectural Historians of Great Britain, Monograph No. 2, 1980, 37.
- 115 Green, *Tourist's New Guide*, *cit.*, 201.
- 116 Joseph Gandy, *Designs for Cottages, Cottage Farms, and other Rural Buildings; including Entrance Gates and Lodges*, London, 1805, Plate I. The designs for lodges [plates XXXVIII–XLIII] are idiosyncratic, some quite fanciful.
- 117 As noted above, Gandy had spoken to Joseph Farington in 1811 about having built Storrs Hall for John Bolton, and the lodge was either be part of his remodelling for Bolton or a later commission. The depiction of the two lodges may be artistic licence, and might have been done with Bolton's encouragement.
- 118 The changes to the road pattern followed the splitting up of the Storrs estate after its sale in 1889, and the development of a series of villas. Lower Lodge stands on Middle Entrance Drive.
- 119 The Storrs Hall lodge bears little resemblance to any of the designs for lodges which Gandy included in the two copybooks which he published in 1805, but for the occasional use of decorative pilasters. All of his designs were for single-roomed buildings, sometimes in pairs on opposing sides of a gateway – aesthetically pleasing, but impractical in practice [Gandy, *Designs for Cottages*, *cit.*, plates XXXVIII–XLIII; Joseph Gandy, *The Rural Architect; consisting of various designs for Country Buildings, accompanied by ground plans, estimates, and descriptions*, London, 1805, plates XXXVII–XLII.
- 120 Gandy, *Designs for Cottages*, *cit.*, plate XLII.
- 121 Green, *Tourist's New Guide*, *cit.*, 201.
- 122 For the full, referenced account of the Storrs Hall Estate after the Boltons, see Goodall and Taylor, *op. cit.*, *passim*.
- 123 David Kinsman, *Black Sheep of Windermere. A history of the St Kilda or Hebridean sheep*, Windermere, 2001, 124–6. This book also contains an account of the history of Storrs Hall, with particular emphasis on the later nineteenth century [pp. 114–24].
- 124 CRO, WDB/35/SP191, 'Particulars and Conditions of Sale of the exceptionally valuable and important freehold and customary estate known as "Storrs," comprising the noble Mansion of Storrs Hall, with its magnificent Park and Woodlands. Also the capital Farms of Low House & Lindeth, with various Lands and Grouse Moor. The Entirety comprising an Area of 748 Acres ... To be sold by Auction ... by Mr Alfred Baker ... on 9th day of August 1889 ... at The Mart, Tokenhouse Yard, Bank of England, E.C.?'.
- 125 CRO, WDB/133, Elevations, plans and sections of Storrs Hall.
- 126 Casson, *Biographical Sketches*, *cit.*, 73.
- 127 CRO, WDB/133, 'Particulars, Plans, and Conditions of Sale of the valuable freehold estate consisting of a high-class residential hotel known as the Storrs Hall Hotel ... for sale by auction ... at The Storrs Hall Hotel on 14th August 1900'.
- 128 CRO, WD/BLT 343, 'Particulars, Plan and Conditions of Sale of the valuable freehold high class residential hotel known as The Storrs Hall Hotel, Otherwise "The Grand Hotel" ... for sale by auction ... at the Storrs Hall Hotel, Windermere, on 9th May 1905'.