



# **CLAIFE STATION AND COTTAGE, FERRY KNAB, WINDERMERE LAKE DISTRICT**

## **Archaeological Building Survey Report**



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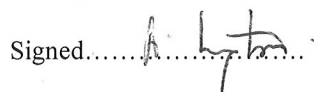
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## SUMMARY

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A programme of building survey was requested by the National Trust of Claife Station and the nearby Station Cottage and courtyard, on the west side of Lake Windermere (SD 3884 9547). Claife Station was built in the last decade of the eighteenth century as a belvedere upon the site of an eighteenth century Picturesque viewing station. It became a popular landmark in the nineteenth century, hosting parties and other events before declining in importance in the later nineteenth century leading to its eventual partial ruin in the second half of the twentieth century. The survey was intended to provide a mitigative record in advance of, and to inform, a programme of restoration works to the surviving elements of the Station building. It follows on from a Conservation Management Plan for Claife Station prepared by Sarah Rutherford (2008) for the National Trust. The present survey was undertaken in accordance with a project brief by the National Trust and provides a detailed survey record of the buildings in their current state, informs their interpretation, their development, and the function of the respective elements of the buildings.

The initial pavilion or building of Claife Station on the site was commissioned by Rev William Braithwaite, designed by John Carr (1723-1807), and constructed probably between 1794 and 1799. Only part of the original building survives, but a curved and cantilevered stone staircase and the enclosing angled walls indicate that Carr's design was of the Neo-Classical style. In 1801 John Christian Curwen bought the Station and the surrounding pleasure grounds. Subsequent to this, the building was remodelled with a design possibly by George Webster of Kendal which modified and extended the building in accordance with the changing fashion of what 'picturesque' should comprise and by the early part of the nineteenth century this was towards a medieval revival, 'gothic' style.

The grounds around the Station were developed in accordance with contemporary ideas on the need to create a dramatic visitor experience. This comprised the creation of a walkway up to the viewpoint where the view was deliberately hidden until the point of the greatest impact, and entailed a path from the ferry landing, which went through a formal entrance, past the custodian's cottage and up to the Station at the top.

The exact design of Carr's original station is a little ambiguous, but is likely to have been either a regular octagonal, two-storey tower with each wall being of equal length or was an elongated eight-sided structure, which was twice as long as it was wide, with the long axis being east to west. Evidence from contemporary paintings has been used to argue that the original building was of Neo-Classical design, perhaps imitating the Athenian Temple of Winds, a popular form in the eighteenth century.

Stratigraphically, the earliest surviving phase of the building is probably the western canted bay, and on balance the evidence would support the conclusion that the western bay was constructed as a stairwell illuminated by a single first-floor central window. This window would have provided sufficient light by which to climb the staircase with the first-floor windows to the north and south being constructed blind in order to maintain the architectural character of the building.

Whether the original structure was a small octagonal tower or a more elongated building which included the collapsed eastern bay from the start, it is evident that the northern and southern wings were probably added shortly after the building was acquired by John Curwen in 1801. These alterations correlate with the archaeological evidence where the

junction between the southern wing and the main building are poorly bonded. The same is true of the junction between the northern wing and the main building, although a portion of this was reconstructed in the mid 1980s. Examination of the surviving eastern window in the southern wing and the northern jamb of the east window of the northern wing strongly support the argument that these two windows both had pointed arches, which is reinforced by a late nineteenth century photograph, showing the eastern elevation from across the lake. There was potentially an additional phase of construction when a barrel-vaulted wine cellar was constructed in the northern wing of the station building, which necessitated the partial blocking of the ground-floor window of this wing.

After the nineteenth century the popularity of Claife Station declined, but it probably remained in reasonable condition until the 1960s when the building was de-roofed for health and safety reasons and probably had its internal first floor removed at the same time. After this, the decline of the structure was probably rapid with the loss of the internal decorative scheme followed by the collapse of the eastern bay window, central portion of the southern wall of the south wing, and the majority of the northern and southern walls of the central room between 1962 and 1974. At some point, the southern and western external elevations of the southern wing were clad in slate tiles to provide some measure of protection from the prevailing weather, but by the mid 1980s the majority of these had fallen off the southern wall and just a handful remained to the west.

Concern for the structure led to repairs being undertaken in the mid 1980s in order to stabilise and make the building safe. The collapsed debris was removed from the interior of the building and the collapsed central sections of the southern wall of the south wing were rebuilt with new timber lintels over both windows. The eastern end of the southern wall of the central room was rebuilt above a metre in order to stabilise the eastern wall of the southern wing. In addition, sections of the north-west corner between the northern wing and the western bay were also rebuilt.

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## ACKNOWLEDGEMENTS

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Oxford Archaeology North would like to thank Jamie Lund, the National Trust Archaeologist, for the invitation to undertake the project, and for assistance with the documentary material. Thanks are also due to Eric Parker, the National Trust's Clerk of Works, for helping with the initial survey, for enabling access to the site and for accommodating the survey during the early stages of the consolidation works.

The initial documentary study and reporting was undertaken by Helen Quartermaine. The survey was undertaken by Jamie Quartermaine and Andy Phelps, who also wrote the report on the building survey. The illustrations were produced by Anne Stewardson. The project was managed by Jamie Quartermaine, who also edited the report.

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## 1. INTRODUCTION

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### 1.1 CIRCUMSTANCES OF THE PROJECT

- 1.1.1 A programme of building survey was requested by the National Trust of Claife Station and the nearby Station Cottage, on the west side of Lake Windermere (SD 3884 9547) (Plate 1; Fig 1). Claife Station was built in the last decade of the eighteenth century as a belvedere upon the site of an eighteenth century Picturesque viewing station. It became a popular landmark in the nineteenth century, hosting parties and other events before declining in importance in the later nineteenth century leading to its eventual partial ruin in the second half of the twentieth century. The survey was intended to provide a mitigative record in advance of, and to inform, restoration works to part of the Station building. It follows on from a Conservation Management Plan for Claife Station prepared by Sarah Rutherford (2008) for the National Trust. The present survey was undertaken in accordance with a project brief by the National Trust (*Appendix 1*) and provides a detailed survey record of the buildings in their current state, together with an interpretation of the development and function of the respective elements of the buildings, which will inform the proposals for consolidation and repair. The following report documents the results of the building investigation and places the buildings in their historical and archaeological context.

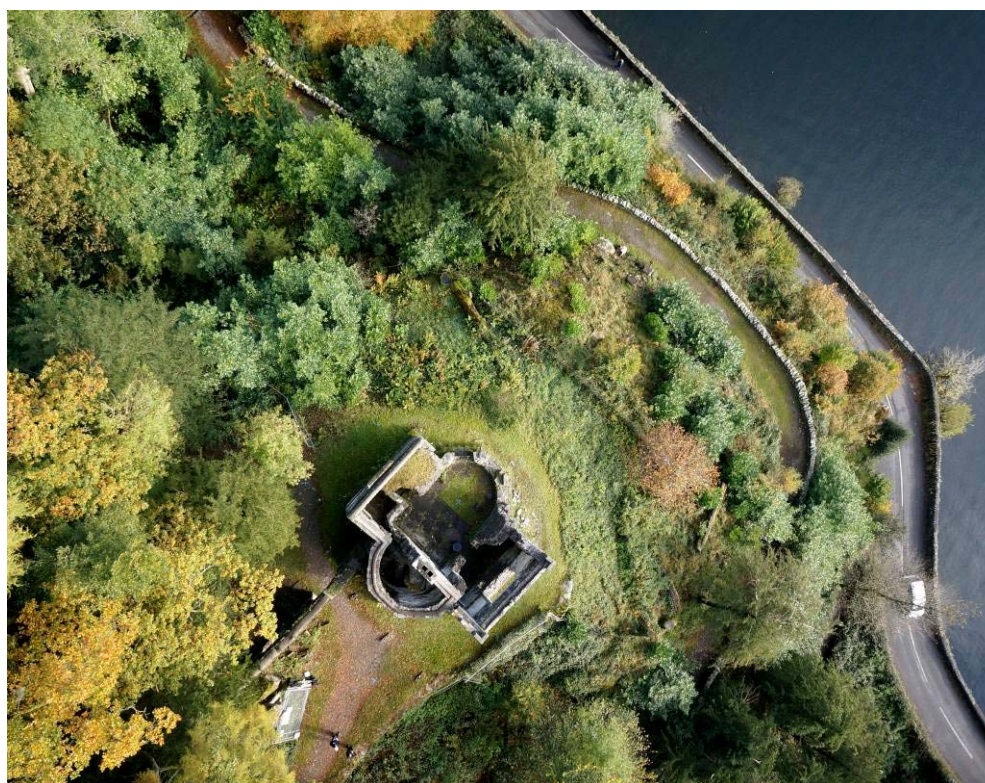


Plate 1: Aerial view of Claife Station showing its relationship to the adjacent Lake Windermere

### 1.2 LOCATION

- 1.2.1 Claife Station is located at SD 3884 9547, on a large rock which rises from the shore of Windermere, and is located below Claife Heights (Fig 1), which gave it its

name (Plate 1). It is significantly located near to the historic ferry crossing at Ferry Knab, and was on a routeway between Hawkshead and Bowness-on-Windermere. As such, it attracted visitors using the ferry, and who would have seen the building perched on the elevated rock as they crossed Windermere. Even before the Station was built in the 1790s, the site was a viewing point for tourists approaching from Esthwaite Water to the west, following the Picturesque route recommended by Thomas West (West 1778). In the years subsequent to 1801 the Station was substantially extended allowing it to be used as a pleasure house for entertaining and hosting parties, offering guests unique views of the lake and surrounding fells.

- 1.2.2 Claife Station is now a part of the National Trust's South Lakes estate, being transferred to the National Trust by the National Land Fund in 1962. The Station Cottage and courtyard were acquired by the National Trust in 2007 from the Freshwater Biological Association. Both the Station and the associated Cottage are grade II listed buildings (LB 76726 and LB 76742) and therefore recognised as being of both national importance and special interest.

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## 2. METHODOLOGY

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### 2.1 PROJECT DESIGN

- 2.1.1 An outline proposal was compiled by OA North, based on a project brief by the National Trust (*Appendix 1*). The survey methodology was adhered to, and the work was consistent with the relevant standards and procedures of the Institute for Archaeologists, and generally accepted best practice.

### 2.2 DOCUMENTARY BACKGROUND

- 2.2.1 A documentary background for the site was mainly compiled from existing historical studies into the site (Rutherford 2008; 2013) and the environs (Lund 2000). In addition the study drew from some recently seen plans from the Whitehaven Records Office and the previously unseen correspondence between the National Trust and Mr Bunney that was lodged with the Carlisle Record Office. The illustrative material for the site was revisited and new copies of historic maps were obtained.

### 2.3 BUILDING INVESTIGATION

- 2.3.1 ***Descriptive Record:*** written records to English Heritage Level 3 (2006a), using OA North *pro-forma* record sheets, were made of all principal building elements, both internal and external, as well as any features of historical or architectural significance. Particular attention was paid to the relationship between those areas of the building where its development, and any alterations, could be observed. These records are essentially descriptive, although interpretation is carried out on site as required.
- 2.3.2 ***Survey Control:*** a local survey grid was established for both the Station and Station Cottage using a total station. Visible survey control markers were placed on the ground for the aerial photogrammetry and smaller targets were placed onto the walls; all were surveyed using a reflectorless total station with respect to the local grid.
- 2.3.3 ***Aerial Photographic Modelling:*** the ground plan of both sites were modelled by photogrammetry using aerial photographs and corrected photographic texture photographic images for the complexes (Fig 2). New aerial photographs were taken using an Unmanned Aerial Vehicle (UAV), a small remote controlled helicopter. Survey control was introduced to the photographs by the placement of survey control targets across the site, which were located by means of survey grade GPS.
- 2.3.4 Photogrammetric processing was undertaken using Agisoft software which provided detailed modelling using an overlap of up to 90 photographs, and created a very detailed DTM (Digital Terrain Model) across the site. The photographs were then digitally draped over the model to create an accurate three-dimensional representation of the ground surface. The primary output, however, was an accurate two-dimensional image that was used to provide plan information, and was used to generate plans of both the Station and Station Cottage. The interior of the cottage, however, was undertaken by manual survey techniques.

- 2.3.5 **Elevations Building Survey:** the elevations of the Station and external elevations of the cottage were recorded by means of photogrammetry. A series of photographs were taken from multiple locations facing each elevation using ground photography and photographs taken from the UAV, and these served as the basis for photogrammetric analysis. Photogrammetric processing was undertaken using Agisoft software which provided detailed modelling using the overlaps of the photographs, and created a detailed DTM (Digital Terrain Model) of each elevation. The photographs were then digitally draped over the model to create an accurate three-dimensional textured surface of the walls (Figs 3 and 4).
- 2.3.6 **Site drawings:** the following drawings were produced for the Station and Cottage (Level 3) (Figs 2-7):
- Ground and First Floor Plans of the Station and a Ground Floor of the Cottage and Flanking Walls;
  - Internal and External Elevations of the Station and its Flanking wall;
  - External Elevations of the Cottage and its Flanking wall.
- 2.3.7 The drawings were created within an industry-standard CAD package (Autocad 2004) and were then enhanced and annotated to show the form and location of all structural features of historic significance.
- 2.3.8 A process of analysis was undertaken for Claife Station to examine the development of the building and the relationship with structures depicted on historic mapping. The results were presented as an analytical drawing (Fig 8).
- 2.3.9 **Photographic Record:** a digital photographic archive was generated in the course of the field project using a digital SLR camera with 12 megapixel resolution. The photographic record comprises landscape and detailed photography; the detailed photographs of archaeological features incorporated a scale bar. All photography was recorded on *pro-forma* sheets showing the subject, orientation and date.

## 2.4 ARCHIVE

- 2.4.1 A full professional archive has been compiled in accordance with current IFA and English Heritage guidelines (English Heritage 2006b). The paper and digital archive will be deposited with the National Trust on completion of the project.



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### 3. HISTORIC BACKGROUND

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#### 3.1 CLAIFE: THE ROCK

- 3.1.1 The viewing station at Claife (SD 3884 9547), south of the ferry landing at Ferry Nab on Windermere, was one of a series of viewing stations deliberately sited and developed during the eighteenth and nineteenth century as ‘destinations’ for those artists and early tourists looking for ‘picturesque’ views and landscapes of the wild and rugged Lake District. It was unusual in that it was conceived of as a place for public access and not for just for the pleasure of the owner and his visitors. It was described by Thomas West in his innovative guide book to the Lake District published in 1778, as viewing station number one for his favourite views of Lake Windermere (West 1778; Rutherford 2013, 207). The designation referred to a large and comparatively smooth rocky outcrop on the shore of Lake Windermere south of Ferry Nab, from where a ferry was in use throughout the eighteenth century (Rutherford 2008, 10); the rock was also accessible from the roads from Hawkshead and Bowness-on-Windermere (*ibid*). The rock, however, had no shelter, except for two small oaks, some yew and holly (*op cit*, 13) and was probably bleak and bare as depicted in contemporary viewpoints of the 1780s and 1790s: the painting *Belle Isle in a Storm* by De Loutherbourg in 1785 (Plate 2) and a further painting of 1786 *Belle Isle in a Calm* (Plate 3) and in John ‘Warwick’ Smith’s depiction in 1792 (Rutherford 2013, 203; Plate 4).







Plate 2: Philip de Loutherbourg, 1785, *Belle Isle in a Storm* (full and extract) Abbot Hall Art Gallery, Kendal. Left of the boat is the promontory and rock on which Claife Station was located viewed from the north-east





Plate 3: Philip de Loutherbourg, 1786, *Belle Isle in a Calm* (extract and enlarged extract) Abbot Hall Art Gallery, Kendal. The masts of the boat obscure the rock of Claife Station; viewed from the south-east

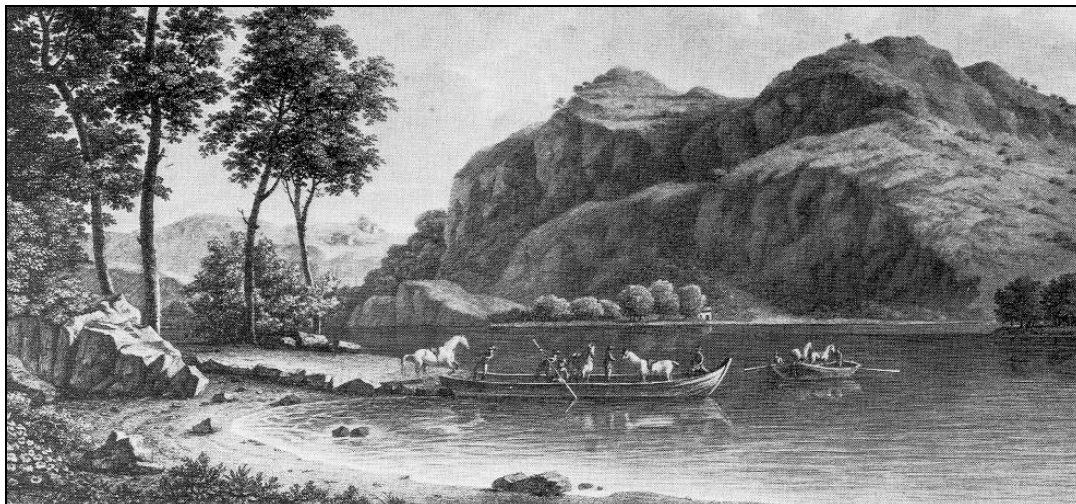


Plate 4: John 'Warwick' Smith, 1792, *The Ferry on Windermere*. Claife Station rock (behind the horse) is viewed from the north-east

## 3.2 CLAIFE STATION

- 3.2.1 **First Phase of Construction:** Claife Station was built directly on the rock: there were possibly two main building phases. The initial pavilion or building of Claife Station was commissioned by Rev William Braithwaite, designed by John Carr of York (1723-1807), and constructed probably between 1794 and 1799. The rock was on property originally belonging to Thomas Hodgson of Brier's Farm but passed to Rev Braithwaite in 1799 in the wake of the Claife Enclosure Act (Lund 2000, 20-1); it was known as 'Belle Veu'. Only part of the original building survives, but a curved and cantilevered stone staircase (with moulded treads (Listed Building Index)) and the enclosing angled walls indicate that Carr's design was of the Neo-Classical style (National Trust 1986, 2), perhaps similar to the copies of the Athenian Temple of the Winds already displayed in landscape parks at for instance

Shugborough (1769) in Staffordshire and Mount Stewart (c 1780) in County Down (Plate 5) (Rutherford 2013, 210). Such a style would have related to the Neo-Classical building already on Belle Island. Indeed, in an advertisement of 1800 Claife Station was described as a ‘Temple near the Lakes’ (Lund 2000, 21), and was presumably in reference to the Neo-Classical style.



Plate 5: Temple of the Winds, Mount Stewart, County Down

- 3.2.2 There are no known contemporary descriptions or depictions of John Carr’s original design of the Station buildings (Rutherford 2008, 21) but it is thought to have been a two-storey octagonal building. One early available image is a painting of c 1810 by Mary Dixon entitled *The Temple and Claife Station* which depicted the upper stories of a multi-faceted building, pale in colour, standing out against the greenery of the surrounding trees (Plate 6; *op cit*, 28).







Plate 6: Mary Dixon, c 1810, *Storrs Hall*, showing the Temple and Claife Station from the south looking north (no crenelations). Below is an enlargement of Claife Station

- 3.2.3 The painting is important as it has the potential to date alterations to the building, however a degree of artistic license appears to have been employed in its composition. This is most clearly demonstrated in the exaggeration of the land above the station which appears as a cliff face to generate a more sublime setting but it may also extend to the alteration of architectural forms. Additionally, although the date of 1810 has been given to the painting, this probably gives the date of the paintings completion and the possibility exists that Dixon completed a sketch perhaps as much as a decade earlier.
- 3.2.4 As a viewing station the building was designed to offer the best possible views, hence the eight sides of the building were likely to have been placed to afford views most of the way around the compass. In Mary Dixon's painting the upper windows were large and square, presumably to afford the maximum sized frame for the view. The historic building survey of 1986 suggested that an early entrance to the east would have led across the ground floor to the cantilevered stone staircase at the west end of the building (National Trust 1986, 2). As such upon reaching the top of the stairs the view of the lake from the eastern bay window would have made the most impact, being a three-sided bay window, which gave the viewing station its fame (Lund 2000, 21).
- 3.2.5 Mary Dixon's painting showed a roof with very little gradient and no crenelations, and the building survey suggested that the tower roof was curved rather than in several flat pitches and may have had plain eaves (National Trust 1986, 2-3). These features, in addition to the staircase and octagonal walls, align the design to a Neo-Classical style. The pale colour of the building in Dixon's painting suggests a smooth render finish; the original building survey proposed that in the first phase the building may have had exposed stone walls (National Trust 1986, 2) although this does seem unlikely given the relative poor quality of the stonework (Lund pers comm).

- 3.2.6 The Reverend Braithwaite planted a very large number of trees in 1797, 1800 and 1801 (upwards of 40,000 trees) intensifying and expanding existing woodland particularly in the areas above the ferry landing (Thompson, T. 1970. p259 in Rutherford 2008, 18). He planted oak, ash and birch as well as hollies, laurels and evergreens. This was partly for aesthetic reasons but also a lucrative way of using the land; documentary evidence relating to neighbouring properties showed that the land was managed for coppicing, and for charcoal burning (*op cit*, 7 and 38). The intense planting programme meant that Claife Station itself became framed by trees, thus adding to the ‘picturesque’ character.
- 3.2.7 **Second Phase of Construction:** in 1801 John Christian Curwen of Belle Isle bought the Station, the surrounding pleasure grounds and its corresponding parcel of arable land and woodland (*op cit*, 21). Subsequently, the building was remodelled with a design possibly by George Webster of Kendal (Rutherford 2013, 210) which modified and extended the building in accordance with the changing fashion of what ‘picturesque’ was, and by the early part of the nineteenth century this was towards a more medieval revival or ‘gothic’ style. The building was extended perhaps to allow more space for visitors, by adding two large rectangular bays to the north and south, and pushing outwards the east side of the building with a 3-sided bay, thus demolishing the original east side of the octagonal tower (Rutherford 2013, 210; Lund 2000, 211; National Trust 1986, 2). An entrance was inserted into the south-west angle apparent in the building itself (National Trust 1986, 2) and through the direction of the track on the Curwen Estate Plan of 1870 and the Ordnance Survey 25” to 1 mile map of 1888 (Plates 20). The building now had a more rectangular and solid ‘gothic’ profile. The two later wings or bays were covered by single span slated roofs sloping inwards to valley gutters at the junction with the original structure’ (National Trust 1986, 2).
- 3.2.8 That these were later additions were apparent by the poor bonding of the butting walls and the positioning of the horizontal string course (*op cit*, 2). It also appears that the two windows at the eastern end of each wing may have been given pointed arched heads rather than the square heads seen elsewhere on the building (*ibid*).
- 3.2.9 The gothic style in this instance also entailed the adoption of crenelations on a surrounding parapet and is most evident on contemporary paintings and drawings, including those by Downman in 1821 and Walton in 1821 (Plates 7 and 8).





Plate 7: J. Downman, 1821, *Claife Station from the South*. The enlarged extract shows the crenelated Claife Station

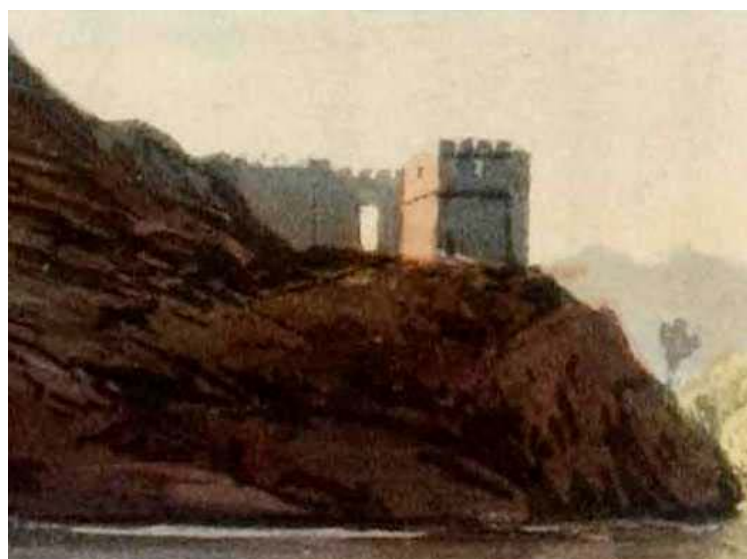
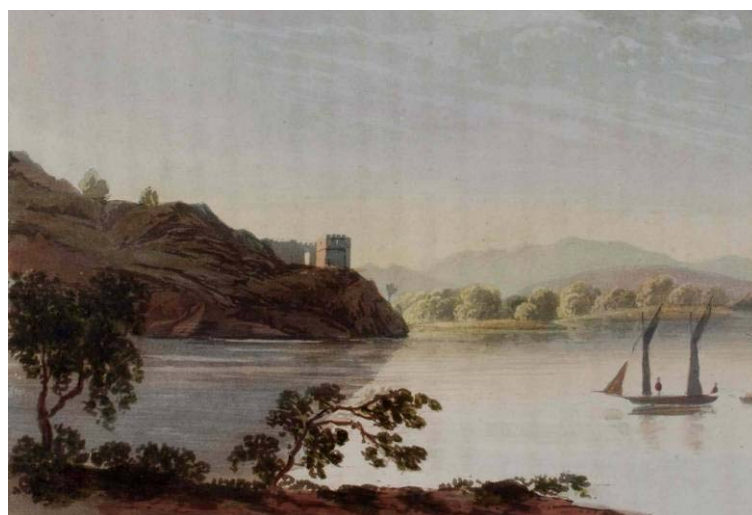


Plate 8: John Walton, 1821, *Claife Station* (detailed excerpt below)

- 3.2.10 The curtain wall extended from the west of the Station building; it was introduced to hide the access and presence of a small square building, the kitchen and storeroom, that was separate and to the west of the Station. The kitchen was evidently a necessary feature as the Station was used in the 1830s and 1840s for parties and dances, presumably hosted by the Curwens (Lund 2000, 22).
- 3.2.11 Inside the Station building itself was a series of rooms as indicated by the remains of cross walls, a vaulted chamber, a fireplace with corresponding fire stack and a flag floor (Listed Building Index). At this date, the ground floor served as the dining room and adjacent vaulted chamber as a wine cellar (Lund 2000, 21). A detail description of the interior is presented below (*Section 3.3.2-3; Section 4.2 and 4.3*).
- 3.2.12 The principal views over the lake were from a large bay window on the upper floor. The window had coloured panes of glass to enhance the experience and to mimic the light and colours as seen in different seasonal conditions, which was a bonus particularly for artists (Rutherford 2013, 21). Jonathon Otley described the effect of the coloured glasses in 1837 noting the way the perception of the landscape would be affected by the coloured glass, as in different seasons. The windows contained yellow glass to represent summer, orange for autumn, light green for spring, light blue for winter, a dark blue for moonlight and a lilac tint to give the impression of a thunder storm. Otley also remarked that ‘the view towards the north has every essential for a beautiful landscape; a bold foreground, a fine sheet of water graced with islands’ (Otley 1837, 4).
- 3.2.13 ***Views from Claife Station:*** two contemporary views from Claife Station produced in the late eighteenth and early nineteenth century are shown below (Plates 9 and 10). The view by Sunderland (dated only to the late eighteenth or early nineteenth century) depicted a bare craggy rock with a seemingly unmanaged mix of a few mature trees and older bare trees, whereas Green’s view of 1815 shows a more verdant viewpoint with grass, smaller trees and larger mature trees and indeed people enjoying the vista. Perhaps this demonstrates the care and management of the location since the Rev Braithwaite began planting trees in 1797 and the development of the Station by John Christian Curwen since 1801.



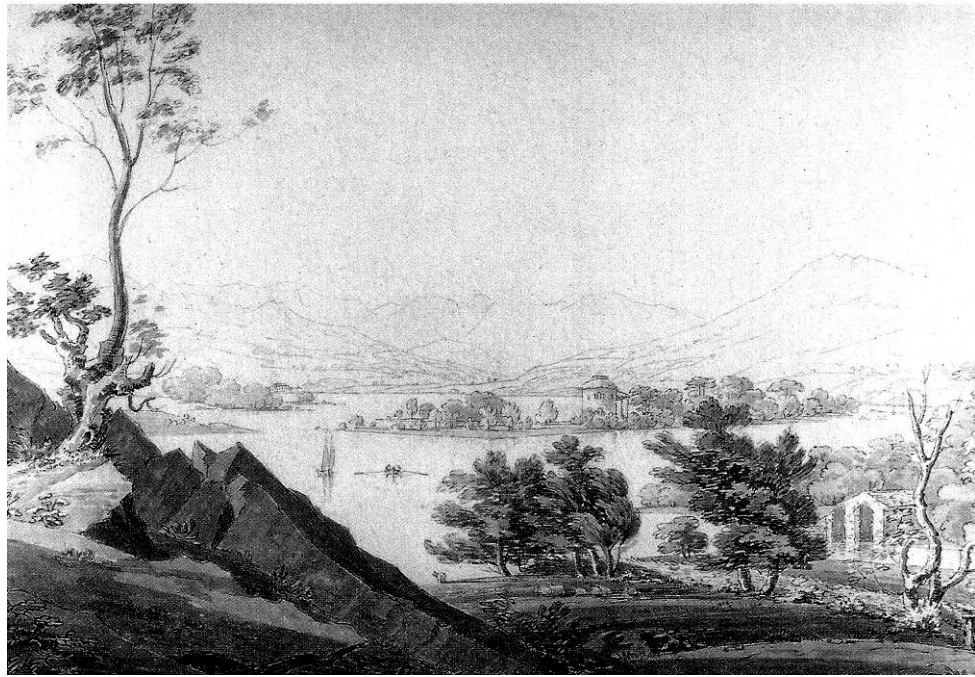


Plate 9: Thomas Sunderland, late eighteenth / early nineteenth century, *Windermere and Belle Isle*, Wordsworth Trust. Apparently taken from Claife Station and was a similar view to Green's, overlooking the island and Ferry



Plate 10: William Green, 1815, *Curwen Island on Windermere*, view from the Station looking north-east. The small building in the middle distance is the ferry building.

### 3.3 THE INTERIOR OF CLAIFF STATION

- 3.3.1 Contemporary literary accounts contribute to our understanding of how Claife Station was built and how it functioned. Some accounts are detailed enough to



supply a description of the interior decoration of the building and may help with the interpretation of the building survey findings.

- 3.3.2 In 1802 Robert Southey wrote that he doubted the style of the ‘castellated building ... standing upon a craggy point’ as it was built ‘in a style so foolish, that, if any thing could mar the beauty of so beautiful a scene, it would be this ridiculous edifice’ (Southey 1808, cited by Rutherford 2008). However, once inside the building Southey found that ‘this absurdity is not remembered ..., and the spot is well chosen for a banqueting-house’. In 1802 he described the drawing room as ‘hung with prints, representing the finest similar landscapes in Great Britain and other countries, none of the representations exceeding in beauty the real prospect before us. The windows were bordered with coloured glass, by which you might either throw a yellow sunshine over the scene, or frost it, fantastically, tinge it with purple (*op cit*, 20).
- 3.3.3 This coloured glass fascinated visitors even 35 years later. In 1837 Jonathon Otley noted how the view of the landscape would be affected by the coloured glass, as in different seasons. The windows contained yellow glass to represent summer, orange for autumn, light green for spring, light blue for winter, a dark blue for moonlight and a lilac tint to give the impression of a thunder storm. Otley remarked that ‘the view towards the north has every essential for a beautiful landscape; a bold foreground, a fine sheet of water graced with islands (Otley 1837, cited by Lund 2000, 21-22). George King Matthews in 1866 was still admiring ‘On gaining the hall, and passing up a wide staircase on the left, we pass into a room with double glass windows which are coloured to represent the seasons, and looking out of these from this little fairy retreat we behold some of the most enchanting and illusive scenes of Summer, Spring, Autumn, and Winter presented to the eye. One masks the lake in the soft beauty of moonlight; another a dark storm difficult to describe; while in the winter scene the house-top on the opposite shore, looks as if it were covered with snow. From another pane is embodied the glories of summer.’ (Matthews 1866)
- 3.3.4 The building survey of 1986 found small pieces of orange, rose and blue glass in the ruins (National Trust 1986, 1) with more glass being recovered from site during the recent programme of woodland thinning. Fragments of orangey-brown, lilac, dark green, yellow, dark blue and clear glass were recovered from a mound of rubbish at the foot of the path which is believed to have been associated with the Station (Denyer 2000).
- 3.3.5 The interior of the Station held more than just the drawing room. William Green wrote in 1819 that ‘The Station-house is two stories high: the lower story consists of dining and other rooms, but the upper is a tasteful drawing-room; from this drawing-room there are two fine views of the lake....’. Indeed the interior was large and at the height of its fame during the 1830’s and 1840’s it appears to have been regularly used for dinner dances held by the Curwen family (Lund 2000, 21-2). One of these dances was described by Mary Higginson as being held in one large room in the Station which had a ‘springy’ (sprung?) floor. Music was provided by a stringed band. ‘Winding walks’ round the Station were lit up with Chinese lanterns and coloured lamps, to create a ‘charming promenade’. The greatest novelty was crossing the lake by boat (Higginson 1888).

### 3.4 THE ENVIRONS OF CLAIFE STATION

- 3.4.1 One of the earliest writers to draw the public attention to the beauties of the Lake District, and in particular of Windermere, was Thomas West writing in 1778, who described in detail each of the viewing points or Stations which had been designated by previous writers (Rutherford 2008, 46). A brief quotation from West below (West 1778), introduces a selection of literary references to the environs of Claife Station. 'STATION I. Near the isthmus of the ferry point, observe two small oak trees that inclose the road, these will guide you to this celebrated station. Behind the tree on the wettern side ascend to the top of the nearest rock, and from thence in to views command all the beauties of this magnificent lake' (West 1778).
- 3.4.2 William Wordsworth the poet was also a prolific commentator on the Lake District. In 1799 he commented on various buildings around the lake, one of which was possibly the new Station: 'went on to the Ferry – a cold passage – were much disgusted with the New Erections and objects about Windermere' (Shaver 1967). But later in 1810 he wrote less vehemently: 'Before the Traveller whom I have thus far accompanied, enters the Peninsula, at the extremity of which the Ferry House stands, it will be adviseable to ascend to a pleasure-house belonging to JC Curwen Esq, which he will see upon the side of the rocks on his left hand. There is a gate, and a person, attending at a little Lodge, or cot adjoining, who will conduct him. From this point he will look down upon the cluster of Islands in the central part of the Lake, upon Bowness, Rayrigg, and the Mountains of Troutbeck; and will have a prospect of the lower division of this expanse of water to its extremity. The upper part is hidden. The Pleasure house is happily situated, and is well in its kind, but, without intending any harsh reflections on the contriver, from whom it was purchased by its present Proprietor, it may be said that he, who remembers the spot on which this building stands, and the immediate surrounding grounds as they were less than thirty years ago, will sigh for the coming of that day when Art, through every rank of society, shall be taught to have more reverence for Nature. This scene is, in its natural constitution, far too beautiful to require any exotic or obtrusive embellishments, either of planting or architecture' (Wordsworth 1810).
- 3.4.3 His preference for a natural, seemingly unmanaged landscape was still apparent in 1835 when he wrote in his own guide that the view from the Station had in the past 'suffered much from Larch plantations', referring to the planting programmes of the 1790s and 1800s by the local landowners including Rev Braithwaite and Curwen (Wordsworth 1835). Interestingly, he wrote that the larch plantations were being removed; and 'under the management of the proprietor, Mr Curwen, [were] giving way to the native wood.' (*ibid*).
- 3.4.4 The immediate surroundings of the Station had been landscaped with pleasure gardens according to the advertisement of 1800, although no more than this is known (Lund 2000, 21). The grounds were perhaps developed in accordance with contemporary ideas on the need to create a dramatic visitor experience; a plan of the Curwen Estate dated to *c* 1804 indicates that such developments may have taken place (Plate 17 and *Section 3.5.4*). To this end, a stone jetty was constructed to the north opposite the quarry to accommodate visitors arriving by water. The 'landing stage' marked on the 1888 Ordnance Survey map (opposite the quarry) was probably built at the end of the eighteenth century for the benefit of the family and friends of the Curwen family travelling from the island (J Lund pers comm). Those who were not guests of the Curwens or who arrived on the public Windermere ferry

arrived at the landing stages adjacent to the Ferry Hotel and would have further to walk up to the Lodge entrance. Little remains of the original landing stage either above or below water, the facing wall seem to have been dismantled, with only the core left (Rutherford 2008, 65).

- 3.4.5 From the landing stage a footpath went through an imposing high archway in a crenelated wall to pass the custodian's cottage (referred to by Wordsworth as a little lodge in 1810, but first labelled as the Station Cottage on the 1914 Ordnance Survey map, then the Ferry House Tea Rooms and now known as Station Cottage). From here a walkway continued round the slope cutting through the rock with the view deliberately hidden by tree planting of oak, ash and birch, and a crenelated wall (of uncertain date) between the path and the lakeside (Rutherford 2013, 213; 2008, 65). The wall continued through most of the length of the walk connecting the Cottage at the entrance with the Station at the top as was shown in the Curwen estate plan of 1870 (Plate 19). 'This road [up to the Station] is graced on each hand by oak, ash and birch trees, springing from the sides and out of the fissures of picturesque rocks; to these trees have been added hollies, laurels, and other evergreens, with an abundance of garden and field flowers, all filling the eye with a most pleasing assemblage of nature and art. On this ascent the eye is not allowed to roam beyond the enclosing wall, for this is a local sort of beauty, and cannot come in composition with any of its neighbouring scenes, or with the distant mountains' wrote William Green in 1819 (cited by Rutherford 2008, 32). The sense of anticipation was rewarded once inside the Station building where the visitor was presented with the views out from the upper drawing room windows.
- 3.4.6 More than forty years later the scenery was still romantic according to Matthews in 1866 who wrote 'let us take a trip to the Ferry Hotel and 'The Station'. The landing-place for passengers at the ferry is facing the hotel, where stands a row of tall plane-trees with their shadows reflected in the translucent lake. Beyond the avenue of trees, on the right hand, pass through the little gate into a private cart road; and a few steps further on is the high road; then turn to your right, and you will see a pair of gates on the left, which is the lodge-entrance to the Summer House Station. Take the footpath which goes winding away amid fir, wild-cherry, and large laurel trees, to the Summer House, an octagon building one storey high, with an embattled arch stretching away to the left, the property of Mr. Curwen, of Belle Isle, who kindly permits visitors to enter.' It is difficult to understand why he thought the building was only one storey high, given that this was at odds with the architectural and contemporary documentary evidence.
- 3.4.7 The 1986 building survey found that the second phase of construction of the Station was contemporary with the building of the attached curtain wall to its west, screening a kitchen and store. The kitchen building was a small lean-to structure, (marked on the maps of 1870 and 1888; Plates 19 and 20) but only apparent on the ground by its foundations and the mark of the roof-line on the high wall (Rutherford 2008, 74). In addition the curtain walls at the Station and walled entrance at the lodge or station cottage were probably all part of the same period of refurbishment (National Trust 1986, 1-3.) and stylistically they seem to be contemporary (Rutherford 2009, 69). The plan of the *Grand Lake at Windermere* dated to c 1804 (Plate 17; *Section 3.5.4*) showed a pictorial three dimensional view of a crenelated Station at the top of the hill, perhaps with an attached curtain wall. A track led to large walls with an archway at the road at the bottom of the hill (behind which the lodge would have been) thus indicating that that the Station and

crenelated curtain walls were part of the same 'gothic' refurbishment. However the walls lining the track between the Station and the lodge were not marked on the 1804 map suggesting that they may have taken longer to construct.

- 3.4.8 The curtain walls were possibly originally rendered (Rutherford 2008, 73). They allowed for service buildings adjacent to the Station to be hidden, and to not intrude upon the view from the lake towards the station. The three contemporary images (Plates 11, 12 and 13) below give some idea of how the Station building and its curtain wall were framed within the surrounding environs of the upward path and surrounding woodland. George Webster's painting, shows a very craggy rock with trees planted on the upper surfaces of the rocks and a revetting lake wall clearly defined. Around 30 years later Richardson's work appeared to show a similar scene again with no underplanting of trees round the base of the rocks. Frith's photograph of the late nineteenth century showed a greater density of trees and woodland from the road upwards. Only the upper floors of the Station can now be seen, perhaps with the windows open to the elements.

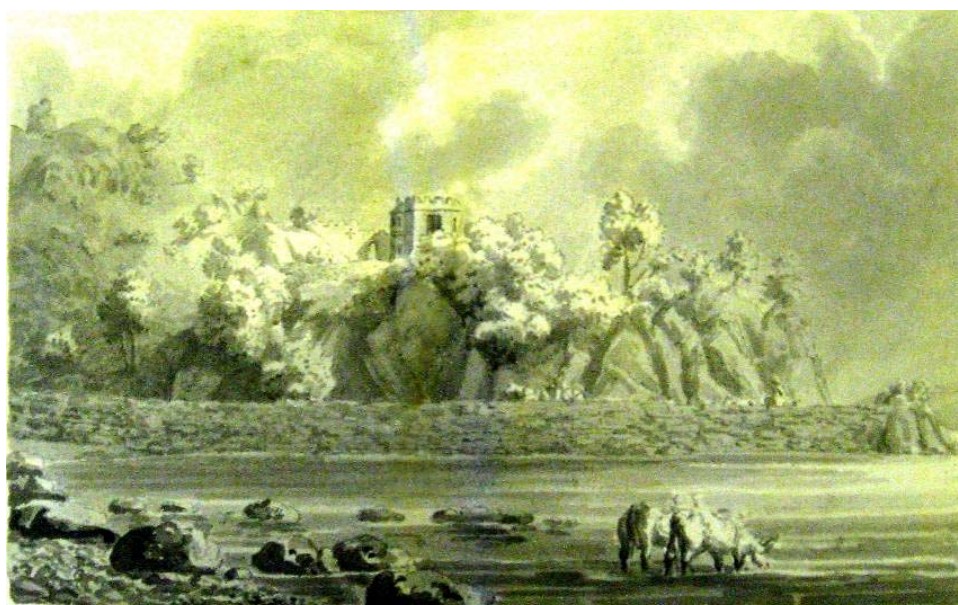




Plate 11: George Webster, *c 1850, The Station, Windermere* from the south (WDX/1315). In the enlargement the screen wall can be seen to the left of the station



Plate 12: Richardson 1880, *Ferry Hotel, Windermere, Claife Station* (full and detailed extract). In the background the station is viewed from the north-east with the route to the left being the public road to Hawkshead

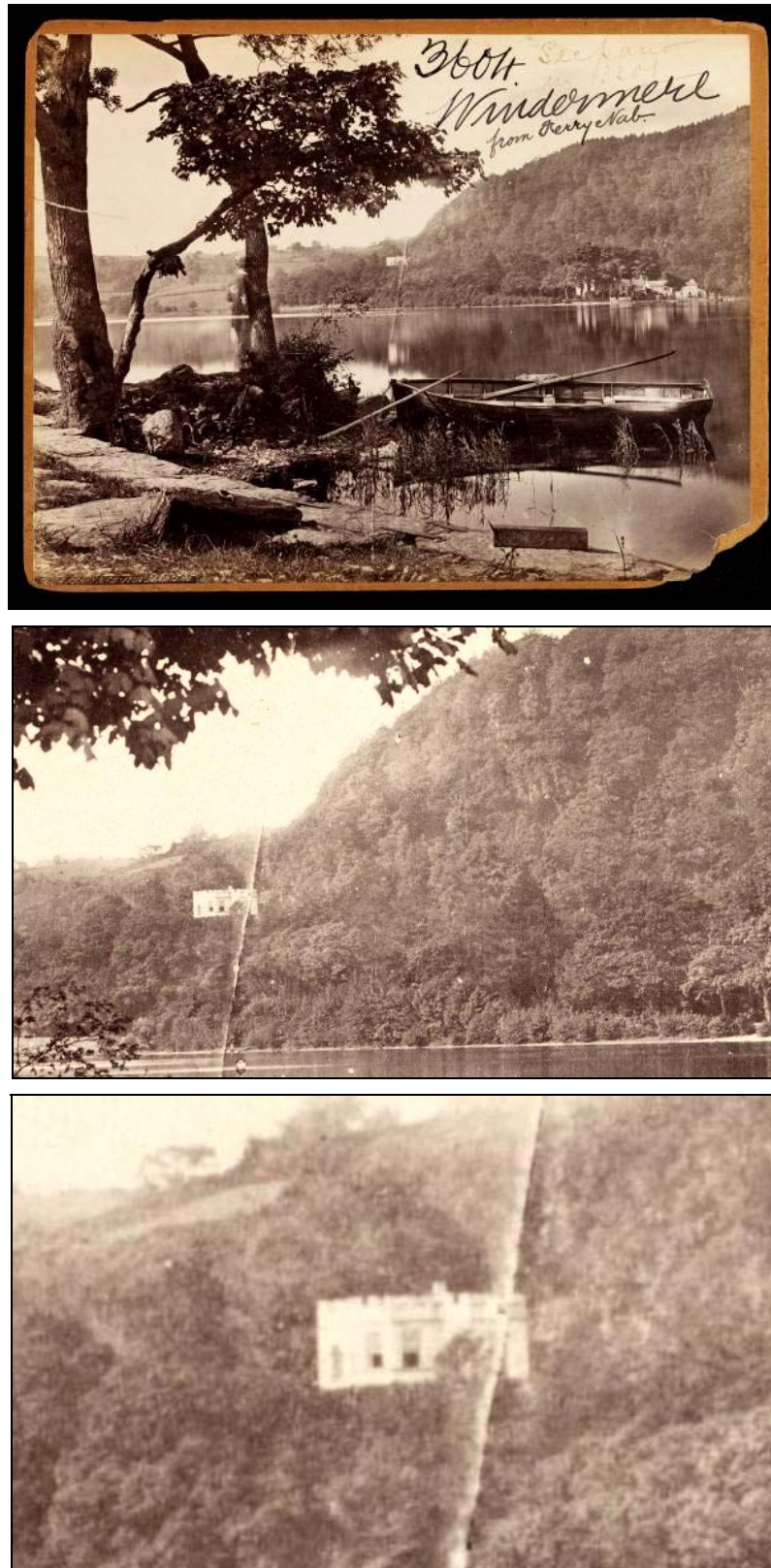


Plate 13: Francis Frith, late nineteenth century, *Claipe Station from Ferry Nab* (Full and two detailed excerpts), Victoria and Albert Museum

- 3.4.9 In 1810 William Wordsworth recorded a lodge where the custodian lived, and who evidently acted as caretaker and guide for the Station (*op cit*, 23 and 32). This was undoubtedly the building now known as Station Cottage, being a single storey

house of four bays. It was built of roughcast stone under a slate roof (Listed Building Index) and its primary entrance was from a studded door at the centre of the third bay. Between bays one and two was a transverse chimney stack and the windows had been replaced by modern wooden casements. The listed description refers to the cottage as a changing station for horses (Listed Building Index).

- 3.4.10 Two nearby quarries marked on the Ordnance Survey map of 1888 are marked as Old Quarry south-west of the Station and Quarry opposite the landing stage. These may have provided the building stone for the Station and Station Cottage.
- 3.4.11 In the latter part of the nineteenth century (the first reference is on the 1888 Ordnance Survey map (Plate 20)) a path led from the Station to an even higher point or viewpoint where there was a small building that had been constructed by 1888 (Rutherford 2008, 41). This may have been a smaller pavilion, built as the focus of the steep ascent along the Station path, via a dramatic cleft in the rock (*op cit*, 74 and 88). From this location there were impressive views over Lake Windermere and Belle Isle. A rubbish dump was recorded at SD 3880 9546 of broken pottery and glass wares which was thought to have accumulated in the wake of events held at Belle Isle House and Claife Station (Lund 2000, 52). The viewing station was marked in the Ordnance Survey maps of 1914, but not on the 1968 Ordnance Survey map (*Section 3.5.13*).
- 3.4.12 By the end of the nineteenth century the Station had become largely unknown. In 1899 Swainson Cowper wrote that it was a 'queer place, where the old guide book writers used to go into raptures over the view of the lake' (Cowper 1899, 46).

### **3.5 MAP REGRESSION**

- 3.5.1 A series of available maps and maps has been examined. Crosthwaite's map of 1783-4 (Plate 14) is the earliest to show 'West's First Station, and is demarcated with a square symbol as being along a track, away from the Ferry landings.



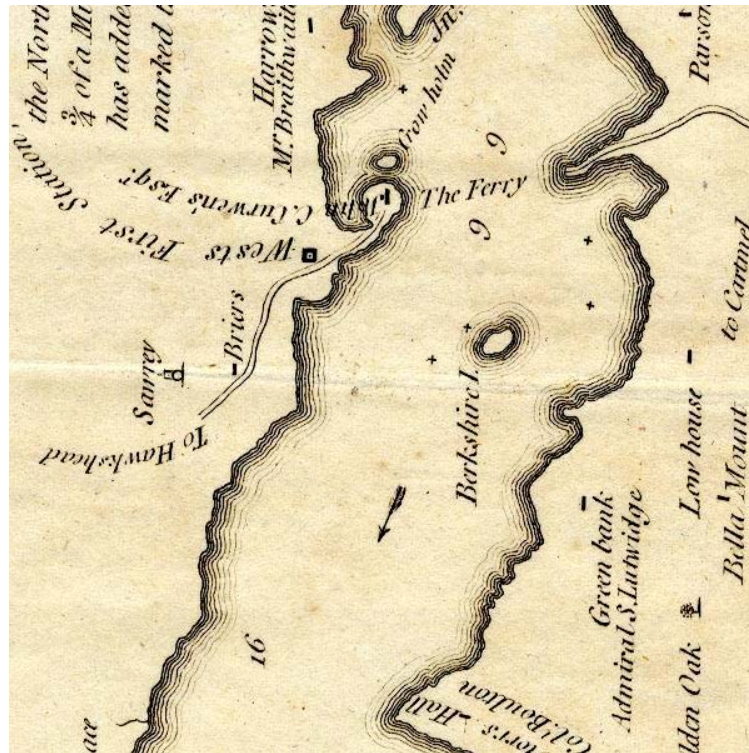


Plate 14: Extract from Crosthwaite Map -1783-94

- 3.5.2 James Clarke's map surveyed in 1787 (Plate 15) denoted woodland, common land and agricultural land divided into fields; thus indicating that there was open common land or wooded pasture north of the shore road and Claife Station. There was a rectangular building (perhaps the precursor of the Ferry Hotel) north of the ferry landing with (four) trees adjacent, but it is evident that the area has not been densely planted with woodland in this period. Mr Braithwaite owned the shore-side fields below Harrow Slack opposite the south end of Belle Isle and John Christian Curwen owned the Island (Rutherford 2008, 16). No buildings relating to the site of the Station or Station Cottage are marked.



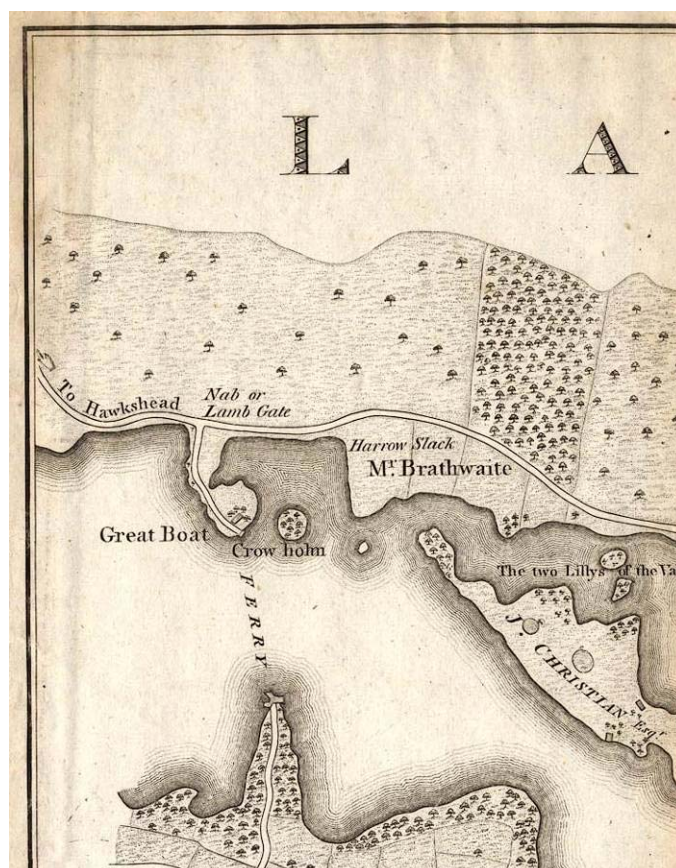


Plate 15: Extract from James Clarke's *Map of Windermere* of 1787 (from the 1793 publication)

- 3.5.3 The Enclosure map of 1799 (Plate 16) showed that the land north of the shore path where the Station was located, as described by West, had been part of the common land and was now Parcel 5. The Rev Braithwaite was awarded the open common north of Parcel 5 and Thomas Hodgson of Briers Farm held the land to the south on the shore line known as Ash Landing Wood. The path adjacent to the west boundary of Parcel 5 went from Ash Landing Wood northwards to a gate onto Red Brow/The Heald (Rutherford 2008, 17). The Rev Braithwaite began his programme of planting in 1797, presumably under an agreement with Thomas Hodgson who held the land on which the Station was to be built; Rev Braithwaite eventually owned the land by the terms of the 1799 Claife Enclosure Act (Lund, 2000, 20; LRO AE/4/4). He apparently planted some 40,000 different plants or trees (Rutherford 2008, 18). No buildings were shown on the Enclosure Award map.



Plate 16: Enlargement of *Enclosure Award for Claife* of 1799 (Kendal Archives WPC 30; Lancashire Archives AE/4/4) (north is to the right on this map)

3.5.4 A series of Curwen Estate plans held in Whitehaven Record Office, some of which have not been available for viewing previously, are described below (J Lund pers comm). One plan or map of the *Grand Lake of Windermere* has been dated to c 1804 (Plate 17). Many of the buildings are represented three-dimensionally or pictorially and so the Station building itself looks as if it may have been the crenelated building that was refurbished by Curwen after 1801. There is possibly a building or wall (or smudge) to the right of the Station, suggesting a curtain wall and that the maker of the map or plan knew the building from its northern viewpoint. Further down the path, at a junction with the Hawkshead-Wray road, the mapper drew what may be curtain walls and archway creating a formidable entrance to the path above. This map seems to indicate that the secondary building phase of the Station was contemporary with the construction of the curtain walls adjacent to the Station and those by the lodge.



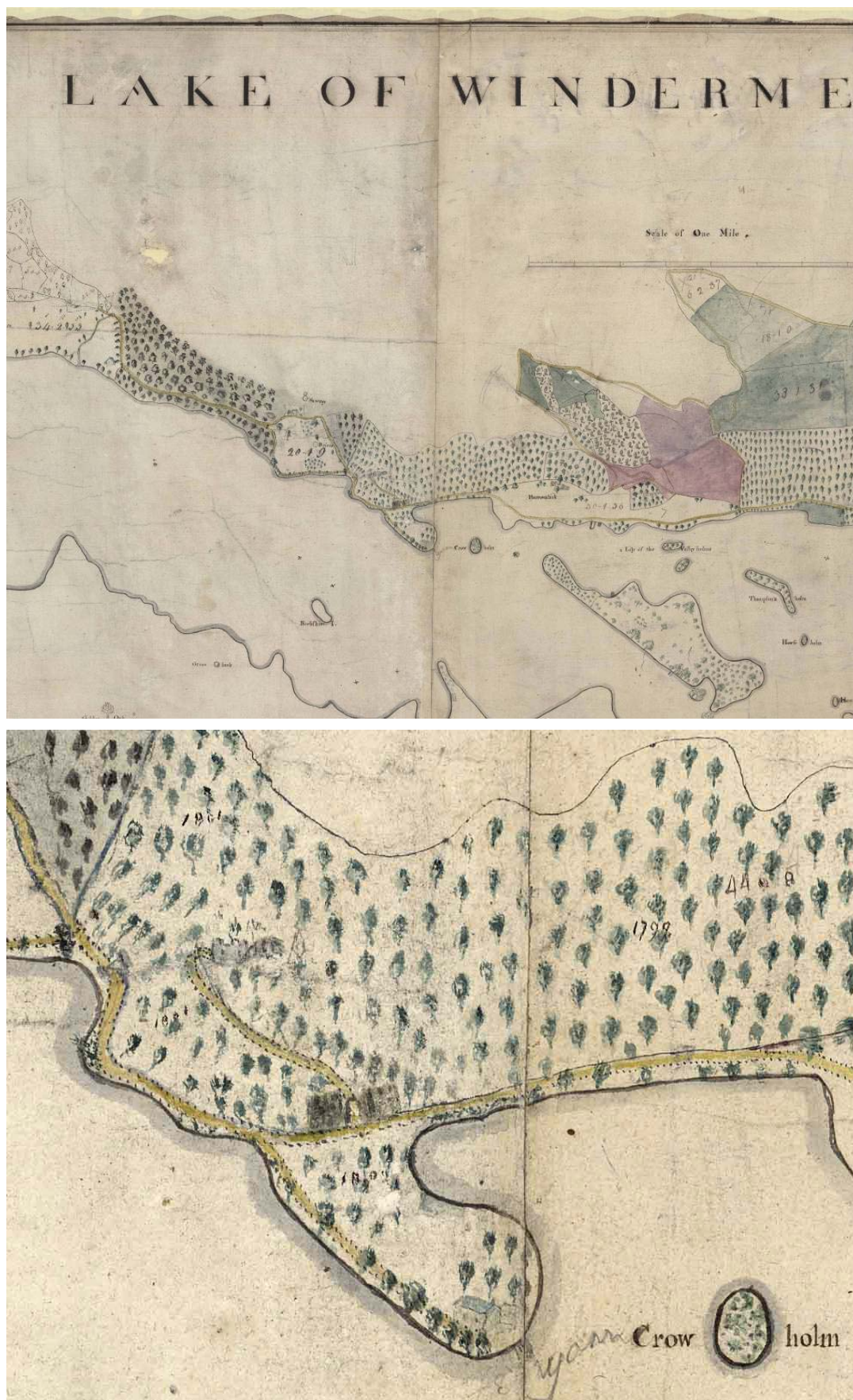


Plate 17: Map c 1804, *The Grand Lake of Windermere* (extract and detailed extract):  
DCU Estate Plan 10



- 3.5.5 The lodge is not apparent but may, in the mapper's eye, have been masked by the walls. It is also interesting to note that the solid lines adjacent to the roads or tracks are likely to have represented walls and the dotted lines indicating an open road or unenclosed woodland or fell. There was no denoting of walls alongside the track between the Station and the courtyard containing Station Cottage, and these may not have been constructed by this date.

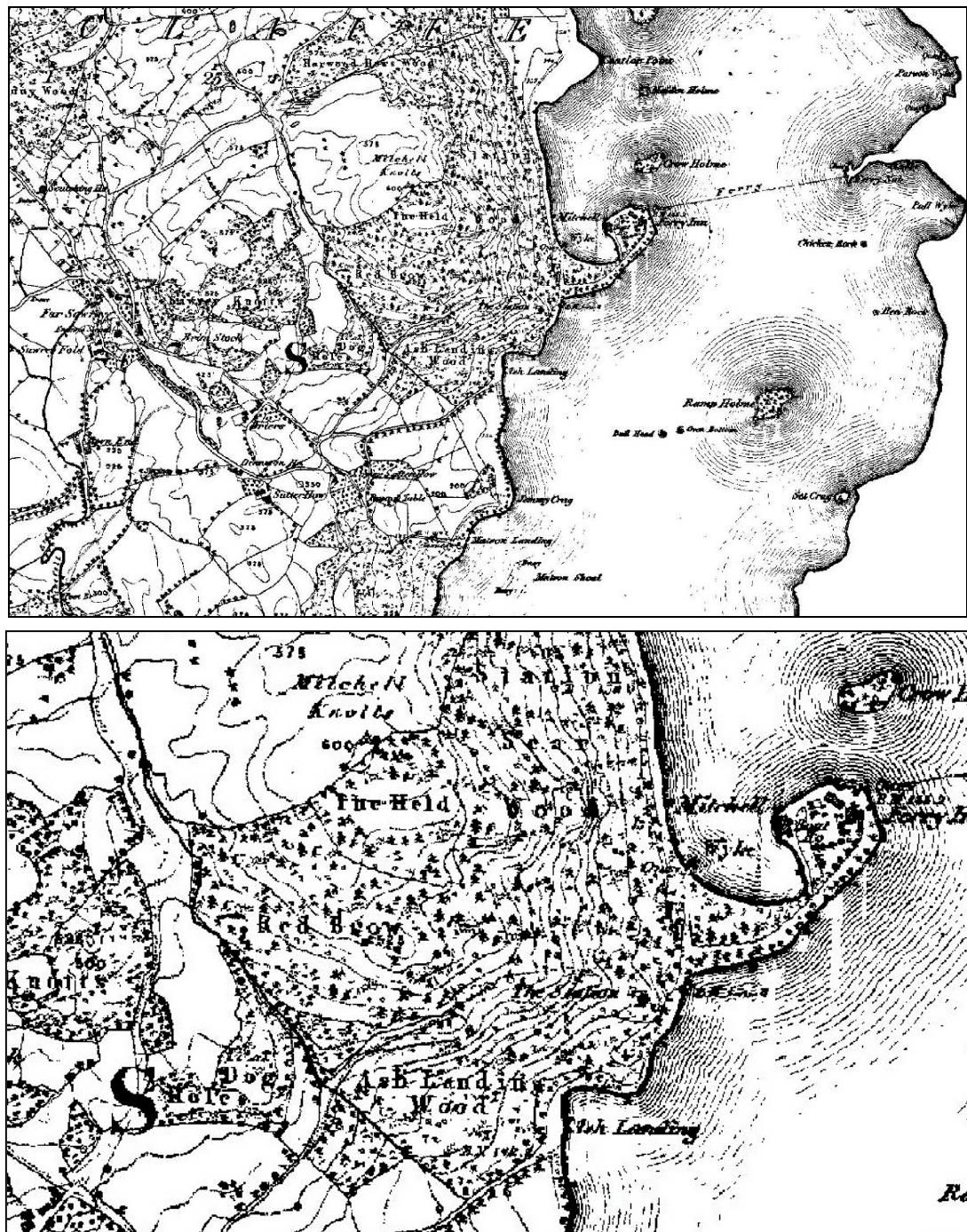


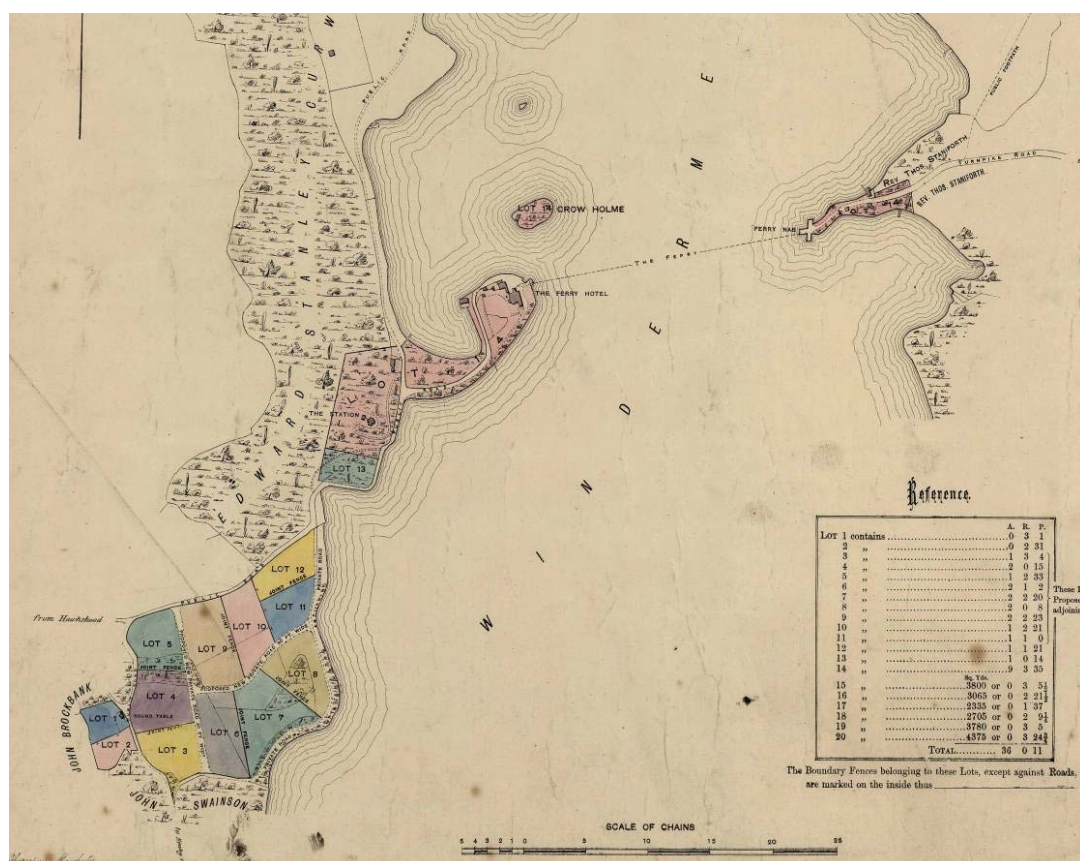
Plate 18 Ordnance Survey 1851 1:10,560 Ordnance Survey map (extract and detailed extract)

- 3.5.6 Although the scale at 1: 10, 560 is too small to identify any detail in the shape of the buildings, the extract from the 1<sup>st</sup> edition Ordnance Survey map of 1851 marks on



the Station, kitchen and curtain wall, along with Station Cottage and its associated courtyard (Plate 18).

- 3.5.7 Within the later series of estate plans from Whitehaven (drawn up for a proposed sale of parts the estate), was a plan (Plate 19) dated to 1870 (DCU 65/1). Plan DCU 65/1 offers an overview of the building plots for sale, while DCU 65/3 offers a vision of the potential offered by building Plots 13 and 14. This pre-dates the earliest of the Ordnance Survey maps, depicting the arrangement of the Station, kitchen and curtain wall, together with the path down to the cottage and courtyard below. The courtyard entrance close to the ferry landing was marked as an east/west aligned curved wall flanking an open entrance with a path to the east of the cottage. The cottage was shown as a long rectangular building with a thinner rectangular building at the southern end. The map shows a wall extending north from the curtain wall and merging with the side road; this wall corresponds with a short section of crenelated wall recorded by the survey (*Section 4.7.7*). The path continued southwards and curving to the west around the west side of the Station building where a narrower path led round to east and north side of the Station and stopped. There was no indication of a continuation of the path up to the hillside, as there was on the later Ordnance Survey map of 1888 (Plate 20). Neither was there an indication of a main entrance. The building was stylised as a cross shape; that is a square building with four projecting bay windows, the northern and southern bays being larger. From the west wall on the north side of the bay window a wall extended to the west to a small square building (presumably the kitchen and storeroom).



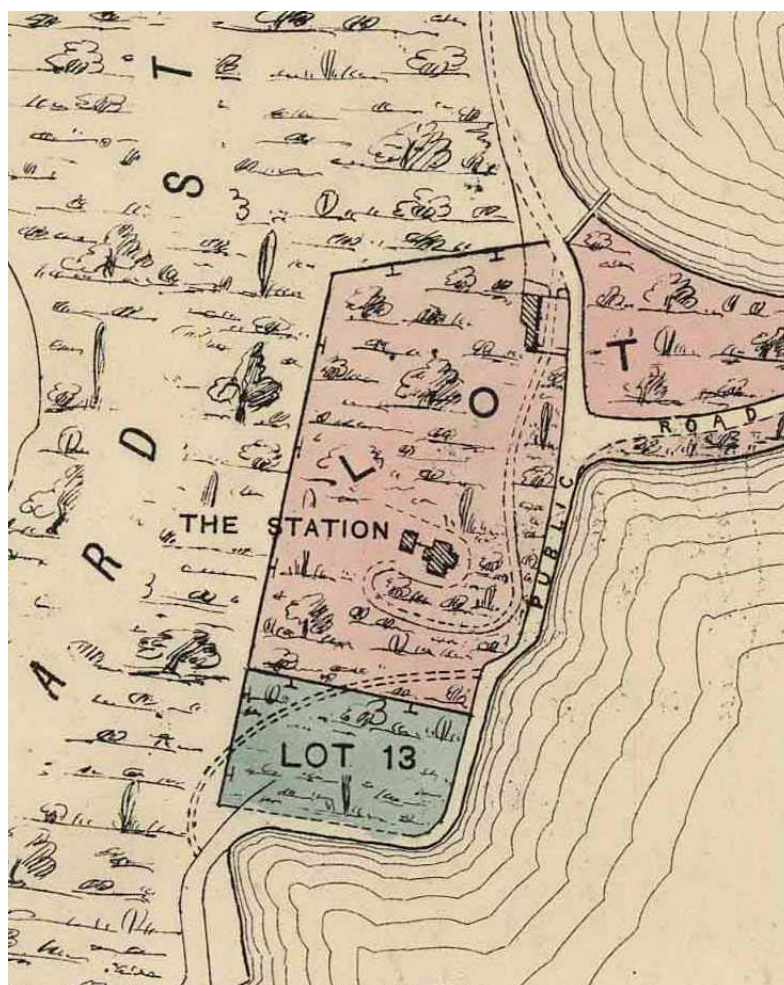


Plate 19: *Building Sites on the West Bank of Windermere* Excerpt and detailed excerpt below (DCU 65/1)

- 3.5.8 It is interesting to compare the Station buildings as depicted in the 1870 Curwen estate plan (Plate 19) with that of the buildings and gardens denoted by the 1888 Ordnance Survey map (Plate 20). The Curwen plan showed that the west and east window bays were square or rectilinear (and smaller than the north and south bays) and is a schematic depiction rather than the actual shape. Whereas the 1888 Ordnance Survey map depicted the windows as being more likely three sided and of similar size to the north and south bays and as they are at present.
- 3.5.9 There was perhaps also a difference with the arrangement of the kitchen. The 1870 plan shows the kitchen building straddling the curtain wall, although this is not observed in any of the contemporary paintings or prints and has not been observed on the ground. The Ordnance Survey map of 1888 clearly showed the kitchen being located to the north of the curtain wall, and it also depicted (what is presumably) a privy to the west of Station Cottage. To the west and north of the Station, on the 1888 Ordnance Survey map is another path going up to a higher viewpoint, where there was a small square building or covered seat (*Section 3.3.13*).



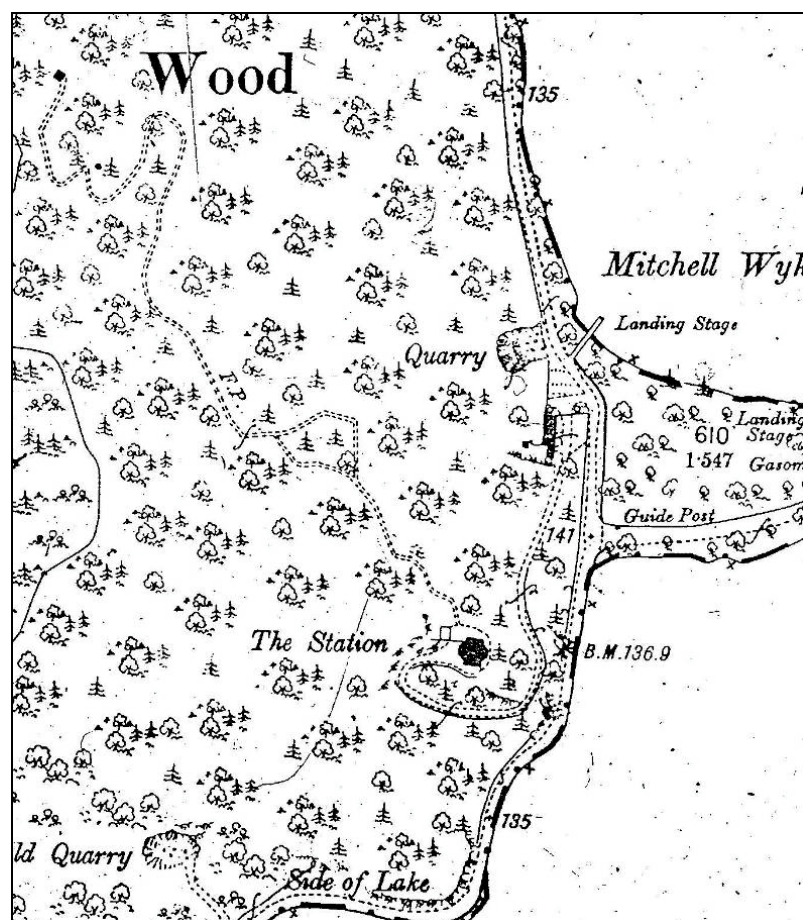
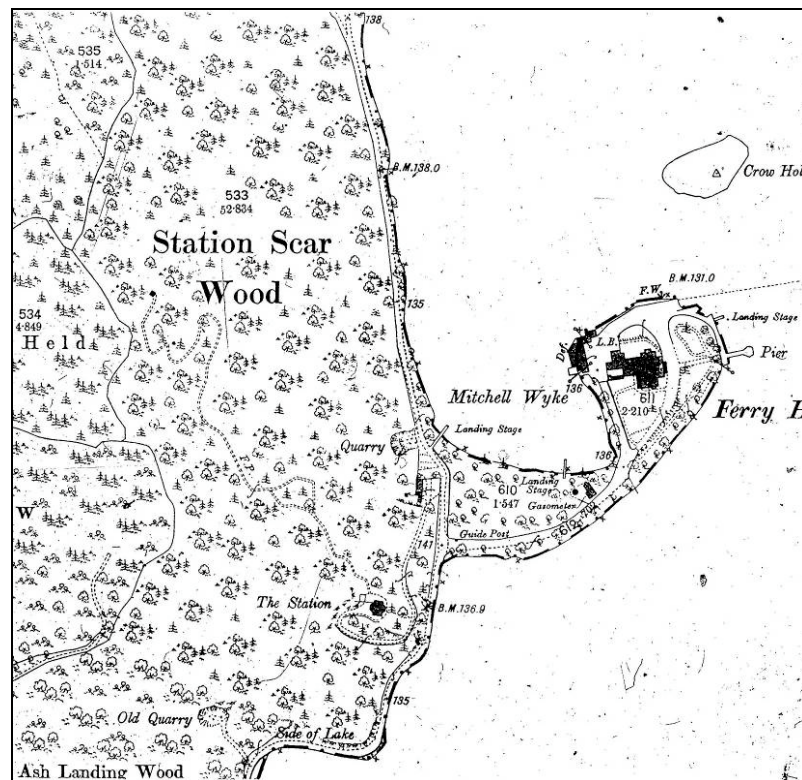
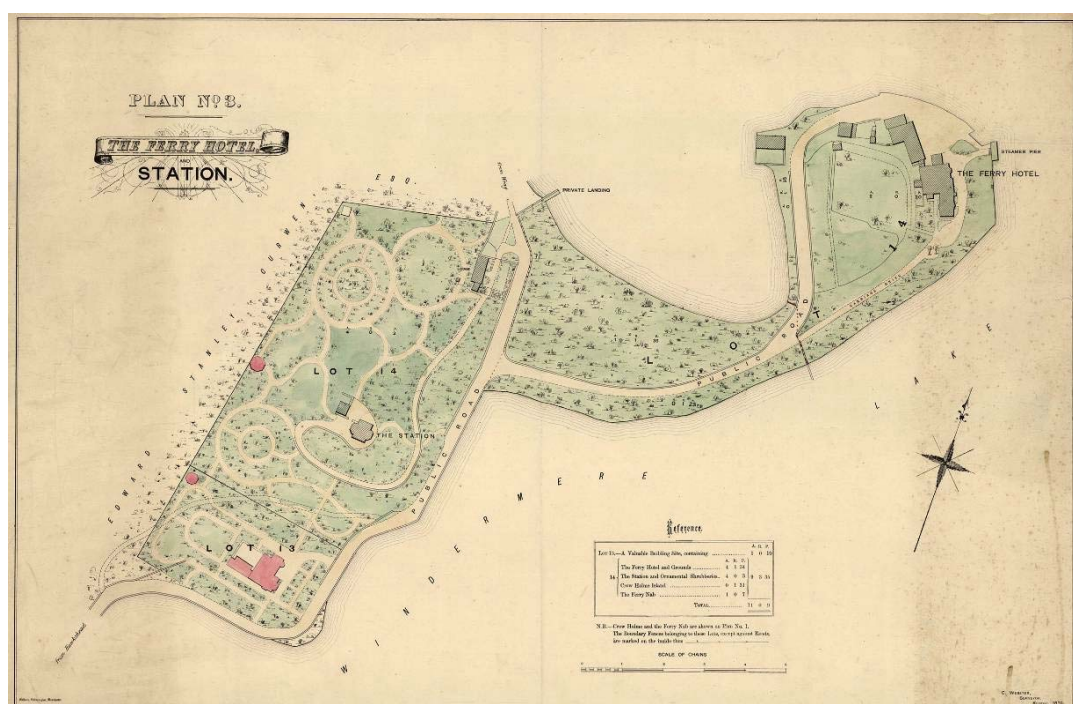


Plate 20: Ordnance Survey 1<sup>st</sup> edition 1888, 1:2500 (extract and detailed extract below)

3.5.10 Perhaps at this point another Curwen Estate plan DCU 65/3 (Plate 21) should be examined, which is dated to 1870 and offers a vision of the potential offered by building plots 13 and 14. This plan seems to have represented proposals for the development of the Station site (J Lund pers comm). The garden's designs were probably not implemented (or if so, there is no tangible evidence for them). Other features of the plan do though indicate structures which were already present or which were being considered. The plan showed the entrance through the curtain wall between the kitchen and the Station, which was not shown on other maps and depictions. The path going back to the lodge seemed to have revetting walls for the south side of the final turn of the path and for the south and east sides of the downward path; such walls were described by William Green in 1819 as an 'enclosing wall' to hide the outward view. The estate plan may have indicated their existence or perhaps the proposal that they should be improved or heightened; the walls though were seen on the 1888 1:2,500 Ordnance Survey map. The detail of the plan makes it quite likely that the curvilinear courtyard area around the Station building was also a feature. It is interesting to note that the Station Cottage was labelled as Lodge complete with flower beds and formal gardens; the 1888 Ordnance Survey map did not show such refurbishments.





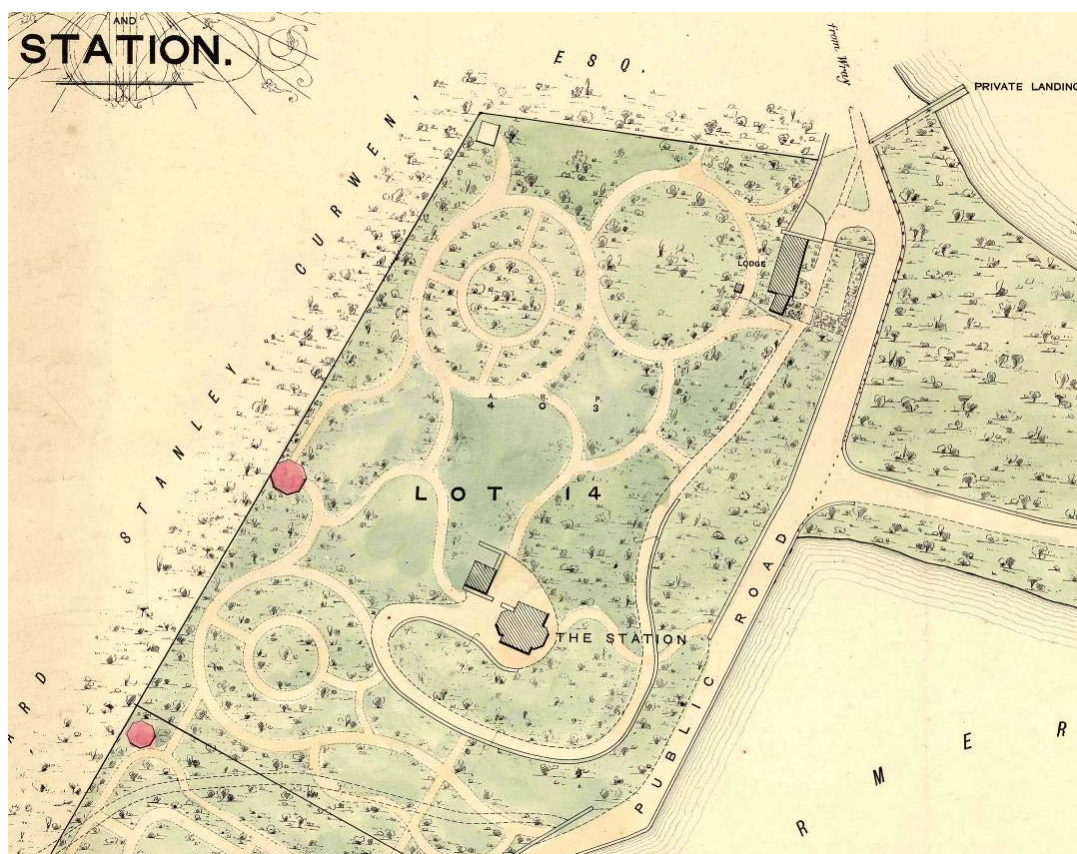


Plate 21, *Plan no. 3 The Ferry Hotel and Station, 1870* (full plan and detailed excerpt below) (DCU 65/3)

3.5.11 In 1878 a *Plan of the Windermere Estate of Henry Curwen* (Plate 22) was produced: it is at a smaller scale and more schematic, showing less detail of the Station building and its associated Lodge. This is DCU 150/1 (DCU 150/2 and 150/3 being, perhaps, two further copies of this).



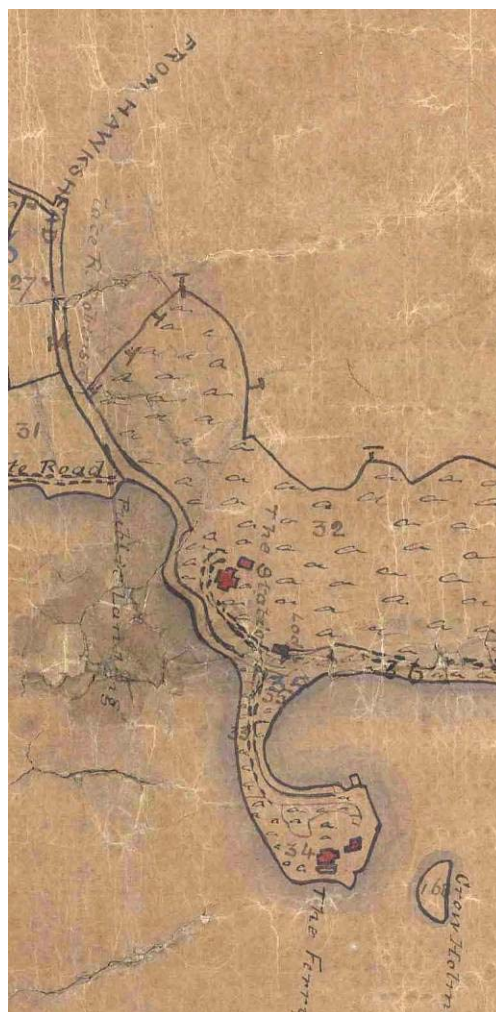


Plate 22: *Plan of the Windermere Estate of Henry Curwen, 1878* (Full and detailed excerpt) (DCU 150/1)

- 3.5.12 After the Ordnance Survey map of 1888, the next map at 1: 2,500 scale was issued in 1914 (Plate 23). The depiction of the Station building and lower courtyard seemed unchanged and the track between, with its intermittent enclosing walls, were still apparent. In 1914 the track opened out into the courtyard by Station Cottage. To the east of the cottage and adjoining the southern edge of the eastern curtain wall and the western wall of the road was a small rectangular building. There was no privy adjacent to the Cottage in 1914. The path to the small square building at the higher viewpoint is also on the 1914 map (*Section 3.4.13*).
- 3.5.13 The 1968 Ordnance Survey map (Plate 24) showed no changes to the configuration of the Station and its environs; the map does not indicate whether it was roofed or not at that date. Neither is the upper viewing station denoted. Station Cottage appears associated with another free-standing square building (still standing at present) in addition to the small rectangular building in the north-east corner, which is no longer extant.



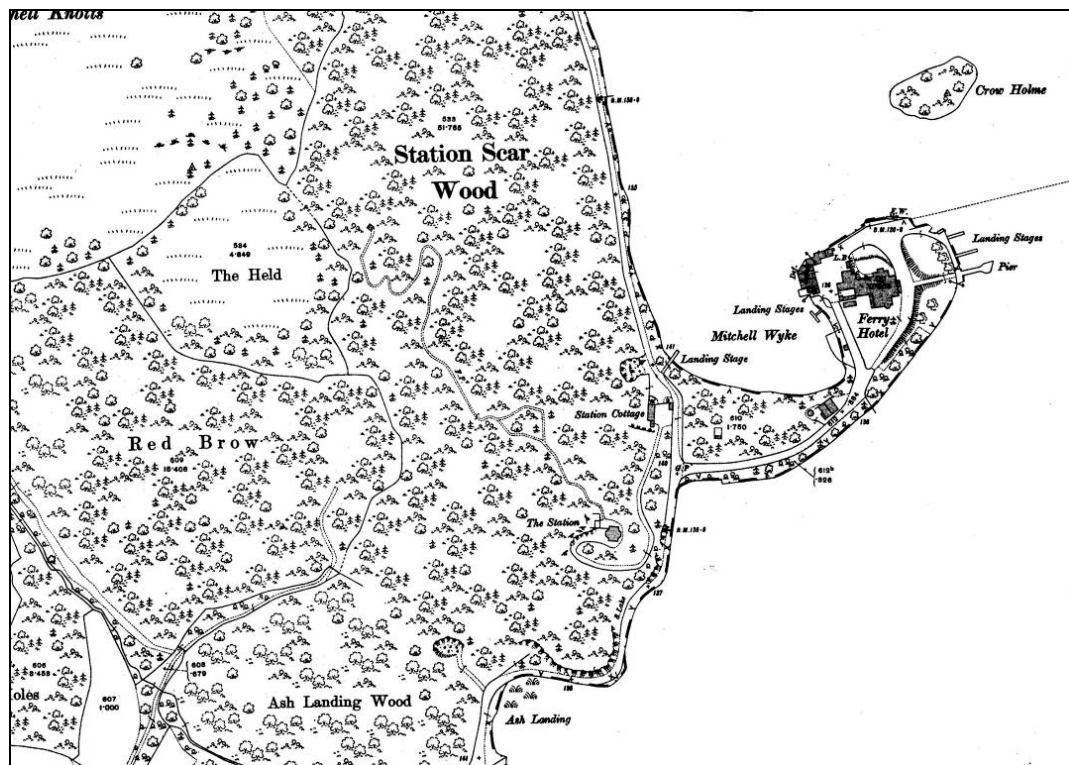


Plate 23: Ordnance Survey 1914 1:2,500 map

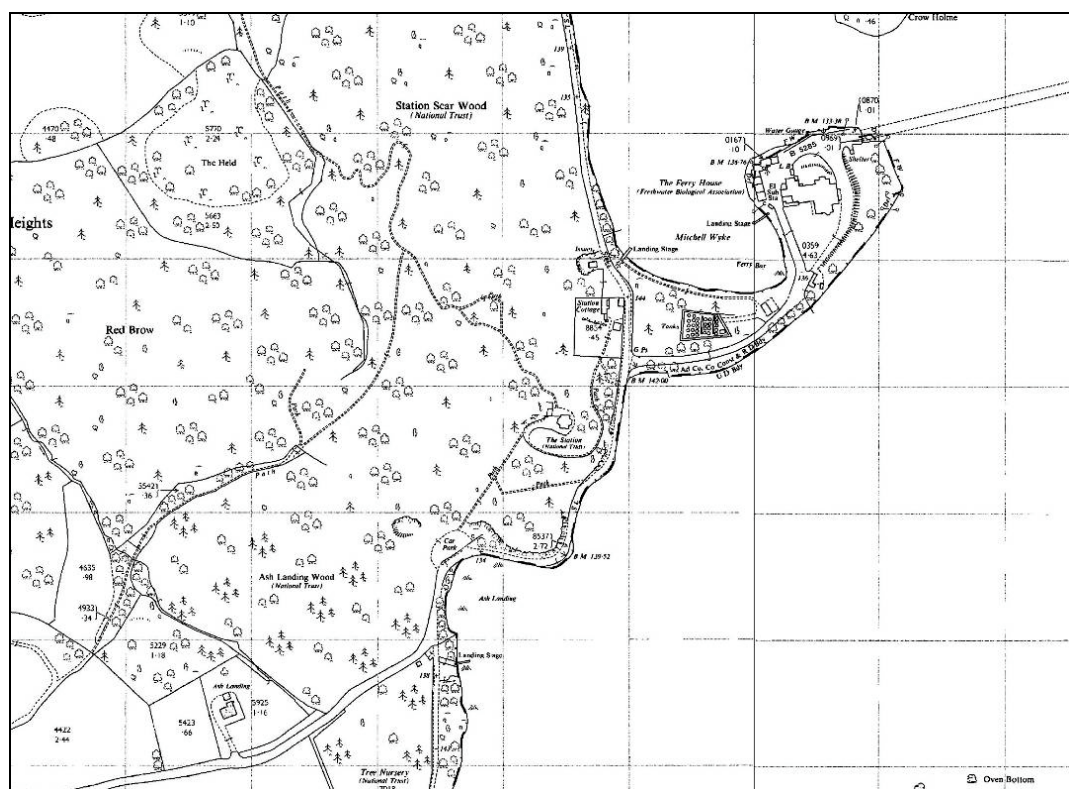


Plate 24: Ordnance Survey 1968 1:2,500 map

## 4. BUILDING SURVEY RESULTS

### 4.1 EXTERNAL DESCRIPTION OF CLAIFE STATION

- 4.1.1 Claife Station is a small stone-built, structure with three-sided canted bays to the east and west and small projecting rectangular wings to the north and south (Plate 25; Fig 3). The building was in a partially ruinous condition at the time of the survey, lacking its roof or first floor, and its eastern bay window had collapsed, leaving only the lower metre of wall standing.

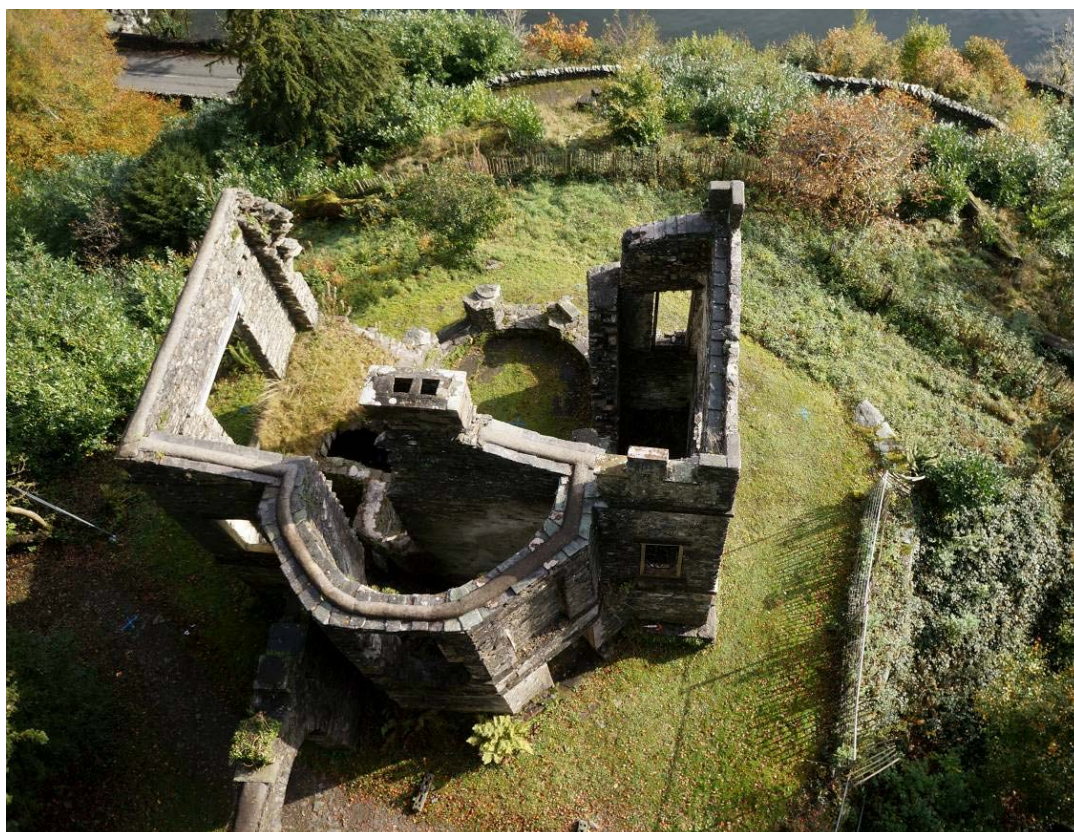


Plate 25: Aerial view of the Station from the west

- 4.1.2 It was primarily constructed of a hard grey slate stone, similar to that still quarried today at Brathey to the north and used throughout the area in boundary walls and buildings. A small quarry by the road-side just outside the gate to Station Cottage is a possible source for the stone used to erect both the Station and Station Cottage below. An alternative quarry site exists a short distance to the south-west in Station Scar Wood. The walls were roughly coursed and the rubble stone work was dressed with larger edge-set alternate quoins at each side of the corners of each wing and slightly smaller quoins on the corners of the western bay. The lintels, string course and cornice, were cut from a dark-yellow sandstone with very regular vertical tooling upon each face. Fragments of lime plaster indicate that the building had been externally rendered at some point in its life but much of this has been lost to weathering.
- 4.1.3 **Western Elevation (Elevation 1):** typically, Claife Station was approached from the west, revealing a central three-sided canted bay flanked to the north and south by the narrow end walls of the two side wings (Plate 26). The western elevation of



each side wing had a square headed, first-floor rectangular window to its centre (WS1 and WS5) with rubble formed jambs and sandstone lintels and sills. The canted central bay included a doorway (DS1) at ground floor level set into the south-western face and a large rectangular window (WS3) in the central first floor face. On the southern jamb of this window two fragments of sandstone surround survived, one of which retained an iron pintel hinge near the head of the opening. Both sandstone surrounds were marked with what appeared to be the symbol 'II' or 'TI' along their internal eastern faces (Fig 3). This window was flanked on either side by two blocked or blind windows (WS4 and WS2) of similar dimension to the central example but no windows were present upon the ground floor of the canted bay, as these faces were obscured internally by the spiral stair.



Plate 26: The western-facing elevation of the Station (Elevation 1)

- 4.1.4 The doorway had a timber lintel, stone threshold and its external jambs were rendered. Its jambs did not align with the blind window above, being off set to the south-west slightly to provide sufficient room for the staircase inside. While in poor condition, a portion of the door frame has survived on the northern jamb.
- 4.1.5 A continuous narrow plat band extended around each of the three sides of the canted bay, incorporating the sills of each of the windows, but it did not extend across the face of the western walls of the two wings (Fig 3). At a height of 0.82m below this first plat, at approximately first floor level, was a second wider plat band which extended across the entire elevation and the other surviving external wall faces. Both plat bands appeared to be of identical sandstone to that employed on the sills and jambs of windows WS2 and WS4 and exhibited regular vertical tooling. A third plat band, of similar width to the first, was recorded at the head of the elevation below the parapet wall and although it did not extend around the canted bay the top of this part of the elevation appeared to have been rebuilt.
- 4.1.6 A portion of crenelated parapet wall survived at the top of the southern wing, the kneelers being capped with slate and the crenels with sandstone slabs which

overhung the wall face slightly (Plate 27; Fig 3). Where surviving the parapet wall was partially clad in slate and careful inspection of the remainder of the western wall of the southern wing revealed numerous iron nails consistent with tile cladding.



Plate 27: The crenelated parapet wall of the southern wing with some surviving slate cladding

- 4.1.7 At ground level there was a break in the plinth at the corner between the southern wing and the south-western face of the canted bay (Fig 3). The plinth at the base of the canted bay appeared to continue eastwards rather than turning south and joining the remainder of the plinth on the southern wing; this suggests a different constructional phase. On the ground floor a small triangular section of walling had been built up in the corner junction between the canted bay and the south wing, a structural repair which was almost certainly carried out in the mid 1980s.
- 4.1.8 The elevation was divided between the canted bay and the northern wing by the crenelated flanking wall which projected west from the main body of the building. The continuation of the plinth beneath the crenelated wall clearly demonstrated this flanking wall to be of a later date.
- 4.1.9 ***Southern Elevation (Elevation 2; Fig 3):*** the southern elevation had a large centrally located window (WS14) at first floor height above a second much narrower window (WS6) on the ground floor. The larger window had a modern timber lintel, rubble jambs and a sandstone sill incorporated into the lower plat band. The smaller window formed the western end of what had apparently been a much larger window of equal width to that above (Plate 28). This window had been blocked, leaving a 130mm deep recess from the front face of the wall, but instead of a continuous timber lintel, slates had been used to perform the same function.



The walling above this ground floor window looked as if it had been rebuilt and perhaps the opportunity had been taken to replace the original lintel with slates at this time. The parapet wall had kneelers at each of the corners

- 4.1.10 As with the western elevation of this wing the entire southern elevation had been clad in slates, of which now only the nails and occasional fragments of tile remained in place. The occurrence of slates on these two faces presumably reflects the desire to protect the building from the direction of the prevailing weather to the south-west.



Plate 28: The lower window (WS6) of the southern elevation (Elevation 2)

- 4.1.11 **Eastern Elevation (Elevation 3; Fig 3):** like the western elevation, the eastern elevation had a central canted bay flanked by the end walls of the northern and southern wings; however, the central bay, and a portion of the northern wing's eastern wall, had collapsed. The eastern wall of the southern wing was in a poor condition but retained a centrally placed rectangular window (WS7) which appeared to have had at one time a pointed arched head (Plate 29). The complete absence of voussoirs made it difficult to be certain of the form of the arch, but the surviving masonry had a gothic arched shape and did strongly support this conclusion. The window sill was again incorporated into the lower plat band and the jambs were formed in rubble.



Plate 29: Detail of the easterly window (WS7) which formerly had a pointed arched head

- 4.1.12 Little more than the corner of eastern elevation of the northern wing survived above first floor height but it extended up to the top of the parapet wall, although lacking any evidence that it had been crenelated. The northern jamb of a window (WS11) also survived, including a portion of what was also very likely to have been a pointed arch.

The central canted bay survived up to a maximum height of a metre but it was still possible to discern the rubble jambs of three ground floor windows (WS10, WS9 and WS8), each of about the same width. The sills were low, resting upon the buildings plinth but the height of the lintels could not be discerned from the remaining evidence.

- 4.1.13 **Northern Elevation (Elevation 4; Fig 3):** the northern elevation was a mirror of the southern one with a large centrally located window (WS13) at first floor height above a second much narrower window (WS12) on the ground floor. The large rectangular window (WS13) had a modern timber lintel and rubble jambs. As with the western elevation, the sill was a continuation of the lower string course described above and, although no frame remained where the render survived on the jambs, it indicated that the window frame must have been recessed back from the wall face by approximately 100mm.

- 4.1.14 On the ground floor there was a second, much narrower, squint window (WS12; Plate 30) but this formed only the western end of what was seemingly a window of equal width to that above. This window, also of rubble jambs but without a



sandstone sill, appeared to have been blocked, leaving a recess of some 130mm from the external wall face. A single timber lintel ran across the head of the larger blocked window and the narrower squint window at the western end. There were no surviving crenelations along the parapet wall on this elevation but the western side of the elevation preserved the best evidence for an external roughcast lime mortar finish.



Plate 30: Detail of the lower squint window (WS12) of the northern elevation

## 4.2 GROUND FLOOR OF CLAIFE STATION - INTERNAL DESCRIPTION

- 4.2.1 **Ground Floor - Stairwell:** the only entrance into the building was the doorway (DS1) at the south-western face of the western canted bay which led into the stairwell. The stairwell was formed by a curved semi-circular wall to the west and the western elevation of the buildings north/south cross-wall (Elevation 9; Plate 31). The remnants of a cantilevered flying stone staircase followed the curved wall of the western elevation up to the first floor (Fig 4). Although few complete steps remained, and none above half height, the treads were clearly wider at the wall face and had rounded nosings over hanging each riser. The first step was bull nosed at its eastern end.





Plate 31: The extant remains of the stone staircase in the stairwell



Plate 32: The criss-cross key pattern of the lime plaster scratch coat in the stairwell

- 4.2.2 The walls were lime plastered, with the scratch coat using a criss-cross keying pattern which survived across a good portion of both elevations (Plate 32). If the first floor window on the south-western face of the canted western bay had been blocked then the plaster has obscured the evidence. However less plaster has survived to the north and here there is no indication of a blocked window within the north-western face of the canted bay. It is plausible, therefore, that both these windows were constructed blind to maintain an external architectural uniformity rather than being blocked at a later date. There was also no visible evidence to suggest that any part of the stairwell had ever been floored over and the space may always have been open to the roof.
- 4.2.3 **North-West Corner Room:** to the north a narrow passage led past the stairs into a small square room and it appears that the masonry along the western edge of this narrow passage had been modified to achieve this access. By removing the projecting corner up to first floor level, where the western canted bay met the northern wing, sufficient height and width was afforded to allow access to this room (Fig 4).
- 4.2.4 The northern elevation of this room included a narrow window (WS12), set diagonally north-east to south west through the thickness of the wall, with rubble surrounds and a timber lintel above. The eastern wall was formed by the western end of the wine cellar with its partly collapsed barrel vault exposed above. Plaster survived on the western wall and on the western half of the northern wall, using a criss-cross key pattern but neither the southern or eastern walls had any plaster cover.
- 4.2.5 **Central Room:** from the stairwell a doorway (DS2), with rubble jambs and a timber lintel at the southern end of the north/south cross-wall, led into a large square room with the remnants of a canted bay window to the east. Although little of this bay window has survived, it is evident that it was constructed in a similar fashion to the western canted bay, with the internal face forming a semi-circular curving wall (Elevation 11; Fig 4). The floor of this room had been paved in large rectangular flag stones, although a good number of these were missing in the eastern half of the room.
- 4.2.6 At the centre of the southern elevation of this room were the remains of a doorway, comprising the lower half of rubble jambs (DS3), which led into the southern wing. Extending across the western end of the elevation (Elevation 11) was an area of lime plaster with a criss-cross pattern scratch coat.
- 4.2.7 To the north of the room a low doorway gave access, via two short steps, down into a small rectangular barrel-vaulted cellar which had been constructed in the northern wing of the building. It retained sections of its lime plaster top coat but had no other features of note.
- 4.2.8 The western wall (Elevation 8), which divided the space from the stairwell beyond, incorporated a small fire place at the centre (Plate 33; Fig 4). It had rubble jambs and no formal lintel above, with a flue rising to a low rectangular chimney stack at the top of the wall. The outline of a small rectangular hearth projected into the room in front of the fireplace and small portions of criss-cross keyed plaster scratch coat were preserved on the wall to the north and south of the fire place.





Plate 33: The western wall (Elevation 8) of the central room showing the ground floor fireplace and doorway

- 4.2.9 ***South Wing:*** in the southern wing was a narrow window (WS6) on the southern elevation located to the west of centre (Elevation 7). It was similar in dimensions to that in the small square cell to the north, but was not squinted. A row of narrow slates at its head continued to the east, indicating the original extent of this opening, although the original eastern jamb was masked behind the remnants of a plaster finish. The western end of this wall was also coated in plaster but there was none in the centre of the wall. The eastern wall (Elevation 10) had a large horizontal crack in the centre and the last remnants of a plaster finish towards the base but otherwise had no features of note (Fig 4).

### 4.3 FIRST FLOOR OF CLAIFE STATION - INTERNAL DESCRIPTION

- 4.3.1 The structure of the first floor was entirely missing and the upper half of the curving staircase was absent so no close inspection of this floor was possible, however, certain structural, functional and decorative details survived and are described below by room and elevation (Fig's 4 and 5).
- 4.3.2 ***Central Room:*** at the top of the staircase the finish of the masonry at the northern end of the cross-wall (Elevation 8) indicated the position of the southern jamb of a doorway (DS5). The height of this jamb signalled that this doorway was probably of a similar height to a second doorway (DS6) or recess at the opposing end of the cross-wall. Although its dimensions suggested that this latter 'recess' was a blocked doorway, the plaster upon the western elevation of the cross-wall prevented any

confident determination. At the back of the 'recess' the original lime plaster survived in reasonable condition, the upper half being painted green and the lower half white. One possibility is that this recess served as a storage cupboard, and hidden by a door to provide internal symmetry, and the break between the upper and lower paint reflected an internal shelf. The jambs and sill of this recess were rubble formed with a timber lintel above.

- 4.3.3 At the centre of the cross-wall (Elevation 8) there was a second fire place (FS2), with a rough stone lintel and rubble surrounds (Plate 33). It was of similar dimension to that on the ground floor with a flue that rose directly to the chimney above. Between the fire place and blocked doorway/ recess (DS6) a small section of horizontal wooden batten had been affixed to the wall at approximately 700 mm above the previous floor level (Fig 4). Below this batten a portion of original plaster survived with a coating of green paint, while another section of plaster above it had lost its finishing coat.
- 4.3.4 At the head of the wall was a row of at least five empty timber joist sockets and although there may have been more to the south the upper portions of this section of walling appeared to have been rebuilt, obscuring the evidence. It is likely empty sockets would also have been found to the north but this section of the wall had collapsed.
- 4.3.5 The southern wall of the main first floor room (Elevation 11) was in a fragmentary condition with the central portion having collapsed, but at the western end the masonry again indicated the western jamb of a first-floor doorway (DS7) which must have led into the first-floor of the southern wing. Although much eroded, the rubble jamb retained evidence of its plaster coating. Below, and to the west of, this doorway were two empty floor joist sockets topped by wooden lintels. The westernmost one was tight to the eastern face of the cross-wall and was almost obscured by it.
- 4.3.6 The eastern portion of this wall lacked any evidence for empty floor joist sockets and varied slightly in character from the ground floor masonry. It may well have been rebuilt, or perhaps refaced, which would account for the lack of empty sockets where we might otherwise have expected to find them. The northern and eastern walls of this room did not survive to first floor height.
- 4.3.7 **Northern Wing:** no evidence remains to indicate the form or location of the opening into the northern wing at first floor level. It is likely to have been somewhere along the northern wall, however, and probably from within the central room, as there would appear to be insufficient space to place an additional doorway to the west opening off the stairwell. Given the building was used to hold dances it is possible that the entrance into the northern and southern wings would have been through wide openings that provided uninterrupted floor space at first-floor level.
- 4.3.8 The first floor of the northern wing would have formed a fairly small, rectangular space but the window (WS13) in the centre of the northern elevation (Elevation 12) accounted for half the length of the wall. A total of six empty timber sockets survived to the east and west of this window above the height of the lintel, but none were present immediately above the lintel itself (Fig 4). There was evidence at the western end of this wall that the room had once been plastered but the majority of the face had lost its render.

- 4.3.9 Much of the rooms eastern wall had collapsed, leaving little more than the corner intact. As described above, this included the jambs of a window (WS11) with what was probably once a pointed arch.
- 4.3.10 On the western wall (Elevation 8) the rectangular window (WS1) survived intact with a modern timber frame, internal rubble jambs and a wooden lintel. Below the sandstone sill a recess continued the line of the window to first floor level and may perhaps have served as a window seat (Plate 34). Lime plaster work survived to both the north and south of the window with traces of green paint. At the base of the northern and western wall, a step in the walling had been incorporated at first floor height and this presumably supported the floor joists (Fig 4).

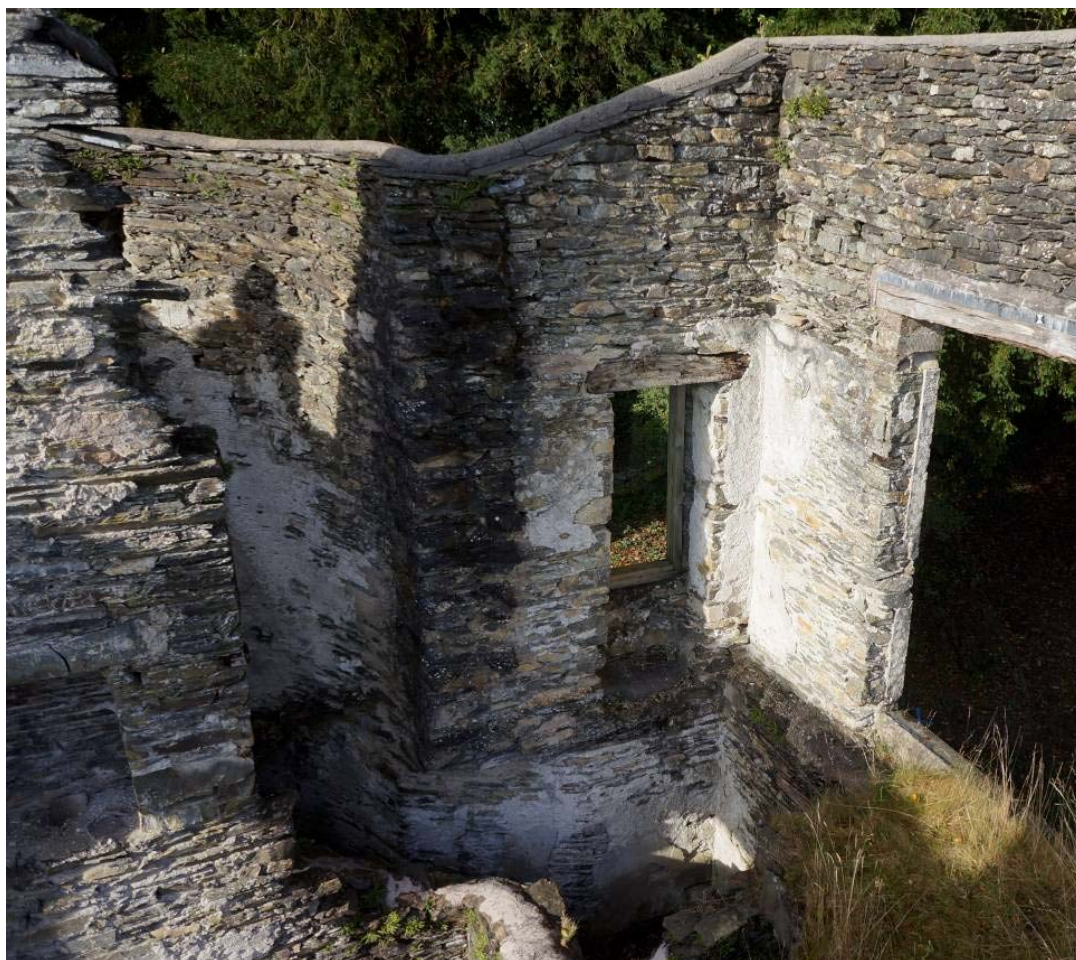


Plate 34: The western first floor elevation of the north wing showing the window and recess below

- 4.3.11 **South Wing:** with the exception of the wall to the north the first-floor walls of the southern wing survived in reasonable condition. Plaster remained to both the east and west of the large central window (WS14) in the southern elevation (Elevation 7) with fragments of a green painted top coat. The plaster to the west, in particular, appeared to form a defined rectangular panel with two empty timber sockets above; however, these did not seem to relate to the roof structure in anyway (Fig 4).
- 4.3.12 As with the northern wing there were empty joist holes to the east and west of the window above lintel height, but again there were none directly above the lintel. Similarly, empty floor joist sockets were recorded to the east and west of the window below the height of the sill, but were not immediately beneath it.



- 4.3.13 The eastern wall (Elevation 10) had a significant crack running up its centre, but the rubble jambs and sandstone sill of the window (WS7), while in poor condition, remained intact. In contrast to the pointed arched head of the window on the external face, the internal face of the same window had a simple horizontal timber lintel. Fragments of lime plaster survived to the north and south of the opening alongside traces of green paint on the southern jamb.

#### **4.4 FLANKING WALL AND SERVICE BUILDING**

- 4.4.1 The flanking wall extended east from a rocky outcrop to abutt the western elevation of Claife Station at the junction of the canted bay and the northern wing. It reached a height of approximately four metres and was constructed of the same hard grey igneous rubble slate stone as the main building. The wall (Elevation 5) was dominated by a large semi-circular headed entrance (DS8) in the eastern half of the wall with vertically-tooled sandstone projecting imposts at the springing of the arch. The wall showed traces of what was probably originally a rendered finish, except around the arch where the absence of render indicated that stones had been left exposed as an architectural feature. The jambs had been rendered in common with the rest of the wall but a slight horizontal scoring just below the imposts on the southern face (Plate 35) suggested that a stucco effect had been used here to continue the illusion of revealing better quality stone work round the opening to the base of the wall. At the base of the arch and reaching from one jamb to the other was a slate stone threshold equal in width to the flanking wall (Plate 36). At the western end of the wall was a small window (WS15) with a low sill, rubble jambs and a pointed arch (Plate 37). The head of the wall was crenelated, although only two kneelers near the eastern end survived to anything close to their original height. There were two cruciform loopholes to the east and west of the entrance way (Fig 3).

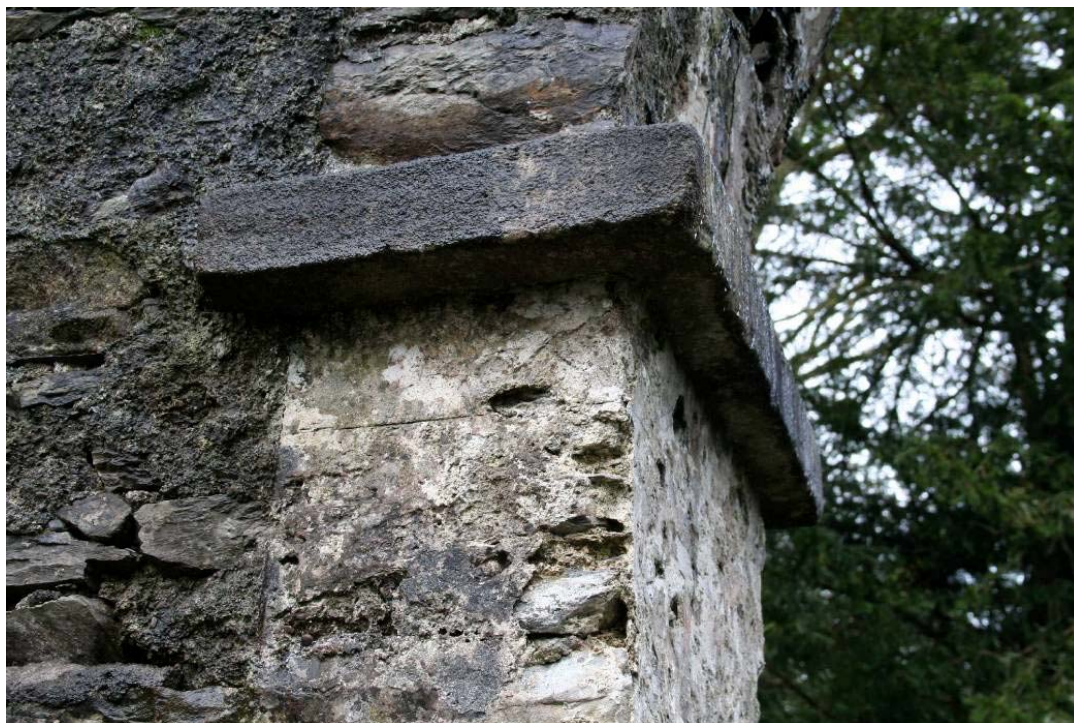


Plate 35: Horizontal scoring below the imposts of the Stations flanking wall arch





Plate 36: The stone threshold between jambs of the Station flanking wall arch



Plate 37: Station flanking wall (Elevation 5) showing the arched entrance (DS8) and gothic window (WS15)





Plate 38: The small ruined kitchen to the north of the flanking wall

- 4.4.2 Built in the angle between the northern face of this flanking wall and the rocky outcrop to the west was a small rectangular structure (Plate 38; Fig 2). The walls of this building survived to a height of no more than 0.6m but its original height and single pitch roof design could be deduced from the line of external render above the roof and the scar of its eastern wall on the flanking wall to the south, and would indicate that it was originally approximately 3.94m in height (Fig 3). Two empty sockets on the northern elevation of the flanking wall, below the line of the roof, would have supported the timber purlin and wall plate. The lower rubble jambs of a doorway (DS9) were recorded at the southern end of the eastern wall and a recess in the centre of the northern wall presumably indicated the location of a fireplace (FS3). The internal floor was laid in rectangular flag stones, similar to those used within the main building.

## 4.5 STATION COTTAGE EXTERIOR

- 4.5.1 **Description:** Station Cottage is a single-storey north/south-aligned rectangular building with a small off-square rectangular extension to the south, which is all under a continuous, low-gabled slate roof. To the north, the cottages northern gable is adjoined to a crenelated flanking wall which hides the cottage from the road while to the west, the building has been terraced into the slope of the hill side above (Plate 39). The intention is to provide an imposing entrance way for the visitor leading up to the Station, with the cottage tucked away behind the curtain wall, so as not to detract from the visual appearance of the approach.



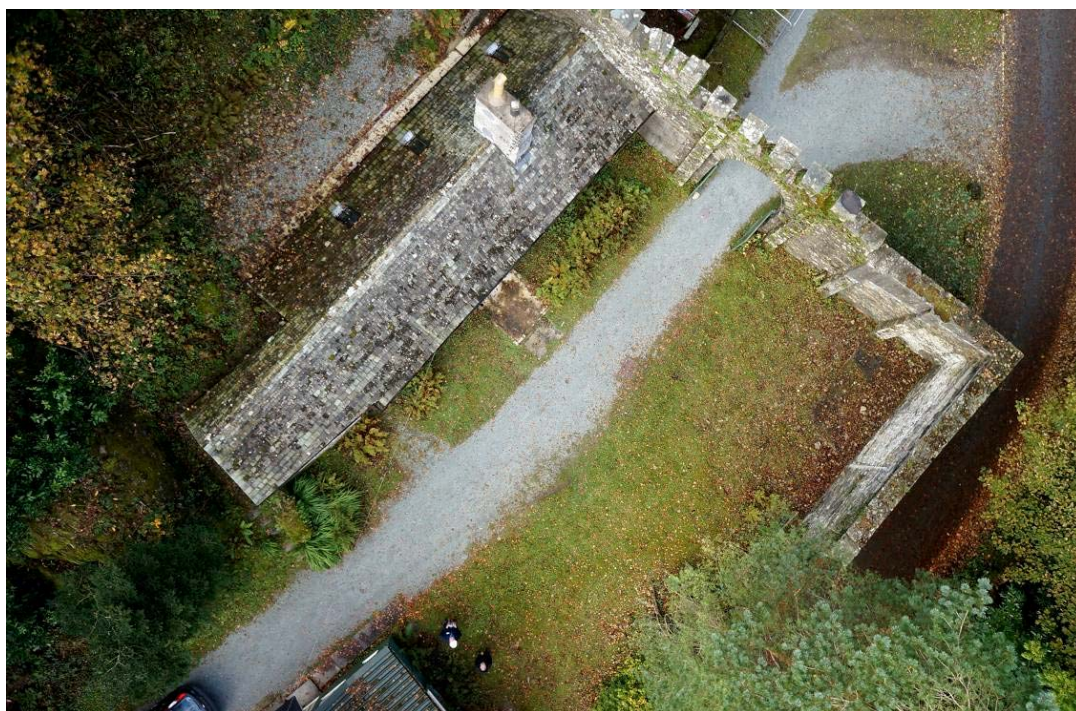


Plate 39: Aerial view of the cottage, courtyard and flanking wall

- 4.5.2 **East Elevation** (Fig 7, Elevation C5): the eastern wall was the primary elevation, with an iron-studded plank doorway (DC1) positioned to the south of centre, flanked by a three light casement window with a slate sill (WC1) to the north (Plate 40). Two further casements, one at the northern end (WC2) and one to the south (WC3), were also of three light casements with slate sills. Prior to the removal of the render in the course of the present works the walls and surrounds of each opening were roughly harled in concrete and painted white, largely masking the walls construction; however, where visible, the walls were of a local grey igneous slate stone. Around the doorway, the contrasting colour of the paint and modern render surface repairs revealed the former location of a now demolished porch, and this was also visible in plan as a concrete slab in front of the doorway.
- 4.5.3 At the southern end of the building, the eastern wall was stepped back slightly from the previous wall face at a point at which the southern extension had been abutted to the main building and a second doorway (DC2) was located immediately to the south of this joint. The front face of the door had been covered in timber sheeting. At the southern end of the extension was a rectangular two light casement window (WC4) with rendered surrounds and a projecting slate sill.





Plate 40: The eastern elevation of the cottage prior to the removal of the render

- 4.5.4 Oddly, the cast iron guttering on this elevation passed through the thickness of the flanking wall to the north, with its down pipe running down the northern elevation (Fig 7).
- 4.5.5 The removal of the render from the exterior of the building revealed several additional features of note on the eastern elevation of the main building and the southern extension. It was evident that each of the four windows of the main building had previously extended to near the base of the wall, the lower portions having been blocked up below the existing sills. The original openings had also been widened above the present sills by about 0.3m, with concrete bricks being used to form the required new jambs. Each of the lintels was also formed of a single concrete beam (Plate 41; Fig 7).



Plate 41: Blocked opening below sill of WC2

- 4.5.6 The window on the southern extension did not show the same blocking below the sill but notably both of its jambs and its lintel were constructed of concrete blocks identical in character to those used on the windows of the main building.



- 4.5.7 The removal of the render also revealed interesting constructional details at the north-eastern and south-eastern corners of the main building. At the south-eastern corner large alternating vertically set stone quoins had been used to strengthen the external angle, while at the opposing northern end these quoins were absent and instead the wall was well bonded into the east/west flanking wall (Plates 42 and 43).



Plate 42: Quoins at the south-eastern corner of the cottage



Plate 43: Well bonded junction between cottage and flanking wall



- 4.5.8 **Southern Elevation** (Fig 7, Elevation C6): the gable elevation of the extension had no openings and was rendered up to the eaves. The lowest metre of the wall was below the ground.
- 4.5.9 Although almost completely obscured by the southern extension and the slope to the west a single narrow casement window (WC5) with a timber lintel above was recorded at the top of the southern elevation of the main structure at its western end (Elevation C8). The removal of render from the southern elevation during the course of the present works revealed no additional features of note.
- 4.5.10 **Western Elevation** (Fig 7): the majority of the western elevation was below ground level and the eaves of the roof came almost to the ground, except for the uppermost portions of the extension which, due to its narrower width, remained partially above ground (Elevation C7). There were no openings in this elevation but it was the only external elevation that had not been rendered and the buildings rubble construction was revealed. In particular, the stones at the southern end of the wall had been laid to produce a good face, while less care had been given to the work to the north which appeared to be much rougher.
- 4.5.11 **Northern Elevation** (Fig 7): the northern elevation of the cottage was indistinguishable in construction from the flanking wall. Although there were traces of external render which gave the outline of the cottage's gable end this section of the wall was partially obscured by an electricity substation, built immediately to the north of the flanking wall. The remainder of this wall was not rendered.

## 4.6 THE COTTAGE INTERIOR

- 4.6.1 The interior of the cottage was divided into three bays of equal length, with two large full width rooms in at the central and northern bays. The southern bay was subdivided by a north/south partition with a rectangular kitchen to the east and a bathroom to the west accessed via a narrow corridor to its east. The small southern extension was internally accessed via a doorway at the southern end of the kitchen.
- 4.6.2 **Fire House/Front Room** (Fig 6): the front door (DC1) opened into the large rectangular, central room. It had a concrete floor and lime-plastered walls with skirting board around all four walls. The ceiling had been taken down, leaving the roof structure exposed but the nail holes and fragments of plaster on the underside of the tie beams indicated that the ceiling had formerly been of lathe and plaster. Close inspection of the roof timbers revealed them to be machine cut from soft wood and each tie beam was nailed to one face of its common rafter a short distance above the wall heads on which the rafters sat. Three of the tie beams had been recently replaced.
- 4.6.3 There was a tiled c 1950s fireplace at the centre of the northern cross-wall with a narrow cupboard set into the recess to the east of the chimney breast (Plate 44). At the western end of the wall a doorway (DC3) led into the northern room, while the southern wall had doorways at the eastern and western ends, opening into the kitchen (DC4) and narrow corridor (DC5) respectively. Along the eastern wall there was a three-light, modern casement window (WC1) with a wooden-topped window seat beneath.



Plate 44: The fireplace in the front room of the cottage

- 4.6.4 The removal of the 1950's fireplace during the present conservation works revealed the remnants of an earlier fireplace with a red brick cambered arch at the head (Plate 45). Although partially obscured by mortar the bricks appeared to be of nineteenth century date.



Plate 45: Brick arched fireplace after the removal of the 1950's surround



- 4.6.5 The modern floor surface of the front room was also removed as part of the current renovations to reveal a stone flagged floor, with each of the flags measuring between 0.67-1.00 m in length and 0.37-0.57 m width.
- 4.6.6 **Parlour** (Fig 6): the northern room was of similar dimension to the Fire House and had lime-plastered walls with skirting boards at the bases of each. The ceiling had also been removed but here the roof timbers had been almost completely renewed, preserving just a single purlin to the west. Floor boards covered the entire floor but in the north-western corner of the room the boards were shorter in length and may have been replaced at some point. At the centre of the eastern wall there was a three-light, modern timber casement window (WC2) with a wooden-topped window seat beneath, while to the south a shallow chimney breast projected into the room. Although no fireplace existed here now, a vent at the base of the chimney breast, and the outline of a hearth on the floor in front, demonstrated the former existence of a fireplace.
- 4.6.7 **Kitchen** (Fig 6): the kitchen was entered via a doorway (DC4) from the Front Room. It had lime-plastered walls, a concrete floor and the ceiling was covered in plaster board sheets. Mid-way along the eastern wall there was a three-light, modern, timber casement window (WC3) with a stainless steel sink and draining board beneath. At the northern end of the western wall there was a large recess from floor to ceiling, within the upper half of which were traces of a former row of shelves. At the eastern end of the southern wall, a doorway (DC7) led through into the southern extension.
- 4.6.8 **Corridor** (Fig 6): from doorway (DC5) at the western end of the southern wall of the central bay there was a narrow corridor with lime-plastered walls and a concrete floor. The corridor was lit from above by a modern skylight and had a mid-height wooden shelf installed against the western wall. A second doorway (DC6), at the southern end of the corridor, connected the bathroom to the rest of the house.
- 4.6.9 **Bathroom** (Fig 6): the bathroom was a small square room in the south-western corner of the house. It had a concrete floor and lime-plastered walls which, along with the ceiling, were covered in wallpaper. The only natural light came from a narrow casement window (WC5) at the top of the southern wall, which meant that the room was inevitably very dark. A line of grouting, c 700mm above the floor and a slight drop in the floors height at the southern end of the room, indicated the former position of a bath. In the north-eastern corner of the room was a porcelain toilet with wooden seat.
- 4.6.10 **Southern Extension** (Fig 6): the southern extension had a concrete floor, lime-plastered walls and a ceiling of plaster-board. It was accessed from either a doorway (DC7) in the southern end of the kitchen or via an adjacent external door (DC2) in the eastern elevation. From both entrances a set of concrete steps led up to the main floor of the extension. A round wooden post, just to the south of the steps, supported one of the two visible roof purlins which protruded beyond the plasterboard ceiling. Near to the centre of the eastern elevation was a two-light casement window (WC4) which provided the room's only natural illumination.

## 4.7 FLANKING WALL

- 4.7.1 At the base of the approach path to Claife Station there was an east/west aligned rubble slate stone-built flanking wall approximately 4m high. It had a crenelated,

slate-capped top, four cruciform loopholes and a semi-circular headed entrance at its centre which had red sandstone voussoirs and sandstone imposts that projected beyond the wall face.

- 4.7.2 On the southern elevation (Elevation C4) there was a full height rubble buttress on either side of the entrance and another two at the eastern end of the wall (Plate 46; Fig 7). At the western end, the wall incorporated the northern wall of the cottage and its northern face displayed a concentration of lime mortar corresponding to the outline of the cottages northern gable (Plate 47).



Plate 46: The southern elevation (Elevation C4) of the Cottage flanking wall



Plate 47: The northern elevation (Elevation C1) of the Cottage flanking wall

- 4.7.3 Between the entrance and eastern wall of the cottage the flanking walls southern face had been rendered to a height equal to the eaves of the cottage with traces of a plaster line above (Fig 7). This may well indicate the former location of a small outbuilding relating to the cottage.
- 4.7.4 The eastern end of the southern elevation lacked any crenelations but there was a line of lead flashing running from west to east up the wall at an angle of approximately 10 degrees. The wall above this had been rendered in concrete. The

eastern and western ends of the wall were originally symmetrical and constructed to a full height as evidenced by 1920s post card (*Section 5.6.2*).

- 4.7.5 To the east of this, the wall turned sharply south, following the western edge of the road. It only remained at full height for *c* 7m though, before stepping down to about 1.5m in height. Two more slate-capped crenels followed before the wall was integrated with a less formal rubble boundary wall that was topped by diagonally set stones (*Section 5.6.2*). Unfortunately, a heavy covering of moss obscured the exact relationship between these walls.
- 4.7.6 The western elevation of this wall (Elevation C3) had a horizontal concrete flashing which continued south from the corner at a height that was consistent with the lead flashing on the east/west aligned wall. Midway along the western face of the north/south wall a vertical strip of render, *c* 2m in height, extended down to the floor. Between this strip and the corner to the north the wall was covered in traces of a lime render and there were several rough, empty timber sockets. The lime render was also found on the eastern part of the northern wall and it seems probable that there was some kind of service building located in the angle between these two walls. At the southern end of the north/south wall there were two in-filled crenels, although there was no evidence to suggest there had been any more to the north (discussed further in *Section 5.6.2*)
- 4.7.7 At the western end of the northern elevation of the flanking wall and hidden by an electricity substation were the partial remains of an additional portion of crenelated wall which extended north from the flanking wall for a distance of 5.15m (Fig 6). This wall was about 0.5m thick and approximately half the height of the adjacent flanking wall but it retained at least one crenelation and the possible remnants of another. It was constructed of the same slate stone used in the flanking wall and cottage but had an extensive covering of moss which obscured any further details. While the wall continued further to the north to the edge of the quarry, it was much lower in height beyond the substation and capped with diagonally set stones.



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## 5. DISCUSSION

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### 5.1 THE STATION - PHASE 1, 1794-1799

- 5.1.1 The exact design of Carr's original station is a little ambiguous, but it is likely to have been either a regular octagonal, two-storey tower with each wall being of equal length or was an elongated eight-sided structure, which was twice as long as it was wide, with the long axis being east/west (Fig 8). Documentary evidence has been used to argue that the original building was of Neo-Classical design, perhaps imitating the Athenian Temple of Winds, a popular form in the eighteenth century (Rutherford 2013, 210). References to 'a temple near the lakes' in an advertisement in 1800 and Mary Dixon's painting of *c* 1810 would certainly support this hypothesis, as does the use of a flying staircase which is a feature of Neo-Classical design (Stillman 1988).
- 5.1.2 Stratigraphically, the earliest surviving phase of the building is probably the western canted bay, and on balance the evidence would support the conclusion that the western bay was constructed as a stairwell illuminated by a single first-floor central window (WS3), being out of line with the window above. This window would have provided sufficient light by which to climb the staircase with the first-floor windows to the north and south (WS2 and WS4) being constructed blind in order to maintain the architectural character of the building. Additionally, the absence of windows on the ground floor lends further support to the phase 1 dating of the staircase where of course, any openings would have been in the way of the steps.
- 5.1.3 The survey carried out in the mid 1980s suggested that the doorway in the south-western face of the bay (DS1) was a later insertion and this has been repeated since; however, the present survey could find no clear evidence to argue either way, beyond the fact that the opening clearly breaks the architectural rhythm of the rest of the façade. In order to provide sufficient clearance for the staircase the doorway has been pushed further to the south-east than it might otherwise have been but no earlier entrance could be identified in the present building. If the doorway was moved then this must have been accomplished prior to 1866 as an account from this time describes 'gaining the hall, and passing up a wide staircase on the left, we pass into a room with double glass windows which are coloured to represent the seasons' (Matthews 1866). This accurately describes the present arrangement for entering the building.
- 5.1.4 Whatever the architectural style of the original building, it is not possible to preclude the possibility that the collapsed eastern bay was contemporary with the western bay. Sadly, the loss of most of the eastern bay window means that it is not possible to compare its construction and form to the western bay and the loss of the connecting northern end wall of the central room prevents the examination of any direct physical relationship. Although fragmentary parts of the southern wall are upstanding, the eastern half was rebuilt in the mid 1980s to buttress the remainder of the southern wing and only the western end of this wall appears to be original (Plate 48).
- 5.1.5 This portion of the wall does show signs of a slight remodelling and one explanation for this might be that there had been a change in its alignment (Fig 4). It is possible that here the wall turned to the north-east, continuing round to form the

eastern half of a small equal-sided octagonal tower, but this anomaly might also be explained by an alteration in the position of the first-floor doorway or unrecorded consolidation works.

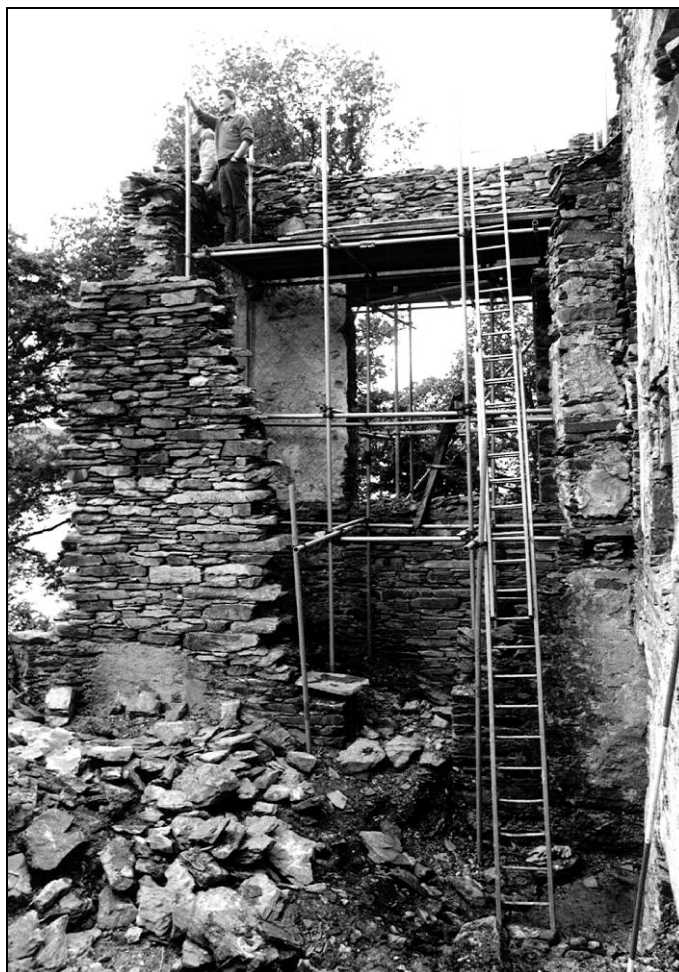


Plate 48: The southern internal elevation of the station (Elevation 11) during the 1986 consolidation works following the rebuilding of the upper-eastern part of the elevation

- 5.1.6 The date of the north/south cross-wall is also ambiguous. Its northern junction with the north wall of the central room has been lost above ground-floor height and its southern junction is now obscured to the west by plaster. What remains visible appears to be well bonded, and this would suggest that it might have been original. However, the edge of one of the two empty joist sockets in the southern wall is slightly obscured by the cross-wall, perhaps suggesting that the wall was from a latter phase (Fig 4).

## 5.2 THE STATION - PHASE 2, EARLY NINETEENTH CENTURY

- 5.2.1 Whether the original structure was a small octagonal tower or a more elongated building which included the collapsed eastern bay from the start, it is evident that the northern and southern wings were added between the building's completion in 1799 (Rutherford 2013) and 1819 when Green describes the building as 'with dining and *other* rooms on the ground floor' (Green 1819, 228). These additions are

believed to date to the first years of the century, shortly after the building was acquired by John Christian Curwen in 1801 (Rutherford 2013).

- 5.2.2 These alterations correlate with the archaeological evidence where the junction between the southern wing and the main building are poorly bonded (Fig 8). The same is true of the junction between the northern wing and the main building, although a portion of this was reconstructed in the mid 1980s. The continuation of the stone plinth below the western wall of the southern wing also supports this argument (Fig 3). Buttress and Langton (1985) argued that the absence of the narrow plat band on the western bay from the rest of the building lends further weight to this argument; however, it is also not visible on the surviving fragment of what would have been the southern external face of the original building. It is probable, therefore, that it never continued across all the external faces.
- 5.2.3 Examination of the surviving eastern window (WS7) in the southern wing and the northern jamb of the east window (WS11) of the northern wing strongly support the argument that these two windows both had pointed arches. This is reinforced by a late nineteenth century photograph, showing the eastern elevation (Elevation 3) from across the lake and from those taken in the mid-1980s during the previous consolidation works (Plate 49).



Plate 49: The eastern elevation (Elevation 3) of the southern wing in the mid-1980s showing the outline of the former voussoirs of the window

- 5.2.4 The crenelated flanking wall is stylistically very similar to the two wings and was probably erected at the same time, along with the service building or kitchen, the eastern wall of which is well bonded into the northern face of the flanking wall (Fig 3). The flanking wall doesn't appear in Dixon's *c* 1810 painting of the station, but there may be some degree of artistic license employed and it was certainly present incorporating the crenelations in 1812, when Downman painted the lake with Claife station in the background (Plate 7).



- 5.2.5 The archaeological and historical evidence (Ackermann 1821) suggests that the exterior of the building and the flanking wall with the exception of its voussoirs (*Section 4.4.1*) were probably roughcast rendered and white washed at this time to give a clean bright appearance which would have made it stand out against the surrounding foliage. A plat band is also visible in this painting.
- 5.2.6 **Interior Decoration:** the loss of the roof has unfortunately resulted in the erosion of the internal decorative scheme and the evidence is now limited, but nevertheless certain details can be inferred. Almost all the internal faces show signs of having been plastered. There are two types of pattern used to form the scratch coat key, a criss-cross style used primarily on the ground floor, stairwell and cross-wall and the diagonal style which occurs on the first floor of the northern and southern wings. This might suggest different periods of decoration or, at the very least, the work of different craftsman.
- 5.2.7 The fortunate survival of a horizontal wooden batten on the eastern-facing elevation (Elevation 8) of the cross wall probably served as an attachment for a dado rail in the central upstairs room (Plate 33; Fig 4). The photographs from the mid 1980s conservation work show a batten to the north of the fireplace and on the southern wall of the central room also.
- 5.2.8 Where it survives, the paintwork seems to be white over dark green, which, in the central room, occurs on either side of the dado rail, although this is reversed within the recess to the south of the fireplace. It is possible this recess served as a shallow cupboard and may even have had a door to retain symmetry with the doorway at the opposing end of the wall. Traces of green paint also survive on the first floor walls of the northern and southern wings, but here the dado rail appears to have been omitted.
- 5.2.9 The recesses beneath the windows on the eastern-facing elevation (Elevation 8) of each wing probably accommodated window seats and we know, from contemporary descriptions, such as that of Robert Southey in 1802 (Rutherford 2008) (*Section 3.2.1*), that landscape paintings hung on the first floor walls. The presence of coloured window glass in the eastern window has been well documented and fragments of orangey-brown, lilac, dark green, yellow, dark blue and clear glass were recovered from a mound of rubbish at the foot of the path which is believed to have been associated with the Station (Denyer 2000).
- 5.2.10 These fragments are small but have elongated seeds or bubbles in them, with streaks or reams across their faces. This is indicative of crown glass, a manufacturing technique popular from the middle of the eighteenth century to the mid-nineteenth century, (Davey 2007), and so could indeed be the glass that was installed in the Stations windows (*Section 3.3.2*).
- 5.2.11 **The Roof:** although nothing survives of the roof itself there is enough evidence to draw reasonable conclusions as to its form during this phase. The empty timber sockets along the eastern-facing elevation (Elevation 8) of the building's north/south cross wall, and the surviving fragments of render upon the upper portions of the chimney stack, clearly demonstrate the use of a pitched roof (Fig 4). Although less apparent today, one of the photographs taken in the mid 1980s shows a triangle of three empty sockets on the face of the chimney stack (Plate 50). These would have held the ridge plate which must have extended to the centre of the now collapsed eastern wall, and two additional purlins to the north and south of the apex.

The row of five empty timber sockets a little lower down on the western face of the cross-wall are all that remain of the ceiling beams which also extended east to the eastern wall (Fig 4). From these it is possible to extrapolate the height of the first floor ceiling as being about 3.7m from the floor.

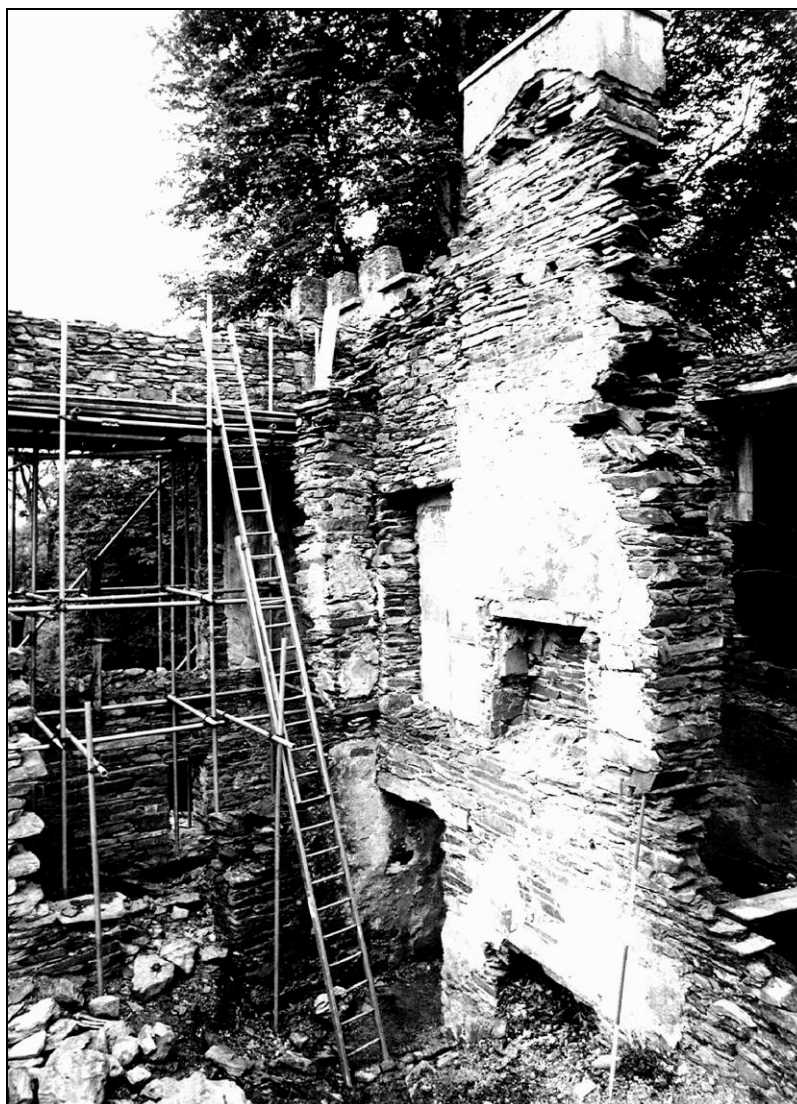


Plate 50 The eastern-facing internal elevation (Elevation 8) taken in 1986 showing the triangular arrangement of timber sockets on the face of the chimney stack

- 5.2.12 The roof of the northern and southern wings was probably supported by a row of half trusses which produced a mono-pitch roof draining to a valley between itself and the central roof. The empty timber sockets on the internal face of the south-facing elevation (Elevation 12) of the northern wing must have extended to the south and either rested on the head of the wall or sat in an opposing row of sockets. The same would also have been the case on the southern wing. The absence of joist sockets above the window lintels, on either the northern or southern walls, is due to the reconstruction of these areas in the mid 1980s and photographs from this period clearly demonstrate their previous existence. The roof over the stairwell was probably of half conical or similar design with the purlins extending from the wall head to the western face of the chimney stack.

- 5.2.13 **The Floor:** the height of the first floor can be judged from the height of the wine cellar roof to the north and the surviving joist sockets in the northern-facing wall of the south wing. This gives a ground floor ceiling height of about 2.9m, and as might be expected, this is considerably less than that on the first floor. As with the ceiling joists, the absence of sockets above the southern ground floor window (WS6) can be explained by the rebuilding of this portion of the wall during the mid 1980s.
- 5.2.14 Although only two joist sockets survive on the northern face of the southern wall of the central portion of the building, the floor height can be shown to be consistent with the two wings. It is interesting to note that the joists were arranged north to south and did not rely on the cross-wall for support.
- 5.2.15 Despite the presence of a possible blocked doorway (DS6) at the southern end of the cross-wall there was no corroborating evidence to suggest that the stairwell was ever floored over, although this may have been hidden by the remaining plaster in the stairwell.

### 5.3 THE STATION - PHASE 3, EARLY TO LATE NINETEENTH CENTURY

- 5.3.1 There was potentially an additional phase of construction when the barrel-vaulted wine cellar was constructed, creating the tiny room in the north-west corner, necessitating the partial blocking of the ground-floor window of the northern wing (WS12) (Plate 51; Fig 8). The implication then would be that it post-dates the construction of the northern wing; however the issue is complicated by the presence of blind windows on other parts of the building and the wine cellar might, therefore, belong to Phase 2. Unfortunately, the window on the southern wall was entirely reconstructed during the 1980s, using the northern one as a guide and so must be discounted as supporting evidence. Nevertheless, the size of the room to the north-west suggests it was more likely to be the result of alterations rather than designed as such.



Plate 51: The entrance to the barrel-vaulted wine cellar looking north, which was added as part of Phase 3



If the wine cellar was indeed a later addition then it was probably constructed in the 1830s and 40s when the building was being used to hold dances and parties. It is unlikely that much additional construction work was undertaken in the last quarter of the nineteenth century, as the building became less popular as a visitor attraction.

#### **5.4 THE STATION - PHASE 4, TWENTIETH CENTURY (DILAPIDATION AND REPAIR)**

- 5.4.1 Despite its fall in popularity Claife Station probably remained in reasonable condition until the 1960s when the building was de-roofed for health and safety reasons and probably had its floor removed at the same time. After this, the decline of the structure was probably rapid with the loss of the internal decorative scheme, followed by the collapse of the eastern bay window, central portion of the southern wall of the south wing, and the majority of the northern and southern walls of the central room certainly after 1962. A photograph by the *Westmoreland Gazette* taken late in 1973 or early in 1974 shows the dilapidation of the Station as being much as it looks at present (J Lund pers comm). During this period a popular footpath passed through the curtain wall adjacent to the Station building (DSO/1/2/20/20).
- 5.4.2 In 1973-4, prompted by the safety concerns of the local Rural District Council that no part of the Station ruins should put the public at risk, the National Trust made applications to be able to carry out work necessary to make the building safe but which might involve limited demolition. Related correspondence from members of the Victorian Society, the LDSPB and the Council of the Cumberland and Westmorland Antiquarian and Archaeological Society expressed the continuing antiquarian and local historical significance of the Station to the landscape of the Lake District (DSO/1/2/20/20).
- 5.4.3 At some point the southern and western external elevations of the southern wing (Elevations 1 and 2) were clad in slate tiles to provide some measure of protection from the prevailing weather, but the date of this work is unclear. By the mid 1980s the majority of these tiles had fallen off the southern wall and just a handful remained to the west.
- 5.4.4 Concern for the structure led to repairs being undertaken in the mid 1980s in order to stabilise and make the building safe (Buttress and Langton 1985). The collapsed debris was removed from the interior of the building and the collapsed central sections of the southern wall of the south wing were rebuilt with new timber lintels over both windows. The eastern end of the southern wall of the central room was rebuilt above a metre in order to stabilise the eastern wall of the southern wing and sections of the north-west corner between the northern wing and the western bay were rebuilt.
- 5.4.5 Masonry repairs were also carried out to the junction between the southern wing and western canted bay. The replacement of the lintels of the large window in the northern wing, and the narrow window below, required the localised rebuilding of sections of walling above these areas.
- 5.4.6 Temporary timber window frames were inserted into the western windows of each of the wings and the same was undertaken in the eastern window of the southern wing. The internal lintel of the western window of the southern wing was replaced with a concrete one and the tops of the walls were capped with concrete to prevent further water ingress.

## 5.5 THE COTTAGE

- 5.5.1 **Date:** historical sources have variously referred to the building as the Station Cottage (1914), or the Ferry Cottage (Plate 52). The existence of a 'pretty cottage' within an 'inclosure surrounding the Station' at Claife is known from as early as 1805 (Wordsworth 1835) but it is unclear whether this refers to the building that is present today or an earlier structure. The internal decorative scheme is obviously later and offers little help in this respect while the removal of the external render has suggested a sequence of development but not necessarily a date. Using the plan, however, it is possible to argue that the cottage probably dates to at least as far back as the end of the eighteenth century.
- 5.5.2 If the cottage had been constructed after or at the same time as the flanking wall then we might reasonably expect it to share its alignment. This, however, is not the case as the western gable of the cottage is aligned slightly south-east to north-west in contrast with the northern gable and flanking wall which appears to be aligned slightly south-west to north-east. Although variations in wall alignments are not uncommon in buildings of this age, it is possible that the northern end of the cottage has been slightly truncated to fit within the flanking walls and that the original building formerly had quoins to the north matching those identified to the south-east, but these were potentially lost when the flanking walls were constructed, and the cottage was then bonded to the flanking walls.
- 5.5.3 If we accept the argument on stylistic grounds that the flanking wall in front of the cottage is the same date as the flanking wall adjoining the station then this would potentially suggest that the cottage was older than 1801 when the stations flanking wall is believed to have been built.



Plate 52: Early twentieth century postcard (1920) of the cottage and flanking wall, which was then called the Ferry Cottage Tea Gardens

- 5.5.4 **Alterations:** the basic plan form of the current building can be traced back to at least 1870 (Plate 19; DCU 65/1) and if the extension to the south was a later addition it

had certainly been erected by this time. The lack of earlier cartographic sources made it necessary to rely upon the archaeological evidence for further details which fortunately, aided by the removal of the render from the eastern wall, was quite informative.

- 5.5.5 The removal of the render from the exterior of the cottage revealed a basic sequence of development which would otherwise have gone undetected. Firstly the blocking of the lower portions of each doorway would have occurred during the buildings conversion into a cottage from what may potentially have been a stable. If we accept as argued above that the present structure has existed since at least the late eighteenth century and that it is likely to be the same building referred to by Wordsworth as a 'little cottage' in 1805 (Wordsworth 1835) then the blocking of the these doors must have occurred before this date.
- 5.5.6 The windows which resulted from the blocking of the doorways were about a third narrower than those seen today and probably remained that way until the second half of the nineteenth century or later. When they were widened the new jambs used Portland cement blocks, a material not invented until 1824 and not found in block form until later still (Urquhart 2013, 3). Both jambs of the window on the southern extension used the same kind of concrete blocks and while there was no evidence of a blocked doorway it is probable that this window was inserted into the wall at the same time as the other three were widened.
- 5.5.7 Unfortunately the angle of the photograph taken in 1920 (Plate 52) does not conclusively demonstrate whether these changes had been made by this time but it does appear to show the building with sash windows. It would be very unusual to have vertically hung sash window wider than they are high, which suggests the windows were widened after this date and converted into casements at the same time. The absence of the porch from the photograph proves it was a subsequent addition, which survived up until at least 1970 when both it and the casement windows were recorded in the original listing description (Listed Building Description 76742).
- 5.5.8 While the alterations to the interior in the twentieth century resulted in the survival of few, if any, original internal fixtures and fittings, two earlier features were identified during the present building work. Firstly the flag stone floor in the front room could be of nineteenth century date, its form being consistent with a domestic room rather than a stable block. And secondly the earlier fireplace, discovered on removal of the 1950's fireplace, appears to be constructed of nineteenth century brick.
- 5.5.9 *Use:* given the form and disposition of the blocked doorways on the eastern elevation the conclusion must be that the cottage began its life as a stable block serving to supply coaches arriving from the ferry with fresh horses. The dating of the present internal divisions is not clear but it is possible that the main cross walls may survive from this time and these would probably have been subdivided into stalls arranged along the western wall. If the southern extension survives from this time then its raised floor suggests it may have been a feed or tack room (J Lund pers comm). It is noteworthy that the current list description refers to the building as a horse changing station (listed description 76742) although it does not explain its reasoning.



- 5.5.10 Subsequently, and perhaps around 1801, it was converted to use as a lodge or gatehouse associated with the phase 2 Station, perhaps even augmenting the picturesque qualities of the Station. Wordsworth (1835) refers to an 'aged female' who lived in the cottage and who would take people up to the Station on request. In subsequent years reference is also made to the cottage as a tea room (Abraham's of Keswick, 1920; Plate 52).
- 5.5.11 Whatever subsidiary functions the building might have had, since the end of the eighteenth century it was primarily a house for living in and its current plan form reflects this use. The majority of the functions of the rooms are clearly identifiable with a kitchen, bathroom, bedroom and front room all recognisable in the modern form. The latter function of the southern extension is less obvious, but it would have served well as a large pantry or perhaps even a cheese room.

## 5.6 FLANKING WALL

- 5.6.1 The flanking walls near the cottage appear to be stylistically contemporary with the flanking wall at the Station, which was erected between 1801 and 1812. The estate plan of 1804 appears to show a wall with a central arch similar in appearance to the cottages flanking wall and would suggest that the flanking wall was in place by that date (Plate 17, DCU Estate Plan 10).
- 5.6.2 It is clear from the black and white photograph from 1920 (Plate 52) that the eastern end of the front wall was originally somewhat higher and that the crenelations once continued across this portion of the wall. Although only two in-filled crenels were recorded at the southern end of the side wall, it seems probable that the northern end of this wall also had them. If this portion of the side wall had been of a similar height to the east end of the front wall, then these crenels would have been lost when the height of the wall was reduced on either side of the corner.
- 5.6.3 The photograph also shows a simple pair of wooden gates in the entrance with double curved tops. Although these gates have been replaced, their original iron hinges remain on the each of the jambs.
- 5.6.4 Although largely obscured by moss it seems reasonable to suggest that the stub of partially ruined crenelated wall extending north from the western end of the east west flanking wall is contemporary with the rest of the crenelated wall. If it extended further north beyond its current end then no evidence survives of it.
- 5.6.5 ***Lean-to-Structure:*** the evidence for this building was wholly extrapolated from the surviving flanking walls but a building is visible in this location on the 1914 Ordnance Survey map (Plate 53) and presumably this is the same structure for which evidence clearly survives.

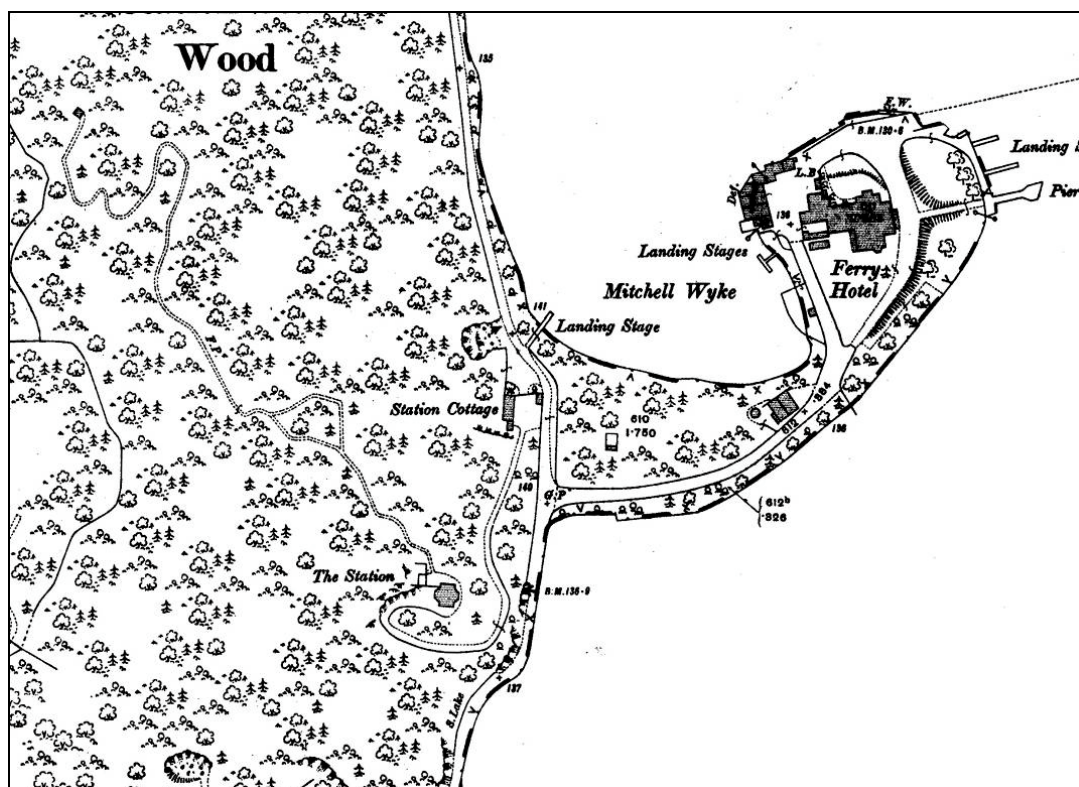


Plate 53: Excerpt from the 1914 1:2500 Ordnance Survey map showing the location of a lean-to structure on the east side of the courtyard

- 5.6.6 To judge from the line of lead flashing on the southern-facing elevation (Elevation C4) it must have stood approximately 3.4m high and been 5.4m wide with a mono-pitched roof draining to the west. The line of the concrete roof flashing along the head of the western-facing elevation (Elevation C3) of the side wall suggests the building had a length of 7.8m, while the lack of evidence for wall scars on either of the flanking walls suggests that the two missing walls were of light weight construction, perhaps timber built. The empty sockets on the western face of the side wall probably indicate the previous location of timber partitions, such as those used to stable horses.
- 5.6.7 Traces of a second lower mono-pitch roof-line on both flanking walls suggest that there may have been another smaller building on the same spot. This building must have been approximately 5.4m long, 5.1m wide and 2.95m high, with lime-plastered internal walls. Although it wasn't possible to identify which of these buildings was the older, it is very unlikely that they overlapped in date at any point.

## 5.7 THE BELOW GROUND POTENTIAL

- 5.7.1 **Station:** it is evident that the Station underwent considerable changes in the course of its expansion from its Phase 1 form into the larger Phase 2 form. The changes are such that it has left little reliable indicator as to the form and character of the Phase 1 structure within the existing fabric. There exists the potential that the Phase 1 building could have had a regular octagonal plan, as implied by some of the illustrations of the building, and by comparison with other contemporary viewing stations; or it could have had an elongated octagonal plan from the outset. If the former it is reasonable to expect that the remains of the rectangular octagonal

foundations would survive beneath the internal flagged floor of the Station. There is also the potential that coloured or clear glass from the building is preserved in the deposits beneath the Station and which could help establish the character of the glazing for the windows and how it has developed.

- 5.7.2 ***Cottage and Courtyard:*** the area of the cottage and courtyard could benefit from below ground investigation. The character of the documented lean-to buildings on the east side of the courtyard could be determined by the exposure of the foundations. But potentially more interesting is to establish the form and character of the different floor surfaces in the area of the cottage. This might help to understand how the building and courtyard has developed, and as to whether there is any evidence to support the premise that the earliest use of the cottage was as a stable.
- 5.7.3 This highlights that there is considerable below ground potential in the areas of the Station and Cottage and any ground works undertaken, as part of the present or future conservation works to the station or courtyard, should be subject to an archaeological watching brief or excavation.



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## APPENDIX 1: PROJECT BRIEF

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### Invitation to Tender:

### Historic Building Survey of Claife Station, near Hawkshead, Cumbria

#### Introduction

A program of detailed survey, investigation and recording is required to produce a historic building survey of Claife Station, near Hawkshead, Cumbria to inform planned building repairs scheduled for 2014.

Claife Station is a Grade II Listed Building owned by the National Trust. The Station is built upon a rock which rises steeply from the west shore of Windermere lake in the Lake District, below Claife Heights and Red Brow. The station building lies at SD 3884 9547, about a third of the length of the lake south of its northern, inlet, end. Adjacent to the east between the rock and the water the B5285 road links Hawkshead with Bowness-on-Windermere via the Bowness Ferry.

Building work on the 'Station', or 'Belle Veu' as it was then known, appears to have been completed in 1799 from a design by John Carr of York (Colvin, H. 1995). The original part of the 'Station' consisted of a two storied octagonal building with a castellated roofline. A dining room and wine cellar were located on the ground floor, while the first floor drawing room was accessed by a stone spiral staircase. It was the first floor drawing room that was contained the famous bay windows that offered fantastic views of the lake. We are not sure if the original windows contained borders of coloured glass as they did later. The outside of the octagonal building appears to have been smooth rendered.

John Christian Curwen, of Belle Isle and Workington Hall, appears to have acquired the Station in 1801. Around this time, and presumably at Curwen's bidding the original building was modified and enclosed within a rectangular castellated building. The curtain wall at the rear of the station was extended to give more mass to the structure when viewed from the opposite shore and to contain additional outbuildings including a kitchen and storeroom. It is thought likely that these modifications were made from designs made by George Webster of Kendal (Janet Martin pers. comm.).

At the same time a small cottage was erected below, close to the ferry road, which was used as a caretakers cottage. The cottage was set behind a large imposing crenelated wall that used the same cross slit windows that appear on the curtain wall of the station itself.

By the end the nineteenth century the Station had largely fallen from the popular imagination. In 1899 Swainson Cowper simply remarked that it was a 'queer place, where the old guide book writers used to go into raptures over the view of the lake' (Cowper, H.S. 1899). The Station still remained a prominent feature on the hillside overlooking the ferry and became known as the 'Pepperpot' during the twentieth century.

The National Trust acquired Claife Station in 1962, the building was given a grade II listing in 1970. It is believed that the National Trust deliberately removed the roof of the building around this time to avoid it falling into disrepair and becoming a hazard. Various consolidations works have been carried out by the National Trust in the past 40 years, although little is recorded about these different episodes.

*Description of work to be undertaken*

A detailed historic building survey is now required to provide a detailed record of the structure and fabric of the building prior to planned building consolidation works scheduled for the 2014.

The main aims of the historic building survey are to record, identify and understand the nature, form and development of Claife Station, including all surviving internal features and associated buildings (including the curtain wall and associated kitchen and stable range).

The proposed survey should be undertaken in sufficient detail to produce a detailed set of 2D plans and elevation drawings that record the building in its current state. These investigations should provide the National Trust with a clear understanding of the construction, fabric, history, phasing and of the building, while also highlighting any obvious repairs likely to be carried out by the national trust since 1962.

The completed drawings should highlight distinctive features of historic importance, as well as allowing detailed analysis and interpretation of the development and phasing of the building.

The survey should also attempt to identify (from a combination of secondary source analysis and field observations) any lost internal and external elements such as dividing walls, staircases, floors and ancillary buildings etc. This information should be used to produce an interpretative set of plans and elevations that show how the building may have looked prior to partial demolition sometime after 1962.

In addition to this scheme of work the National Trust would be keen to extend the program of historic building survey to include Station Cottage, which stands on the northern perimeter of the site. This building was referred to by William Wordsworth when describing one of his visits to Claife Station. He recommended that all visitors seek out the old woman who lived there who would provide access into the Station building. Station Cottage, along with the curtain wall, should be included in the historic building survey.

The proposed historic building survey should provide the National Trust with information it requires to carry out an appropriate scheme of consolidation work planned for 2014 and to provide new on-site interpretation.

The project will consist of the following components.

*Consultation of available secondary sources*

Extensive and detailed research has already been carried out into the history, development and significance of Claife Station. All existing information held by the National Trust at the Regional Office in Grasmere and will be made available to the contractor prior to the start of investigations.

A Vernacular Building Survey for Claife Station was undertaken in 1986 by Martin Higgins on behalf of the National Trust. This forms a fairly basic, but still useful, record of the building as it appeared at the time.

The Historic Landscape Survey for Hawkshead and Claife was undertaken by the Regional Archaeologist in 2000 and provides a wealth of information regarding the wider setting and historical context for the building.

A Framework Conservation Management Plan for Claife Station was written in 2008 by Sarah Rutherford for the National Trust. This document incorporates all previous research

and supersedes all previous accounts and reports pertaining to Claife Station. As such it should be used as the key source when trying to understand the history and significance of Claife Station.

A new book entitled 'The Making of a Cultural Landscape' by John Walton and Jason Wood appeared in 2013 and contains a chapter entitled 'Claife station and the picturesque in the Lakes' by Sarah Rutherford. This too contains a wealth of interesting information about Claife Station and its setting.

Given the wealth and quality of past work the contractor will not be expected to undertake further primary source research (above sources copies of historic maps is required) as part of the historic building survey. Instead the contractor should rely on information contained within existing documents.

#### Consultation of historic maps and photographs

The contractor should consult all relevant historic maps and photographs in order to develop an understanding of the historic changes to the building and its setting. The contractor will be required to source clean copies of all historic maps and plans relevant for the study area where they are not already available from existing documents.

The National Trust will provide the contractor with access to all original photographs it holds in order to allow them to be scanned.

Having access to a complete set of historic maps and photographs will allow the contractor to undertake the following:

- Identify any changes to the building or its setting highlighted on historic maps and plans, as well as on early photographs.
- Develop an understanding of the setting to Claife Station and how that has changed over time.

#### Measured Survey

An internal and external measured survey of Claife Station and Station Cottage will be required that includes the following elements:

- A complete and detailed measured survey of all external and internal elevations of Claife Station, curtain wall and attached kitchen and stable range.
- A complete and detailed measured survey of the ground floor of Claife Station, curtain wall and attached kitchen and stable range.
- All elevation and plan drawings produced should record all visible historic building detail including doors, windows, blocked openings, hearths, flues and all other structural features. The drawings should also record existing surface treatments/ finishes, areas of historic surface treatment/ finishes, individual stones across plinths or entablature banding, timber sockets and joist holes etc, areas of internal decoration and individual slabs at ground floor level.
- Phasing information should be highlighted on all plans and elevation drawings.
- A separate set of elevation and plan drawings should be produced that interpret lost features (external and internal walls, roof lines, floors, doors and windows etc) to create a set of plans and elevations that offer an interpretation of how the building may have looked based on survey evidence, historic images and written accounts.



- Identification of any below-ground archaeological potential should be appropriately highlighted.

Additional work pertaining to the Station Cottage includes:

- A complete and detailed measured survey of Station Cottage and its associated curtain wall. This should include the production of 2D plans and external elevations, but not internal elevations.
- All elevation and plan drawings produced should record all visible historic building detail including doors, windows, blocked openings, hearths, flues and all other structural features. The drawings should also record existing surface treatments/finishes, areas of historic surface treatment/ finishes, timber sockets and joist holes etc, areas of internal decoration and individual slabs at ground floor level.
- Phasing information should be highlighted on all plans and elevation drawings.
- Identification of any below-ground archaeological potential should be appropriately highlighted.

#### Final report

This program of research and investigation will enable the production of a final report that will present a detailed record of the fabric of the building together with a detailed account of its development history and significance. The final report will include the following:

- A narrative history of Claife Station, the curtain wall and attached kitchen and stable range based on available secondary sources.
- A detailed description of the building fabric used to construct Claife Station, the curtain wall and attached kitchen and stable range, including all evident surface treatments and finishes.
- A chronological account of the construction, development, use, abandonment and subsequent consolidation of Claife Station.
- A detailed interpretation of site development illustrated by phased plans and section drawings.
- Identification of any below-ground archaeological potential.
- It should include copies of all relevant historic photographs and images to help evidence the physical changes undergone by Claife Station.
- It should also include a comprehensive photographic record showing the mill building as it appears at the time of the survey.

Additional work pertaining to the Station Cottage includes:

- Should the client proceed with the survey of Station Cottage in addition to the survey of Claife Station, then the sections headings listed above should also include a through analysis of the Station Cottage.

The contractor will allow for significant consultation with National Trust staff over the draft and final versions of the report.

### *Survey products*

At the conclusion of the survey, the contractor will provide the National Trust with the following products:

- Six bound paper copies of the report. Each copy should be accompanied by a set of paper plans if not included in the report.
- Three complete digital copies of the report on CDs. The report should appear as a complete 'ready to print' volume in both Word and Adobe formats. Copies of the 2D AutoCAD digital survey drawings should also be supplied in a dwg.file format compatible with AutoCAD 2000. All photographs, maps and images that appear in the report should also be supplied separately as j.peg files.

### *Current site conditions*

The contractor will be provided with any relevant risk assessments relevant to Claife Station. The site is currently enclosed in fencing to deter visitors from climbing on the ruined building.

Hazardous areas or features inside the building will be highlighted to the contractor by a member of National Trust staff prior to the start of works.

A program of small scale remedial works at Claife Station is planned for early November. As such the site will be partially clad in scaffold after this date. It is anticipated that the scaffolding will remain in place until the start of the main program of building work in 2014.

### *Contract Conditions*

The National Trust will retain copyright over the information produced as part of these investigations. The National Trust fully recognises of the originator's moral right to suitable accreditation in any publication of the results.

The project will be undertaken by the contractor acting on an independent basis. Staff working on the project will not be deemed employees of the National Trust. Tenders should reflect this fact and more specifically the Contractor will take sole responsibility for the payment of tax, National Insurance contributions, etc. If VAT is payable, this too should be indicated in the bid.

It is National Trust policy to deposit copies of all reports with the relevant regional archives, in this case the Historic Environment Record maintained by Shared Services. The contractor is requested to provide a hard and digital copy of the report to the local Historic Environment Record at the end of the project.

### *Timescales*

Ideally the survey recording and data capture will need to take place in late October/ early November in advance of scaffolding being erected. The client will ensure that there is an opportunity for survey to occur, subject to a clear timetable from the contractor.

The contractor should produce the final historic building survey report by the end of January 2014. The Trust request that the drawings be prepared and made available earlier if possible.

Contractors should indicate their availability to undertake the work specified as part of their tender.

### *Useful Contacts*

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## APPENDIX 2 - LISTED BUILDING ENTRIES

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### CLAIFE, SOUTH LAKELAND, CUMBRIA

SD 39 NE

Claife Station

Date listed: 25 March 1970

Date of last amendment: 25 March 1970

Grade II

CLAIFE B5285 (North side) SD 39 NE Far Sawrey The Station 6/51 25.3.70 II Viewing station. Late C18. Stone rubble. 2 storeys, with canted bays to front and rear, and embattled parapet. Now ruinous, the front wall collapsed. 1st floor sill band, some slate hanging remains to rear. Large window openings to 1st floor of returns and narrow opening to remaining part of front wall. Lower recesses to ground floor of returns. Rear has canted bay with entrance and 1st floor window opening with flanking blind windows; narrow window openings to either side, with slate hanging to remains of parapet. Wall connects station with rock outcrop to rear, with round-headed archway and round-headed opening with foundations of structure to rear. Interior has remains of cross walls, rear gabled wall with stack and fireplace. Vaulted chamber to ground floor, rear canted bay has stone flying stair with moulded treads. The Station was used as a viewing point for Lake Windermere at the time when picturesque principles suggested that landscape should be viewed from certain points only, where the elements of scenery were most pictorial, and is associated with the early tourist industry. Property of The National Trust.

### CLAIFE, FAR SAWREY, CUMBRIA

SD 39 NE

Station Cottage 6/40

25.3.70

Changing station for horses, now used for storage. Late C18. Roughcast stone with slate roof, and stone rubble walls enclosing front yard. One storey, 4 bays, the 1st bay recessed. Windows have casements. Entrance to 3rd bay has gabled porch and inner studded door. Large cross-axial stack. Wall to right of yard has crenelations and recessed crosses; round-headed arch. C20 lean-to shed in angle, probably replacing earlier structure, wall to this part lacks crenelations. Front wall is low, with crenelations, but higher to angle. Station Cottage is contemporary with The Station (q.v.). Property of The National Trust.

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## APPENDIX 3: CHRONOLOGY OF LITERARY SOURCES

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### **Thomas West, 1778, *Guide to the Lakes***

“STATION I. Near the isthmus of the ferry point, observe two small oak trees that inclose the road, these will guide you to this celebrated station. Behind the tree on the western side ascend to the top of the nearest rock, and from thence in to views command all the beauties of this magnificent lake. The trees are of singular use in answering the purposes of foreground, and of intersecting the lake; the rock rises perpendicular from the lake, and forms a pretty bay, in front RAMPS-HOLM (BERKSHIRE ISLAND) presents itself in all its length, cloathed in wood. To the left the ferry point, closing with CROW-HOLM, a wooded island, form a fine promontory. Just behind this, the mountain retiring inward, a semicircular bay is formed, surrounded with a few acres of the most elegant verdure, sloping upward from the water's edge, graced with a cottage, in the fine point of view; above it the mountain rises in agreeable wildness, variegated with scattered trees, and silver grey rocks. An extent of water, of twelve miles circumference, spreads itself to the north, frequently intersected with promontories, or spotted with islands : Amongst them the HOLM, or great island, an oblong tract of thirty acres, traverses the lake in an oblique line, surrounded by a number of inferior isles, finely formed, and dressed in wood. The curlew crags, pointed dark rocks, appear above the water, and others just concealed, give a stable hue to that part of the lake..... Having from this station enjoyed these charming views, descend to the ferry-house, and proceed to the great island, where you again see all that is charming on the lake, all that is magnificent and sublime in the environs, in new points of view.”

### **Robert Southey, 1802 published 1808, *Letters from England: by Don Manuel Alvarez Espriella. Translated from the Spanish, vol 2***

The lake which lay below us is about three leagues in length : but a long narrow island stretches athwart it in the middle, and divides it into two parts The lower half resembles a broad river, contracting its breadth towards the extremity of the view, where the hills on both sides seem to die away. The upper end is of a more complicated, but far nobler character. Here the lake is considerably wider; it is studded with many little islands, and surrounded with mountains, whose varieties of form and outline it would be hopeless to attempt describing. They have not that wavy and ocean-like appearance, which you have seen round you among some of our sierras ; each has its individual form and character ; and the whole have a grandeur, an awfulness, to which till now I had been a stranger. Two or three boats were gliding with white sails upon this calm and lovely water. The large island in the middle is planted with ornamental trees, and in the midst of it is a house, for the architecture of which no other excuse can be offered, than that, being round, and other houses usually square, something unusual may be conceived to suit so singular a situation. We were eager for a nearer view, and proceeded cheerfully to Bowness, a little town upon its shore; and from thence to the end of a long tongue of land, whence we crossed to an inn called the Ferry, on the opposite bank, a single house, overshadowed by some fine sycamore trees, which grow close to the water-side. We were directed to a castellated building above the inn, standing upon a craggy point, but in a style so foolish, that, if any thing could mar the beauty of so beautiful a scene, it would be this ridiculous edifice. This absurdity is not remembered when you are within, and the spot is well chosen for a banqueting-house. The room was hung with prints, representing the finest similar landscapes in Great Britain and other countries, none of the representations exceeding in beauty the real prospect before us. The windows were bordered with coloured glass, by which you might either throw a yellow sunshine over the scene, or frost it, or fantastically tinge it with purple. Several boats were anchored off the island [Belle Isle]; the neighbouring islets appeared more beautiful than this

inhabited one, because their trees and shrubs had not the same trim, plantation appearance, and their shores were left with their natural inequalities and fringe of weeds, whereas the other was built up like a mound against the water.

### **William Wordsworth**

Wordsworth in 1799 objected to various buildings around the lake, one of which was possibly the new Station: 'went on to the Ferry – a cold passage – were much disgusted with the New Erections and objects about Windermere' (*Wordsworth Letters: Early Years*, ed. Shaver, p. 271 cited by Rutherford, 2008, 20)

Later in 1810 he wrote

### **William Wordsworth, 1810, in Wilkinson's *Select Views in Cumberland, Westmoreland and Lancashire*,**

'Before the Traveller whom I have thus far accompanied, enters the Peninsula, at the extremity of which the Ferry House stands, it will be advisable to ascend to a Pleasure-house belonging to J.C. Curwen Esq, which he will see upon the side of the rocks on his left hand. There is a gate, and a person, attending at a little Lodge, or cot adjoining, who will conduct him. From this point he will look down upon the cluster of Islands in the central part of the Lake, upon Bowness, Rayrigg, and the Mountains of Troutbeck; and will have a prospect of the lower division of this expanse of water to its extremity. The upper part is hidden. The Pleasure house is happily situated, and is well in its kind, but, without intending any harsh reflections on the contriver, from whom it was purchased by its present Proprietor, it may be said that he, who remembers the spot on which this building stands, and the immediate surrounding grounds as the were less than thirty years ago, will sigh for the coming of that day when Art, through every rank of society, shall be taught to have more reverence for Nature. This scene is, in its natural constitution, far too beautiful to require any exotic or obtrusive embellishments, either of planting or architecture.'

### **William Wordsworth, 1835, *A Guide Through the District of the Lakes ....***

'The lower part of this Lake [Windermere] is rarely visited, but has many interesting points of view, especially at Storr's Hall and at Fell-foot, where the Conistoun Mountains peer nobly over the western barrier, which elsewhere, along the whole lake, is comparatively tame. To one also who has ascended the hill from Graithwaite on the western side, the Promontory called Rawlinson's Nab, Storr's Hall, and the Troutbeck Mountains, about sun-set, make a splendid landscape. The view from the Pleasure-house of the Station near the Ferry has suffered much from Larch plantations; this mischief, however, is gradually disappearing, and the Larches, under the management of the proprietor, Mr Curwen, are giving way to the native wood. Windermere ought to be seen both from its shores and from its surface.'

### **William Green, 1819, *The Tourists New Guide ....., Kendal***

"The Station-house stands upon a hill above the Ferry. It was built by Mr Braithwaite, from whom it was purchased by Mr Curwen. It is a short but pleasant walk to it from the Ferry-house. An aged female, inhabiting a pretty cottage within the inclosure surrounding the Station, will conduct the party by an excellent road to the building; This road is graced on each hand by oak, ash and birch trees, springing from the sides and out of the fissures of picturesque rocks; to these trees have been added hollies, laurels, and other evergreens, with an abundance of garden and field flowers, all filling the eye with a most pleasing assemblage of nature and art. On this ascent the eye is not



allowed to roam beyond the enclosing wall, for this is a local sort of beauty, and cannot come in composition with any of its neighbouring scenes, or with the distant mountains.

The Station-house is two stories high: the lower story consists of dining and other rooms, but the upper is a tasteful drawing-room; from this drawing-room there are two fine views of the lake, that towards the Great Island is ... generally considered as equal in its kind to any other on the lakes, for it has every essential for a beautiful landscape; bold foreground, a fine transparent sheet of water, graced with islands, rich woods, and wavy mountains. It is an assemblage almost invariably grateful to the eye of the stranger, and all lovers of the beautiful in nature return to it with insatiable delight, but though so exquisite in nature, it is not easy of management in art.

**Robert Ackermann, 1821, *A Picturesque Tour of the English Lakes ...* London, 38-41.**

“The Station-house, of which a view is annexed, is situated on a hill above the ferry; it is in a sort of Gothic style, and was built by Mr Braithwaite, from whom it was purchased by Mr Curwen. The walk to it from the Ferry-house is exceedingly pleasant; and an aged female, who inhabits a pretty cottage within the enclosure which surrounds the Station, will conduct any stranger to it by an excellent road.

Oak, ash and beech trees spring from the sides, and fissures of the picturesque rocks on each side of the road; and to these trees have been added hollies, laurels and other evergreens, with an abundance of every description of flowers.

The Station-house is two stories high; and, from the drawing room in the upper story, we have most delightful views of the lake.

The view towards the great island is generally considered one of the finest on the lakes, having every essential of a beautiful landscape, a bold fore-ground, a fine transparent sheet of water, with islands, rich woods, and wavy mountains; but though all lovers of nature return to this view with fresh delight, it is one of those which throws the artist into great perplexity, as he cannot give an adequate idea of its magnificence, without, at least, executing the representation on a very large scale.

All the principal islands, with the Ferry-house, are seen in this view; and the opposite shores, which are beautifully decorated with wood, harmonise with them.....

If we look towards the foot of the lake, the view is exceedingly rich and varied. All the coast, from the Station on the western side, and from Storrs-hall on the eastern side, to the foot of the lake, is full of beautiful bays, particularly the western coast, several promontories of which stretch far into the water; these promontories are ornamented with an abundance of fine wood; and the rocky island of Lingholme, to which the promontory of Storrs seems to point, is here a beautiful object. On each side of the lake sweeping lines ascend into hills of agreeable elevation, of which Gummars How, rising above Tarnhead, and Fell-foot, are the principal. On one of these hills stands the summer-house at Finsthwaite, built by Mr King, from which the country almost imperceptibly recedes into extreme distances and flatness.

Having quitted the Station, and returned to the road, when we come to the gate leading to the Ferry-house.....”

**Otley, J. 1823 (1834 and 1837). *A Concise Description of the English Lakes and Adjacent Mountains with General Directions for Tourist*, Keswick.**

**Page 4:-** ... The *Station*, belonging to Mr. Curwen, is a building erected upon a rocky eminence above the Ferry house. The path leading to it is decorated with native and exotic trees and shrubs; the upper story commands extensive views of the lake **Page 5:-** surrounding scenery: and the windows, being partly of stained glass, give a good representation of the manner in which the landscape would be affected in different seasons. The view towards the north has every essential for

a beautiful landscape; a bold foreground, a fine sheet of water graced with islands, the large one of Mr. Curwen, with its dome-topped building, being a principal feature; the village of Bowness, the mansions placed at various points, the rich woods, and distant mountains, all contribute to enrich the scene. Towards its foot, the shores of the lake appear beautifully broken, by several promontories stretching far into the water from each side.

... passing beneath the *station*, which is built upon a rock, tastefully ornamented with evergreens and flowering shrubs, and may be visited by the way. ...

**William Ford, 1839, *Description of Scenery in the Lake District*, London, page 29**

On a hill above the Ferry is the Station House; Page 30:- its windows are filled with glass, coloured so as to represent the landscape as it appears at the different seasons of the year. The lake is here seen at your feet, Curwen and all the islands studding its waters - the wooded parks and uplands of Troutbeck and Applethwaite - Hill Bell and High Street terminating the prospect. The view to the southward is a great contrast to this. Here the promontories of Rawlinson's Nab and Storrs Hall push boldly into the waste of waters, while the well-wooded but moderate heights of Gunner's How and Fell Foot close the distance. Page 158:- ... Above the inn [Ferry House] is a pleasure-house, called the Station, whence some exquisite views are to be had.

**Harriet Martineau, 1855, *A Complete Guide to the English Lakes*, Westmorland and London, page 30**

... Station House, which he must have seen from the opposite side of the lake, peeping out of the ever-green woods. There he obtains fine views, up and down the lake, and may mark, on the way up, the largest laurels he has ever seen. His driver, or some resident, will probably take care that he does not stay till it is more than reasonably dusk. ...

**Matthews, 1866, *The English Lakes, Peaks and Passes....* cited in *Old Cumbria Gazetteer* <[www.geog.port.ac.uk](http://www.geog.port.ac.uk)>**

p.19:- "... let us take a trip to the Ferry Hotel and "The Station." The landing-place for passengers at the ferry is facing the hotel, where stands a row of tall plane-trees with their shadows reflected in the translucent lake. Beyond the avenue of trees, on the right hand, pass through the little gate into a private cart road; and a few steps further on is the high road; then turn to your right, and you will see a pair of gates on the left, which is the lodge-entrance to the Summer House Station. Take the footpath which goes winding away amid fir, wild-cherry, and large laurel trees, to the Summer House, an octagon building one storey high, with an embattled arch stretching away to the left, the property of Mr. Curwen, of Belle Isle, who kindly permits visitors to enter. On gaining the hall, and passing up a wide staircase on the left, we pass into a room with double glass windows which are coloured to represent the seasons, and looking out of these from this little fairy retreat we behold some of the most enchanting and illusive scenes of Summer, Spring, Autumn, and Winter presented to the eye. One masks the lake in the soft beauty of moonlight; another a dark storm difficult to describe; while in

p.20:- the winter scene the house-top on the opposite shore, looks as if it were covered with snow. From another pane is embodied the glories of summer. Evening is the best time to view from it, just before the clouds put on their ruddy burning tinges. Water, earth, and air are bathed in beauty as cirrus-clouds hang on the upper region of the atmosphere, chequered by the bending blue of space. The tone of the whole subject is a beautiful subdued harmony of the scenery around this delightful part of the lake. There is a melting and graceful beauty which charms into perfect repose, as the gazer involuntary sympathises with the listless happy rowers in the boats. The whole atmosphere breathes heat, and the golden sky is reflected back from the gently rippling water in blended beauty; the snow-white sails of the graceful yachts are tinged by the beams of the drooping god of day, and scarcely swell to the zephyr. ... "

**Mary Maria Higginson, 1888, *Holidays in Lakeland ... 1831-32*,**

Its one large room had a 'springy' (sprung?) floor. Music was provided by a stringed band. 'Winding walks' round the Station were lit up with Chinese lanterns and coloured lamps, to create a 'charming promenade'. The greatest novelty was crossing the lake by boat.

**Swainson Cowper, 1899, \*\*\*\*\*, p46**

a "queer place, where the old guide book writers used to go into raptures over the view of the lake"



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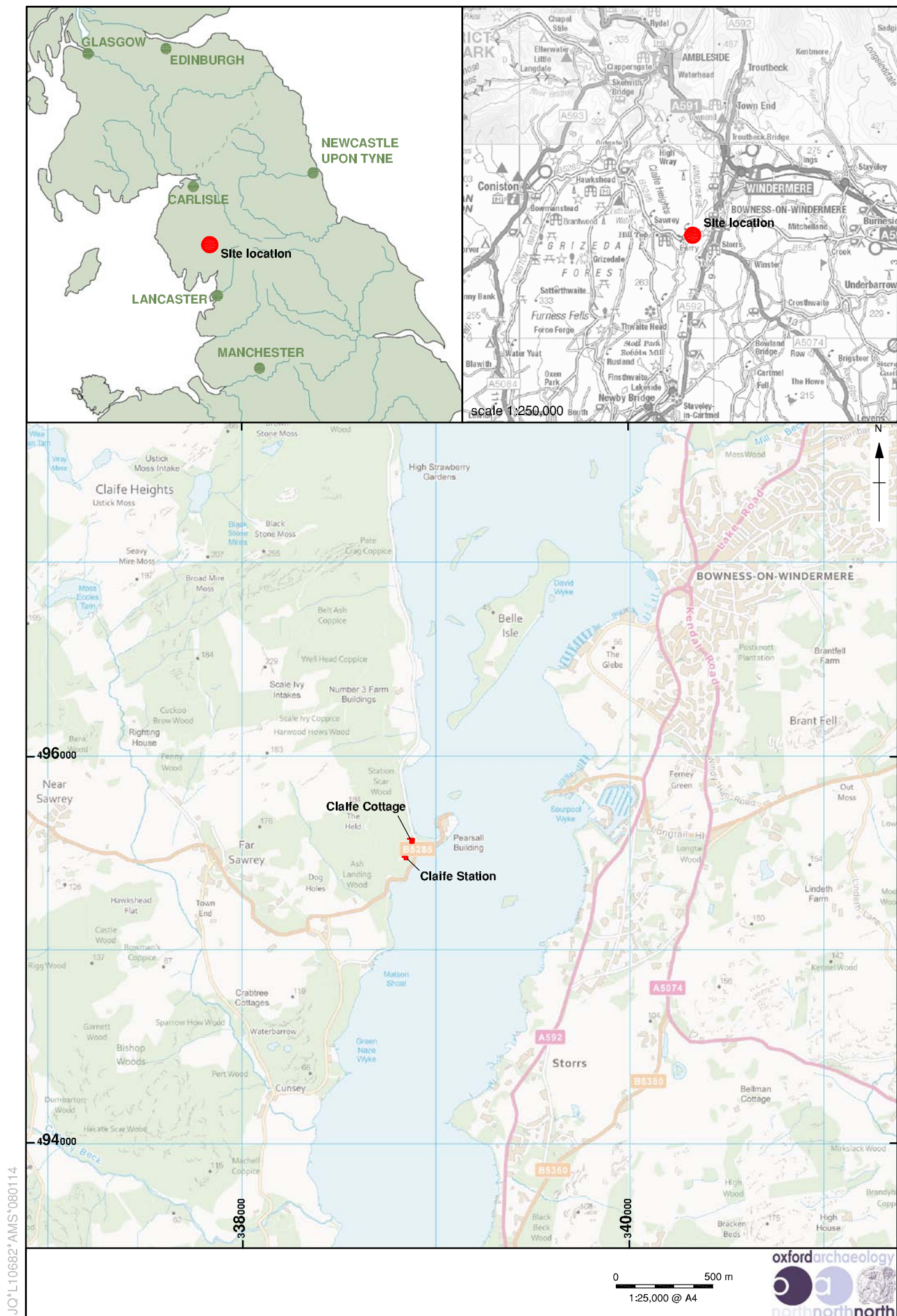
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- Plate 13: Francis Frith, late nineteenth century, *Claife Station from Ferry Nab* (Full and two detailed excerpts), Victoria and Albert Museum
- Plate 14: Extract from Crosthwaite Map -1783-94
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- Plate 16: Enlargement of *Enclosure Award for Claife* of 1799 (Kendal Archives WPC 30; Lancashire Archives AE/4/4) (north is to the right on this map)
- Plate 17: Map c 1804, *The Grand Lake of Windermere* (extract and detailed extract): DCU Estate Plan 10
- Plate 18: Ordnance Survey 1851 1:10,560 Ordnance Survey map (extract and detailed extract)
- Plate 19: *Building Sites on the West Bank of Windermere*, 1870 Excerpt and detailed excerpt below (DCU 65/1)
- Plate 20: Ordnance Survey 1<sup>st</sup> edition 1888, 1:2500 (extract and detailed extract below)
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- Plate 53: Excerpt from the 1914 1:2500 Ordnance Survey map showing the location of a lean-to structure on the east side of the courtyard





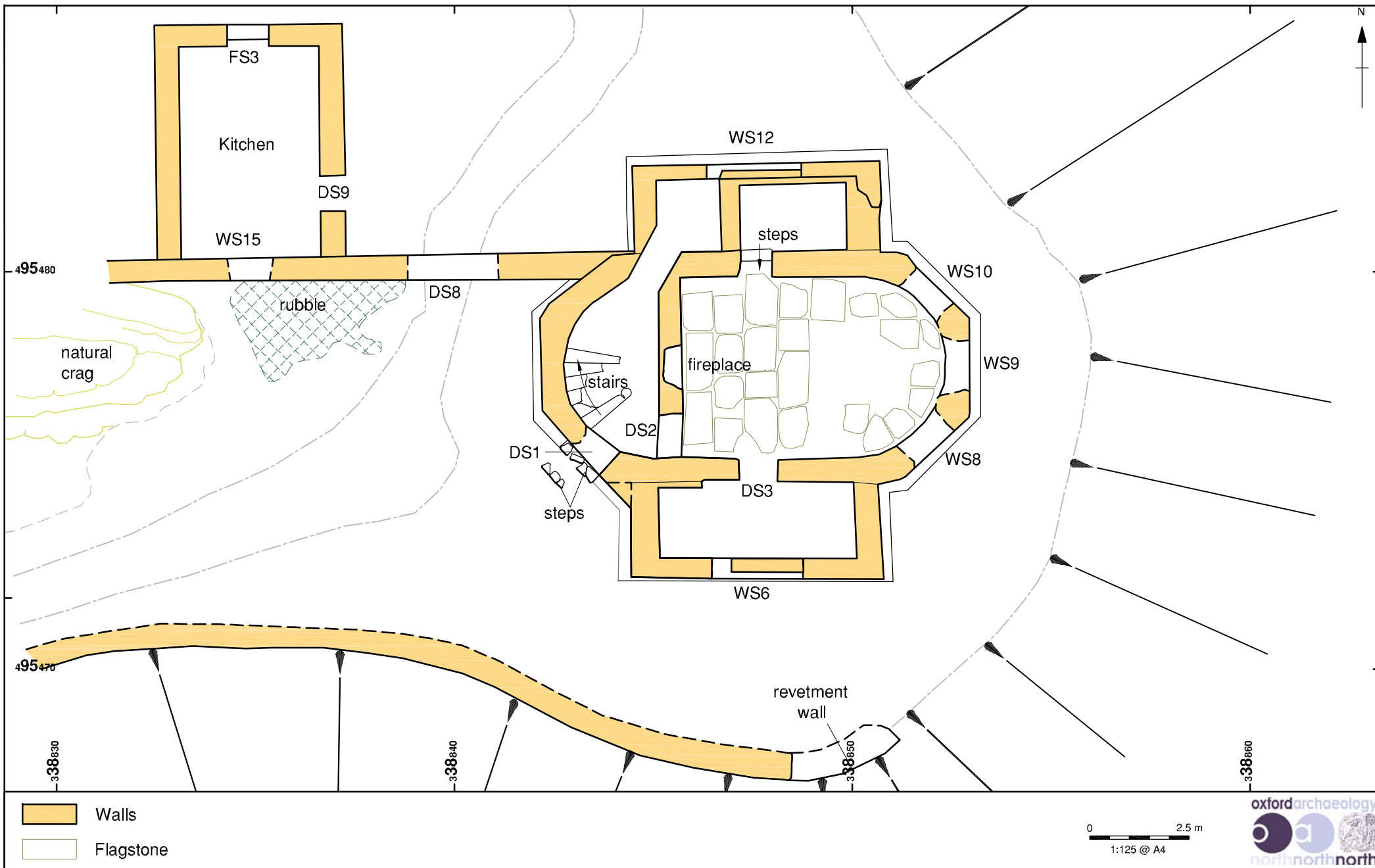
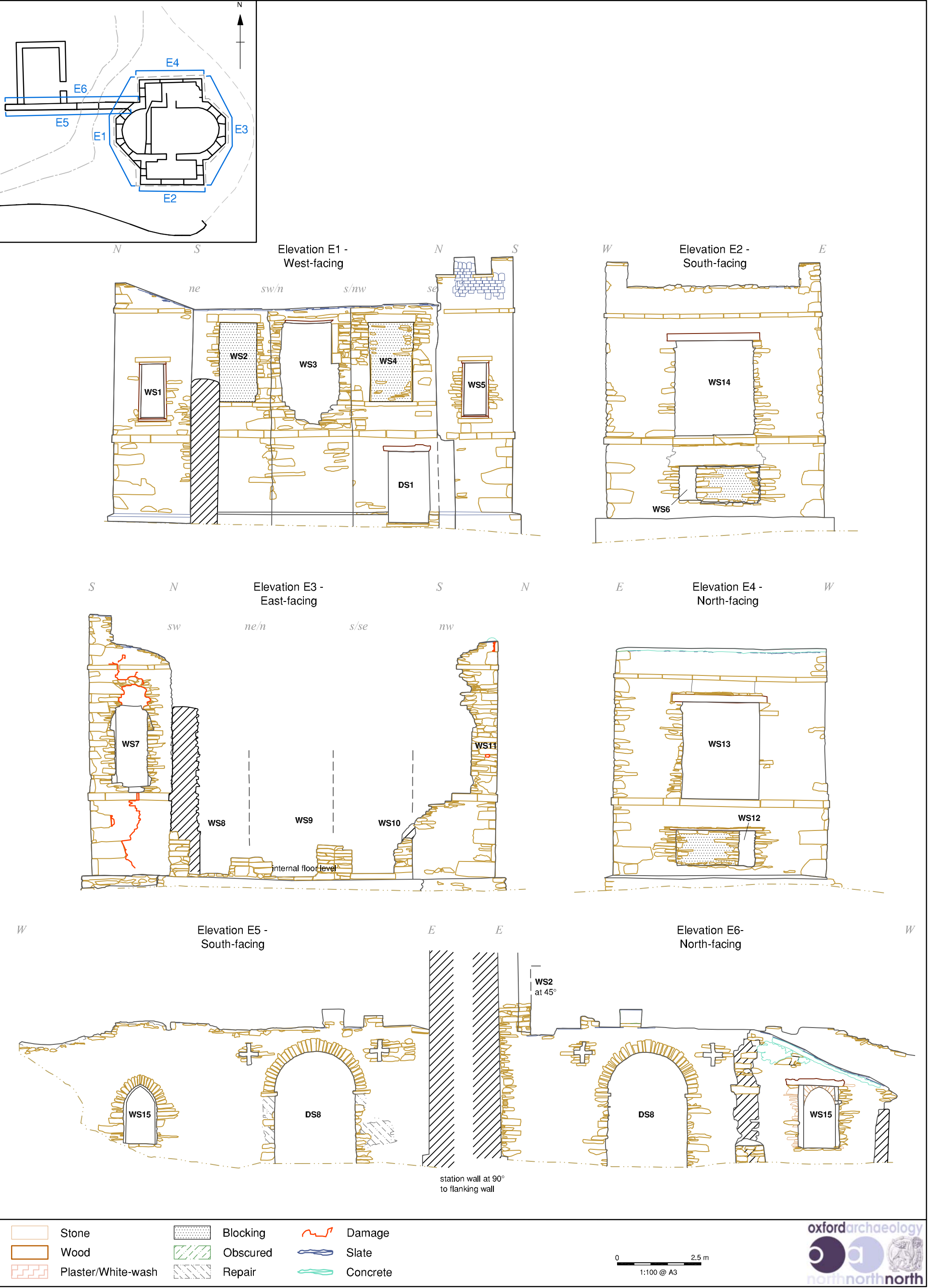


Figure 2: Ground Plan of Claife Station and Promontory





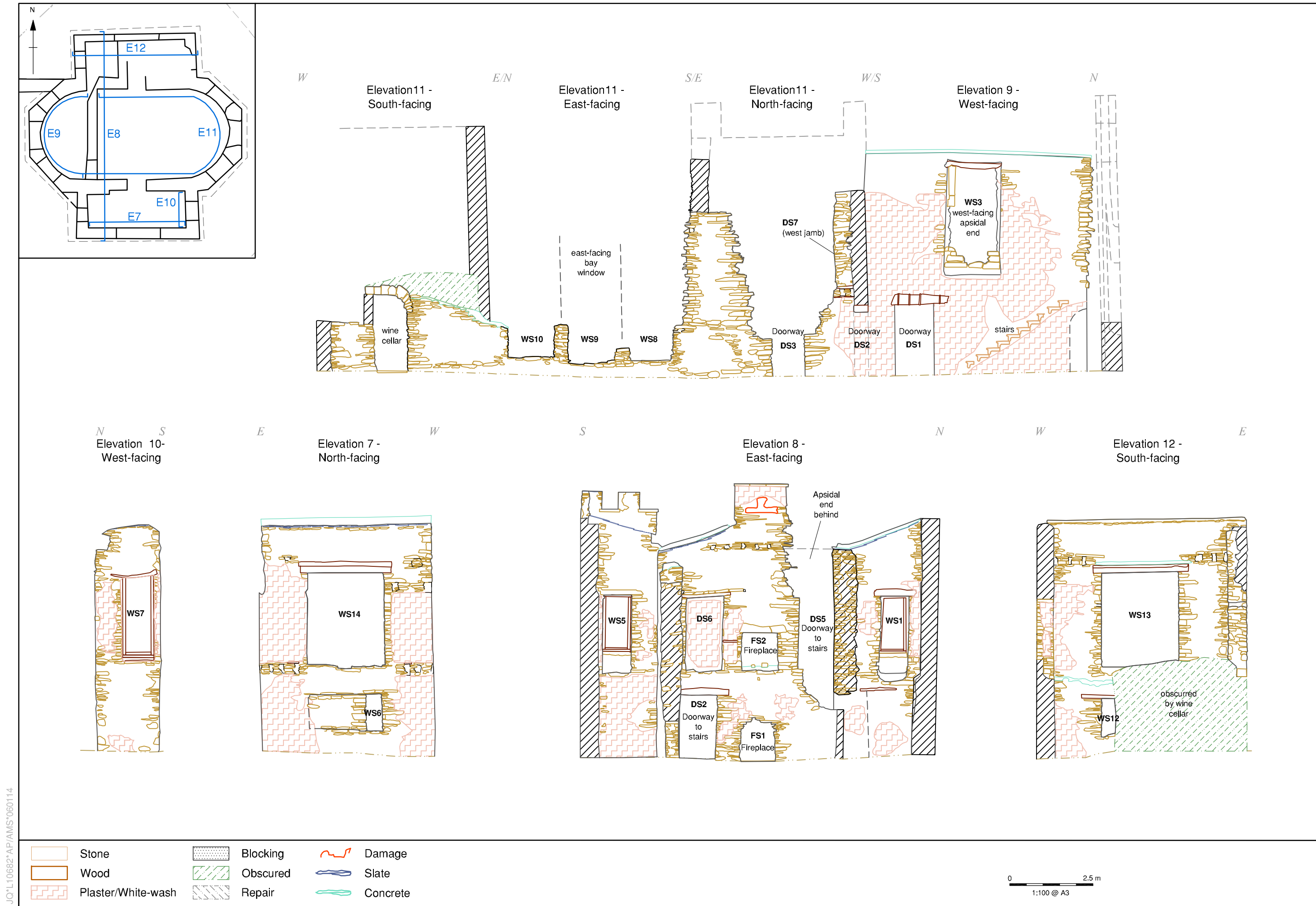
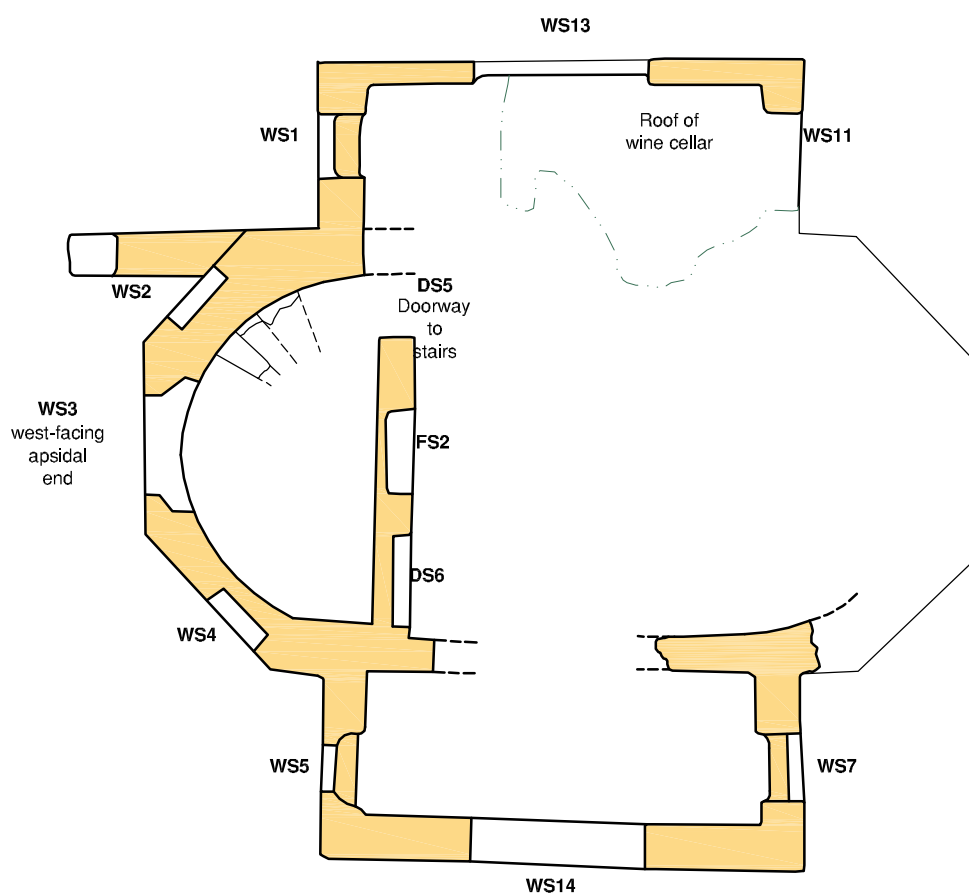


Figure 4: Claife Station internal elevations



 Walls

0 2.5 m  
1:100 @ A4

Figure 5: First floor Plan of Claife Station

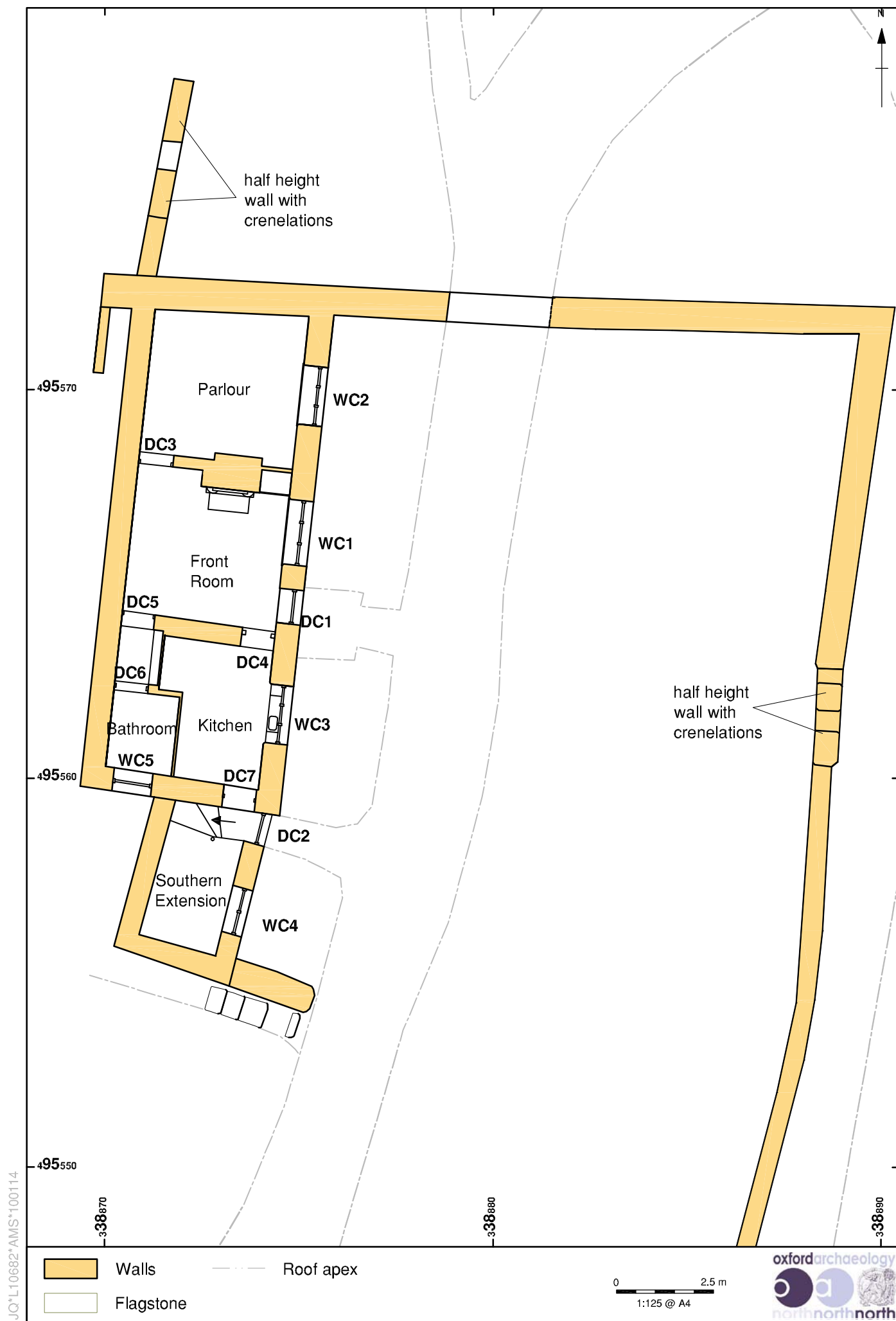


Figure 6: Ground Plan of Station Cottage and Courtyard





Figure 7: Station Cottage and Flanking Wall elevations

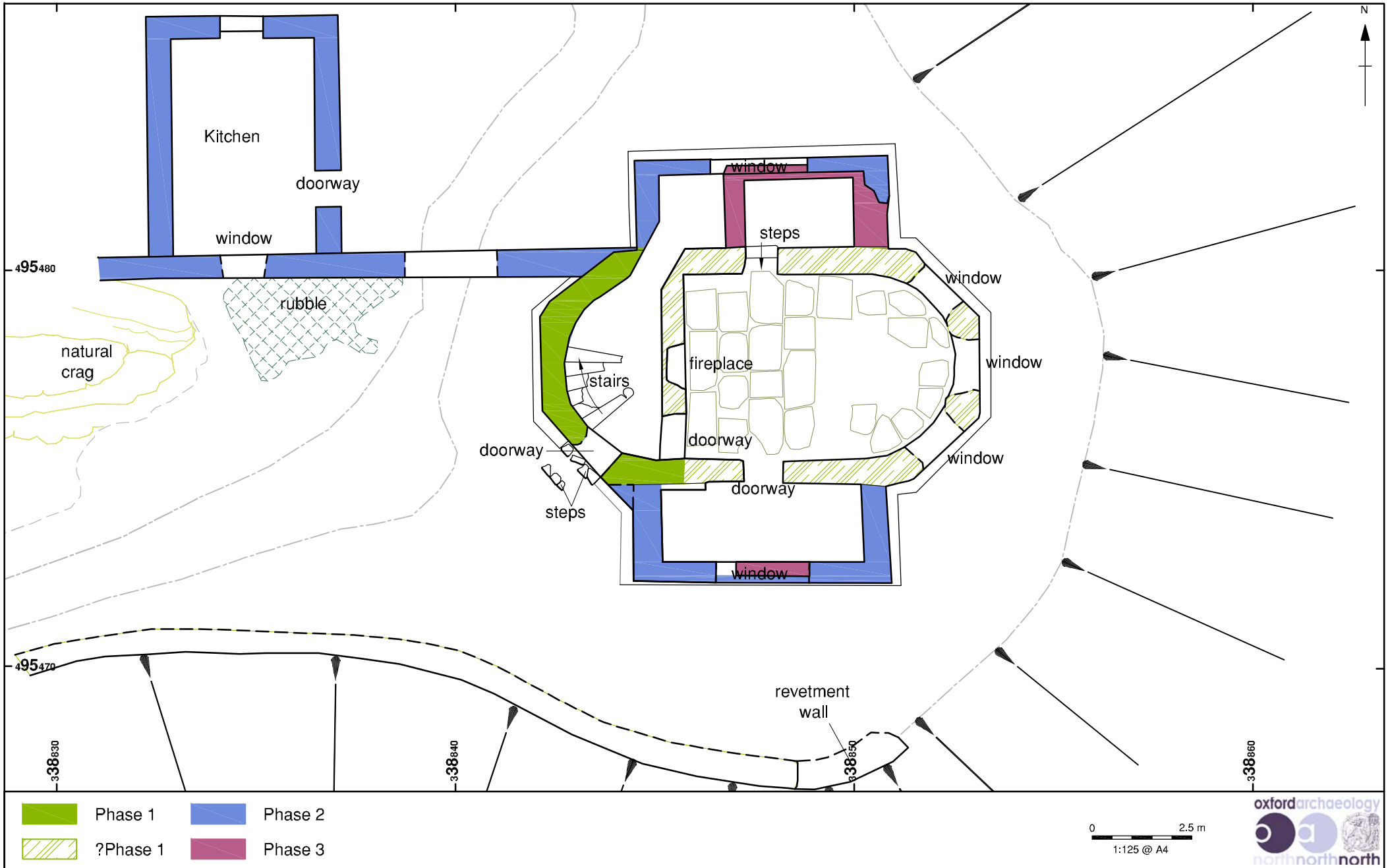


Figure 8: Phase Plan of Claife Station

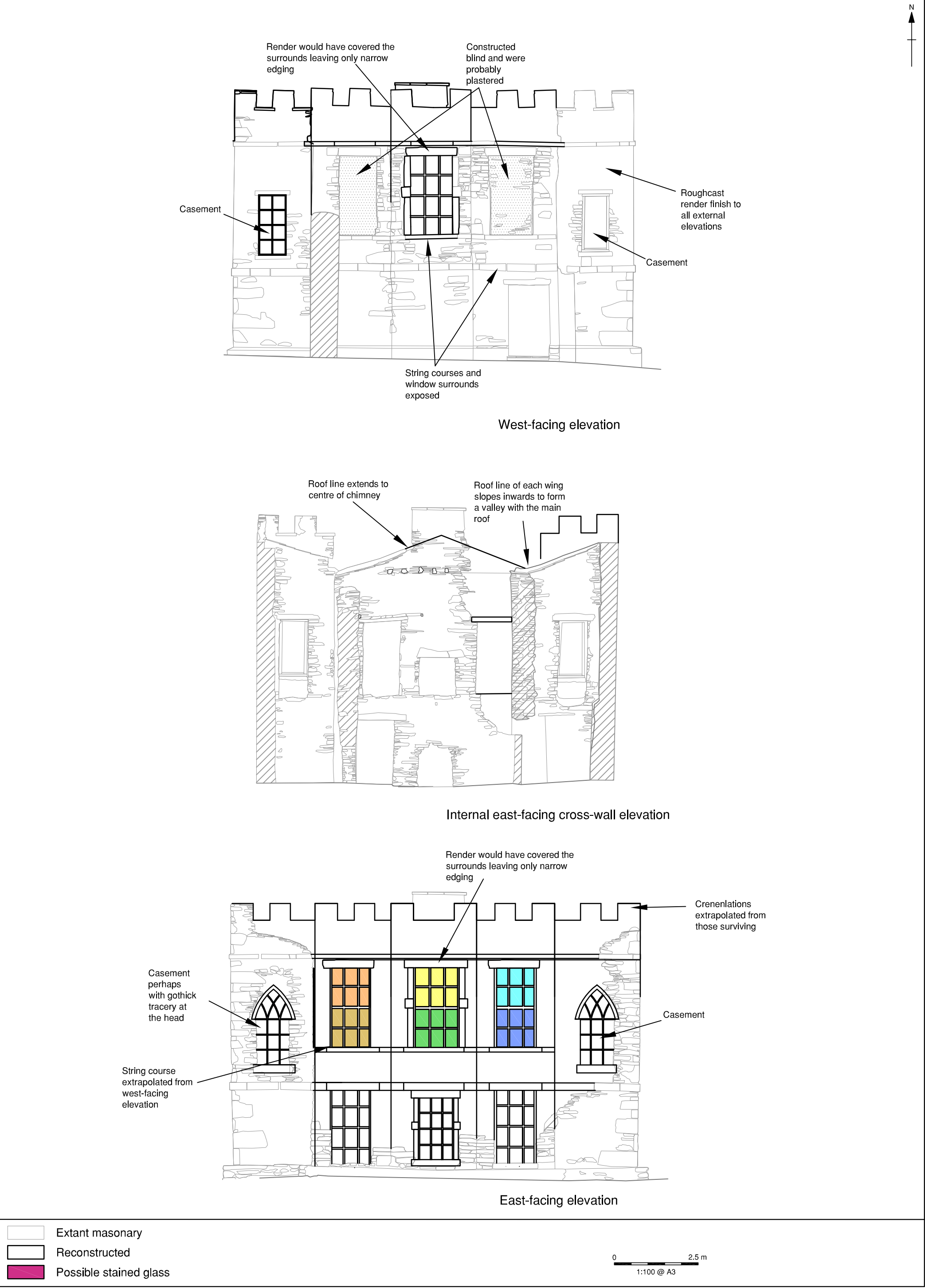
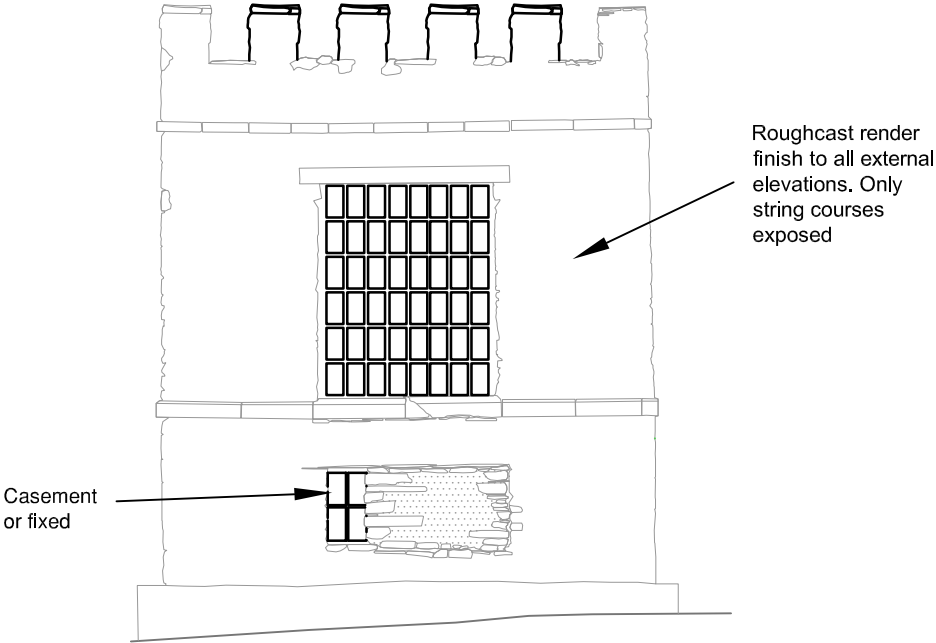
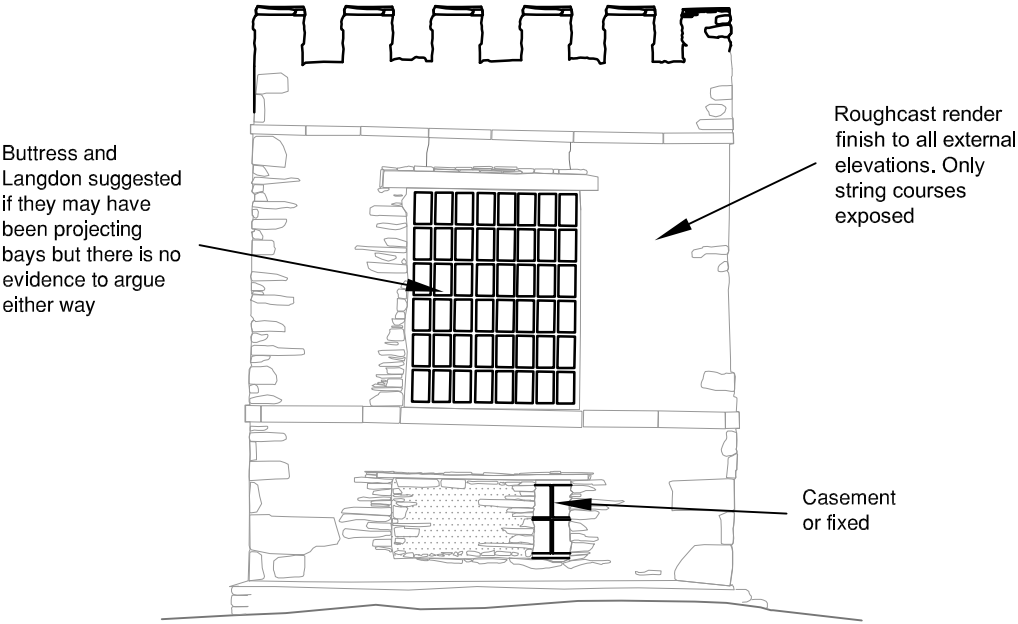


Figure 9: Clafie Station: Reconstructed elevations





South-facing elevation



North-facing elevation

- Extant masonry
- Reconstructed
- Possible stained glass

0 2.5 m  
1:100 @ A3

Figure 10: Claife Station: Reconstructed North and south elevations