Honorary patrons

We have been delighted by the strength of support and encouragement we have received from those who understand the importance of the project.

Lady Cavendish
Sir Neil Cossons OBE
Maldwin Drummond OBE DL Hon. DSC FSA
Gilly Drummond OBE DL VMM
Lord Inglewood
Roger Heise
Diana Matthews JP
Sir William McAlpine
John Murray
Dr Adam Naylor
Julian Rayner
Brigadier John Wardle OBE DL

Specialist advisers

We have received considerable help from specialist advisers who continue to take an interest in the project.

Martyn Heighton
William Collier
Colin Henwood
William Rose
Peter Tunbridge
Michael Williams
John Kearon
A world class museum for the Lake District

With your help the Lakeland Arts Trust has a unique opportunity to create a world-class museum on a superb site on the shores of Windermere. The collection of more than 40 historic boats and related artefacts, all related to Windermere, will create a new major heritage attraction for the Lake District bringing people of all ages from across the UK and abroad. We have raised over £2 million towards our match funding target.

This project is of national significance and the boats form the most important and coherent collection of watercraft generic to one particular location in existence anywhere in the world. It is as important for lake boats as the Cutty Sark and the Mary Rose are for seagoing ships. National Historic Ships lists 11 of the boats as nationally pre-eminent and, of these, four are members of the elite National Historic Fleet. The smaller craft in the collection are all on the National Small Boat Register and include vessels of national and international significance. The boats span a period of 200 years including steamboats, early sailing boats and prototype speed boats. Ranging in size from 6ft to 55ft, the boats have fascinating histories which will be of great interest to visitors of all ages and there is a considerable collection of related material including original fittings, tools, artefacts and photographs.

There is so much to interest visitors; they will see boats on the water in the wet dock, on dry display in the exhibition space or undergoing restoration in the conservation workshop. Visitors will be able to see boats being steamed up and may take a trip on an historic boat from the Museum’s jetties. They can learn how the boats were constructed, how engines were developed, about the people who owned the boats and how each boat was used. Visitors will also be able to learn more about the ecology of the lake and enjoy the idyllic lakeshore site. We have an outstanding opportunity to inspire visitors of all ages by offering an extensive programme of activities throughout the year which will be fun as well as educational.

The detailed business plan shows that the Museum will be financially self-sustaining once it is open and operating with around 25 full time staff and additional trainees and volunteers. The Museum should create a modest surplus each year which will be re-invested into the development and renewal of the Museum and the Lakeland Arts Trust’s other venues: Blackwell, Abbot Hall and the Museum of Lakeland Life and Industry.

Our aim is to create a world-class sustainable museum which conserves and interprets the boats in an active and engaging way, anticipating that we shall receive around 100,000 visitors each year. Visitors will have the choice of arriving by boat, car, coach and on foot. The Lake District attracts 8.3 million tourists each year, the Museum is ten minutes walk from the prime tourist honey-pot of Bowness and our jetty will be a destination for the lake cruisers which carry 1.3 million passengers each year.

Our proposal for the redevelopment of the Museum was one of only five national projects, and the only one outside London and the South East that received a first-round pass from the Heritage Lottery Fund in the annual batch of major project grants in May 2011. We are now working to raise the match funding to support a second round bid to the Heritage Lottery Fund in early 2013 and we hope that you will be able to help us.

Right: Carmody Groarke concept design sketch © Carmody Groarke
Buildings are orientated to allow maximum day lighting and natural ventilation whilst providing a sheltered microclimates around the building in the extreme wet and windy environment. Minimum environmental impact is achieved by this efficient orientation and largely passive systems, additionally materials are chosen to balance between embodied carbon and maximum lifespan.

The museum is divided in cellular 'rooms' for different environmental control requirements. This allows a diversity of spaces for permanent and temporary exhibitions, which have very different environmental requirements to rooms for administration, café or events. The pitched roof forms provide a pragmatic formal solution to the climate, and internally the roof structure is designed as a series of vertical 'blades' to attenuate daylight from northern facing roof-lights. Glazed link buildings provide environmental buffer zones mediating different internal environments in the building.

Management of the building
The buildings are arranged to manage the museum in several ways with the minimum of staff. The reception will manage the bookshop sales, office visitors and the ticketing of the museum.

Whilst the exhibits of the museum may form the main revenue draw, the proposals allow café, meeting & events spaces to be opened and accessed independently, and allow complementary revenue possibilities. The events space can be divided for two concurrent activities and is adjacent to both catering facilities in the café and amenities.

New buildings are seen to have a sensitive formal relationship to the existing structures on the site including the fire station and the boat club.

Careful placing of the new and existing buildings into their setting will be a key aspect to how well the new museum will sit within the lakeshore landscape. Our approach will be to 'un-design' the external spaces, adopting a light-touch approach to landscape design, letting the natural qualities of the site speak for themselves - with the addition of planting and surface treatments that are appropriate within the National Park. We propose to use native trees and surfaces to guide the visitor, towards the buildings, around the site and to the breathtaking views across Windermere and the fells beyond.
With a total floor area of over 2,000 square metres, the museum will be a major development on Windermere. We envisage a lively museum which is open every day, all year round with a dynamic display of boats, artefacts and ongoing boat restoration as well as a shop, learning centre and café overlooking the lake.

The main elements of the project are to:

- Rebuild the traditional wet dock and build a new slipway and jetties so that visitors can see and experience boats on the lake;
- Develop new high quality museum facilities including displays where visitors can discover the people who built the boats, who used them and how they were used. Visitors can learn about the science and technology of boat design, steam and marine engines and explore the ecology of the lake and site;
- Include a conservation workshop where visitors will be able to watch the conservation and restoration of the boats using traditional boatbuilding techniques, and where trainees, apprentices, young people and volunteers will develop new skills and experiences;
- Create a multifunction activity and learning space to provide formal and informal learning programmes that involve people of all ages, schools, colleges and community groups in the Museum;
- Develop public access to the beautiful and environmentally important seven acre site beside Windermere with stunning views to the Lakeland Fells and 250 metres of lake shore;
- Create excellent visitor facilities including a café with exceptional views over the lake, a museum shop and picnic areas.

We are confident that we have the experience to deliver this major project which will enhance and strengthen the Trust as a whole. We held an international competition to select the design team, attracting 114 entries from the across the UK and further afield. The winner, chosen in November 2011, was Carmody Groarke, a highly regarded young architecture practice with an outstanding track record. We are also working with, Arup engineers, Real Studios, Turner & Townsend and other specialists to develop our plans and will complete RIBA Stage D in early 2013 prior to submitting our second round bid to the Heritage Lottery Fund. The new museum is planned to open in 2015.
The bulk of the multi-million pound project cost is to create the new Museum with facilities to display and care for the boats and associated artefacts and to open up public access to the collection and lakeshore. The project will benefit the local economy by bringing inward investment of over £7.5 million of Heritage Lottery funding and £3 million of private funding from individuals and trusts.

Once the Museum is open, in 2015, it will be a significant addition to the tourist economy of the Lakes, creating year-round employment and developing the skills and aspirations of local people. The boat restoration programme will include apprenticeships and traineeships in specialist skills. The Museum will have inspiring activity programmes to enable local people to get involved whether they are school children, young people, families or older people. We have recently completed an economic impact assessment which shows that the project has the potential to enable an estimated 94 direct and indirect jobs to either be created or safeguarded, as well as offering apprenticeship and training posts and volunteer programmes.

Bringing benefits to the region

Above: Family activity days © Paul Pearson Photography
Right: Conservation volunteer © Steve Barber
The collection is highly significant as part of the UK’s dispersed national boat and maritime collection and for the insight it gives us into the heritage of Windermere. The ten classic Windermere steam launches of the 1890s and 1900s form a particularly important part of the collection, known internationally for the quality of design and associations with the great houses around Windermere. Highlights of the collection include SL Dolly (1850) the oldest mechanically powered boat in the world and TSSY Esperance (1869) built for the iron magnate Henry Schneider, who lived at Belsfield in Bowness, and inspiration for Captain Flint’s houseboat in Arthur Ransome’s Swallows and Amazons. The luxuriously appointed SL Branksome (1896) was built by Brockbanks of Windermere for Mrs Howarth, owner of Langdale Chase, where she kept the 50ft long vessel in an elaborate boathouse in the form of a bastion.

Another boat, Canfly (1922), is powered by a 1917 Rolls Royce aero engine from a First World War airship. The yacht Margaret (1780) is a superb example of early carvel boat building, just over 26ft long she was built for the Curwen family who owned Belle Isle. Another yacht, Dawn (1934), is a fine example of the Bermudan rigged Windermere 17ft class yacht and, in stark contrast, there is Beatrix Potter’s tarn boat that she used to sketch in on Moss Eccles Tarn. More recent boats include the 1937 Chris Craft, Jane, which was exhibited at the 1938 Motorboat Show and is reputed to have won the Motorboat of the Year Award. The Museum’s collection of six speedboats dating from the 1930s to the 1960s show the development of hull shapes and engines in the quest for speed; many were raced on Windermere and hold a variety of world speed records.

As we have developed the project we have obtained specialist advice from National Historic Ships and other experts in boat conservation to create a conservation and display plan for each individual boat. Some boats will be restored to take passengers on the water, others will be used occasionally whilst some are too fragile to be returned to the water and will be displayed in the exhibition hall. All the boats will be interpreted to describe their significance and tell the story of how they were built, and who used and owned them. Visitors will be encouraged to return to see new exhibitions and explore the different boats on display.

The Trust began the boat conservation programme in 2009, led by an expert boat builder and experienced assistant plus several volunteers. These posts and the conservation materials required are funded by the Headley Trust, PRISM, Transport Trust, Gilbert Gilkes & Gordon, Charles Hayward, AIA and other trusts and companies who have taken an interest in the restoration. The 45ft SL Osprey (1902) is the first boat to be restored to take passengers.

The conservation and restoration work will be an essential aspect of the Museum experience, enabling visitors to watch the work in progress and see different boats in the Conservation Workshop when they re-visit the Museum.
The Lakeland Arts Trust is one of the leading independent museum and gallery trusts in the UK, a dynamic organisation creating opportunities for understanding and enjoyment through the work of artists and the Trust’s collections and buildings. The Trust is highly regarded for the excellence of its collections and exhibitions at Abbot Hall Art Gallery, Blackwell the Arts & Crafts House, and the Museum of Lakeland Life and Industry.

The Trust was founded to save Abbot Hall in Kendal which, since it opened in 1962, has become a significant gallery for the North of England, with an outstanding art collection and one of the most innovative exhibition programmes outside London. Recent artists exhibited at the gallery include Richard Long, RB Kitaj, LS Lowry, David Nash, Ben Nicholson, Stanley Spencer and Lucian Freud. In 1971 the Trust opened the Museum of Lakeland Life and Industry at Abbot Hall and developed an important collection relating to the history of the Lake District.

The Trust purchased and restored Blackwell, a stunning Arts & Crafts period house overlooking Windermere, between 1998 and 2001, raising £3.5m from the Heritage Lottery Fund, charitable trusts and private donations. Blackwell is MH Baillie Scott’s greatest house, retaining almost all of its original decorative features it provides a perfect setting for historical and contemporary crafts. The many successful temporary exhibitions have included Magdalene Odundo, Edmund de Waal, Junko Mori, William Morris, CFA Voysey and Michael Cardew.

The Windermere Steamboat Museum will add to, and complement, our offer to visitors whilst also strengthening the Trust.
The collection was amassed by George Pattinson, who founded the Museum in 1977. He was inspired to save the boats and tell the story of boating in the Lake District from early medieval log boats to prototype early speedboats of the mid 20th century. The Museum was opened by HRH Prince Charles in 1977 and in its heyday attracted 80,000 visitors each year but closed in 2006 by which time the buildings were dilapidated and could no longer provide public access to the collection.

The Lakeland Arts Trust was asked to take over the Museum in 2007 and 11 of the most significant boats were transferred through HM Government’s Acceptance in Lieu scheme, a unique acknowledgement of the status of the boats from a scheme which normally recognises only national works of art.

In 2007, the Trust was awarded £464,000 from the National Heritage Memorial Fund to preserve the whole collection whilst a development plan could be created. Following specialist advice most of the boats are now stored in a temporary boat shed on individually constructed cradles, where the temperature and humidity is controlled as closely as possible. A few of the boats are in the wet dock, remaining afloat until their restoration can begin.

History of the Museum
The total project cost includes construction, a boat conservation programme, professional fees and other development costs. We secured initial support from the HLF for a major grant, including development funding of £494,000. We have raised over £2 million towards our match funding target and there is great urgency to raise the remaining £685,000 in the next few months.

The Sir John Fisher Foundation led the way with a generous pledge and this has been followed by pledges from individuals and other trusts including the Wolfson Foundation and Garfield Weston Foundation. We have also recently been awarded a conditional allocation of £1.25 million from the Regional Growth Fund. We are encouraging other individuals to support the project and more applications to trusts are in progress. There are opportunities for named areas or sponsorship of a specific boat, ranging from £20,000 to £250,000. We are determined to raise the remainder in the next few months and ensure that the Heritage Lottery Funding is secured for Cumbria.
Key milestones in our project programme are:

- **October 2012 - February 2013**
  Complete RIBA Stage D

- **Spring 2013**
  Submit planning application and second round application to Heritage Lottery Fund

- **Mid 2013**
  Heritage Lottery Fund grant decision

- **2013 - 2014**
  Complete designs to RIBA Stages E - H and appoint contractor

- **2014 to 2015**
  Construction and fit out

- **2015**
  Museum opens
Our key objective has been to design the new museum so that we are creating an excellent visitor experience with facilities that are fit for purpose and appropriate for the sensitive site. At the same time we need to provide cost-effective solutions without compromising on the quality and design. All external members of the team have been recruited competitively and we have the benefit of their considerable experience to work with the Lakeland Arts Trust team.

Architect – Carmody Groarke
Project Manager – Turner and Townsend
Cost Manager – Turner and Townsend
Structural and Services Engineers – Arup
Landscape Architect – Jonathan Cook
Exhibition Design – Real Studios
Business Planning – Counterculture
Access Consultant – Jane Toplis Associates

Lakeland Arts Trust project team:
Gordon Watson, Chief Executive
Amanda Nicholson, Director Finance & Operations
Jeanette Edgar, Director Marketing & Communications
Helen Watson, Director Exhibitions & Collections
Charlotte Upton, Project Coordinator
Margaret Reid, Curator
Adrian Stone, Conservation Workshop Manager

Lakeland Arts Trust Trustees:
Martin Ainscough, Chairman
Pit Rink, Vice Chair
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Anthea Case CBE
Michael Clarke CBE
Charles Crewdson OBE
Charlie Gere
Ann Graham
Jocelyn Holland
Sara Keegan
Dr John Martin Robinson
Peter Rogers CBE
Anthony Collinson, Honorary Secretary
Our partners and people who have helped us so far have included

Arts Council England
Association for Industrial Archaeology
Basil Samuel Charitable Trust
Richard Bevins, National Museum Wales
Charles Hayward Foundation
Cumbria County Council
Cumbria Tourism
David Cock Foundation
Environment Agency
Garfield Weston Foundation
Gilbert, Gilkes and Gordon
Gosling Foundation
The Headley Trust
Henwood & Dean Boatbuilders
Heritage Lottery Fund
John Kearon
Lake District National Park Authority
3D Marine Ltd
Stuart McKnight
Metaphor
National Heritage Memorial Fund
National Historic Ships

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Peter Tunbridge
P F Charitable Trust
Bill Rose
Royal Institute of British Architects
River and Rowing Museum, Henley
Sir John Fisher Foundation
South Lakeland District Council
Steamboat Association of Great Britain
Roger Tempest
Transport Trust
Vintage Restorations
Kim Wilkie
Windermere Lake Cruises
Windermere Waterfront Programme
Wolfson Foundation
Jean Wood
Ellis Woodman

As well as a number of private individuals and volunteers
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Also generously supported by:
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Designed and published by the Lakeland Arts Trust
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