GOWANBANK (12 Foulpapple Road, Newmilns)

Morton — [Built as a posh pair of houses for Alexander Morton and his brother Robert, c1881-1884.)

AA, Th 24.9.1896, 8f — Alexander Morton's 2nd dau., Aggie, married 16.9.1896 to Marcus Bain, quarry master, Mauchline.

ASH, F 4.1.1924, 3d — Obituary of Alexander Morton. See also KS 5.1.1924.

CO3/12/3/43 NBC 19.3.1926 — House, Gowanbank, for William Morton.

VR 1953-54 — Props (1) Phyllis Brown and Mary Lyte; (2) Alastair and Jocelyn Morton.

ACC, Planning Committee 9.4.1963

B9127, change of use to hotel, approved.

TENNIS PAVILION

ACC Planning, A6981 — March 1954. Tennis Pavilion, Gowanbank; Alexander Dunlop, for Gowanbank Tennis Club.

LADYTON

EAC, ePlanning, 09/0808/PP, AP 11.12.2009

Additions and alterations to Ladyton House, for Douglas Cowan. SJ Convery Architects Ltd, Bearsden. Existing house looks modern.

LOUDOUN CASTLE

List 2 — Ruin of extensive building erected circa 1807 in the castle style for the Countess of Loudoun & Moira, Archibald Elliot, architect. Within this structure are incorporated portions of two older castles; a 15th - 16th Century keep of which there remains four storeys, and a portion of a 17th Century structure. Refs: New Vitruvius Britannicus, G Richardson, vol II, plates 51-56; C&DA, v, 321-325. B. Millar.

Colvin — Archibald Elliot for the Countess of Loudoun, 1804-1811. [exhibited at RA, 1806. G Richardson, New Vit Brit, ii, 1808, plates 51-56.]

nr — Fire 1941. (or 1943)

Miller, Castle ... — "Old Place" destroyed by fire .. fragment of moat visible quarter mile NE of site of present castle. [1SA, VI, 438 says burnt c 350 years ago - Groome, 1884, 560, says end of C15.]

Square plan, over 90 apartments. Lower tower is arched on 3 storeys; 3 upper storeys are modern and built at same time as the front. Stone from ancient castle has arms of Craufurds of Loudoun with "I bide my time".

Exquisitely carved fireplace in dining-room is of Irish marble from quarries at Moira. Entrance hall 60' by 30' and open roof, lit by large circular window in ceiling. Galleries around it supported on 8 immense scagliola columns. At head of 1st stair hands the sword of William Wallace. Library is pillared room 100' long, walls belong to ancient castle, ceiling is new. 8000 books.

Policies laid out to plans of Earl of Mar before 1715. [Mar and Loudoun served as joint Secretaries of State for Scotland under Queen Anne, from 1706. James Gibb diveded their house in the Privy Garden for the use of their 2 families: Friedman, "James Gibbs". Add inf from Margaret Stewart]

C&DA, v, 321-325 — This castle is situated near Galston, about 5 miles east of Kilmarnock. It has been occupied for centuries by the Campbells of Loudoun. The present extensive building was erected in 1807, and is of the regular castellated architecture then in vogue. Within the modern structure are incorporated portions of two older castles, the first a keep of the 15th or 16th Century, of which there remain four storeys, and the other (of which at least a portion of the basement exists) is apparently

of the 17th Century. The castle is placed on a rising ground about half a mile north of the river Irvine, the intervening ground being flat and marshy. It stands east and west, and has immediately to the east a stream with a deep ravine. The castle commands the old route from Edinburgh into Ayrshire and the west. It was besieged by Cromwell's troops and was defended by Margaret, Countess of Loudoun, and the capitulation was signed under the old yew tree which still grows on the bank close to the south side of the castle. The keep, which is now entirely engulfed in modern work, was probably built by the Craufurds of Loudoun; in its size and other particulars it resembles Kilbirnie Castle, built also by a branch of the Craufurds, related to the Loudoun family. The buildings may possibly have had the same architect. The interior of the keep is c. 30' by 20'. the gable walls are 6'6" thick and the side walls seem to be thicker. Considerable alterations have been made on all the storeys, but least in the basement, where the only changes are an opening made in each gable. That on the west has recesses and crooks for two doors, and is finished outside with a classic architrave having base blocks. The opening on the east seems to be modern, but here the wall has had 18" of new masonry attached to it, in order to make the outside conformable to the details of the modern building. The vault is nearly a semicircle, and the original entrance at the south east angle is still perfect. It has an outside door and also one into the vault, both checked into the stone and finished outside with a bold chamfer. The iron crooks are still in their places.

The doors are 6' high and the tops are semi-circular. They are placed in the south wall close to the east gable, at which point the original stair seems to have been, as the opening is visible (although now built up) with a semi-circular arch above. In the 3rd storey the angle is cut off within the room at this corner, which favours the idea that the stair was here. There is one loophole in the side wall of the basement, and probably when it was entire there was one in each end. The first floor has a large recess in the north wall, which was probably a window, and there seems to have been a wall chamber at the south west corner. The second floor is vaulted and has a modern plastered ceiling in transverse panels. The room on the first floor doubtless formed the hall and the second storey was constructed in the vault, as so frequently happens. There are the remains of a wall chamber in the north-west corner. The third storey is divided by partitions 20" thick, which appear to be modern, and are required to carry the stair and the divisions of the three modern storeys above, which are all alike in plan. Above the third storey the walls are levelled and on the platform thus made stands the modern tower which, for a reason afterwards mentioned, is set at an angle of 1 in 14 with the old walls.

The only part of the exterior of the old keep now visible is a strip to the court on the west side. It is roughcast but the window dressings of red sandstone are in fair preservation, having quarter round moulding on the outer edge. On the space between the old keep and the edge of the bank additional buildings were erected, apparently in the 17th century, when the Earls of Loudoun were prominent in the history of the time. The 1st Earl was Chancellor under Charles 1, and the Secretary for Scotland at the Union was also an Earl of Loudoun. These additions were built at an angle of 1 in 14 with the old keep, and the modern castle being erected at right angles to the additions, is also at an angle to the keep. The additions included the old kitchen, which is little altered, being used as an adjunct to the modern kitchen. It has a characteristic fireplace within a wide arch, and the spacious chimney is

carried up through the storey above, which is otherwise entirely modern. The kitchen is vaulted, one side being a groined arch, to make room for the fireplace arch. The rest of the basement of this building seems to have been used as a base for the modern castle, the outside to the south being faced with modern masonry. One of the old windows, which was seen, was about 12" wide, strongly stanchioned with an upright and crossbars.

There are still preserved six carved stones belonging to the old castle, which are built into the west wall of the courtyard. Three of them, placed in an upper row, are eviently outside ornaments; two are circular panels, with a torus moulding round them, one containing a male head with a flat cap. The other has been similar, but is defaced. The centre one is the finial of a dormer, the skew having a billet ornament underneath; above is a rude representation of a piper with a bagpipe, a fold of the kilt appearing on each side of the skew. Of the three carvings in the lower row, the central one is a wellcut coat-of-arms, much decayed; the outline of the helmet indicates the rank of knight, and the gyronny of 8 on the shield the family name of Campbell. The crest seems to be a double-headed eagle displayed. The supporters are two stags, the antlers of which are probably brass, and are green with oxidation. The other two sculptures seem to be ornaments from the inside of the 17th Century castle, possibly the pilasters of chimneypieces. One is a soldier; the shield at his right hand is a narrow oval with a swelling in the centre and finished top and bottom with a volute; the sword has a curved hilt and guard; the top of his head is broken off (it may have been a broad hat with plume). Both this and the other carving seem to be foreign; this one is evidently an imitation of a Roman solider. The other carving is a terminal figure, the lower part being tapered with panels on front and sides, ornamented with drapery and what appears to be a trophy of musical instruments. The upper part is a male torso, but the arms seem to have been broken off. This figure has no base, which in the other is a sort of pilaster capital with two volutes. Both, when complete, seem to have been a little over 4' high.

Lost Houses

Loudoun was built for the Countess of Loudoun between 1804 and 1811 by Archibald Elliot. According to Millar it was nearly a square in shape containing upwards of 90 apartments. The entrance hall was seventy foot by thirty foot, open to the roof, lit by a large circular window surrounded by galleries. It was gutted in 1941 and now is in ruins, but still bears witness to what must have been one of the most splendid castle-style houses of the early 19th Century in Scotland.

Tait

Grounds landscaped by Alexander Nasmyth. According to J C Loudon, the grounds at Loudoun Castle were "Lately planted from suggestions by Nasmyth" [Encyclopedia of Gardening, 1822, p.108.]

Macaulay

Archibald Elliot's first independent essay in the castellated manner was the enlargement of Loudoun Castle in Ayrshire, the ancient home of the Campbells of Loudoun. When the 5th Earl of Loudoun died he was succeeded in his titles and estates by his daughter who married Francis, Earl of Moira and later 1st Marquess of Hastings (1754-1826). He had been Commander-in-Chief of Scotland in 1803, and in the following year married the Countess, who was given away by the Prince of Wales. In the same year the rebuilding of Loudoun was begun perhaps on the initiative of Lord Moira who, besides being a great builder, was noted not only for his charm but also his personal extravagance. It was he who commissioned William Wilkins to built the Gothic Donington Hall, 1798-1800, where the hospitality was of the most princely nature and included leaving a blank cheque by the bedside of each guest.

Meanwhile the Earl, perhaps mindful of the future, "laboured earnestly to ameliorate the state of insolvent debtors." Loudoun was one of the most palatial residences in Britain although very unfortunately, because it was gutted by fire in 1941, very little is known of its internal appearance. There were 90 apartments and some of these must have been quite spectacular to judge by the entrance hall which rose through three floors, ringed by galleries supported by eight scagliola columns. In 1811 work on the castle stopped, not because Lord Moira's building mania was satisfied, for it is recorded that a banqueting hall was intended, but because the Earl, having reputedly disbursed £100,000 on the castle, was in such financial straits that he could not afford to live there and had to seek a foreign post in order to recoup his distraught finances.

Despite the fire in World War 2 and the subsequent lapse of time, much of the exterior of Loudoun is still intact. From the hand of a Scottish architect it falls inevitably within the Adam tradition by resembling Mellerstain but without its easy calm horizontality, since at Loudoun there are two middle towers which close in on the entrance. Although a similar effect is found at Seton, nevertheless the forcefulness and the brutal disruption of the traditional classical horizontality and the introduction of false machicolation over the entrance make it clear that William Atkinson's Scone Palace (1803) was the model. The concentration of dramatic effect on the entrance is heatedly sustained by the approach. Indeed, to sweep up the curved ramp and enter the spectacular hall must have been sheer drama only excelled at Raby. Also the varied fenestration, the boldly corbelled balcony (perhaps modelled on the 17th Century Moray House in Edinburgh) over the front door and the broken silhouette all show an interest in dramatic effect not through composition but in the variety and contrast of shapes placed in disharmony to one another although each is locked within the discipline of regular composition. It was such qualities which were brought to fever pitch at Taymouth Castle in Perthshire, [A & J Elliot, 1806-1810]

KWP, Sa 25.8.1860, 2cd

The Castle itself is situated on a slightly rising eminence, in the midst of densely and beautifully wooded grounds, and is visible from many points of view along [2d] the main road from Galston and Newmilns. We know not exactly how many acres the grounds contain, but they are not few. They have been famed for the rich pasturage they afford for cattle, and are let at an annual rental, if we mistake not, of between one and two thousand pounds. There is always a keen competition for them when let. The wooding is rich, variegated and extensive. At one place the trees are clumped, at another they stand single, while in others they form long, broad and splendid avenues which must have been intended, we think, as approaches to the Castle. We have present in our mind's eye one of these; and assuredly a nobler and more splendid vista we do not remember to have seen anywhere. It is best beheld from one of the windows of the library; and if our eye is any judge of distance, could not be less than two miles in extent, bounded by a large circular clump of wooding on the property of the Duke of Portland, as if intended to form a fair terminus to the avenue. At another place there seems to have been a long avenue leading across the Irvine to Galston, and which is slightly curved at its end. There does not appear to us to be any particular and main entrance, though there are not awanting means of both exit and entrance in different parts of the grounds. The main entrance to the castle appears to have been from the north side, as there is a portcullis and probably a former moat and drawbridge. The front

of the castle, or main entrance to the building, is on the south side of the house, and is plain and unassuming in appearance. The entrance to the sub-hall greatly mars the general look of this part of the castle. The building itself is massive, battlemented and turreted. It combines art once the look of a 'tower of strength', and a modern mansion. From a model we saw in the castle, it is evident that the original intention of the architect or builder has not been carried out. The present building is to all intents and purposes incomplete. The long, dull and dead wall on the west is another eyesore and destroys the harmony of the entire building. There is about the whole a look of decay and neglect as if the owner were a non-residenter - and the same is observed in various parts of the grounds. It wants the tidiness, order and beauty which it would have were the overlooking eye, and cultivated taste of a master always at hand. The stone also employed in the building has not been of the most durable kind, and the entire building must ere long undergo a thorough overhaul, unless it be desired that it fall into ruin and decay. This is so manifest as to be noticed by every person who examines it. We were struck by the remark an English gentleman lately made on it. He said it seemed to him as if old father Time had laid hold on the building, the first and surest signs of the hands of decay, and that if not arrested it would soon become a fit habitation for the owl and bat, and be covered with the sap-destroying but ruin-binding clasp of the 'ivy green'. May such a sad consummation be long averted from this noble and really beautiful family mansion.

So much about the exterior; a word about the interior ere we close. The ground floor is occupied by the dining room, drawing, two suites of rooms divergent from these, together with the rooms occupied by the servants of the household. A beautifully proportioned, very elegant, yet chaste, hall, with a double flight of stairs leads to the second floor or flat. On this is the library, running along the entire breadth of the house, and facing what we have termed its eastern side. This is a noble, yet plainly furnished room, fitted up with the modern appurtenances of a reading, writing and studying room, and containing abundance of materials for the same. The chief piece of antique furniture in the room is a cushioned chair, which at one time had been honoured as the seat of Royalty. It is plain but heavy-looking and old-fashioned. Our time did not allow us when we visited the castle to ascertain the number of volumes in the library, but we believe there are some 8000 volumes in the same, and from the look we got of them, they are not only well classified, but rich in the classics, ancient and modern. We were much struck with the large quantity of MSS that were stored up in presses and drawers. We could have desired nothing better or more luxuriating than as much leisure time as we could command to revel in the rich storehouse of knowledge here placed at the command of the diligent, but time, circumstances and position forbade more than the mere indulgence of the wish, accompanied by a glance at what we should have liked to have known more intimately. One piece of information we gained, which reminded us forcibly of the really small amount of original knowledge and invention we of this nineteenth century possess. This was the fact that those pocket handkerchiefs which we pride ourselves on being quite our own discovery were known centuries ago. We saw in the library specimens of workmanship in the geographical pattern line that would not have disgraced our best manufacturers, and which taught us that what we conceived modern workmanship was really known to and practised by our forbears. Should any of our readers be privileged to see what we beheld they will

at once grant the truth of our assertion. Some beautiful views of the grounds are obtainable from the library, and altogether it is the most agreeable room in the castle. Leading from this landing, the which, we may remark, with the staircase is ornamented with busts of the twelve Caesars, are short flights of steps to the bed rooms and withdrawing rooms. These we did not visit, as some of them are occupied by the present tenant of the castle. The dining-room and drawing-room below are really the only rooms in the building worth the seeing. The suites of rooms leading from them are nearly naked of furniture, many of the paintings, which used to decorate them, being at the time of our visit *en voyage* to Edinburgh for cleansing operations. The two rooms mentioned. however, are worth more than a cursory look. In the drawing room are many mementoes of Indian life, Indian customs and Indian events. Above the fire-place you have the sketch of a four day's march of an Indian army. The requires to be seen to be appreciated, and a lengthened examination to become acquainted with all its beauties. In another division of the darkly-brown shaded panelling of the room you have the likeness of the King of Oude, the personal friend of the first Marquis. In one corner a splendid Eastern cabinet, inlaid with silver, while here and there, like blackberries on a bramble bush in autumn, or rays from watery sunbeams on a wintry day, are seen reminiscences of a past period of family existence, and of those who met to enjoy the chase, or participate in Royal bounties. There are many pictures in this room, family and others. The dining-room is also a handsome and finely furnished room. The chief interest of this room are the family portraits suspended on the walls. Grim warriors, astute statesmen, and fair ladies form the series, but the names of few of them are known to us. Several of these portraits are of those who have been famed in periods of Scottish history. You notice that of a lady who occupied the very highest position in the land, and was greeted as 'Your Majesty'. A Latin legend round the picture tells you who she was, and to whom she was married. Some of the portraits are full-sized, drawn by master hands, and others are only half or quarter sized. Having been but lately cleaned they looked fresh, almost as fresh as if from the studio of the artist; and the absence of pictures in other rooms was accounted for by the fact that they were away undergoing the same cleansing operation. Both rooms have fine dark colouring on the walls, which harmonises well with the furniture and other ornaments. These two rooms, with some bedrooms up stairs, are all that are fully furnished and occupied by Mr Ross, the present lessee of the castle. The rest of them present the same dull and desolate look which we have noticed as prevailing the whole. In one small room, probably a munition room, in the north-east turret, are a model of the castle, a chest, stout, strong, and heavy, some old pictures, together with some ancient specimens of art manufactures, all speaking of the days of yore.

Paul, Scots Peerage, V, 487 — James de Loudoun had charter of lands of Loudoun from Richard de Morville in reign of William the Lion, confirmed 1189-1196, passed by female line to Sir Reginald Craufurd.

Reg Mag Sig, I, no.38 — Charter of Conformation of Barony of Lowdone and Stevenstone by Robert I on Duncan Campbell and Susanna, his wife. Dated 4.1.1318. No mention of a tower.

Reg Mag Sig, III, no.541 — Charter granted by James V to William Cunninghame of Glencairn of lands and barony of wester Loudoun, with castle and fortalice. Dated 22.1.1528. Earliest mention of castle in RMS.

Reg Mag Sig, III, no. 1301	Charter granted by James V to Hugh Campbell of Loudoun of lands of Westir Lowdoun with castle and fortalice. Dated 20.8.1533.
1SA, 1791 VI, 438	Addition made by Chancellor Loudoun in 1622. Contains library 90' long and holds 10,000 volumes.
NMRS Catalogue	Alterations 1714. Letters from Robert Campbell to Earl of Loudoun, and loudoun to Alexander McGill re alterations at Loudoun Castle, 1714. [Bute papers, Mount Stuart, Bundle A/1312.
AA, Th 12.6.1806, 1b	Advert. Apprentice absconded. James Howat, bound to the mason trade, left his work at Loudoun Castle about the 19th May last. Details to Mr Elliot, architect, Loudoun Castle.
AO, Tu 2.4.1833, 1a	To let.
Miller, Castles ..	Additions for Marquis of Hastings. Plans included a large banqueting hall, which was never begun. Cost £100,000.
Scots Pictorial, 16 January 1899	Illustrated article.
Desmond 1984	Ref: J C Loudon, Arboretum et fruticetum Britannicum, 1844, vol i, p.101.
2SA, 1842	The first Ayrshire rose was bought into this country by Lord John, †1782, Governor of Virginia, 1756- , from America. The original plant is yet growing fresh and vigorous at Loudoun Castle.
BRIDGE	
AA, Th 31.8.1809, 4c	On 25.8.1809 part of the bridge being built between the castle and the extended offices collapsed, killing one man. It had been inspected just before by Mr **Elliot**.
STABLES	
AA, Th 5.9.1839, 2d	Fire, Sunday 1.9.1839, in the Stables.
THE COTTAGE	
List 3	19th Century recasting of an earlier house; 2 storeys; harled; 3 sash windows, Victorian bays on ground floor; interior stone staircase, possibly 18th Century; rambling offices project to rear.
BUNGALOW	
CO3/12/3/43 BBC 19.8.1927	Bungalow, Loudoun Castle, Countess of Loudoun.
ACC Planning, 3358	February 1946. Garage, The Bungalow, Loudoun Estate, for Countess of Loudoun.

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