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## SUMMARY

The Pink House as with many similar vernacular buildings remains a hybrid of architectural styles.

The earliest elements appear to be formed from clay dabbins wall producing a longhouse derivative that could date to the 17<sup>th</sup> century or earlier.

Various improvements were undertaken with the introduction of a refined stone fireplace in Room 5 suggesting that the household possessed social pretension synonymous with a farm owning class.

An outshut was introduced that increased the living area and produced a cross-passage house that was probably built no later than 1820.

By the mid 19<sup>th</sup> century, an internal stair case was introduced accessing the first floor where bedrooms and greater comfort had become established.

This spatial organisation was maintained and improved with the introduction of a kitchen and bathroom during the 20<sup>th</sup> century.

## 1. INTRODUCTION

### 1.1 Project origins

Cumbria County Council's County Historic Environment Service was consulted by Carlisle City Council regarding a planning application for the demolition of the Pink House, Little Bampton; planning application 2/2011/0133.

The study building was located at NY 27211 55208.

The scheme has the potential to affect the character and appearance of a building of special architectural and historic interest. The proposal will remove the building and, as a result, a condition has been placed on planning consent requiring a programme of archaeological building recording to be undertaken prior to the development taking place.

In order to ascertain the historical and archaeological merits affected by this development, the brief issued by the curatorial authority requires investigation of known historical records through a rapid desk-based assessment and the survival of extant buildings via a programme of building recording equivalent to Level 2 as described by English Heritage *Understanding Historic Buildings A Guide to Good Recording Practice, 2006*.

The desk-based assessment included visits to Carlisle Library and The Cumbria Record Office, Carlisle. The objective of this exercise was to collate sufficient detail to identify the issues and potential for academic research, provide a series of questions for targeted archaeological enquiry and outline, if any, a possible mitigation response.

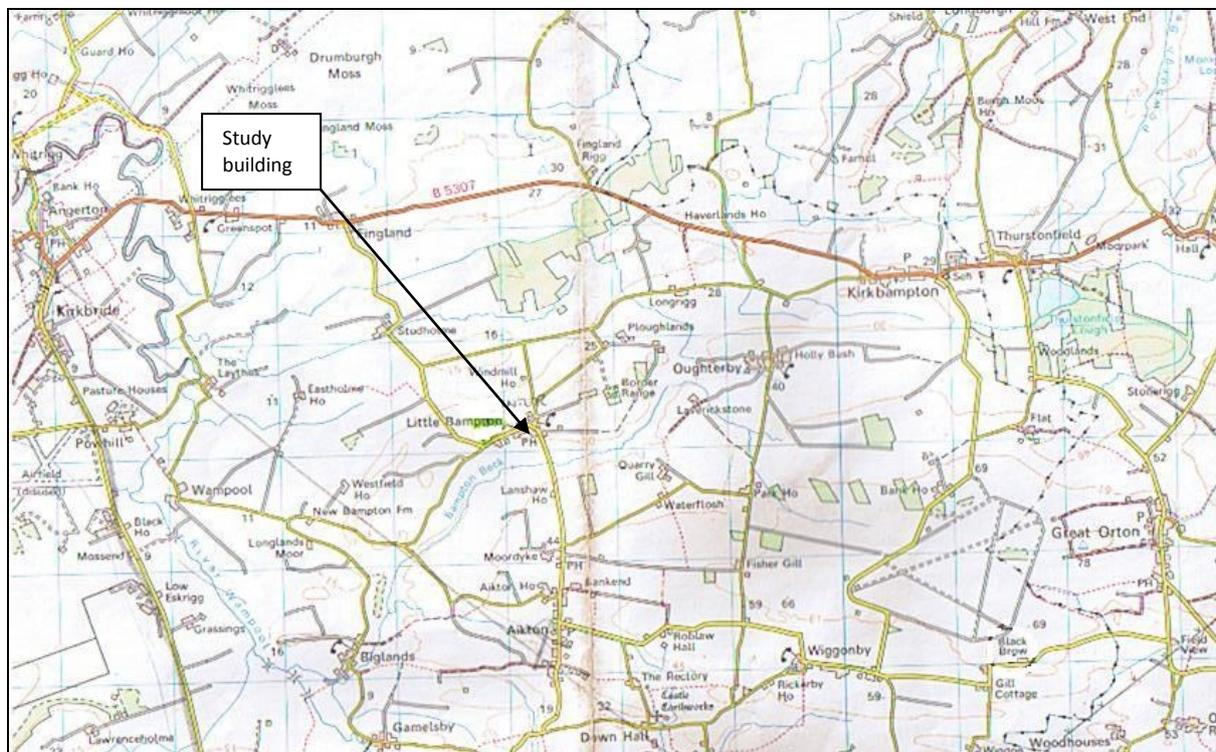


Figure 1. Location of survey. (OS copyright licence no. 100044205).

## **2 METHODOLOGY**

### **2.1 Project Design**

In response to a request by Cumbria County Council's County Historic Environment Service, Gerry Martin Associates Ltd submitted a project design (Written Scheme of Investigation) for the archaeological recording of an extant dwelling. This document outlined the contractors' professional suitability, a brief historical summary of the study area, general objectives required of the project, the methodology and the resources needed for the successful implementation of this work.

The project design on being accepted by the curatorial body, Gerry Martin Associates Ltd was commissioned to undertake the desk-based assessment and the archaeological survey by the clients agent Mr Glen Beattie on behalf of Mr Ashley Rudd.

The following report has been assembled to the relevant standards and protocols of the Institute of Field Archaeologists, combined with accepted best practice and in accordance with the brief prepared by the curatorial authority.

Fieldwork took place on May 13th 2011.

### **2.2 Desk-based assessment**

In accordance with the Design Brief, the desk-based assessment investigated primary and secondary historical sources, maps and other literature in order to set the survey results into their past cultural, historical and topographic context.

The desk-based assessment comprised a search of three archival repositories.

Carlisle Library provided sources for published works including newspaper articles, archaeological and antiquarian reports, photographs and journals.

Cumbria Record Office, Carlisle was sought for details of landowners, occupiers and cartographic evidence.

The Historic Environment Record, online, provided the Sites and Monuments Record describing previous archaeological observations and electronic media showing the spatial distribution of these findings.

### **2.3 Archive**

The archive has been compiled in accordance with the project design and the guidelines set out by English Heritage (1991) and the Institute of Field Archaeologists (1994, 2007 and 2008).

The archive will be deposited with an appropriate repository and three copies of the report donated to the County Sites and Monuments Record, as requested by the curatorial authority.

### **2.4 Walk-over survey**

A walkover of the study area on May 13<sup>th</sup> 2011 did not suggest any upstanding monuments such as derelict buildings, walls or tofts existed. However, within an adjacent barn a clay dabbins gable end was displayed (figure 2).

### 3 BACKGROUND

#### 3.1 Location, topography and geology

The study area lies in the township of Little Bampton, part of the parish of Kirkbampton located on the northern side of Bampton Beck.

Little Bampton (NY 27211 55208) lies in undulating countryside at a height of approximately 35m OD forming the Solway Plain and is farmed as pasture.

Reference to the geological map of the area indicates that the underlying geology of the area consists of Permian and Triassic sandstones, overlain by boulder clay and morainic drift deposits laid during the Ice Age.

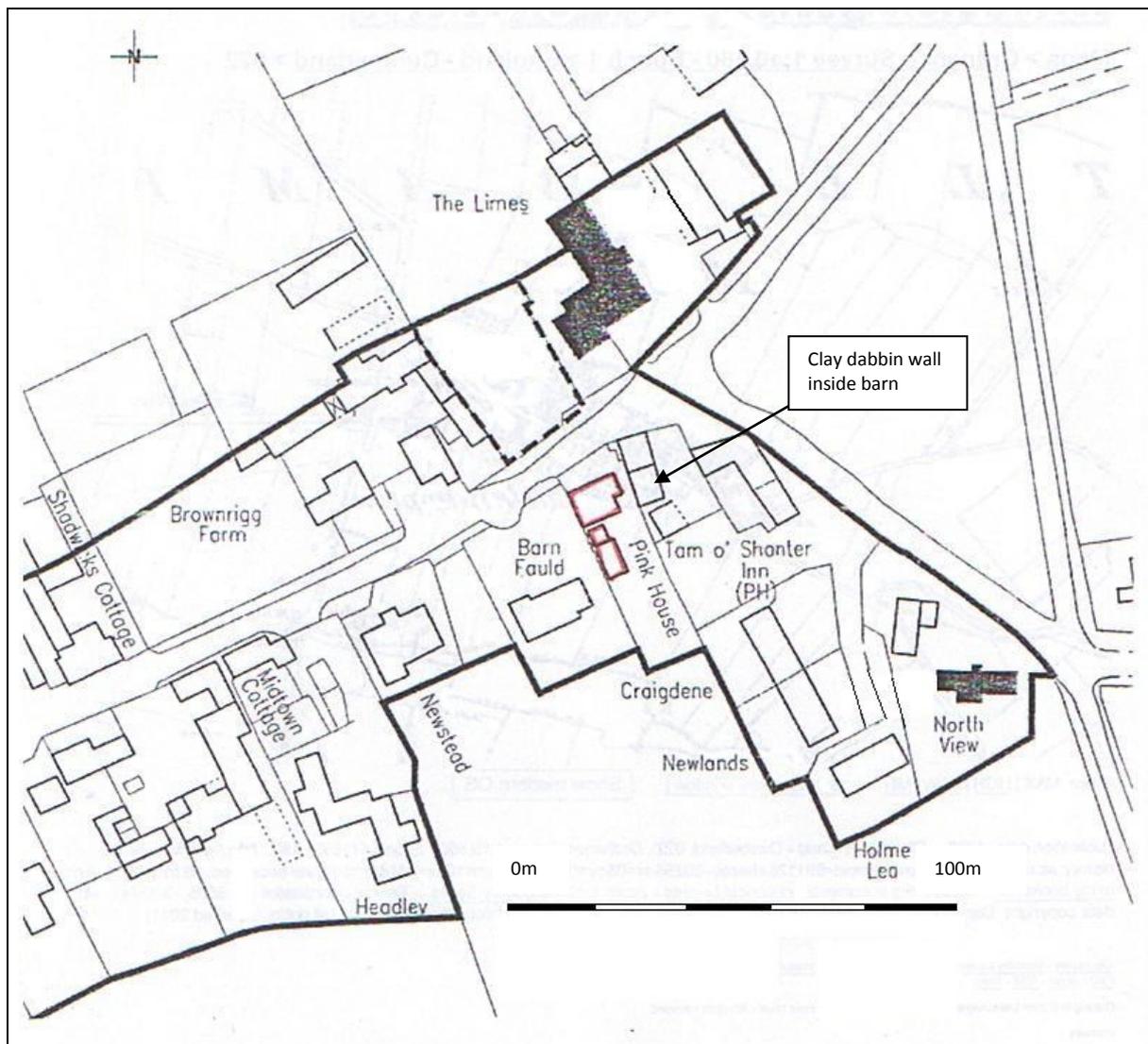


Figure 2. Location of study building (red outline)

## 4 HISTORICAL CONTEXT

### 4.1 Historical background

The study building is mentioned on the First Edition Ordnance Survey map and dates at least to the mid 19<sup>th</sup> Century.

The current suite of buildings comprises a three bedroom dwelling that has been poorly maintained and is in unsuitable for refurbishment, and two ancillary buildings currently used as a garage and a workshop. The barn will remain in use and not be demolished.

Some of the houses in the villages date to the 18<sup>th</sup> Century but none are currently listed.

Little Bampton is a township within the parish of Kirkbampton. The parish is within the barony of Burgh, and was in the reign of Henry II the seat and manor of Sir Hildred de Carliell, between whose two grand-daughters it was divided into two manors, Great and Little Bampton, both of which, after passing through various hands, were sold to tenants (Mannix & Whellan 1847).

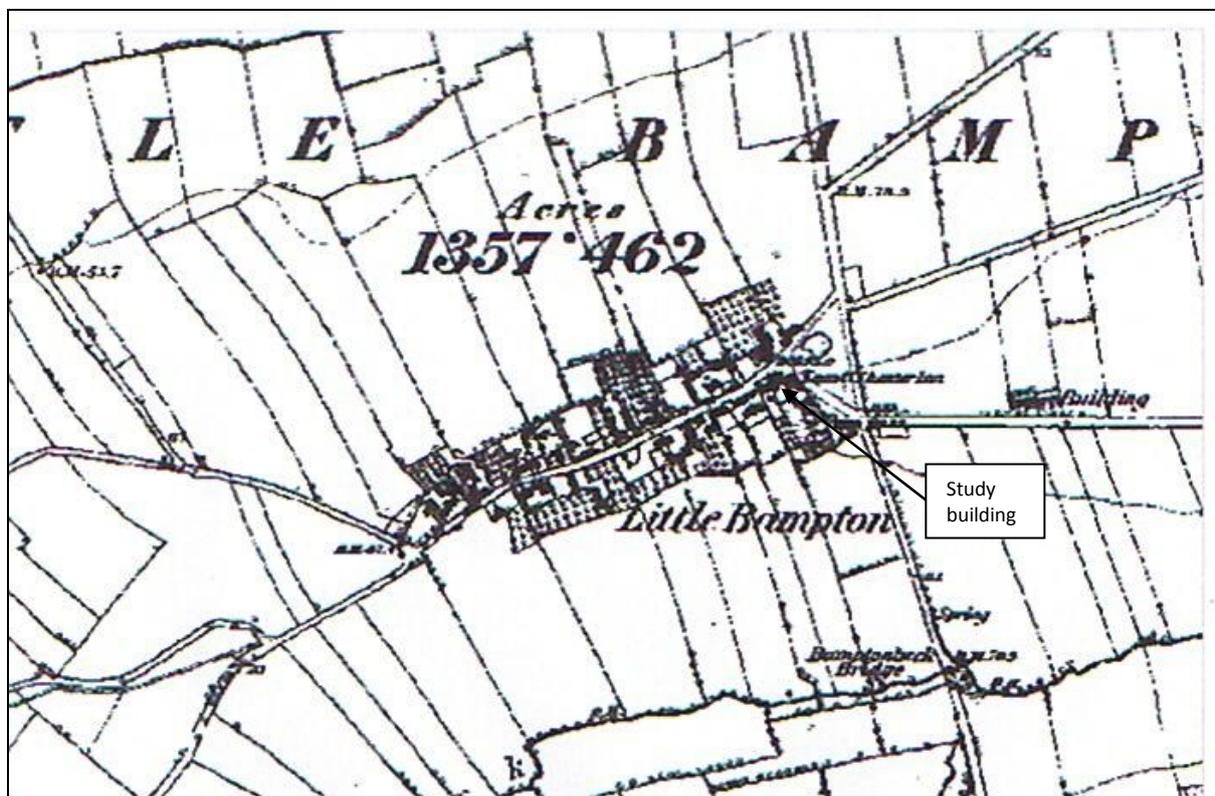


Figure 3. Ordnance Survey First Edition map of 1868

## 5 RESULTS

### 5.1 Methodology

The buildings in the study area were surveyed on May 13<sup>th</sup> 2011 by Gerry Martin using a Disto measuring device and hand-held GPS equipment.

The buildings were fully accessible, although natural light was slightly restricted within the study building requiring occasional flash photography.

The survey comprised of scaled photographic recording of the interiors and elevations of all the buildings, with detailed photography of any worthy architectural elements.

The lay-out of the Pink House comprises of three suites of rooms:

1. The ground floor comprises Rooms 4-6, a hallway and a below stairs cupboard
2. The outshut comprises Room 7, kitchen and bathroom
3. The first floor comprises Rooms 1-3, cupboard and a hallway

The original building was almost certainly the ground floor, followed by the outshut and then the addition or renovation of a first floor. Using this broad outline structural phasing, the following text describes the internal features extant when the survey took place.

## 5.2 Survey results; the Pink House (exterior)

### North elevation

The north elevation (figure 4) measured 13.00m in length, 5.40m in width and 4.20m to the roof extended by a further 1.30m to the ridge-line.

The building was clad in modern pebble-dash grouted into pink cement giving the property its distinctive name. At the base of the elevation was a modern, decorative grey cement render between 0.65m and 0.82m in height.

The roof was finished in slate with a stone ridge. It accommodated three brick chimneys, (the central chimney possessing a chimney pot) that all had slightly different designs suggesting that they had been constructed or repaired at various intervals.

Modern iron guttering was present beneath the slate roof.

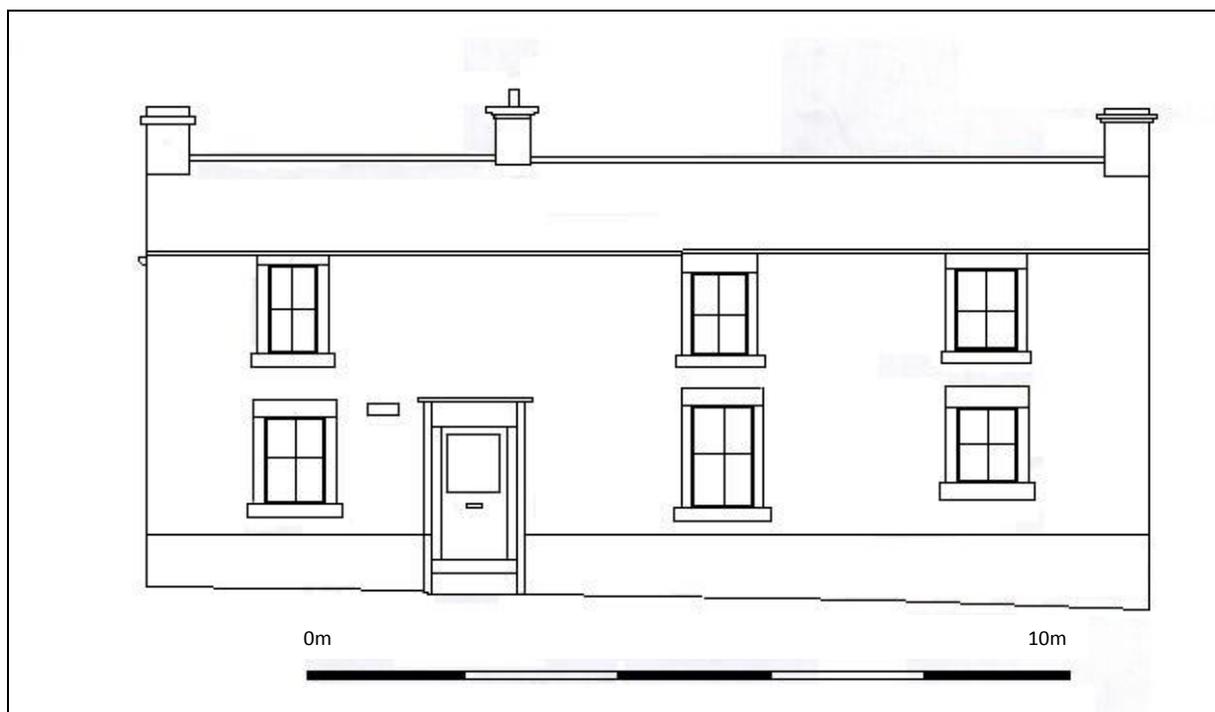


Figure 4. North elevation of the Pink House



Figure 5. The Pink House, north elevation

The facade (figure 5) illustrated an arrangement of windows of broadly similar size and architectural style on two floors finished in cream masonry paint.

These windows possessed sandstone lintels, uprights and sills. The sills had uniform dimensions of 0.16m in thickness and 1.17m in length, whilst the lintels varied between 1.06-1.09m in length but were all 0.22m in thickness. The bottom central window had longer jambs (1.23m) whereas the other five windows were approximately 1.05m in length.

All the windows were four pane sash windows with timber surrounds belonging to the mid-Victorian period.

The front entrance (1.16m width x 1.181m in height) comprised of a modern, concrete hood measuring 1.24m in width and 0.04m in thickness, supported by flanking jambs 0.15m in thickness and 1.81m in height and entered via a stone step 1.16m in width and 0.13m in height. The modern door was a panelled and glazed.

#### South elevation

The south elevation (figure 6) illustrated the outshut and in the background the core of the Pink House.

The outshut ground plan measured 11.20m in length and 3.25m in width, the slate roof rising from a height of 2.00m to 3.20m.

The building has been clad in pebble dash grouted into pink cement that is continued onto the partially exposed southern elevation of the Pink House with a band of grey cement render at the base.

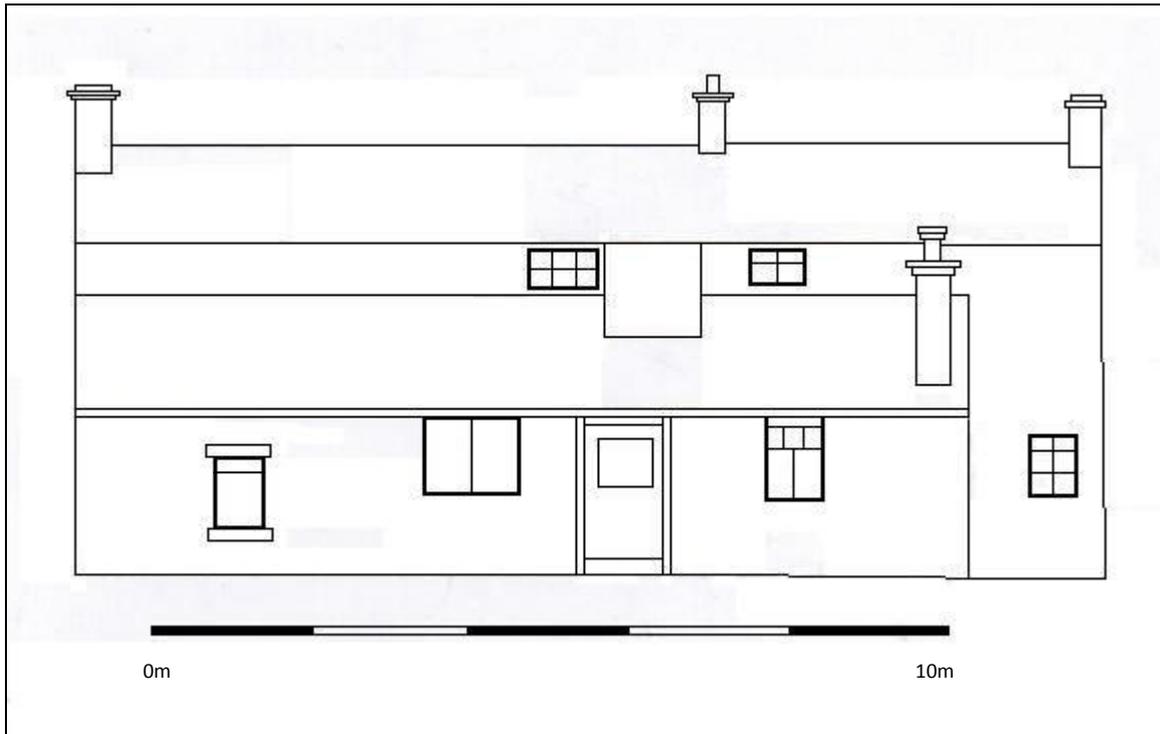


Figure 6. South elevation of the Pink House



Figure 7. Looking north, the southern elevation



Figure 8. Southern facade looking north-west

All the windows (figure 7) were modern conversions of earlier window jambs.

- The eastern window measured 0.74m in width and 0.95m in height and contained a five pane fixed window with wooden surround.
- The central window measured 1.22m in width and 0.93m in height and contained two panes with a modern metal surround.
- The western window measured 0.62m in width and 0.95m in height and contained two panes of opaque glass with a timber surround. A sandstone lintel measuring 0.87m x 0.13m in thickness was present as was a probable stone sill.

The doorway was a modern amendment with a crude timber porch. It contained a modern timber door 0.94m in width and 1.80m in height.

A central slate roof (figure 8) connected the outshut roof to the roof Pink House. The purpose of this addition is not certain but shields a cupboard (discussed below).



Figure 9. Chimney above the outshut



Figure 10. Eastern view of pebble-dashed outshut

The outshut possessed a tall chimney (approximately 1.80m in height) rendered in cement with a decorated chimney pot (figure 9).

#### East elevation

The eastern elevation (figure 11) illustrated the conjunction of the outshut (figure 10) and the Pink House. The plain elevation was clad in pebble dash grouted into pink cement with a band of plain grey cement render at the base of the wall.

There were no architectural embellishments or features illustrated within the elevation.

#### West elevation

The western elevation could not be recorded as access was confined to the neighbouring property.

The western elevation (figure 12) was a generally plain elevation clad in pebble dash grouted into pink cement. A single window framed in sandstone and painted cream was visible on the first floor.

However, the elevation for the Pink House appeared to bow slightly outwards whilst the outshut demonstrated a pronounced outward kick denying a flush face to the elevation.

The interface between the ground and first floors was denoted by a slight, curving plinth that could denote the presence of a former abutting outbuilding or possibly the rebuilding or refurbishment of the upper floor

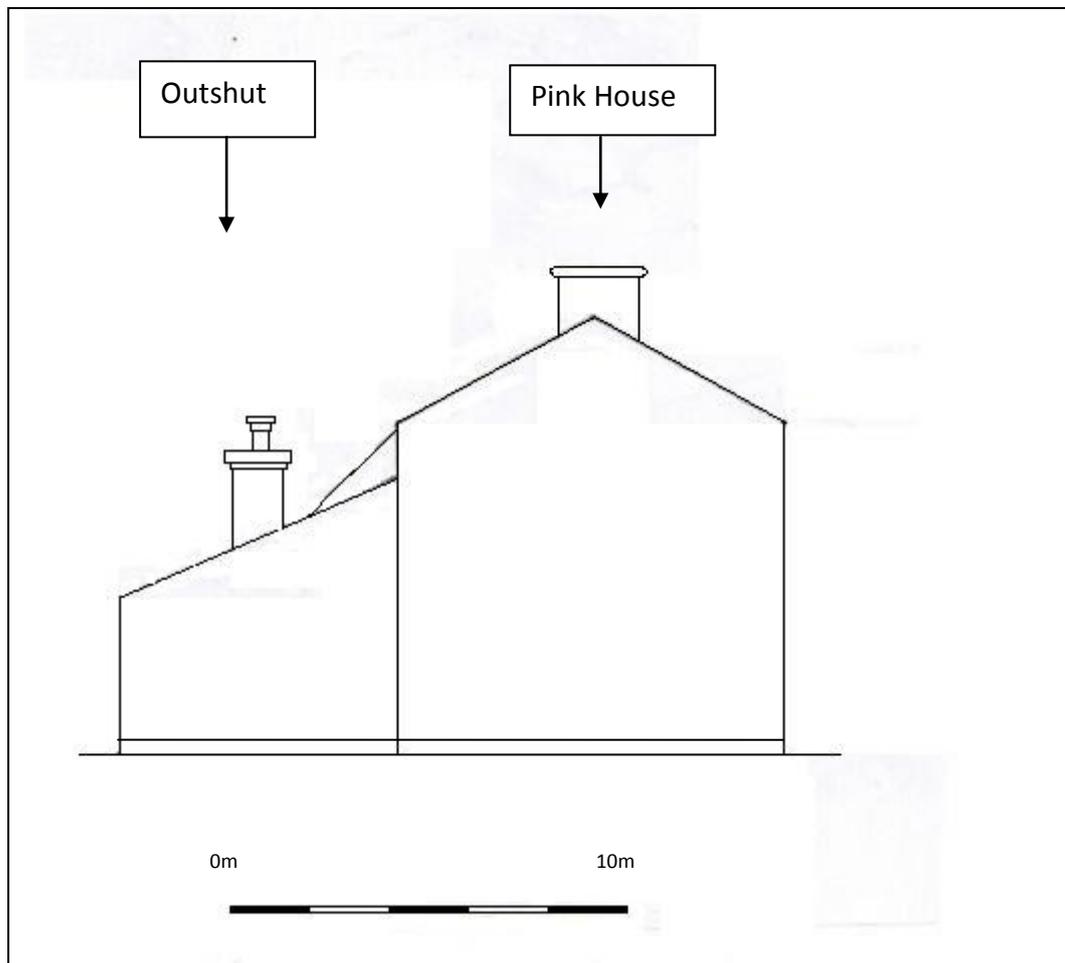


Figure 11. Eastern elevation of the outshut and Pink House



Figure 12. Western elevation of the Pink House

### 5.3 Survey results; the Pink House (internal)

The internal features examined during the survey were heavily masked by plaster render and successive episodes of hardboard cladding, wall papering and painting. Moreover, the rooms were covered by carpets leaving the floor unobserved although it appears highly probable that stone flags were present.

Modern cupboards were also installed as were stud walls altering the spatial organisation of the original building.

The nomenclature issued for this survey reflects the current spatial lay-out.

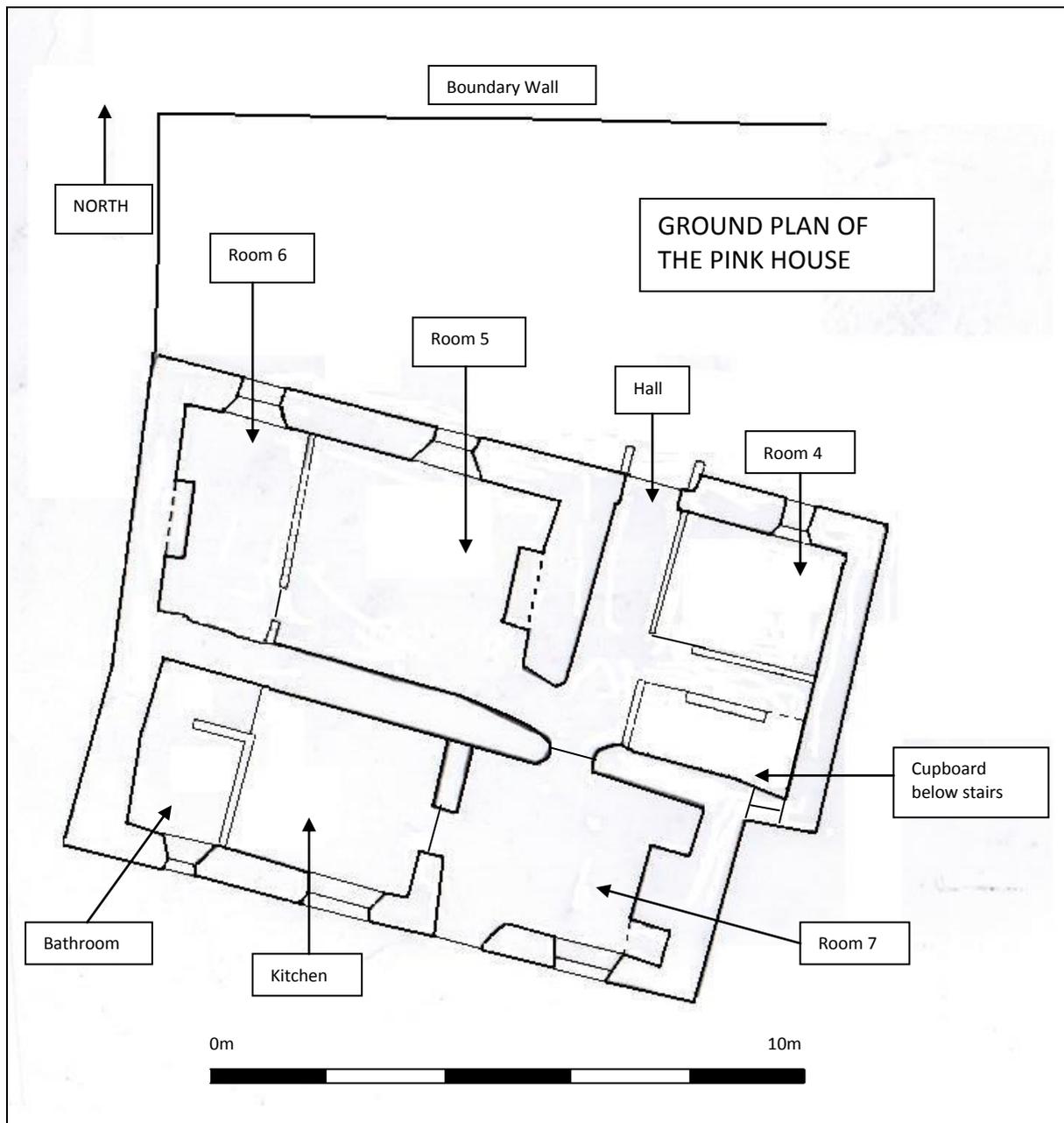


Figure 13. Ground plan of the Pink House

The ground floor

*Room 6*

Room 6 measured 3.71m x 2.41m and stood to a height of 2.22m. The external walls measured 0.60m in thickness and at their base comprised of clay dabbins wall. The room exhibited the following architectural elements:

- A stone fireplace 70 (figure 14) with a modern opening measuring 0.73m x 0.61m in height within a firestack measuring 1.70m in width and 0.30m in depth
- South wall 71 (figure 15) displayed considerable bowing a divergence of 0.15m from base to top.
- A four pane sash window inserted on the north elevation measuring 1.05m x 1.10m in height and 0.35m in depth with a wood surround
- A modern stud eastern wall 0.10m in thickness



Figure 14. Fire place 70, Room 6



Figure 15. Clay dabbins wall 71, Room 6

*Room 5*

Room 5 measured 4.34m x 3.74-3.80m in width and stood to a height of 2.25m.

The bowing and unevenly surfaced external walls measured 0.60m in thickness, at their base comprising of clay dabbins wall 62. The room exhibited the following architectural elements:

- A fireplace 60 1.38m in width and 0.30m in depth obscured to the north by a modern cupboard 64. A modern fireplace (figure 16) with an opening measuring 1.12m in width

stood with the feature that had been decorated with wallpaper. The original stone fireplace had stone uprights with curved protruding supports (figure 17) and a wide stone hood that may have been decorated as relief appeared to protrude through a layer of wallpaper.

- A sash window (figure 18) 61 with wood surround measuring 0.80m x 1.23m in height and 0.38m in depth displaying blistered glass
- The southern wall 62 (figure 20) showed considerable bowing, continuing westwards into Room 6
- A threshold 63 (figure 19) at the south-east corner of the room illustrating two probable clay dabbins wall
- A modern timber cupboard 64 (figure 21) adjacent to fireplace 60 illustrating a bowing northern wall, probably formed from clay dabbins
- A modern timber door measuring 0.74m x 1.84m leading to Room 6



Figure 16. Fireplace 60, Room 5



Figure 17. Profile of fireplace 60, Room 5



Figure 18. Sash window 61, Room 5

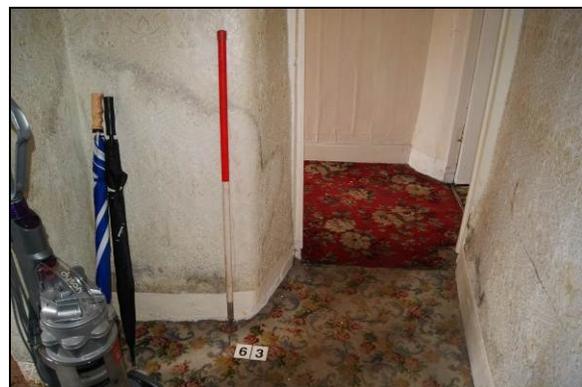


Figure 19. Threshold 63, Room 5



Figure 20. Bowing southern wall 62, Room 5



Figure 21. Cupboard 64, Room 5



Figure 22. Clay dabbins wall 53, Room 4



Figure 23. Clay dabbins wall 51, cupboard

#### Room 4

Room 4 was formed from modern stud walls, measured 4.34m x 3.74-3.80m in width and stood to a height of 2.25m, higher by 0.06m than the hall.

The northern external wall measured 0.60m in thickness and at their base comprised of clay dabbins wall 53 (figure 22) seen through a laminated cladding. The room exhibited the following architectural elements:

- A window 52 (figure 24) within the northern elevation measuring 1.00m x 1.20m in height housing a sash window measuring 0.75m x 1.20m
- A modern wooden frame cupboard measuring 0.60m in depth and 2.08m in width



Figure 24. Window 52, Room 4



Figure 25 Hall between Rooms 4 and 5

### Hall

The main hall (figure 25) measured 4.22m x 1.03m and 2.10m in height. The hall widened to 1.18m beside the eastern stud partition forming Room 4. The principal features were as follows:

- A threshold 54 (figure 26) leading into Room 5 denoting a rounded southern wall that became clay dabbins wall 62 and a flush partition wall formed by wall 63
- A threshold 55 (figure 27) leading into Room 7 detailing stone rubble that becomes clay dabbins wall 62
- A northern doorway measured 1.07m in width and contained a modern door measuring 0.99m x 1.88m in height
- A modern stud eastern wall 0.10m in thickness that formed Room 4



Figure 26. Threshold 54 leading to Room 5



Figure 27. Threshold 55 leading to Room 7



Figure 28. Eastern hallway leading to the stairs      Figure 29. Detail of clay dabbins wall 50

The eastern hall (figure 28) leading to the staircase was formed from a stud wall and tongue and groove cladding between Room 4 and a below-stairs cupboard. The space measured 2.90m x 0.80m.

The principal feature was a northern clay dabbins wall 50 (figure 29) measuring 0.60m in thickness just visible beneath modern plaster and wallpaper.

#### *Cupboard and stairs*

The southern external wall was a white-washed clay dabbins wall 51 (figure 23) that internally measured 0.46m in width, less than the comparable northern wall 53. However, at the eastern end of the wall beside window 43, it measured 0.60m in thickness.

The cupboard and stairs exhibited the following architectural elements:

- Clay dabbins wall 51 (figure 23) that illustrated a probable rubble wall superstructure
- A six pane window 43 (figure 30) measuring 0.75m x 0.86m in height, with a 0.44m in depth square recess to the glass
- A fluted banister 44 (figure 31) attached to a curved handrail that formed part of a wooden stair case. Beneath the staircase, the space had been enclosed by a tongue-and-groove panel in order to form a cupboard
- The below stairs cupboard had a door 0.70m in width
- The floor was 0.06m higher than the adjacent hallway
- The stairs were 0.80m in width



Figure 30. Window 43, staircase

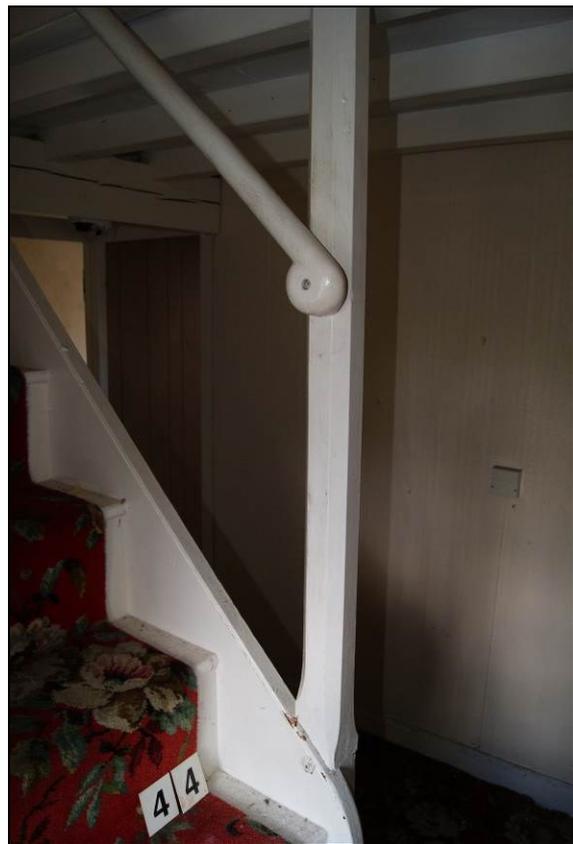


Figure 31. Banister 44, staircase

### The outshut

### *Room 7*

Room 7 measured 2.76m x 4.00m and was 2.26m in height and was 0.06m lower than the adjacent hall.



Figure 32. Fireplace 80, Room 7



Figure 33. Joist 85, Room 7

Room 7 exhibited the following architectural elements:

- Fireplace 80 possessed a modern tiled fireplace (figure 32) measuring 1.23m in width and 0.84m in height. This feature was inserted into an earlier sandstone fireplace with a depth of 0.65m that possessed flanking cupboards to the north (0.80m x 2.26m in height) containing

a modern copper boiler and to the south. The southern cupboard (1.28m x 0.60m x 0.65m in depth) rested above a sandstone plinth or ledge 0.90m in height.

- A northern doorway 81 (figure 34) with a modern door. The threshold measured 2.00m in height, 0.80m in width where it entered the hall but widened to a width of 1.00m within Room 7. A partially dressed stone boulder was visible beside the west side of the door. This door probably represented the rear door to the original lay-out for the Pink House.
- Door and threshold 82 (figure 35) represented the southern ingress into the building. The doorway tapered inwards, measured 1.10m in width and was 1.80m in height and yielded a probable finished timber lintel. The door itself was modern
- Five pane window 83 (figure 36) measured 0.74m x 0.95m in height and possessed a timber casement
- Wall 84 (figure 37) bowed and possessed an uneven surface slightly tapering towards the ceiling. The wall possessed stone rubble but in character appeared to be at its base a clay dabbins wall albeit no direct observation
- Timber joist 85 (figure 33) appeared to belong to an earlier roof
- Stone 86 (figure 38) was a protruding stone within wall 84 that may have indicated a small padstone, the post, joist or cruck subsequently removed
- A modern door located at the western end measured 0.80m x 1.96m in height
- The western partition wall was 0.30m in width but the building fabric was unknown. The wall did not respect any earlier spatial organisation and was probably a later addition
- A modern hardboard ceiling



Figure 34. Doorway 81, Room 7



Figure 35. Doorway 82, Room 7



Figure 36. Window 83, Room 7

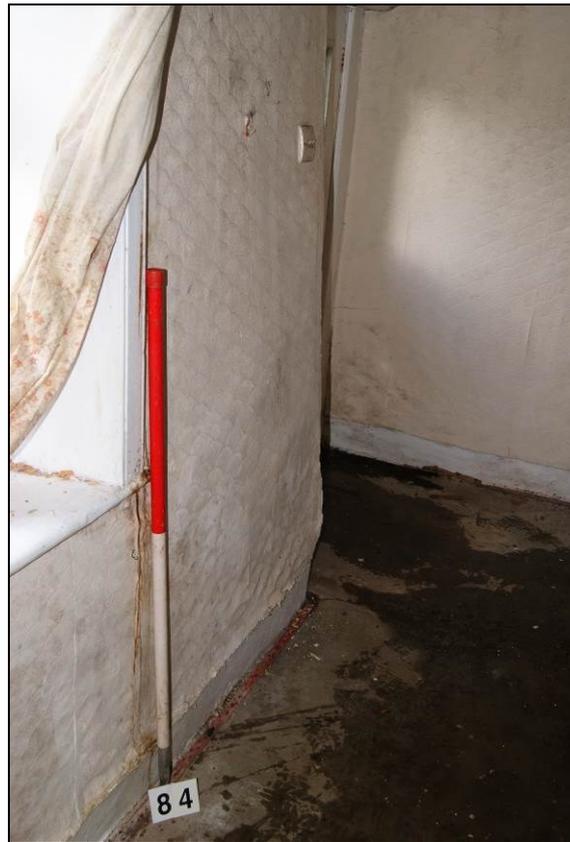


Figure 37. Southern wall 84, Room 7



Figure 38. Stone 86 protruding, Room 7



Figure 39. Kitchen

### *Kitchen and bathroom*

The kitchen (figure 39) measured 3.22m x 2.91m and 2.06m in height was formed between a northern clay dabbins wall 62, a possible similar southern clay dabbins wall 84, an unknown fabric wall adjacent to Room 7 and a modern stud wall beside the bathroom.

It contained a single window 90 (figure 40) measuring 1.20m in width and 0.90m in height and was 0.37m in depth, replaced by a modern metal frame.

The bathroom possessed a probable clay dabbins wall at its west end but this was masked by modern refurbishment. The bathroom measured 1.85m x 2.98m and 2.03m in height.

The bathroom yielded a window 91 (figure 41) measuring 0.83m x 0.93m and was 0.33m in depth and possessed a tapered casement.



Figure 40. Window 90, kitchen



Figure 41, Window 91, Bathroom

### First Floor

The first floor of the Pink House (figure 42) composed of four spatial elements; Rooms 1-3 and a hallway. The structure probably comprised of a clay dabbins internal wall with the external walls a possible combination of clay dabbins and rubble core.

Rooms 1-3 had been used as bedrooms in recent time.

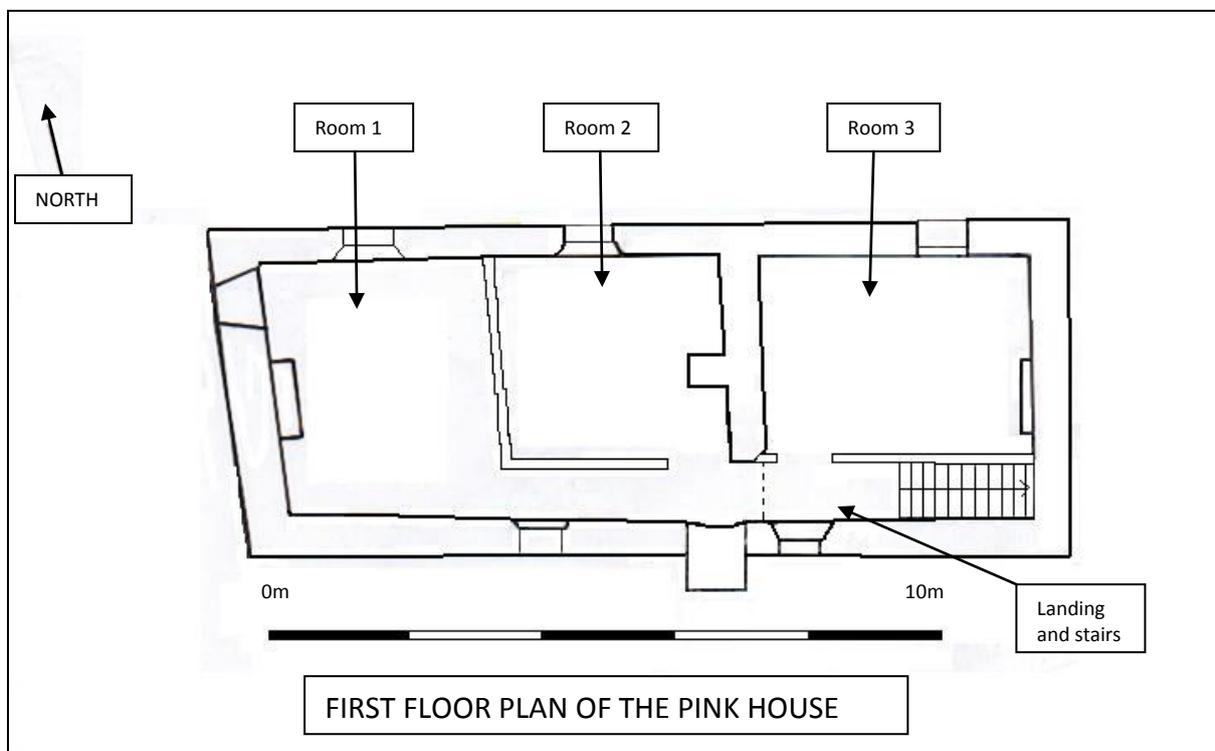


Figure 42. First floor plan, Pink House

### Room 1

Room 1 measured 3.58m x 3.93m and stood to a height of 1.90m and exhibited the following architectural elements:

- Northern four pane sash window 10 (figure 43) measuring 1.17m x 1.20m in height of which the glazed area covered 0.73m x 0.96m.
- Western single pane window 11 (figure 44) measuring 0.60m x 0.60m that sat within a tampered casement 0.30m in depth
- Chimney breast 12 (figure 45) located on the western wall measuring 1.18m in width and 1.90m in height with a depth of 0.45m. The stack corresponded to fireplace 70 (Room 6) but it was impossible to determine whether this room possessed its own fireplace
- A modern stud wall divided Room 1 and Room 2



Figure 43. Window 10, Room 1



Figure 44. Window 11, Room 1

### Room 2

Room 2 measured 3.38m x 3.10m in width and 1.88m in height. A modern stud wall formed a hallway at the southern end of the room whereby a modern door formed an entrance.

Room 2 exhibited the following architectural elements:

- Northern four pane sash window 20 (figure 47) measuring 0.73m x 1.02m in height within a tampered casement
- Narrow chimney breast 21 (figure 46) measuring 0.60m in width that corresponded to fireplace 60 (Room 5). No fireplace rested within the feature.



Figure 45. Chimney breast 12, Room 1



Figure 46. Chimney breast 21, Room 2



Figure 47. Window 20, Room 2



Figure 48. Window 30, Room 3

### Room 3

Room 3 (figure 51) measured 4.11m x 3.29m and stood 2.09m in height formed from three walls of some antiquity and a modern stud southern wall that bordered the landing. It exhibited the following architectural elements:

- Northern four pane sash window 30 (figure 48) measuring 0.75m x 0.97m in height within a tapered casement
- Chimney breast 31 (figure 49) measuring 2.30m before narrowing to a stack measuring 1.10m in width, 1.09m of the ground suggesting that a fireplace existed. As no extant fireplace was resident in Room 4 below, it would appear probable that this was a purpose built fireplace in order to heat the principal bedroom or chamber
- Partition wall 32 (figure 50) segregating rooms 2 and 3. This unevenly faced wall possessed a curving southern terminal with a very steep pitch rather than a vertical plane suggesting that it was a clay dabbins wall



Figure 49. Chimney breast 31, Room 3



Figure 50. Partition wall 32, Room 3

### Landing

The landing (figure 53) was formed by a modern stud wall that ran from Room 3 to Room 2, parallel to the southern external wall that appeared to slightly bow, encompassing the stairway and a small recess that had been used as a cupboard.

The landing measured 7.85m x 0.95m and stood to a height of 1.73m in height. Between Rooms 2 and 3 the landing stepped down 0.10m.



Figure 51. View of Room 3



Figure 52. Window 40, Landing

The landing exhibited the following architectural elements:

- A six pane sash window 40 (figure 52) measuring 0.70m x 0.55m in height within a tapered casement
- A small sloping cupboard 41 (figure 54) that formed an adjunct to the first floor. The cupboard measured 0.93m in width and 1.73m in height comprising a slate roof attached to planking enclosed by timber cladding.
- The threshold 41 (figure 55) that formed the cupboard had a distinctive kink suggesting that the alignment of the southern external wall had been altered or reflected a lost, earlier structural element
- Modern window 42 (figure 56) measured 0.83m x 0.44m and rested within a deep casement measuring 1.09m x 0.58m. This window respected the partition wall between Rooms 2 and 3



Figure 53. Landing looking west

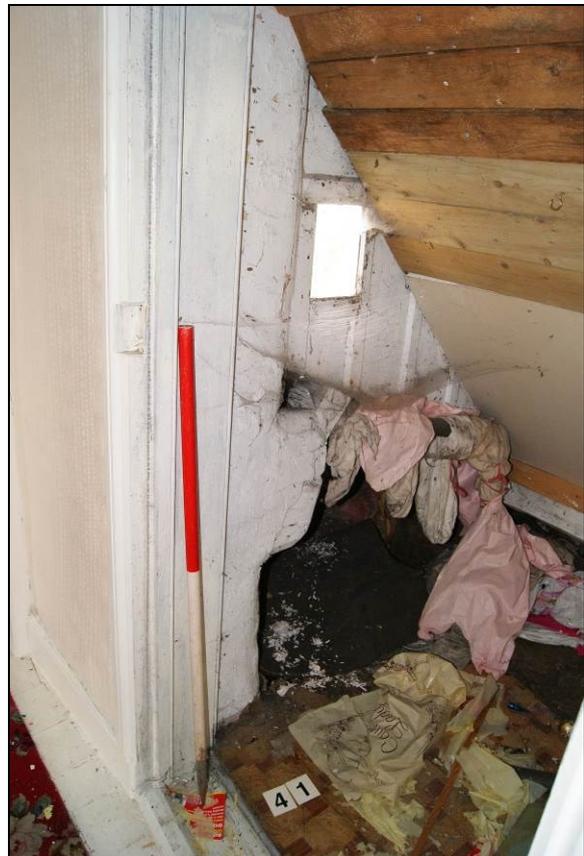


Figure 54. Cupboard 41, Landing



Figure 55. Kinked threshold 41, Landing



Figure 56. Window 42, Landing

#### 5.4 Survey results; the outbuilding

The outbuilding was constructed during the 20<sup>th</sup> century, not featuring on the first edition Ordnance Survey map.

The rectangular plan building measured 9.75m x 4.80m and 3.00m in height with an additional timber northern lean-to measuring 3.20m x 4.50m and between 1.50m and 2.70m in height.

The building consisted of four brick pillars, with on its eastern elevation (figure 57) a vertically timber planked super-structure treated with pitch or a waterproof variant.

The southern elevation (figure 58) illustrated a building fabric of corrugated asbestos, the same material that formed the roof.

Within the outbuilding were some hardboard partitions but the space was generally open plan with a concrete floor.

Added later, the northern lean-to (figure 59) was formed from horizontal timber planks and a corrugated metal roof.

The buildings had been used as stores or workshops and had little architectural merit.



Figure 57. Eastern elevation of the outbuilding



Figure 58. Southern elevation of the outbuilding



Figure 59. Northern elevation of the outbuilding

### 5.5 Discussion

The south wall 62 of the main part of the house, its continuation eastwards 51, the east wall 50 and the eastern limb of the north wall 53 all comprised or partly comprised clay dabbins (salmon outline, figure 60). The western wall 71 and the internal partition forming threshold 63 also appeared to be walls of clay dabbins (brown outline).

The eastern wall and southern wall eastern limb 84 (brown outline) also appeared to be clay dabbins wall part of an outshut (cream outline) that probably post-dated the main body of the house, although no definitive structural relationship was observable.

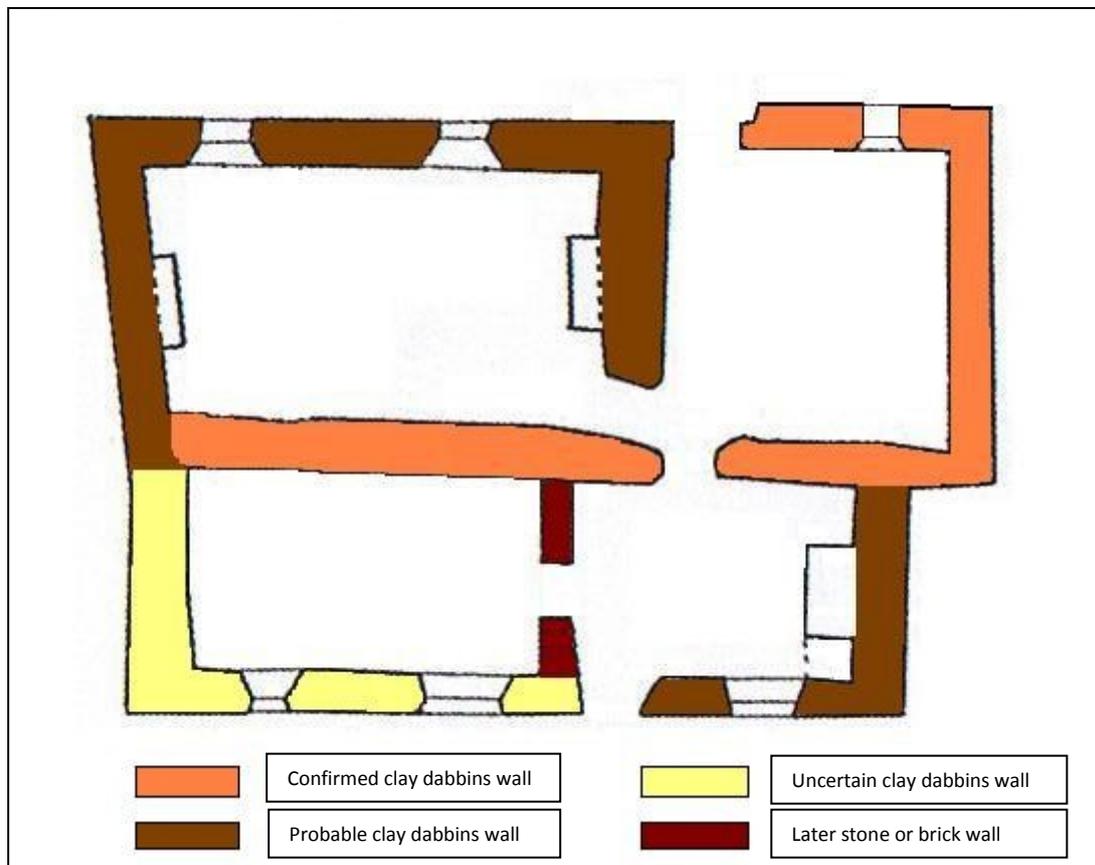


Figure 60. Lay-out and authenticity regarding the clay dabbins walls

The Pink House ground plan accords neatly with the longhouse derivative identified by Nina Jennings (Jennings 2003, 34) at Hill-Top Cottage, Beaumont (Ibid 37), Catkin Cottage, Newton Arlosh (Ibid 30) and High Hill Cottage, Scaleby (Ibid 41).

The longhouse derivative possesses a byre (Room 4), a cross-passage (Hall) that divided the house into a firehouse with its non-axial hearth and firehood (all elements visible within Room 5) and an adjacent parlour (Room 6).

Applying the techniques of dendrochronology, Jennings has suggested that this form of spatial organisation was practiced during the second half of the 16<sup>th</sup> century (Ibid 33-37).

The tradition appears to continue throughout the 17<sup>th</sup> century when the cruck blades that supported the roof became obsolete and the roof and its eaves rested directly upon the superstructure of cobble plinth and clay dabbins thereby allowing a second floor to be created that could be used as a hayloft, stores or extra accommodation (Brunskill 2002, 159-160).

Replacement in stone was also common e.g. Ratten Row Farm, Durdar (Ibid 42) whilst elements of social emulation and conspicuous consumption were introduced such as datestones.

In the case of the Pink House, (all interpretation must remain highly provisional due to masking fabric e.g. the pink pebble dash) there appears a strong probability that the building has a floor plan dating to at least the 17<sup>th</sup> century.

The slight dislocation in alignments beside the front door (figure 60) could suggest that two phases of clay dabbins building may have existed.

With the introduction of an outshut, also constructed in clay dabbins, the Pink House developed into a double-pile form known as a cross-passage house.

These buildings were organised with two main living rooms, (one containing the hearth), service room followed by a pantry, scullery at the rear with a stair well leading to the first floor a tradition that was current between 1650 and 1820 (Brunskill 1978, 50-60).

Moreover, as greater comfort began to override functionality, the first floor was utilised for bedrooms, the master bedroom possessing its own fireplace (31). Access was usually via an outside stair well from the outshut, thus accounting for an incongruous feature, later used as a cupboard 41.

The principal architectural devices that could be observed were the windows, all of which on the front elevation (figures 4 and 5) appeared to be square-cut mullions fashionable between 1690 and 1770 (Ibid 122-139).

All the fireplaces 60, 70 and 31 were amended with the introduction of smaller hearths a practice common during the 19<sup>th</sup> century (Simons 2007). These fireplaces were also substantial, indicative of use when the grate was large (prior to the introduction of coal as the primary fuel) and before improvements in draught and thermal efficiency were standard.

During the mid 19<sup>th</sup> century, the putative outside stairway 41 was removed and a formal internal staircase 44 introduced. As greater personal privacy became fashionable, the first floor space was sub-divided from two units, one of which was heated and probably therefore a bedroom, into three bedrooms with a landing.

The outbuilding subject to demolition (figures 57-59) was modern and of little architectural merit.

## **6 ARCHIVE**

The archive for this project will be deposited with the appropriate archaeological curator, Tullie House, Carlisle. This archive has been assembled in accordance within the protocols of Management of Archaeological Projects (MAP2).

## **7 ACKNOWLEDGMENTS**

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