Enclosed

- Programme of Events for 2016
- Event Booking Form for Jan/Feb/Mar 2016

1. **2015** has been a busy and interesting year for the CVBG. Firstly we hope you like the new house style of the newsletter. Mike Turner, our new secretary, has undertaken to give us a new look, to compliment the display. We are still a young society, and will settle into a style of presentation to suit our subject. More about Mike below.

Sadly, as reported briefly, in the email news, our Patron and inspiration, Dr R W Brunskill died in October. (See the obituary, centre pages). We dedicated the Vernacular Architecture Group annual conference to him in July, and although he was very ill, he was able to appreciate the fact. His family were pleased for him, and even mentioned it in their tribute at the funeral.

The programme for 2016 is enclosed, and we hope members will find it stimulating. As before, events are arranged around the county, at different times and on various days of the week, giving everyone the chance to attend. Please make every effort to come along – and please book up by the deadlines.

2. **Introducing Mike Turner**, our new secretary………………

Hello, I look forward to meeting as many of our members as possible in the New Year, I will keep this intro brief due to space restrictions! After almost 30 years of walking the fells and noticing the distinctive buildings of the various valleys, fellsides, industrial sites and the more remote locations of Cumbria; my interest in the vernacular grew. I soon discovered the newly formed CVBG and have found the subjects covered absorbing and informative, joining with like-minded (and well qualified) members, in this friendly and growing group.

June has asked that I include a photo; small one herewith! Most of my working life was spent as a front line maintenance mechanic with Rowntree Mackintosh (now Nestle) in Halifax, famous for its Quality Street, Easter Eggs and Kit Kat. Plus a short diversion as a photographer; qualifying at Dewsbury College of Art & Design in Commercial/Industrial Photography, with a specific interest in building interiors and exteriors.

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Commissions undertaken included Drax Power Station, Halifax Building Society, Yorkshire Water and Lloyds Bank. Interspersed with working, was the pull of the Lake District, and in 2009 I took advantage of early retirement, moving permanently to Cumbria with my wife Sue, in 2011. This gave me the time to attend Lancaster University and take the 2 year PG Diploma course in Lake District Landscape & Environment; devised by Professor Angus Winchester, it opened up a new world to me, learning more and more about Cumbria and with the help of our group, I am learning even more!........................End of intro!

Below is an article written by bursary student, Lauran Unzueta from Canada about Day 2 of the visit to Carlisle and the Solway Plain.
(Reproduced with permission; from the VAG Newsletter, No.69)

Thanks to a research grant awarded by the VAG in 2014, I had the opportunity to undertake an independent study of early-to-mid nineteenth century earthen structures in southern Ontario, Canada. While only fifteen or so remain today, census records indicate that over two hundred unfired clay structures once existed, and that the majority of these were inhabited by householders who listed as their place of birth either England, Ireland, Scotland or Wales. It is truly remarkable that, despite a humid continental climate with much harsher winters than in the British Isles, any number of unfired clay structures still stand, and in good condition at that, giving testament to the durability of the material and to the workmanship of their builders. (This number would likely be greater were it not for Toronto’s exponential twentieth century development).

So take my awe at the 150-year old mud brick farmhouse, encroached by modern development on all sides. Then take me ‘across the pond’ to cool and misty Cumbria; drive me out through an idyllic landscape of lush and vivid green, of soft undulations outlined and divided by dry-set walls and dotted white with blithely grazing sheep: The Solway Plain. It feels so remote and yet, paradoxically, this region boasts of civilization since Roman times, with Hadrian’s Wall not far off. So let the coach pull to a halt at our first stop of the day, in Durdar, and show me to Ratten Row, a well-kept clay dabling with thatched roof and datestone lintel reading 1689! Can it be that I am looking at a 326-year old clay farmhouse......in England! Well now, one of the three cruck-pairs is treering dated to 1505. Though it was often the case to reuse crucks where the timber was scarce, Nina Jennings, in her book Clay Dabbins, believes that the parlour and firehouse do go this far back. No, Lauran. You were actually looking at a 510-year old clay dabling. In England. Before lunch.

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We were not able to explore the interior of this relic, nor of Taupin Howe, the adjacent clay and stone barn-cum-residence that was part of the original Ratten Row farmstead. So we ambled back to the coach ahead of schedule and after a short ride got down at west Curthwaite where two visits with interior access awaited us. One, Beech House Barn, is a two-storey stone complex with a dated lintel of 1723, and the second, Meadowbank, is a long, low-slung clay dabbins with stone bays to either end and a dated lintel reading 1666 at one of the junctions where stone meets the earlier walls of clay.

In contrast to Ratten Row, Meadowbank hosts only a single, centrally located cruck pair. The majority of the roof load is transferred to the earth walls via rafters and purlins. Roof timbers at the centre portion of the house are smoke-blackened, signifying a once open hall and open hearth. Three heavy stone buttresses lean against the clay wall on the roadside elevation, one of which is roughly aligned to the crucks in plan. I did not make it to Beech House Barn, for I preferred to follow some of the members to tea after touring Meadowbank to rekindle an interesting discussion that I had not quite gotten a handle on. The discussion centred on whether the original house had been a longhouse in its current configuration or not. The owner believed the southernmost stone bay had been rebuilt from a former version in clay, meaning that that end of the house had always served as the byre. One of the members conjectured that the short bay where the stair is now located may have served as the original cross-passage to the home, meaning that the current firewall could have been relocated circa 1666 and thus the dated lintel indicates not just a rebuilding, but a major renovation.

Moments like this were one of the most enriching parts of the trip for me, and why I found it so worthwhile to be among the other members while touring the homes. Just the night before I had learned definitions for terms like inglenook, firewall, heck and longhouse and now here I was putting then to use, listening in and asking questions. The third coach stop was at Burgh-by-Sands where we were free to roam between four sites. St. Michael's, the fourteenth century defensible church incorporating eleventh century Norman remnants, must have been neat. However, the three humbler structures had a monopoly on my time, being that they were of clay.

Leigh Cottage, a small clay dabbin with two cruck pairs, proved the most instructional for it was unrendered on the exterior and occupied by its owner, Les Cooper, on the interior. Cooper had rebuilt much of the rear portion of the cottage including the entire east gable using the traditional method of alternating lifts of wet clay mix with layers of straw, and was able to raise the walls about thirty inches per day. The clay was excavated without treatment and there is a distinct line between the clay obtained from his yard and that from his neighbour's indicating that previous owners of his property had gone to the effort of picking out any sizable aggregates. Most surprising to me at Leigh Cottage was how the foundation was only one or two large cobbles deep. Walking into the Cross Farm Barn and staring up at its crucks gave me an eerie sense of déjà vu until someone pointed out that this was the cover illustration for our conference programme. Both the house and the barn are of clay dabbin and cruck-frame construction and dendro-dating sets the barn to be sixteenth century at the earliest.

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Like Leigh Cottage, the barn is a patchwork of materials, with large portions rebuilt in brick. I loved that the lifts of clay were clearly legible, cleanly laid and delineated by thin layers of straw.

Lamonby Farm is a nearly 400-year old cruck-framed clay dabbin. The house is surprisingly square in plan, and sports a single, chunky flying buttress aligned to one of the cruck pairs, as is noted from the padstones peeking out on the exterior. In multiple instances, the conference programme mentioned how certain features indicated that builders of this or that house were not confident in the ability of the clay walling to support roof loads. However, I prefer to entertain the ideas that a) the clay was still moist at the time the roofs were raised and b) that these builders were prototyping the curtain wall and thus were ahead of their time.

‘Dabbin Day’ concluded with a stopover in Carlisle, where, at the sight of a Costa Coffee cup, one of the members jested, we are back in civilization! The sites visited in Carlisle were, quite naturally, more urban and thus offered a pleasant contrast to the earlier portion of the day. Of these, I found the fifteenth century Tithe Barn of Carlisle Cathedral to be the most memorable by far. It is a straightforward timber-framed structure with king-post trusses supported by square posts at the north elevation and by corbels embedded in a brick wall at the south. The Tithe Barn’s excellent proportions and weathered materials lend it the simultaneous qualities of grandeur and cosy intimacy often sought but not easily attained in contemporary design.

Thursday evening’s speaker, Ivan Day, in his lecture on the Cumbrian Kitchen, made the point that though we live differently now, there are still enough old buildings left for us to imagine how our forbears once occupied them. This is absolutely not the case with food, which must be researched and recreated, and can probably never taste quite the same. Though I was disappointed to realize I had missed the boat on some delicacies, such as that 22-stone bird pie, it did make me feel quite fortunate to have had the chance to come on the 2015 VAG Conference to Cumbria.
4. Drawing by Peter Brears

Fixed Dresser at Glencoyne Farm

Reconstruction of fixed dresser at Glencoyne, seen on the VAG conference. Only parts of the upper shelves and flat balusters remain, but Peter has seen many examples of such fitted furniture. He is a food historian and folk-life scholar, with years of practical as well as academic experience, to enable him to reconstruct the dresser with correct pottery and cooking items for the late seventeenth century.

Glencoyne Farm, Ullswater. © Mike Turner
5. **Report on CVBG visit to Lanercost Priory.** With representatives from the Scottish Vernacular Group, (NEVAG). After an optional visit to the parish church, (the nave of the original priory church), some members enjoyed lunch in the café. We then met in the Dacre Hall – claimed to be the oldest village hall in the country. It was part of the Priory precinct, converted after the Dissolution into a residence for the Dacre family of nearby Naworth. (See the report on Day Two of the VAG conference). The hall is important for the rare, although fragmentary, survival of wall paintings in Renaissance style, with urns, swags, winged creatures and architectural columns. There is a dated chimney place, CD 1588 (for Christopher Dacre), and a fine king post roof.

We were joined by representatives from neighbouring groups, who outlined their activities. **SVBWG and NEVAG with Cumbria, cover both sides of the Scottish border. We hope that there will be activities of mutual interest in the future.**

6. **Lake District National Park Authority Annual Archaeology Day,** Sunday 11th October. Several members of CVBG attended the review of recent work undertaken by the national park and their associates. A wide range of topics was covered, both in time and place. These included Roman Ravenglass; Viking heritage revealed by interdisciplinary studies; Tilberthwaite mines and surveys of standing stones, cairns, settlements and mines in north Cumbria.

7. **The Institute for Historic Buildings Conservation** (IHBC), held a regional meeting in Manchester on the 15th October, Peter Messenger, CVBG committee member, gave a presentation about Cumbrian vernacular buildings.

8. **Reports on the Study Day, The Workplace, Cumbria’s Industrial Buildings.** **Caldbeck, Saturday 21 November.** Despite the overnight snow and difficult driving conditions, most members who had booked, appeared on time and heard our four speakers deliver the results of their observations. Their contributions were excellent and professionally presented. Our new digital projector had its first outing and after a few hiccups, performed well. The speakers' reports follow.

After these, members were introduced to the industrial relics in Caldbeck, and spent the afternoon exploring the mills, (corn, bobbin, paper, fulling, saw, kilns, brewery, tenter yards, etc), at their own pace. Caldbeck now a picturesque village, was once a place of industrial activity and production.

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Graham Brooks: Architecture of Limekilns

Limekilns are one of the commonest industrial sites in Cumbria, with large areas of limestone in the county. Limekilns are used to reduce Calcium Carbonate in the form of limestone to Calcium Oxide (quick lime). This quick lime was used to produce Calcium Hydroxide by the addition of water. This was used as the base for lime mortar, whitewash etc. from the roman period onwards. From the middle of the 16th century it was realised that by adding lime to soils increased the growth of most common crops. We now know that this was due to increasing the pH of the soil (reducing the acidity). With the rise of the enclosure movement the use of lime in agriculture increased dramatically and lead to the building of the majority of the kilns we see today.

In the medieval period it would appear that most lime was burnt in ‘sow kilns’, these consisted of scoops into the ground, usually a shallow hillside, with a wind tunnel at the front. Limestone and fuel were piled into the scoop and covered with a flue to provide a draught and were fired. The stone structures we see today are all basically the same design. They consist of a pot which is usually circular in early or small kilns and oval in larger or later usually commercial kilns. The pot tapered towards the bottom and on one side an ‘eye’ was built to allow the burnt lime to be removed. The pots were usually built into a suitable hillside (this allowed ease of loading from the top) a stone wall was built to enclose the front of the pot. At the bottom an arch was constructed and a ‘tunnel’ was created to allow access to the draw eye. Some of these access arches are of a normal standard arch with the tunnel being vaulted. Others tunnels are corbelled which leads to a high triangular entrance to the kiln. The shape of the entrance does have a regional variation to some extent. This may be a local tradition or due to the local stone being suitable for that type of building.

The smaller kilns were usually filled with alternate layers of limestone and fuel, usually coal, and then fired from the bottom. The fire passed up the kiln until all the fuel was consumed. It was then allowed to cool before being emptied from the eye. These are usually referred to as ‘Flare kilns’. Larger kilns allow obviously more layers of limestone and fuel to put in. This means that before fire has reached the top of the kiln the burnt lime at the bottom is cool enough to be removed. The removal of the lower burnt lime causes the contents of the pot to fall allowing fresh limestone and fuel to be added from the top. This means that the kiln can be continuously used without emptying and relighting. These are usually referred to as ‘draw kilns’.

The smaller draw kilns built at the time of the enclosure schemes may be only have been used once to produce sufficient lime to treat the newly enclosed land. The number of draw eyes vary between kilns with one to three or four per arch. Most eyes are arched and have an iron former. After the 1850s some of the eyes are made from firebricks, as is the lining of the pot, usually the commercial kilns. Some eyes had iron doors hung on them to control the flow of oxygen through the kiln and so control the temperature. The majority of kilns in Cumbria are of single pot with a single tunnel. Occasionally there are a number tunnels usually associated with an oval pot, or there are a number of pots. There are a few kilns which have a single pot but they have two tunnels each with their own eyes leading to it. These are set at from 90° to each other through to 180°.

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From an early age, Ron Brunskill was fascinated by old buildings. He was born in Lowton, near Leigh, in Lancashire, to parents from Cumbria. His school holidays were spent with his grandparents and relatives, on their farms near Maulds Meaburn, exploring the area where traditional farm buildings formed a background to his early years. In his own words, he “first became aware of differences in walling material, roofing material, plan form and architectural detail”. By the time he reached the sixth form at Bury High School, he was writing an essay, “The traditional architecture of the middle Eden Valley”.

His first degree at Manchester University, was in architecture. Following national service, (1953 – 55, in Suez, Cyprus and Greece), he worked as an architect in London, but soon returned to Manchester, to lecture with Professor Cordingley, who was pioneering the study of vernacular buildings. Brunskill developed a systematic approach to recording traditional buildings, which has been the basis of study for many decades. His writing and lecturing introduced many people, both professional and amateur, to the importance of this part of our built heritage. He firmly established vernacular architecture as an academic subject, in which he became the leading authority.
His studies were not confined to the north, or even to the UK. He took a fellowship at Massachusetts, and travelled widely in USA, Mexico and Canada. He married Miriam (Mimi) Allsopp, from USA, and together they settled in Wilmslow, with their two daughters, where they remained. Throughout his career, he worked as a practising architect.

Ron Brunskill published a great many articles in the journals of scholarly and popular societies, and taught at summer schools and conferences. I first met him on recording expeditions in Hereford and Yorkshire, in the late 1960s and early 1970s. His best known book is the *Illustrated Handbook of Vernacular Architecture*, first published by Faber and Faber in 1971. We are fortunate in Cumbria, in that the only regional study to appear, of a planned series, is *Traditional Buildings of Cumbria, The County of the Lakes*, 1974 and later.

![Ron Brunskill, at work recording farm buildings at Cawood, Yorkshire, July 1982.](image)

Ron served on several commissions, and as president and/or chairman of numerous scholarly societies, including the Cumberland and Westmorland Antiquarian and Historical Society, (CWAAS). He was particularly delighted when CVBG was formed and readily agreed to be our first patron. Ill health prevented his attendance at our events, but he enjoyed receiving news and wrote a paper which was read at the launch, on 15 June, 2013. Ron led the first VAG conference in Cumberland in 1965 and the VAG conference was held in Cumbria in July this year, to mark the fifty years, we dedicated the conference to him, something that he was able to appreciate, and which delighted his family. At his funeral in the lovely village church at Nether Alderley, near Wilmslow, this was mentioned in the tribute to his life.

We are grateful for the life and work of Dr Brunskill, and for his encouragement and support for CVBG, which has been a major factor in establishing our group as a serious organisation

June Hall
Cumbria has probably the widest range of minerals and stones that have been exploited commercially than any other county in Great Britain. All these mines and quarries will probably have had some form of building near to the level, shaft or quarry face in which the workers could shelter, hang up overcoats worn travelling to and from work etc. Also the majority of mines and quarries worked on a bargain system were the miners were paid on the amount of ore/stone produced. Usually there was a number of groups of miners working in each mine all on separate bargains therefore there was a need to record each group’s production as it came out of the mine and the man doing this required shelter. Also coal tended to be sold at the pit rather than at coal merchants and so a person was required to measure out sales and take the money or keep the accounts, and they needed shelter.

All mining and quarrying requires iron tools either picks or drills in order to remove the stone or ore. These required frequent sharpening and so some blacksmiths had shops next to the mine level or quarry.

Many of the mines especially some of the Pennine lead mines were significant distances from the local villages that were the home of the miners. They therefore walked to the mine on a Monday and stayed there till Saturday lunchtime before walking home. The living accommodation tended to be in two storey buildings with the accommodation upstairs. The entrance to the accommodation tended to be separate and in the gable end either accessed by stairs or directly from a bank if the shop is built against one.

In the case of slate quarries/mines there was a need to dress the ‘clogs’ of slate before they left and the slates were riven on the quarry site. The shop was then used by the ‘slate rivers’ as a shelter.

Unfortunately the majority of mine shops now only remain as a pile of rubble near the level or quarry. But if you visit Nenthead a range of mine shops associated with the lead mines in the valley have been renovated. Also, Killhope Mining Museum has a restored shop with the typical fittings in it.

![Hodgsons Mine Shop, Nenthead](image)
Richard Wilson: Forge Cottage, Alston

This unusual building was included in the Vernacular Architecture Group’s visit to Alston in July, as part of the Spring Conference. It was adapted for domestic use several decades ago, but it still retains many distinctive features which betray its origins as a purpose-built forge and smithy. The location, on a steeply graded site at the top of the town, has dictated a unique design, with industrial activities taking place on two floor levels. The Mill Burn, a culverted stream which runs the length of Alston’s main street, has provided a source of power for many centuries, and its presence is probably one of the main reasons for the town’s foundation in this spot. Two long-established flour mills, one of which survives, already depended on the stream for their operation, but the Smithy was quite a late development, not appearing until the early Nineteenth Century.

No documentary research has so far been carried out, and an exact building date has yet to be established, but map evidence shows that construction was sometime between 1825 and 1859. The increasing demand for metal goods brought about by the expansion of the lead mines, and the associated increase in the manpower required to work them, would have led to an insatiable demand for metal products of all types. Any existing small businesses would have found it difficult to keep pace.

The power source offered by the Mill Burn permitted the installation of trip, or tilt, hammers, which would have greatly accelerated production. The two floors were laid out on a large scale, so that several different operations could be carried out independently. The hearths and the hammers were situated in the lower storey, and it is likely that all forging and casting took place here.
The Little family, who ran the forge for most of its existence, were well-known manufacturers of kitchen ranges, and were also described as ‘blacksmiths, whitesmiths and ironmongers’. Their living accommodation was contained within the south west corner of the building. Some of their kitchen ranges survive in and around Alston.

The upper level had direct access from the Nenthead road, and had a carriage arch, enabling carts to be brought in for attention. The farrier had a separate hearth in an outbuilding in the yard, and iron tyres were fitted to cart wheels on the ring which still exists in the garden. The large room next to the overshot water wheel was used as an office. The main part of the upper floor probably served as a warehouse.

Coal for the hearths was readily available from the small semi-anthracite mines in the vicinity, but the supply of iron must have been difficult before the opening of the railway. Although iron ore was mined in sizeable quantities in the Alston district, there was no local provision for smelting; the material had to be sent to Tyneside for processing. Prior to 1852, when the railway was completed, it is probable that pack horses were employed to import iron in its various forms from the nearest smelter, most likely via Weardale.
Mike Kingsbury: Milton Corn Mill

Milton Mill is located in the far south east of the county close to J36 of the M6 in the parish of Preston Richard. The mill and attached house are listed grade 2 and probably dates from the early 18th century with later alterations and an extension with initials and date JW Esq 1863 for Jacob Wakefield on gable (the Wakefield’s owned the nearby Gatebeck Gunpowder Works).

The mill is still privately owned by members of the Hayhurst family who have associations as corn millers with over 30 mills in Cumbria and neighbouring Yorkshire and Lancashire. Their links with Milton Mill began with John Hayhurst who took it over in 1853 (presumably as a tenant) and who remained there for the rest of his life (he died circa 1894), passing it on to his youngest of 9 children Richard Nelson Hayhurst.

The mill was last used regularly in the 1950s/1960s but the machinery remains complete. It is a real time capsule and is enhanced by a collection of related implements and tools. It is not however open to the public.

There is a drying kiln at one end where the corn was dried with the tiles still in situ. The circa 6’ wide water wheel is inside the centre of the building and is fed from a millpond behind the building. There are 4 sets of mill stones with some being burrstones sourced from France. One contains the makers mark of Kay and Hilton of Fleet Street in Liverpool and another is dated MW 1845. The last set of stones was added in the 1890s.

Nearby is (all mills water powered with water from Peasy Beck):

- Millness Corn Mill - now converted to offices but with some remnants surviving from its use as a corn mill.
- Crooklands Mill - an iron foundry from 1750-1818 and also a flax mill at the same time, later a bobbin mill (at its peak employing 40 men) and now converted to houses
- Park End Mill – on 1st edition OS map but now demolished. In mid C19 was a bobbin mill and prior to that was a marble works using “Dent Marble” with the marble being polished by machinery propelled by water power
- Kaker Mill – originally owned in C11 by the monks that later moved to form an Abbey at Shap. Believed always to have been a corn mill. Now houses.
- Further upstream there is the Gatebeck Gunpowder Works and a Bleach Works – site now used as a caravan park.
Dan Elsworth: Early Evidence for the Textile Industry in Cumbrian Vernacular Buildings

The textile industry was of considerable importance in Cumbria from an early date, particularly wool but also plant fibres such as linen and flax. It should therefore be possible to identify buildings which were built, modified, or added to in order to provide accommodation for associated activities such as spinning and weaving, which were initially carried out in a domestic setting before the advent of the Industrial Revolution and the invention of powered processes, first by water then by steam engine. My research has not covered ‘weavers’ cottages’, which don’t seem to occur in Cumbria, nor have I considered ‘spinning galleries’, which may be relevant but their purpose is at best debatable.

In other parts of the country, most relevantly parts of Lancashire, examples of otherwise ordinary domestic buildings in rural settings have been found with space set aside for workshops in which weaving took place. These are often distinguished by particular features such as separate access, to enable the weavers to enter the building independently, and the presence of a large number of windows to provide enough light. In terms of organisation it appears that often the building’s owner was not directly involved in the production of textiles but provided rentable space, although they may have dealt in the finished goods.

Such buildings ought, therefore, to be expected in Cumbria. At the most basic level it might be enough to look for exceptionally large windows or large numbers of windows where they seem otherwise unnecessary, but this is not enough evidence in itself. In some cases multiple documentary sources might indicate that a property was involved in the textile industry. One such is Newland Bottom near Ulverston, for which there is a will of 1749 that includes ‘weaver’s looms’, a will of 1806 that includes a ‘new oak flax wheel’, and a sales plan of 1829 that lists ‘Hemp Land’ and ‘Tenter Field’. The building itself includes large windows and also a row of long pegs set into a beam, the possible relevance of which will be covered.

Another examples is Crossamoor, also near Ulverston, the original south-facing front elevation of which originally had a row of large windows, far more than necessary to illuminate the space beyond, as well as evidence for internal divisions that suggest a single long room lit by all of these windows. Similar is Slackhouse Farm, just outside Cumbria near Silverdale, a double pile house dendro-dated to 1713, which originally had a row of five tall windows illuminating just two rooms, as well curious internal organisation and access and a will of 1787 for a weaver ‘of Slackwood’ who was not the owner.

Other more suitable features might include large wooden pegs, which have been observed in a number of buildings such as Black Beck Farm at Ayside in Cartmel. This is also a double pile house, but it had three large pegs surviving in the hall driven into a beam. Other examples include Newland Bottom as mentioned, but also a farm in Coniston shown in Susan Denyer’s book. While these hooks might be little more than
coat or hat hooks they have very wide spacing and are similar to recorded examples of pegs driven into walls for the purpose of warping thread.

There are two more interesting examples, however. Firstly a building attached to Cantsfield Hall in the village of Cantsfield, North Lancashire. This contained a number of very long, perhaps mullion windows, on two floors, which had been later largely blocked, as well as an armorial panel above the fireplace for Isobel Cansfield (sic) dated 1623 and including a depiction of two pairs of shears. The building does not serve any obvious domestic function and I would suggest it was used as an early weaving shed. Isobel Cansfield’s will of 1635 contains a large amount of fabric and while it is possible it was for her own domestic use it is possible that she was a ‘clothier’ involved in the textile trade but directly in production.

Similarly there is Frosthwaite Farm near Sizergh, which comprises an early farmhouse, which was apparently raised from a raised cruck building, probably in the 16th century on the basis of documentary sources. Added at a right angle to the rear of this was a two storey extension with cellar of early 18th century date or earlier, which had rows of windows along its south-east elevation (Left). There is no documentary evidence to indicate what this was for but the families connected to the property, who were based at Nether Levens, were well connected to the textile industry and referred to as ‘clothiers’.

Overall then, the evidence is tantalising if not totally convincing, but it is likely that further and more detailed research will show up other examples. Other physical evidence might also be found such as this timber post found re-used as a lintel at a farm in Baycliff (Below). Was it originally part of a loom?
9. Forthcoming Events

Booking form is enclosed for events in the first few months of 2016. Please return by the deadline, to avoid problems. We are still struggling to find the perfect system, but it all depends on your co-operation.

- **Training in recording** – January and February. Two sessions, on Mondays, 25 January and 15 February. 10am to 3pm. £5 for the two sessions. Our member Godfrey Tonks and his wife Jane, will make their house available for us to measure, draw, research and produce a report. The house, at Hackthorpe south of Penrith on the A6, has a seventeenth century core, to which additions have been made. There is also an interesting outbuilding to record. Everyone is welcome to apply, but we can only take ten, on a first come, first served basis. Those who attended the training sessions last winter are welcome, as are others. The emphasis will be on practical recording.

- **Study Day** – Saturday March 19 – The Farmstead. 10am to 4pm. £15 including buffet lunch and tea, coffee, etc. Helena Thompson Museum, Workington. Contributions from the Historic Farm Buildings Group (HFBG) will add to our understanding of this large theme in vernacular studies. The majority of traditional buildings in Cumbria are associated with farming, in one way or another, as farmhouse and cottages, barns, byres, stables, and pig sties, bee boles, horse engine houses and the like. Many examples survive from the days before agriculture was revolutionised at the end of the eighteenth century.

- **Urban Vernacular** – Wednesday April 13. 1pm to 4pm. Friends Meeting House, Penrith. Penrith has a surprising number of surviving vernacular buildings. We will spend the afternoon taking a closer look at the more important ones, and a few others in the nooks and crannies of the market town.

Stokoe House and Turk’s Head inn c1800 : (Illustration © WRW)

N.B. Copy deadline for the next newsletter is 12 March 2016