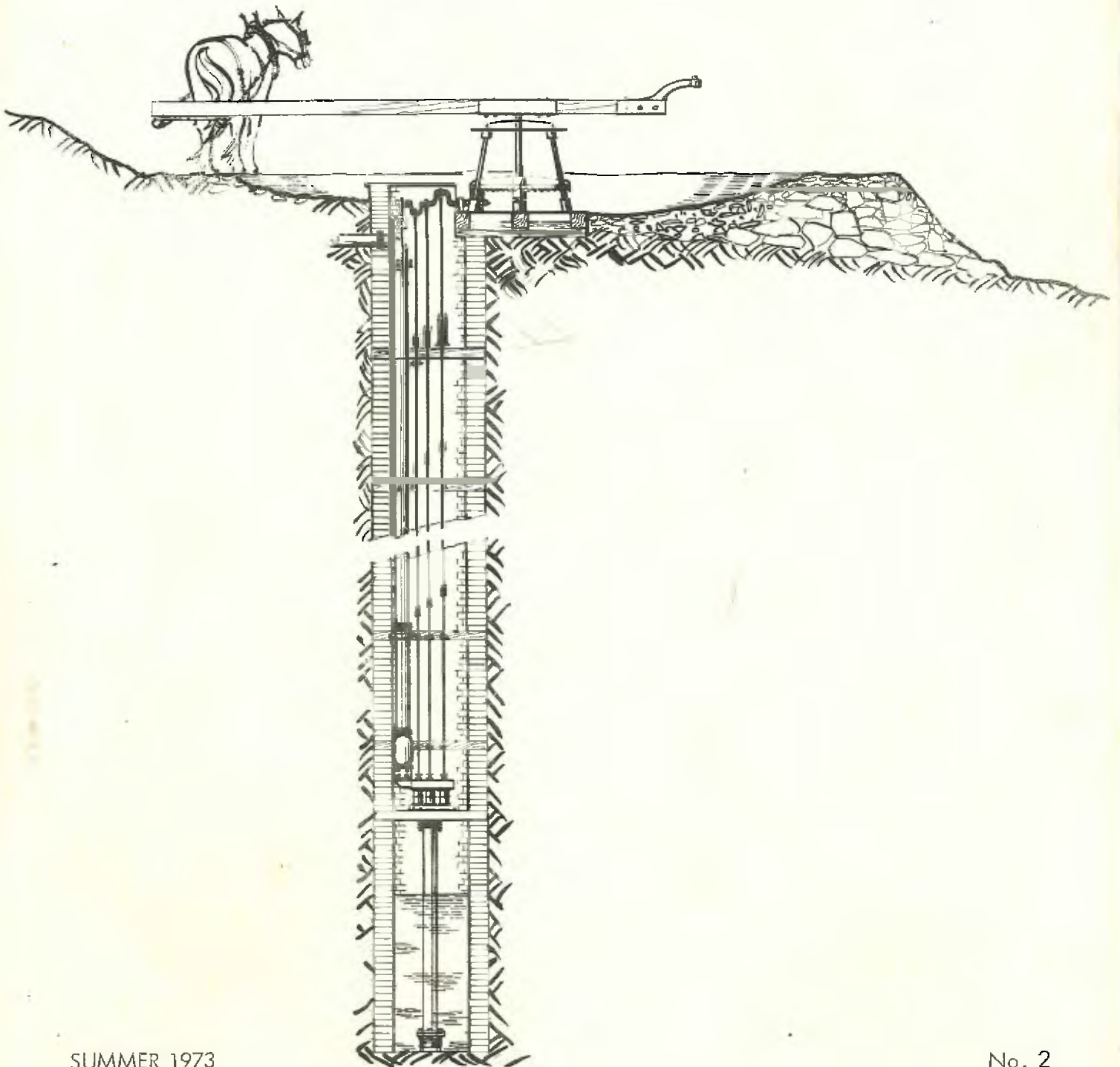




VOLUNTEERS' NEWS  
THE OPEN AIR MUSEUM  
Singleton nr. Chichester  
Sussex



## VOLUNTEERS' NEWS.

SUMMER 1973

No. 2

First I must apologise for the delay in producing this number. We have now decided to produce three copies each year, Spring, Summer and Winter.

### COUNCIL OF MANAGEMENT REPRESENTATIVE.

You may not all know that Pam West has been nominated and elected to the Council of Management as the representative of the Volunteers. I am sure she will look after your interests well, as indeed she has been doing unofficially for a long time.

### VOLUNTEER PROBLEMS.

The museum staff have been well aware of the problems some of our volunteers have been experiencing in connection with work on the site. Certain moves have been made to help in these matters to which I would like to draw your attention.

A new ordering system is in operation now, and to maintain a strict control of this is important to the satisfactory maintenance of the accounts. This is not only to ensure that our limited funds are used to the maximum benefit of the museum, but also Kim Leslie has been maintaining separate accounts for each project. This information is important in relation to grants and also helps in forward planning. We would, therefore, ask everybody to order only through the system. (It is surprising how many unidentifiable bills have appeared).

For your convenience a 'wants' book is provided in the workshop. This is examined every Monday and all requirements are ordered that day. Please remember to leave as much time as possible, especially for timber orders.

The system of project leaders is also a new system and this is spoken about on another page. However, is there anyone who would like to undertake the organisation of a certain amount of site work? The site is not always at its best, the grass around buildings needs cutting, signs get broken and need replacing, and many other small jobs occur. If anyone, male or female, would like to take on a team of people to do this work please get in touch with me. It is most important work.

### TOOLS.

We intend to spend some money on tools again. Any suggestions please let me know.

### VOLUNTEERS' NEWSLETTER.

Remember the Newsletter is a medium for you to use. How about some letters?

Chris Zeunner,  
43, Lavant Down Road,  
Chichester,  
Sussex.

### The Museum's Finances.

The whole development of the Open Air Museum is closely tied to its financial resources. Administration must be paid for, the erection of buildings requires large sums of money and even the activities of the volunteers involves further expenditure. There are so many highly desirable projects to be carried out at the museum. Buildings lie in store awaiting erection, the educational service of the museum needs expanding, the half-excavated mill pond should be completed, volunteers need more tools and so on ad infinitum. It requires little imagination to see clearly how many things need to be done, and as quickly as possible. No one is more aware than the members of the Council of Management and the staff of the museum of what needs to be done. But those forming the future policy of the museum must also be realistic and work within the museum's strictly limited financial resources, trying to work out the most immediate priorities.

With some 80,000 visitors last summer many people have been led to believe that the museum enjoys a large income and that if we maintain such numbers, our financial problems are over. Sadly, this is far from the truth. It is true that thanks to the work of the volunteer stewards the museum did make a substantial profit from gate money and sales in the museum shops but on the other hand with the rapid growth of the museum our overheads and running costs are increasing just as fast as our income. Quite apart from the rising costs involved in the re-erection of buildings, the museum now has six paid members of staff, circulation of Friends, volunteers and a very large number of schools involves ever-rising costs of stationery and postage and purchase of stock for our shop require a large capital outlay which will not be recouped for some six months. Four years ago our administrative expenses only amounted to a few hundred pounds; in the coming year, despite every economy, administrative costs will amount to £12,000 or more, a sum that will easily absorb our gate money and our shop profits. It is, therefore, vital that we maintain or increase our number of visitors and that we increase our profit from shop sales.

The future economic pattern of the museum is likely to absorb all the profits from public opening for administration and daily running costs. For the re-erection of buildings it will be necessary to seek for money outside the museum, from trusts and private individuals. The museum is growing so fast but as with every private museum throughout the world, our financial position is likely to remain precarious as our running costs will inevitably rise year by year. There are two ways in which volunteers can help ease the situation. First, all those volunteers working at the museum are urged to practice every economy both with materials and equipment. Secondly, acting as volunteer stewards throughout the open season directly increases the museum's profits by freeing the museum from the necessity of employing paid attendants. The volunteers play a fundamental part in helping the museum pay its way and to continue with the rapid growth of the museum.

John Lowe.

VOLUNTEER PROJECTS AT THE MUSEUM.

At a meeting of the volunteers at the Museum on Sunday, 25th March, various suggestions were made to increase efficiency in organising work projects undertaken by Volunteers. After considerable discussion the following procedure was agreed by the meeting:-

1. That all applications from new Volunteers should go to Mrs. Pam West who would find out their particular skills and enter names and addresses on her central register of all Volunteers.
2. That a leader for each new project should be appointed by the Director and Mr. Armstrong. The leader will then be entirely responsible for planning and carrying out of his or her project. In the first instance the project leader should consult with Mrs. West to recruit other suitably skilled Volunteers for the project. Mrs. West will supply the names, addresses and telephone numbers of suitable Volunteers, leaving the project leader to contact and recruit the necessary Volunteers himself. Once the team is made up the project leader will be responsible for organising his team and allotting them work.
3. Once a project has started, if the leader discovers that he needs more labour, application should again be made to Mrs. West who will supply names of suitable Volunteers, leaving the project leader to get in touch with these people to obtain their help.
4. Project leaders are urged to plan their projects carefully and to decide on the materials needed for the job. Orders for these materials should be placed with Mr. Zeuner or Mr. Bryant at least two weeks before they are needed. Timber takes much longer, and as much time as possible should be allowed. It will also save money if necessary materials are ordered in bulk; it is time-wasting and uneconomic to order materials in bits and pieces.
5. Mr. Champion will always advise on technical problems in building and reconstruction but project leaders are asked to use his time as economically as possible; remember that he is already carrying a heavy workload. It must be appreciated that however desirable volunteer projects may be, there is limited time for the permanent staff to service these projects if it is not to interfere with their own work.
6. No new projects must be started until they have been approved by the Director and Mr. Armstrong.

The Museum owes a great debt of gratitude to all Volunteers. But serious Volunteers will appreciate that the planning and execution of projects must be done in a professional manner and to professional standards worthy of the Museum. It is hoped that the new procedure outlined above will increase general efficiency and, equally important, avoid frustration for all those doing volunteer work. The Director will always welcome any suggestions which might improve efficiency even further.

John Lowe.

### THE TAMAR VALLEY TRIP.

An experimental long-week-end course was held from Thursday evening to Sunday mid-day at the end of April which proved most enjoyable and most successful. Twenty two Volunteers and members of the Staff of the Museum took part, meeting at Hawkesmoor Farm House near Gunnislake where the first engagement was the meal of the evening. This was followed by an illustrated lecture by Mr. Robert Pimm M.A. who had come especially from Kingswear to talk on 'Dartmoor Houses'. The speaker was eloquent, the slides of a high quality, the discussion wide, the interest deep and the talk would, no doubt, have continued indefinitely had not the meeting been terminated in deference to the return journey of Mr. Pimm.

Friday was a packed day and the itinerary reads like an American tour organised on a tight time-table, as indeed it was. First to Calstock Quay on the River Tamar, then on to the National Trust property Cothele House and an hour's guided tour around the rooms. Through the woods to Cothele Quay and again through the woods to Morden Mill; water driven stones, cider crusher and adjacent wheelwrights' shop and blacksmiths forge.

After a quick but no less enjoyable lunch at Cothele restaurant, the cars set out over Dartmoor to Lettaford where Mrs. Hallam had arranged for the party to visit a longhouse prior to its modernisation by a new owner. This was a truly vernacular building with the shippon under the same roof as the living quarters for the humans, in addition there was an internal jettying which gave rise to a lively discussion and speculation as to the reason for its existence. A stop was then made at North Bovey to admire the tree girt village green, the variation of the local thatching style on the surrounding cottages and prepare the drivers of the cars for what were to be the narrowest lanes of Dartmoor on the next stage which was to Widdicombe-in-the-Moor. The destination here was to view another longhouse which was occupied; it had been supposed that this would be externally, but the whole party duly ascended the stair and having negotiated a steep floor and low doorway, then stood on a chair to peer through an aperture in the ceiling to see the original principle rafters of the cottage.

The whole party was then entertained to a cup of tea by Miss Gawne before walking on to Hound Tor to view the excavations of a mediaeval settlement, again the dominant feature being the longhouse. The other visit of the afternoon was to see a building, perhaps unique in the South West, of a first floor hall, here the accommodation being for cattle on the ground floor and the humans above, but this now forming a hay loft.

In contrast to Friday, Saturday was spent in one locality, Morwellham Quay. First, the Audio Room captured everyone's praise and it was the general consensus of opinion of "that's what we want for Singleton". Above this was the Lecture Room and here Mr. Frank Booker, the Author of The Industrial History of the Tamar Valley entranced the party with his knowledge and anecdotes of what had happened in the vicinity over a thousand years. He then accompanied the visitors along the river and through the woods to New Quay, now deserted but with very fine examples of lime burning kilns and what is most probably an inclined plane with which to feed with limestone and coal unloaded at the Tamar's edge. Ascending the hillside the Tavistock Canal at a point where it emerged from its long tunnel, was reached. Lunch at the former Ship Inn and the afternoon was 'free'. Free that is to choose the order in which the remaining sights should be seen. The Red Trail around the Quays, the Blue Trail farther afield, the Museum, the Farm Complex or explore around the buildings.

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Up to now nothing has been said about those taking part in the course but from the outset it was evident there were two distinct age groups, the younger group predominating. Notwithstanding this difference there was complete camaraderie between the whole group; the only time when there was a separation was the second evening when the 'oldies' stayed in, possibly due to exhaustion and the 'young set' went on a tin blowing expedition, whatever that might have been. However, it necessitated the use of torches when coming over the moor!

Saturday evening, however, saw all the party together, in the lounge for an evening of colour slides starting with the removal of the Goodwood Granary, shots of the Exeter Maritime Museum and examples of Dartmoor Houses. A hasty farewell to our very kind hosts, Mr. and Mrs. Smiley and their family on Sunday morning and on to the last engagement of the week-end - Sticklepath near Okehampton to visit the re-vitalised Finches Foundry. In bright sunshine all the members cheerfully braved the drips from the 'launder' bringing the water overhead to the mill wheels, gazed in awe at the cheerfully makeshift machinery with its wooden wedges, half ton weights, trip hammers and gargantuan sheers for red hot steel, argued on the usage of obsolete tools in the museum and exchanged views on conservation of old buildings with their opposite numbers of Devon. One last cup of coffee together in pew like cubicles in the dining-room of the local pub, then the long journey back into Sussex.

B. Johnston.

WANTED.....A CHARCOAL BURNING GROUP.

The charcoal burner's camp has become a very popular exhibit, and demonstrates the stages of one of the traditional industries important to the area, in which early methods are dying out. This last is so much the case that some anxiety is felt as to how a sufficient number of museum helpers can learn enough of kiln building, burning, and hut repair for the continuance of the site to be possible after a few years. Mr. and Mrs. Langridge have been most generous with their help, but for health reasons one cannot expect that each year they will feel able to build and burn for us, with the long hours of watching and the damp and smoke and dust which is inseparable from the process. Meanwhile, it becomes increasingly obvious that this is a skilled operation.... and the success of each stage depends on the correctness of the preceding ones. It is also a fairly tough job; wood has to be split and heaped, even if cordwood of the right length can be bought, and the finding of sufficient small wood for the outer layers and cutting that to size will probably always have to be done at the museum; then there is the collections of cut grass or weeds for covering the kiln, and the sifting of much soil to cover that.

Those who helped with the last burn will remember that there are stages, - such as when the heap is kindled, and even more so when the water is poured into the kiln to produce the extinguishing steam, and again when the kiln is opened and taken apart, when it is essential to know just what to do; - and those who have taken part in more than one burn, or even in several builds, before burnings became a possibility, are increasingly aware that this can only come from experience, and an experience which appears less easily mastered as its reality emerges than it seems at the first attempt.

Because of all this the time is overdue when a charcoal team should be formed, anxious to understand the procedures and to experiment. Mr. Langridge suggested the burning of small

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occasional kilns by way of practice, and this may be the only way to gain proficiency sufficient to warrant a large burning. The work involved in getting a 'real' (twenty-four-hour-at-least) kiln together makes it desirable that an accidental bonfire should not be the outcome, but unless the site exhibits are to be rather meaningless, the ability to conduct a burn of this minimum size is important. The charcoal team which would be most useful would include enough young people for "shift" work if necessary, since it is not always possible for any individual to manage an unbroken day-and-night-and-next-day vigil, - required if the lighting of the kiln and final extinguishing and raking are done by the same people. An ability to be present throughout, however, would be a great gain. The strength to split wood is needed, and there is also work for anyone patient in the arranging of the wood and sifting of the dirt. When one has watched Mrs. Langridge halping to build-in the wood so that it is compact and evenly balanced, one realises that she works with more considerations in mind than just to stack the wood.

When the nights are short this year, we hope to try to burn another kiln, (the idea is to have one "real" burning each year). Wood is being bought for it. It is possible Mr. Langridge would come again to supervise the work, but the last time was obviously a strain for him. What is hoped for is that a group of interested volunteers prepared to carry on in future years can be assembled, so that the know-how of building the kiln, firing and sorting can become a reality to them, and in view of the need for possible practice attempts, the sooner this can happen, the better. There is also work to be done in repairing the huts for this summer - every year huts need repair, and eventually replacement will have to attempted. Again, experience can only be gained through action.

It would help if those who are prepared to give time to this would let Chris Zeuner (43, Lavant Down Road, Lavant, Chichester) know as soon as possible.

E. Sharf.

#### THATCHING FROM SCRATCH.

If you go down to the woods today, you'll be sure of a big surprise..... No, not teddy bears picknicking but a group of figures vaguely resembling human beings with woolly hats, aged jumpers and muddy trouser-knees.

Almost every Sunday throughout the year, tucked away in the trees behind Winkhurst you will find Jon Finch, Matti Denton, Don Glue, Heather Jackson, myself and sometimes other volunteers working in the Woodcraft Area.

In the centre of the encampment a cheery fire is burning with a large black pot suspended over it on a pole. This pot contains evil looking water and has a bundle of sticks placed across the top, with a lid balanced on top of them. These are not, as often supposed, our lunch. They are "spars" used in thatching and have been specially cut and shaped by Don. They are put across the water to be steamed so that they will twist into a hairpin shape. They are used to secure the top coat of thatch on to a roof.

To the left of the fire is a long, low, open-fronted building with, now, a thatched roof. This has been constructed

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to represent the sort of structure woodmen have used for several centuries as a bivouac. We are using this building to house the materials and tools used in a variety of woodland crafts, such as trug making, rake making, the construction of besom brooms and hurdle making. Don has a special request in this respect - if you know of a craftsman, an expert on trug making for example, please ask him if he would be willing to pass on his knowledge in the very good cause of the Museum.

Opposite this building, on the other side of the path, Don has been coppicing an area of the wood, with the help of several energetic Scouts from Angmering. This is the start of a seven year cycle. Each year a further patch will be cleared until, in seven years' time, the first area has grown into useable timber.

To the left of the fire is another building. This will house a pole lathe and is now receiving its first coat of thatch. Matti is working on one side and I am on the other. Jon is still on the first building, giving it its top coat. We expect the thatch, which is all of straw, to last about six or seven years.

There are plans for a further bay to be added to the first building and for more structures to go up in the area - the general idea being to re-create the atmosphere of a woodman's life and to demonstrate as many woodland crafts as possible.

Most of the activity on Sundays at present is centred around the thatching of the buildings. Jon was the first to learn this skill, about eighteen months ago, and he has now begun to teach his two "apprentices", Matti and I, whilst still learning himself. He has picked up his knowledge partly from a book and, much more helpful, from an ex-professional thatcher who came to the Museum as a visitor, saw what Jon was up to and offered his advice. He comes to the Museum every few months to teach us the next steps and criticise what's been done. The latest technique which he has mastered is the tricky art of "rolling the flue" (a method of finishing off the ends of the roof). Thatching is a fascinating craft. Whenever I am on the road and I see a man thatching, I have to slow the car down and look, much to the annoyance of following drivers with no time for such things.

We are using straw for the thatching in the Woodcraft Area. Up until just recently this has come to us in bales which have to be unrolled. The straw is piled up and sprinkled with water to form a straw "bed". This straightens the lengths of straw. The thatcher (or in a professional set-up, his mate) pulls out handfuls of straw from the bottom of the bed all along one of its sides and lays them out on the ground. He then crouches down, and, looking somewhat like a Kossack dancer, sorts the straw into bundles about eight inches in diameter. These bundles are known as 'yelms' and the process of making them is called "yelming". When made, each yelm is taken up on to the roof. In the case of the first coat of thatch it is fastened to the framework of the building with tarred string. The yelms for the second coat are fastened with the spars already mentioned, the points of the spar being driven either side of the yelm into the first coat underneath. According to our professional advisor the spars should be driven in with the heel of the hand, but I'm afraid we cheat and use a mallet! For each coat the yelms are applied in layers, working from the eaves up to the ridge of the roof. Each layer overlaps the one below it. They are finally secured with lengths of split hazel - again prepared by Don - which are placed across the "tails" of each layer of yelms and held in place with more spars. The secret of applying the top coat is to blend the yelms into each other as they are put up so that the surface is smooth with no sign of the joins or point of attachment. It is also most important to have all the straws lying vertical and for the spars



to be driven upwards. This is to ensure that the thatch is waterproof. Rain will soon find a downward pointing spar and run down it into the thatch, eventually soaking through on the heads of the occupants of the building!

The Woodcraft Area certainly seems to appeal to the visitors. When we were working during the summer when the museum was open, the questions and comments were varied and often amusing. For example: "Oo look, there's someone thatching"..... pause while visitor moves round and sees that the "someone" is Matti or I up the ladder.... "Oo it's a girl"! And another of our favourites: "Do you take all the straw off the roof at the end of the day so that you can demonstrate again tomorrow?": Some of the more elderly visitors are often very interesting to talk to. Some say they used to help their parents or grand-parents with thatching, and have tales to tell about this.

Carol Hawkins.

#### THE WEY AND ARUN CANAL SOCIETY.

Volunteers may be interested in the activities of this society, the following is an extract from the Society's information sheet.

.... The Society was formed in 1970 with the object of attempting the restoration of the navigational link between the Rivers Wey and Arun, thus providing a direct water link between the South Coast and London and also with the rest of the Inland Waterways system.

#### About the Canal

The River Arun, had been made navigable between 1545 and 1575, enabling barges to reach Pallingham Quay, above Pulborough. The River Wey navigation was opened to Guildford in 1653 and extended to Godalming in 1763. Although proposals to link the two rivers date back to 1641, it was not until 1816 that the Canal was actually opened. What we know today as the Wey and Arun Canal consists in reality of two canals, the first, the Arun Navigation being opened in 1787, and bringing commercial trade to Newbridge, near Billingshurst. The final link, the Wey and Arun Junction Canal, between Newbridge and the River Wey at Stonebridge, near Shalford, was opened in 1816.

The canal reached its peak as a commercial waterway in 1839, but then with the advent of the first railway in Sussex, its fortunes declined rapidly and with the opening of the Guildford - Horsham line in 1865 (itself to close 100 years later) the Wey and Arun Canal was forced to closure in 1868 and finally abandoned in 1871.

Although the canal was abandoned over 100 years ago, most of the line remains intact to this day. It leaves the River Wey at Stonebridge and climbs through Bramley and Cranleigh to the five mile summit level near Dunsfold where it crosses the Surrey/Sussex watershed 163 feet above sea level. It then winds through Sidney Wood, descending through Alfold to Loxwood and Newbridge and then follows the Arun Valley to connect with the river at Pallingham Lock.

The canal is 23 miles long and on average about 25 feet wide and 4 feet deep. The locks are 12 feet wide and approximately 70 feet long with an average fall of about 6 feet. There were

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originally 26 locks (of which only 9 survive today in various stages of decay) some 35 bridges (many of these can still be found serving farms) together with wharves, lock houses and aqueducts (of which few examples now remain.)

The canal traverses extremely pleasant rural countryside throughout and peace and tranquillity are easily found. It is not difficult to foresee that the canal, once restored, can provide a haven for the rambler, the angler and the naturalist, as well as for the pleasure boater.

The canal itself can best be seen at Newbridge (A272 west of Billingshurst), Loxwood (B2133) Run Common (close to the A281 near Cranleigh) and Birtley Depot (A281 near Bramley). For map reference see the 1" Ordnance Survey Sheet 182 (Brighton and Worthing) or for more detail the following 2½" maps: TQ 02, TQ 03 and TQ 04.

#### About the Society.

Following a series of informal meetings in 1970, the Wey and Arun Canal Society was officially inaugurated on 17th November 1970. The Society operates through a Management Committee and Northern and Southern Sectional Committees responsible for the Surrey and Sussex ends of the canal respectively. In addition, a series of Sub-Committees are responsible for detailed technical tasks, arranging social events, keeping society records, etc.,

With the consent of local landowners, the Society is concentrating its restoration efforts on two pilot sections, one at Run Common near Cranleigh, and the other northwards from Newbridge near Billingshurst. Since work started in March 1971, a large amount of clearance work has been done on both sites and restoration work is in hand on Rowner Lock. On the Northern Section working parties are held every Sunday, usually at Run Common, and on the Southern Section working parties are held on the first, third and fifth Sundays of each month, usually at Newbridge. Full details appear in our own Bulletin, 'Wey-south', issued free to members.....

Further information from The Secretary, J.P. Markwick, 59, Ardsheal Road, Worthing, Sussex. BN14 7RN.

#### THE POTTERS ARE BACK.

The Pottery Group held a successful Easter camp, and despite the bad weather produced a number of pots, and also built another kiln, known as the Heyshot kiln. This kiln has been fired, and results have been interesting. Those of you who have never seen a kiln fired, and indeed those of you who have already experienced this remarkable event may be interested in the following firing dates:

July 6-7-8, Small kiln (Glaze tests)  
August 24-25-26, Tile firings (Both large kilns)  
October 5-6-7, Pots, Three kilns.

Richard Pratley is organising a tile project, and hopes to make some of the much needed hip tiles for use on future buildings. Information is needed for this project. Tile making is a project that can be undertaken by semi-skilled labour. Please contact Richard if you are interested.

Richard Pratley, 96, Wilberforce Road, London N.4.

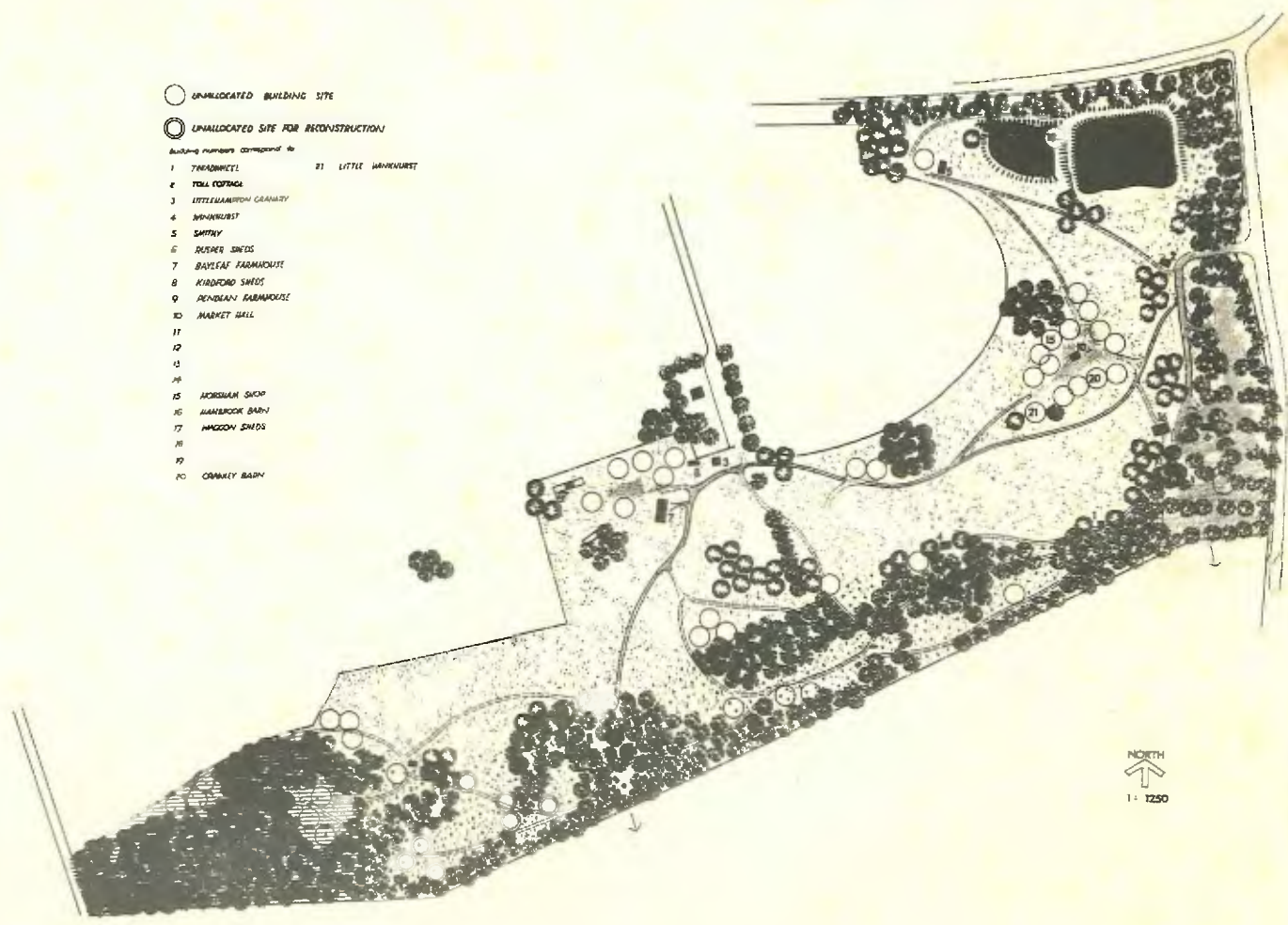
THE MASTER PLAN.

Behind the scenes over the last months discussion has been taking place at the Sites and Buildings Advisory Committee, over the Master Plan of the Museum site. Such a plan is necessary for two reasons. Firstly, the County Council Planning Department need to approve our future plans, and secondly, the existence of such a plan should aid the successful development of the Museum site. Reproduced here is a copy of the plan as it now stands, but it should be pointed out that this plan is not intended to be final and absolute. Many of the sites marked may never be used, they are intended to represent possible sites. Others may be added in the future.

The Plan is reproduced by permission of John Warren,  
Hon. Museum Architect.

- UNALLOCATED BUILDING SITE
- ⊙ UNALLOCATED SITE FOR RECONSTRUCTION

- Building numbers correspond to:
- 1 TRENCHWELL
  - 2 TOLL COFFAGE
  - 3 LITTLEHAMPTON GRANARY
  - 4 WINDMILL
  - 5 SMITHY
  - 6 RUSSES SHEDS
  - 7 BAYLIS FARMHOUSE
  - 8 KIRKBY SHEDS
  - 9 PENNINGTON FARMHOUSE
  - 10 MARKET HALL
  - 11
  - 12
  - 13
  - 14
  - 15 JORSMAN SHOP
  - 16 WAINBOROUGH BARN
  - 17 WAGGON SHEDS
  - 18
  - 19
  - 20 CROMLEY BARN
  - 21 LITTLE WAINBOROUGH



NORTH  
↑  
1: 1250

- AREA RESERVED FOR DETAILED DEVELOPMENT
- MEADOW SUBJECTS
- WATER
- NEW PLANTING
- EXISTING WOODLAND
- EXISTING (OR) TREES TO BE REMOVED
- ORCHARD
- VEHICLE ROUTE
- RESTRICTION ROUTE

# WEALD AND DOWNLAND OPEN AIR MUSEUM

# MASTER PLAN '72

Open Air Museum	Master Plan 1972	<table border="1"> <tr> <td>750</td> <td>100'</td> </tr> <tr> <td>100</td> <td></td> </tr> </table>	750	100'	100		<p>the architectural and planning partnership</p> <p>Regency House, Marsh Parade WIMBORNE (DORSET) Dorset</p> <p>22 South Audley Street LONDON (E.C.4A)</p>
750	100'						
100							