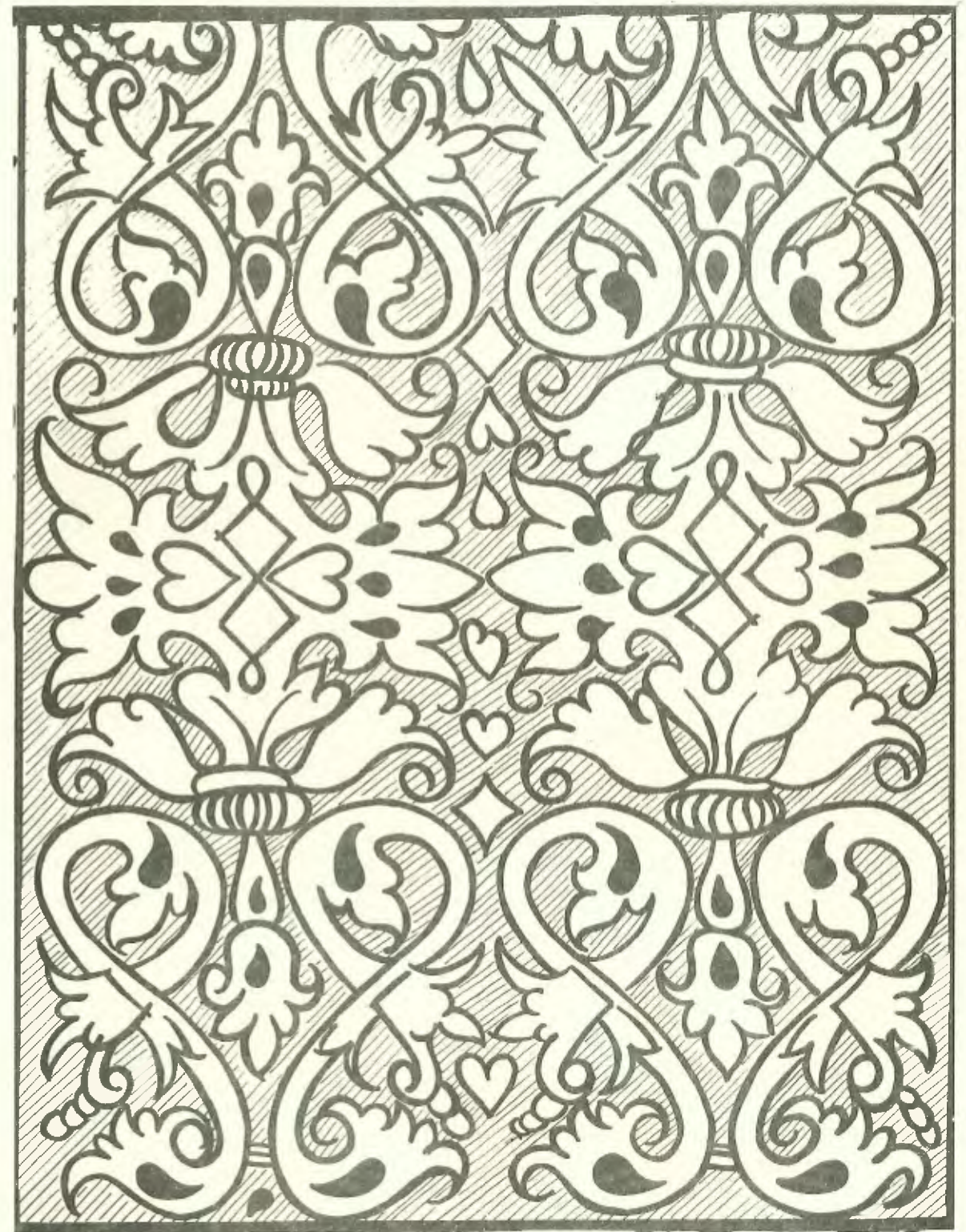




VOLUNTEERS' NEWS
THE OPEN AIR MUSEUM
Singleton nr. Chichester
Sussex



VOLUNTEERS' NEWS

WINTER 1973

NO. 3.

APPOINTMENT OF NEW DIRECTOR.

The Council of Management of the Weald & Downland Open Air Museum has appointed Mr. Christopher Zeuner, at present Keeper of the Museum, to be Director of the Museum from 1st April, 1974.

Mr. John Lowe, who has been Director of the Museum since April, 1969, will retire at the end of March but will remain on the staff as Consultant to the Museum.

With the extremely rapid development of the museum in the past year, the Council of Management has decided that the time has come to appoint a full-time Director.

Mr. Christopher Zeuner is aged 28 and lives at Lavant, not far from the museum. Mr. Zeuner was trained as a school teacher and taught for several years. Some time ago he became one of the museum's most active volunteer workers until in 1971 he was appointed Honorary Curator of Crafts and Craft Equipment, being responsible for the museum's growing collection of rural craft equipment. His devoted service to the museum as a volunteer led to his appointment in 1972 as Keeper of the Museum, with overall responsibility for running all activities on the museum site. In this post he has had a wide experience of the museum from the re-erection of buildings on the site to the administration of the museum and the organisation of the volunteers.

When Mr. Lowe took on the Directorship of the Museum in April, 1969, he was employed on a part-time consultancy basis, and at that time made it clear that his job was to establish the museum on firm foundations, and that when this was achieved he would wish to hand over to a full-time Director. Mr. Lowe is principal of West Dean College, consultant to a large Japanese company, organiser and leader of foreign tours for Twickenham Travel Ltd., and part-time journalist and publisher. With these interests Mr. Lowe does not feel he can give enough time as Director of the Museum, but that he can still act as Consultant to the Museum, with special responsibility for public relations, fund raising and administration of the Friends.

Museum Address and Telephone Number.

THE OPEN AIR MUSEUM, SINGLETON, CHICHESTER, Sx. TEL: SINGLETON 348

Cover Illustration.

Detail from the Fittleworth Wall Paintings reproduced from a tracing taken by Mrs. Marjorie Hallam.

After undergoing extensive conservation at the South Eastern Area Museum Service laboratories four of these panels have been returned to the Museum and will form part of the Hambrook Barn exhibition.

TRIUMPHANT SUMMER SEASON FOR THE MUSEUM-ALL RECORDS BROKEN WITH TOTAL ATTENDANCE OF OVER 111,000 VISITORS. - John Lowe.

When the Open Air Museum closed for the winter on 31st October, 111,042 people had visited the museum since it opened for the 1973 season on 21st April, breaking all previous records. The maximum number of visitors on one day was 2,218 on the August Bank Holiday Monday; the highest figure for 1972 was 1,889 on the 1972 Bank Holiday. This year's attendance was divided between 62,000 adults and 49,042 children. Last year's attendance was 78,506.

The majority of these children visited the museum in organised school parties. Throughout the term the museum received about 400 school children a day; this is the maximum possible as we cannot park more than 15 coaches and, more important, this is the number who can be accommodated in one day. We were fully booked with schools by 1st May and after that day we had to turn away dozens of schools. This year the museum had done everything in its power to persuade all teachers to prepare their classes for their visit. The vast majority of teachers followed this advice and it was noticeable this year that nearly every child arrived at the museum with prepared work to do. As a result the general standard of behaviour was higher than in previous years and the children appeared to be getting more out of their visit. The museum will continue to do all it can to improve the quality of every child's visit to the museum. It is interesting that literally hundreds of children returned to the museum after a school visit, bringing their parents with them.

There is no doubt that a major attraction is the craft demonstrations given at the museum at the weekends. Crowds watched potters, spinners and weavers and woodcraft workers practising their crafts in a traditional way. Occasionally it was possible to work the blacksmith's forge and on one occasion a group of volunteers fired a charcoal kiln.

Once again the museum was deeply indebted to its growing band of volunteers. Every day of the opening, seven to ten volunteer stewards manned the museum, keeping an eye on the buildings, answering questions and making the public feel at home, something much appreciated by all our visitors who continually comment on the friendly atmosphere of the museum. The most striking feature of the public visiting the museum is their obvious pleasure in examining the old buildings and enjoying a picnic on the museum's beautiful site. There seems to be something for everyone, young or old.

Next year the museum will open on Good Friday, 12th April, and will be open every day except Mondays from 11 a.m. to 6 p.m. until the end of September. There will be a limited opening in October. Parties are advised to book early.

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VOLUNTEERS' ASSOCIATION - Christopher Zeuner.

For some time now many volunteers have suggested that the organisation of Volunteers at the Museum should be formalised, and that there should be more organised activities for all volunteers. It is, therefore, proposed to form an association for volunteers, which will organise lectures and social events at the Museum as well as acting as a medium through which members' interests and opinions can be aired. The basis for this has been approved by the Management Council as follows:

1. All volunteers at the Open Air Museum are entitled to join the Association on payment of 15p per year. This subscription will go towards administrative costs and postage involved in running the Association.
2. There will be one Annual General Meeting held at the Museum each year. Other meetings will be held when it is necessary.
3. Each member of the Association on production of his or her membership card will be entitled to free entry to the Museum together with one guest whenever the museum is open to the public.
4. Each member will receive the Volunteers' Newsletter three times a year.
5. Members will have the opportunity of attending all courses, seminars and special evening lectures organised for the museum for both volunteers and Friends. Such courses will be advertised in the Volunteers' Newsletter.

It is proposed to go ahead with the formation of the Association, and you will find a form of application enclosed with this Newsletter. The operative date will be the 1st January 1974, and you will receive membership cards as soon as possible.

It is hoped that this move will add to the satisfaction you can get from your activities at the Museum.

MUSEUM EVENTS THROUGH THE SEASON - Christopher Zeuner.

Kirdford.

Peter Parish and his team have now nearly completed the first Kirdford shed. There has been some delay in tiling the roof as Peter and Co. have been dismantling Bignor Barn for its local stone and brick.

The second Kirdford shed is also underway, being re-erected by Ken Ayling, Ron Wakeling and Tim Jenkins. They hope to complete it in time for the new season.

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The Road.

The road across the site is now complete. Its surface is not as smooth as some would wish, but it is intended to fit into the surrounding landscape, much as a farm track does. It is hoped that everyone will make sure to use the track if they have to cross the site by car, and to restrict the use of cars on other parts of the site as much as possible. It has been a common complaint by visitors to the Museum that the site is spoilt by cars and the tracks they leave. Please co-operate in this.

Goodwood Granary.

Anthony Simmons has been working hard on the Goodwood Granary, and it is now nearly completed - the inside has been converted into a Museum administration office with telephone.

The Museum is greatly indebted to John Lowe for providing office facilities in his house for so long, but we are all agreed that provision of an office on site is a major step forward, and welcome Julia Hett's move to Singleton in the New Year.

Some of you have commented on the colour of the granary. On the original weather board there was clear evidence for the building having been painted in the Goodwood colours, and so we have used the same paint. The path leading to it will be retained by a flint wall in keeping with the building styles on the Goodwood estate.

The Forge.

This year the Forge has been operating nearly every Sunday due to the enthusiasm of Ivor Gardner who offered his services in response to an article in the press. Mr. Gardner has used the equipment in the forge, plus some surplus equipment we acquired to manufacture items needed on site for various projects. Mr. Gardner also spent a great deal of time on the repair of Patching Gin. It has been a great attraction to the public to see the forge in action, and judging by conversations around the forge many people have enjoyed seeing a craft, which was commonplace only a few years ago, being practised at the Museum.

Lurgashall Mill.

The mill has been in the back of all our minds for some time; however, during a routine inspection Roger Champion noticed that most of the stone floor and the bin floor were now hanging from the roof timbers. It therefore became vital that work started on taking all the machinery and the floors out. This has now been done leaving only the walls to be dismantled. This will be undertaken as time permits. The re-erection of the building will be delayed for some time. It is estimated that it will cost between £15,000 and £20,000 to rebuild the mill and create the two lakes needed.

Lurgashall Mill cont.....

We were thrilled to be approached by The Peter Minet Trust with an offer of £2,500, which is a good start to the fund raising. George Newell has been working on a feasibility study of the alternative scheme for siting the mill and its ponds. The fall of water on our site is not adequate for the needs of the mill. In a future Newsletter you will be given more details of the plans. Already Stan Wait has been boring for water, and indeed a supply is available. We are very grateful for his efforts and advice on this matter.

FUTURE MUSEUM EVENTS - Christopher Zeuner.

Hambrook Barn.

The Hambrook Barn exhibition is now nearing completion. It is intended to illustrate the history of vernacular architecture in the Weald and Downland, and has been partly financed by the Area Museums Service. The graphic work and the setting out of exhibits will be completed for an Easter opening.

Craft Demonstrations - 1974.

It is hoped that in 1974 we will be able to build up a programme of craft demonstrations, so that every weekend someone is in action. We would like to see as much of this as possible undertaken by professionals. If we are trying to show the skills of a craft to the public it is very important to do so as accurately as possible. The Volunteers' demonstrations have been most interesting, but every effort must be made to run a programme that has both professional and amateur elements. Indeed many of our amateur craftsmen and women would welcome this development for there is much to be learnt from the people who have practised a craft all their lives. If any reader knows of a craftsman who might be prepared to come to the Museum for one or two weekends please let me know.

Potters' Shed.

Another shed known as the Coldwaltham Shed, has been dismantled and will be re-erected by the potters as a new home for their activities. It is a five-bay cattle shed and should provide ample space for the potters' work. The survey and plans for this project have been drawn up by Richard Pratley who will be continuing to oversee the project. It will be interesting to watch the potters apply their skills to the less plastic characteristics of timber.

Bignor Cider Press.

Some years ago Captain Tupper of Bignor donated a cider press to Brighton Museum, but it lacked the space needed to house such a large item. So with Captain Tupper's agreement it was given to the Museum and Clive Buckle and Lyn Benson have now started work restoring and re-erecting it in the two spare bays of Kirdford 1.

Charcoal Burners' Camp.

The Charcoal Burners' huts have suffered rather from the elements and are in need of attention. In recent weeks a group of students from Bishop Otter College have started work on the day hut, under the direction of Lyn Sharf, and good progress has been made.

The students were introduced to the Museum as a result of a course planned as part of their Introductory Week. The three days spent at the Museum were most interesting, and it fired some of the students with enthusiasm for our project. Not only have they been helping on the Charcoal huts, but also, during their regular Wednesday afternoon visits, they have undertaken a number of smaller jobs for the Museum staff.

Another gift from the Friends.

For sometime now we have felt the need for the Museum to own its own transport. The volume of materials being shifted seems to increase, and so often it is necessary to have transport on Sundays. At the last Friends Committee meeting it was decided that it would be a useful contribution to the Museum if a suitable vehicle could be provided. The type of vehicle being looked for is a good Long Wheel-base Landrover, and it is hoped that one can be found in the near future.

AUGUST CHARCOAL BURN - Diana Sharp.

Narrow streamers of white smoke flow softly through beech glades, merging half-way down the valley into a grey mist which makes the late evening seem like early morning, and now and again crackles and spits escape into the atmosphere and the smell is one of damp hot woodash. It gets into your clothes and your hair and your lips are sore and your eyes dry.

It's 9.00 on Saturday evening in the Charcoal Burners' Camp - a scene from a vanished rural life is being recreated.

Tracing the smoke wisps back through the camp with its living and sleeping huts, its open spit fires and piles of wood, you come to their source - a dome-shaped, earth-covered kiln, 37ft in circumference and over six feet high. The smoke and steam issues from all parts of the kiln, giving it the appearance of a slumbering volcano. Lying nearby are shovels and forks, piles of earth, used to patch up holes, and the gas lamps have just been lit and throw light on the curling smoke.

Standing around the kiln, watching and waiting and sometimes working, are the 13 volunteers who built the kiln in five Sundays. Among them are Mr. and Mrs. Arthur Langridge, who built the reconstructed camp at the Museum in 1968. The kiln was lit at 9.00 and the process of charcoal burning, the carbonization of wood, continues for 24 hours until 9.00 on Sunday morning when the kiln is opened up.

August Charcoal Burn, cont...

Mr. Langridge and Don Glue explained the process. A chimney of split logs is arranged round a centre 'cross' or flue, using about 2½ tons of wood. This stack is then covered with grass and finally with earth and dust to seal in the intense heat and cause the carbonization. All the time the wood is turning into charcoal the kiln is shrinking to about three-quarters its original size. The wood must not at any time catch fire and it is this factor which necessitates the charcoal-burner staying up and watching the kiln all night long.

Says Jon Finch, 'We won't have time to sleep tonight. The kiln needs constant attention. The Langridges, Don Glue, Peter Parish and myself will stay awake all night. We'll have to do a lot of work on it as it's shrinking rather fast at the moment.'

The volunteers pass the time talking about the prices and uses of charcoal. 'As it burns down it'll drop,' says Mrs. Langridge. 'The wood will get smaller and smaller, and we'll have about 4 cwt of charcoal when we've finished.'

'The charcoal goes to factories for making dyes and blacking, biscuits, gunpowder and all sorts. In the older days they used it for toothpaste.' Don takes up the story: 'And for fuses, explosives and pig iron smelting. In the old steam engines they used to fill up cracks with charcoal and burn it to produce heat and then they welded the cracks afterwards.'

'The charcoal was put in bags the size of a potato sack,' Mrs. Langridge said. 'It used to sell 46 lbs for 2½p before the first war. It's £100 a ton nowadays.'

At 10.00 the ovens and fires were alight ready for cooking. Kettles and saucepans bubbled over a barbecue, and the old bread oven threw out a great heat. Volunteers were peeling potatoes, setting out tables, and over at the kiln Don and Nigel Palmer were making baskets with split hazel.

It's Sunday morning at 9.00. The kiln has shrunk to a height of just over three feet, half its original size, and its circumference has shrunk by about five feet.

Mr. Langridge is still shovelling earth onto the kiln to keep in the heat - he's been doing it all night long. Don looks tired but Mr. Langridge says 'I've got used to it. After a time you get over the tiredness. But it makes me a bit stiff nowadays.' Jon Finch had fallen asleep at 1.30 and had only just woken up.

They have discovered they made a mistake in building the kiln. Says Mr. Langridge 'It's too steep. The biggest part of the wood logs should be at the top instead of the bottom. If you have the big ends at the bottom you lose your charcoal.'

And at 7.30 some charcoal broke through the outer earth layer. Don: 'We had to take some of the charcoal out. It shouldn't have happened.'

August Charcoal Burn, cont....

At 9.15 Mr. Langridge and Don begin putting the kiln out. It takes two hours to subdue the heat completely and this is done by pouring water into the kiln through holes made by the handle of the 'rubber', a tool used for smoothing and shovelling the earth on the kiln. At the same time more earth is being applied to the kiln, to cool it down.

It's at this time that the Museum receives its first early morning visitors, and among them are Roy Armstrong and Christopher Zeuner. From the pottery firing comes Dennis May, and other museum volunteers flock to the camp to watch the kiln being opened.

11.00 and the moment of truth arrives. The volunteers quickly but carefully rake the kiln apart. As soon as the charcoal tumbles out, Peter Parish splashes water over it to cool it down. Black charcoal dust escapes from the kiln at an astonishing rate, covering clothes and hair and skin, and the smoke makes breathing difficult.

The raking process takes over an hour. Once the kiln has collapsed the contents have to be sorted. The charcoal is spread, smoking and steaming into a thick circular bed. Some of the wood has not turned into charcoal and is discarded. The pure charcoal is raked into a pile.

By mid-day the volunteers are relaxing in the charcoal camp, their work over. On the site of the kiln is now a somehow pathetically small pile of usable charcoal, and Mr. Langridge pronounces the quality good for the size of the kiln.

The burn has been a success and there will be more in the future. More important than the actual burn as far as the Museum is concerned, is the ideal behind the activity. Says Christopher Zeuner, 'We are interested in preserving as correctly as possible the techniques of what was an extremely important industry in the Weald. It's not only a matter of preserving the techniques but finding out more about them while people practising them are still alive - because much of the literature about this subject is highly inaccurate.'

The charcoal burn has also been important in showing visitors how charcoal was produced before the modern retorts came into being, and the amount of physical human labour needed to produce a perfect product.

THE POTTERS BACK - Dennis May.

A group of people assembled at the Museum site on Maundy Thursday. The car park mushroomed into a village community of tents, cars, caravan and a boat. Within the space of a few hours working parties began their tasks in a cold fresh spring wind, soon to bring rain.

Clay was dug, picked and sanded. Pots were being thrown and coiled. The grass was marked out with stakes, chalk and flints, broken tiles and heaps of bricks. The earth was dug, the kiln construction was started, pots were made. The potters were back!

The Potters Back, cont....

The new kiln is based on an earlier version excavated by Con Ainsworth at Heyshott and constructed at the museum in 1972. The main difference is that it has firing chambers at opposite ends. When we came to fire the kiln we discovered why the medieval potters improved the design. The first firing took place at the end of the week when the dark rain clouds had given way to clear, bright, spring sunshine. The firing, which was done without an arched flook, was difficult to control, and although we spent 40 hours trying to appease our kiln god, the glazes did not melt. Later on during May, Chris Doonan and Ric Launder refired the kiln which then produced good results. Perhaps our kiln god needs a sacrifice?

During summer weekends teams of volunteers began demonstrating a variety of medieval pottery work. Gerry Mckee and Tim Rudwick made some strong multi-piece louvered chimney pieces. In August a tile-making group was formed under the direction of Richard Pratley, and at the end of August the Heyshott kiln was packed with tiles and another batch of pots.

Over the Bank Holiday, whilst the charcoal burners were charring wood we were burning wood in an endeavour to bring our kiln up to temperature. At night time, when there are only a few tired, smoke-eyed and ash covered individuals feeding wood on to a roaring glowing mass, and viking horns of flame appear from the kiln, a time machine comes into existence. Who knows what epoch or era it is?

During August an unplanned, but nevertheless interesting experiment was carried out. We had often toyed with the notion of a resident potter working at the Museum, but no-one had previously had the time to spend on this work. John Bell found the time, and was able to work for five weeks at the Museum making pots every day.

He made enough to fire the small kiln four times and fired the rest in the Heyshott kiln. Visitors to the Museum were able to watch the demonstrations every day. A style of making was impressed on the work and the workshop became an individual studio. It would be a great asset if more potters could spend time at the Museum for longer periods. It would increase the level and quality of the wares.

Fred Seyd's wheels are very fine. He has made a strong contribution to our work. Without his craftsmanship there would be no throwing and no thrown pots. But we are growing out of our present workshop. There is not room for more than two or three people to work without falling over themselves.

And it is at this point the interest begins. During the summer we were asked if we would like to move to another site within the Museum. Our accommodation in the Lurgashall shed was offered as an initial experiment to see if the project was feasible and practical. Now that the child was growing it needed room. Three sites were considered and the one chosen is near the woodcraft area on the path from the car park, thus making a pleasing sequence of working craft exhibits. By the evening of the barbecue Richard Pratley had worked out a basic plan, and on August 12 we met the Sites and Buildings committee who suggested we should have an authentic building.

The Potters Back, cont....

And so a building has been found. It has been surveyed and labelled and by the time this note appears in print, the building will be at the museum laid out in pieces to begin the work of re-building. The site has been marked and cleared and Richard Pratléy has re-designed the lay-out.

We would like to thank Roy Armstrong and Chris Zeuner for their interest in our work. We know we were invited to come and make pots, but without their sustained interest in what we do - warts and all - there would be no pottery at the Museum.

We enjoy recruiting new potters. We not only need expert throwers, but also tilemakers, clay pickers, pug makers, and wood workers, and we will teach complete beginners in the craft.

We have all had to re-think our approach to pottery and the skills needed to make pots in the true articulate style of the medieval potters. We still have a long way to go before we achieve the disarming simplicity and robustness of our friends in earlier times.

And is there any other activity that brings such satisfaction, when, after hours of feeding flaming, roaring, crackling, wood-hungry kiln god, the 'earth mound' is cracked open, revealing a host of gleaming pots?

After all, with fire, clay, water and metal, the earth itself is a kiln!

NOTES FROM THE WARDEN - Doug. Bryant.

It is good to look back on a season which has witnessed so much planning and progress. A very great deal of planning and work has gone into basic improvements which, while not perhaps spectacular, are vital to putting the Museum organization on a sound footing. Among these are a good hard road right across the site and a well equipped and much needed site office. Currently we have also, at last, achieved inter-com telephone links which will be of great value. But, most heartening of all, 1973 has seen all previous attendance records broken.

This most gratifying result was undoubtedly due in part to the magnificent summer for which 1973 will long be remembered! But it was also due to several other factors. One of the most outstanding of these in my view is the excellent public relations which we have built up with the various education authorities. Children and more senior students came in their thousands from schools in Sussex, Surrey, Hampshire and Kent. As the season progressed more and more enquiries and parties came from London schools. Nor was this all - we even had parties from schools as far away as Berkshire, Devon, Bedfordshire and South Wales.

But although we had upwards of 50,000 children and students, we had even more adult visitors!

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Notes from the Warden, cont.....

Our adult visitors came from all parts of the United Kingdom, and from many overseas countries. Many of them were people on holiday who had picked up news of the Museum from any one of a dozen sources - information bureaus, hotels, other museums etc. - but very often they came on the personal recommendation of friends or of their own children.

This greatly increased influx of visitors made heavy demands on the car park and the toilets. It also brought much augmented work for our volunteer stewards. The Museum owes a very great deal of gratitude to those dozens of stewards who faithfully manned their posts, week in, week out and did their best to cope with the hordes of visitors. Many hard and hectic hours were put in by those stewards manning the ticket office and the shop, and those on the equally onerous but vital work of car parking. On a considerable number of days we had upwards of 1,500 visitors and were forced to use overflow parking, but happily managed to maintain smooth and efficient control.

It has been hard work but very rewarding in many ways - in the ~~satisfaction of seeing~~ a job well done, in the pleasure of knowing that every week the Museum is getting known to ever increasing thousands, and more mundane (but very germane!) that the coffers are being filled! We have learned several useful facts from this wonderful 1973 season, among them that we shall have greatly to augment our stocks in the shop next year. We have also realised how inadequate and difficult are the present car parking facilities. It is hoped by next season that the new car park extension with its greatly improved access and exit roads will be a fact and not merely a plan.

Meanwhile new developments on the site progress - additional buildings are being dismantled and brought to Singleton, hundreds of tons of soil have been brought in, walls are being bricked, and roofs tiled, display items prepared. Next year we shall have at least two additional buildings open to the public - the Hambrook Barn and Titchfield Market Hall. Both will be of exceptional interest and both will need to be manned by stewards.

In conclusion I want to express my most sincere thanks to each and every steward for all the loyal and willing work and happy co-operation we have enjoyed this past season. May I ask each of our volunteers to further the cause during the coming months by enlisting further stewards for 1974? We are going to need a considerably increased roster of stewards next year if we are to cope, not only with the additional buildings but also with the fact that the Museum will be open 6 days a week. If you can introduce just one additional volunteer it will help immensely to ensure the continued success of our Museum.

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LOCAL HISTORY THROUGH DOCUMENTS - Kim Leslie.

Part 1 - Probate Inventories.

A great deal of detailed information about the way people lived and worked in the past may be derived from the study of probate inventories. Put very briefly, this type of inventory is a valuation of a deceased person's property, once required in law for the probate of a will. Although the idea was certainly nothing new in the 16th century, it was Henry VIII's Parliament of 1529 which introduced a new and much more wide-sweeping demand for the compilation of inventories in an act, the second clause of which required executors to be responsible for drawing up "....a trewe and perfyte Inventory of all the goodes catells wares merchaundyses as well moveable as not moveable...." (21 Henry VIII, c.5). This remained a requirement until 1859.

To give an idea of the type of information we can gather from these documents, a transcript of an inventory for a Singleton farmer who died in 1777 is given below:

A true and perfect Inventory of all and singular the Goods Chattles and Credits of John Glover late of the parish of Singleton (within the Archdeaconry and Diocese of Chichester) Farmer, deceased. Taken valued and appraized the Eighth day of April in the Year of our Lord 1777, by James Piggott and William Dearling as follows (to wit):

Table with 3 columns: Description, £, s, d. Includes items like 'First, Wearing Apparell and Money in Purse', 'In the Kitchen', 'In the Brewhouse', 'In the Cellar', 'In the best Chamber', and 'In the Servants Chamber'.

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Probate Inventory, cont...

Table with 3 columns: Description, £, s, d. Categories include Live Stock, Corn & Hay, and Utensills. Total value at bottom: 339 3 -

James Piggott)
William Dearling) Appraizors

On the 12th Day of April 1777
Mary Glover natural & lawfull
Sister and Mary Bignell Friend
of the Deceased the joint
Executrixes named in his Will,
were Sworn &c. Before me,
Rd. Tireman,
Sur.

Inventories like this example can obviously be of enormous value to anyone trying to build up a picture of the past. Their evidence can be used for the reconstruction of house and cottage interiors, for an assessment of styles and standards of living, a study of domestic crafts, trades and various activities such as farming, and, what is most important, they reveal the life and labour of a wide cross-section of the whole community. For example, we may find inventories of the farmer, the blacksmith and carpenter, the fisherman, the inn keeper and the labourer. In other words, these are the records of many of those who otherwise rarely find a mention in documentary material at all.

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Local History Through Documents, cont...

The Glover inventory gives an interesting glimpse into the life of a small downland farmer specialising in sheep and cereals. He appears to have enjoyed quite a reasonable degree of comfort, and like so many country people in the past had his own facilities for brewing his own beer, a need often arising from the problem of an impure water supply. According to the great number of private brewhouses referred to in other inventories the private brewery must have been a common sight in a high proportion of country homes.

One of the problems in trying to understand an inventory is the use of unfamiliar technical terms, many of which are now long out of use. Whilst "ridders" are almost certainly riddles (or sieves) and a "thill" harness is for attaching a horse to the shafts of a waggon, there is uncertainty about the term "shuff". If any Volunteer has any ideas we would be pleased to know.

The original of this inventory is preserved in the West Sussex Record Office, Chichester. The above transcript, which follows the original in spelling, has been slightly modified in punctuation to give a clearer rendering. It is reproduced here by courtesy of the County Archivist, Mrs. Patricia Gill.

In the next edition of the Volunteers' News there will be a transcript of an 18th century Singleton carpenter's inventory, and also a short bibliography for those wishing to pursue the study further.

BOOKLIST ON VERNACULAR BUILDING - Marjorie Hallam.

Growing realisation of the significance of humbler traditional buildings in reflecting social, cultural and economic aspects of a locality's past has led to their being more intensively and systematically examined during this century. The newness of the study means there are no comprehensive authoritative books, but for those who plan to become actively involved in research this initial disadvantage is offset by the satisfaction of taking part in a developing study.

This book list aims to provide an introduction to the main themes in vernacular building. Many of the books themselves include detailed bibliographies. For further study, these should be consulted and also the many papers published in historical and archaeological journals.

Booklist cont.....

1. General Historical Background.

W.G. Hoskins	The Making of the English Landscape	1955
W.G. Hoskins	Local History in England.	1959
Maurice Beresford	Lost Villages of England.	1954
Sir Cyril Fox	Personality of Britain	1932
J. Finberg	Exploring Villages.	1958

2. General Studies

M.W. Barley	The English Farmhouse & Cottage	1961
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a pioneer study of surviving buildings and associated documents; arranged in chronological periods and in regions.

Margaret Wood	The English Medieval House	1965
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well-illustrated and detailed, but deals mainly with the larger and wealthier buildings; much of the content has relevance to smaller buildings.

Peter Eden	Small Houses in England, 1520-1820	1969
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a Historical Association booklet, suggesting a method of classifying houses according to their layout.

J.T. Smith	The Evolution of the English Peasant House, in Journal of Brit. Arch. Ass., XXXIII, 1970	
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a valuable summary of involved and widespread research by a recognised authority.

Nigel Harvey	A History of Farm Buildings	1970
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a concise summary of the development of buildings and farmsteads; most informative from 1700 onwards.

M.W. Barley	Rural Housing in England, 1500-1640, in Agrarian History of England & Wales, ed. Thirsk vol. IV chap. X.	
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3. South Eastern England.

R.T. Mason	Framed Buildings of the Weald.	1964
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the only authoritative survey of the timber-framed building traditions of the South East.

K. Gravett	Timber and Brick Building in Kent.	1971
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a large collection of 19th century drawings showing buildings many of which have since disappeared, with a concise introduction.

Booklist, cont.....

David Martin Medieval Burwash.
The Robertsbridge Wealdens.
detailed and precise information
which illustrates features relevant
to all vernacular building in the
South East and demonstrates effective
recording practices.

Ralph Nevill Old Cottages and domestic architecture
in S.W. Surrey. 1889
one of the best of 19th century surveys,
with keen observation and precise
drawings.

4. Studies of Individual Buildings.

R.T. Mason Old Court Cottage, Limpsfield,
in Surrey Arch. Collections. vol.63, 1966

R.T. Mason and Winkhurst Farm, Bough Beech, in
R.H. Wood. Archaeologia Cantiana, vol. 83, 1968

E.W. Parkin Durlock Grange, Minster in Thanet, in
Archaeologia Cantiana, vol. 77, 1962

S.E. Rigold Some Major Kentish Barns, in
Archaeologia Cantiana, vol. 81, 1966

S.E. Rigold Two types of Court Hall, in
Archaeologia Cantiana, vol 83, 1968

F.W. Steer The Vicars' Hall, Chichester,
Chichester Papers, no. 12, 1958

5. Building Materials.

A. Clifton-Taylor The Pattern of English Building 1962
a well-illustrated and comprehensive
account of the various materials and
their use

N. Davey A History of Building Materials. 1961

6. Techniques.

C.A. Hewett The Development of Carpentry, 1200-1700, 1969
based on examples in Essex, but a
great deal is relevant to this area.

J.T. Smith Medieval Roofs, a classification, in
Archaeolog. Journal. vol.115, 1958

J.T. Smith Medieval aisled halls and their derivatives,
in Archaeolog. Journal. vol. 112, 1955

F.W.B. Charles Medieval Cruck-building and its
derivatives.
Society for Medieval Arch. monograph no. 2, 1967

Booklist, cont.....

7. Evidence from Excavation.

Maurice Beresford Deserted Medieval Villages. 1971
and John Hurst particularly chapter 2, on
building construction and
plans.

M. Biddle Excavations in Winchester,
in Antiquaries Journal, yearly
reports from 1962.

8. Evidence from Documents.

F.W. Steer Farm & Cottage Inventories 1969
based on Essex documents, but
valuable introduction.

L.F. Salzman Building in England down to 1540 1952
a fundamental work using documentary
evidence alone; mostly refers to non-
vernacular buildings but much of
material is relevant.

9. Handbooks for Practical Observing or Recording.

R.W. Brunskill Handbook of Vernacular Architecture 1970
very well illustrated with clear
drawings.

A.L. Osborne Country Life Pocket Guide to
English Domestic Architecture 1967

J.T. Smith and On the dating of English houses
E.M. Yates from external evidence, in
Field Studies 2 no. 5, 1968
annotated drawings.

Forthcoming Publications of Considerable Local Importance.

J.R. Armstrong History of Sussex (revised edition)

R.T. Mason Framed Buildings of England

H. and U. Lacey a study of early buildings in Steyning.

Journals which regularly publish papers on Vernacular Building.

Sussex Archaeological Collections.
Surrey Archaeological Collections.
Transactions of the Ancient Monument Society.
Medieval Archaeology.
Vernacular Architecture.
Archaeologia Cantiana.
Transactions of Hants Field Club.

OPENING ARRANGEMENTS FOR 1974

Opening Hours:

11 a.m. - 6 p.m. every day except Monday and including Bank Holidays from Good Friday, 12th April, to Sunday, 29th September. Then, 11 a.m. - 5 p.m. Wednesdays and Sundays until Sunday, 27th October.

Admission Charges:

Adults 30p. Schoolchildren, students and OAPs 15p.

SUNDAYS AND BANK HOLIDAYS -

Adults 40p. Schoolchildren, students and OAPs 20p.

Party rates and school bookings by arrangement, Tel: Singleton 348.

There has been severe overcrowding of the Museum in 1973 on Sundays and Bank Holidays. It is hoped that the new charges will encourage more people to visit the Museum on weekdays and Saturdays.

School and Party Rates:

Parties who book in advance will be charged 25p. per adult, 15p. for schoolchildren, students and OAPs on weekdays and Saturdays. On Sundays and Bank Holidays the party rate will be adults 35p. and children, students and OAPs 20p.

School parties booking in advance will be charged 15p. per child on weekdays and Saturdays; 20p on Sundays and Bank Holidays. Accompanying teachers will be allowed in free in the ratio of one teacher to fifteen children.

Schools will receive full details of the 1974 opening arrangements in March, 1974.