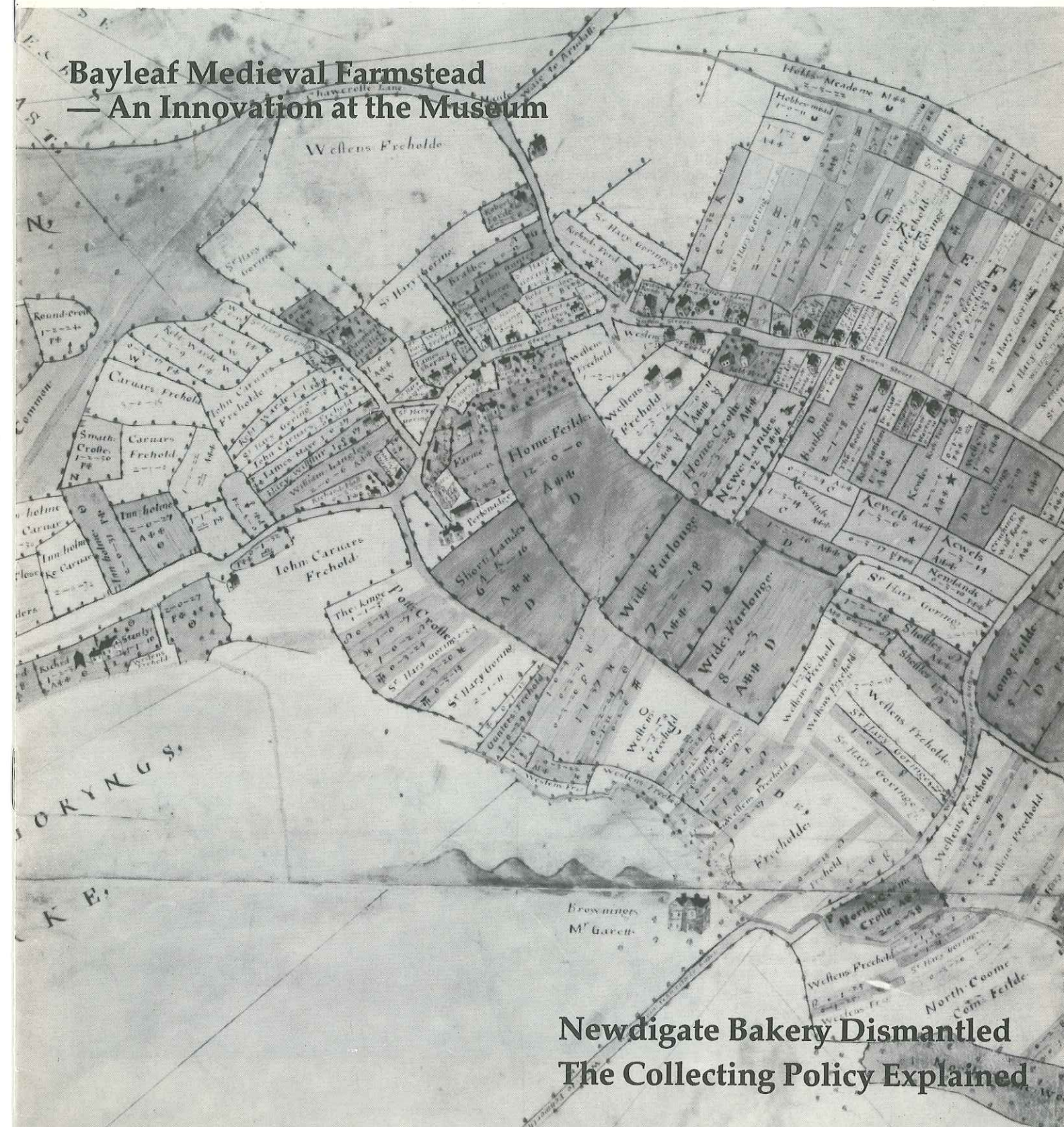


# WEALD & DOWNLAND OPEN AIR MUSEUM —MAGAZINE—

## Bayleaf Medieval Farmstead —An Innovation at the Museum



Newdigate Bakery Dismantled  
The Collecting Policy Explained



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Photographs in this issue taken by Richard Harris, Richard Pailthorpe and Diana Zeuner. Drawings by Richard Harris

Cover Picture: A section of Ralph Treswell's map of Sutton (1608), which is used as one of the illustrations in the History of Farming exhibition written by Richard Harris which will open in May. The map is remarkably accurate and beautifully coloured. Most of the features and boundaries can be traced through later maps to the present day. Reproduced with permission from Lord Egremont.

## Opening Arrangements 1989-1990

March 19th - October 31st  
11.00 a.m. - 5.00 p.m. Open every day

From November 1st - March 31st the Museum is open Wednesdays, Sundays and Bank Holidays from 11.00 a.m. - 4.00 p.m.

### Parties and School Visits

Parties and School Visits by appointment only. For party rates please request a special information sheet.

### ADMISSION CHARGES — 1989

(Admission Charges include VAT at current rate)

Adults £2.50, OAP's £1.80  
Children, Students £1.25  
Family ticket (2 adults & 2 children) £6.80

Museum Office Tel. 0243 63 348

The Museum is a non-profit making company limited by guarantee and registered as a charity. Its work has depended on the support of many individuals and trusts. If you are not already involved in its development and would like to be, please contact the Museum Director or complete the Friends of the Museum Membership Form on Page 14 of the Magazine.

# The Bayleaf Medieval Farmstead

## An Exciting Development in Interpretation

ON May 26th we shall open the recreated medieval farmstead at Bayleaf farmhouse, a new and exciting development that in many respects will change the course of the Museum.

In the early days of the Museum it was decided that the buildings should be erected as they were when they were first built, without later additions, and largely devoid of furnishings. This policy was followed with Winkhurst, Pendean, Boarhunt and Bayleaf. It was felt that if the buildings were furnished this would detract interest and attention from the structure of the building, and as the Museum set out first and foremost to be a Museum of Buildings this would weaken our effectiveness in communicating to visitors about building structure and plan.

We have however found other ways of interpreting buildings and it is important to communicate the uses of buildings also.

One example is Walderton House where one end is divided in two to show the interior at two periods, the medieval time and the 17th century, which has included furnishing on the ground floor to show the room as it might have been. It is not, however, fully furnished and only gives an idea of the room. It is far from a complete picture.

The Bayleaf Project takes the Museum a step further. The building is difficult to understand as a domestic house for most of our visitors — the way of life led by the occupants was so very different from our own experience. It is not easy for them to see how the various parts of the building were used, and it is important to give visitors an opportunity to develop a concept of the life led by the yeoman farmer and his family and retainers and place them in the context of the society of the time.

### Levels

The Project divides into a number of sections — the furnishing of the house, creation of the garden, farm equipment and livestock for the farmstead, the landscaping of the area, the exhibition within the building and the Farming History Exhibition in the adjacent cattleshed. The way in which each of these elements works for our visitors will be different, and there will be a number of levels through which the Exhibition and the

objects communicate with visitors.

Firstly, there will be the atmosphere of the complex — the visual delight, of course the buildings will always have an important advantage over the recreated elements because they are real historic objects. People who come to museums expect to see and relate to real objects rather than mere explanations.

Many visitors will be satisfied with this level of enjoyment, but many will not. They will be able to take advantage of the more detailed interpretive tools we will be introducing.

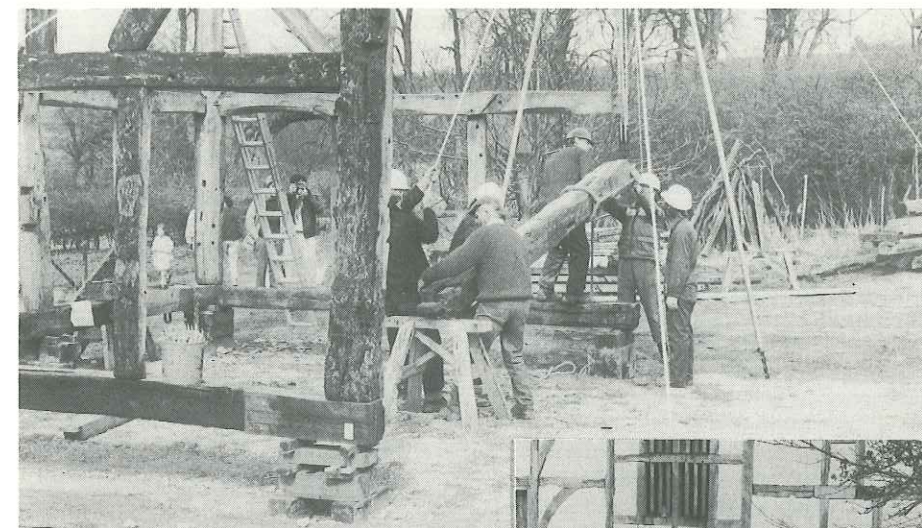
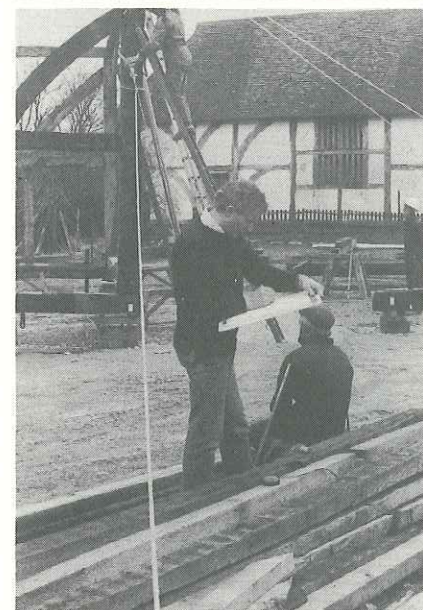
The second level will be the provision of an Interpreter. The role of this person will be to enable the visitor to understand what they are looking at and to assist them in enjoying their visit. She and her assistants will not be there primarily to give detailed information, (although this is part of the role) rather to lead visitors in the way in which they can use the complex.

The third level will be an Exhibition above the service rooms in Bayleaf, which will seek to explain each of the sections of the recreated farmstead and in particular to show how we have made decisions in selection of items and aspects on view.

The research that has been undertaken is considerable and many people have been involved. The road of discovery for those historians concerned with this un-

Cont. on page 3

Roger Champion, the Museum's carpenter, making one of the replica medieval stools for the Bayleaf Farmstead project. Other furniture which he will complete for the furnishings of the farmhouse includes trestle tables, benches, and beds.



A central part of the Museum's work — re-erecting a timber-frame. This was the first activity of last season, rebuilding the 16th century barn from Cowfold behind Bayleaf Farmhouse, where it is now the centre of the farmyard being recreated as part of the Bayleaf Medieval Farmstead Project.

The photographs show:

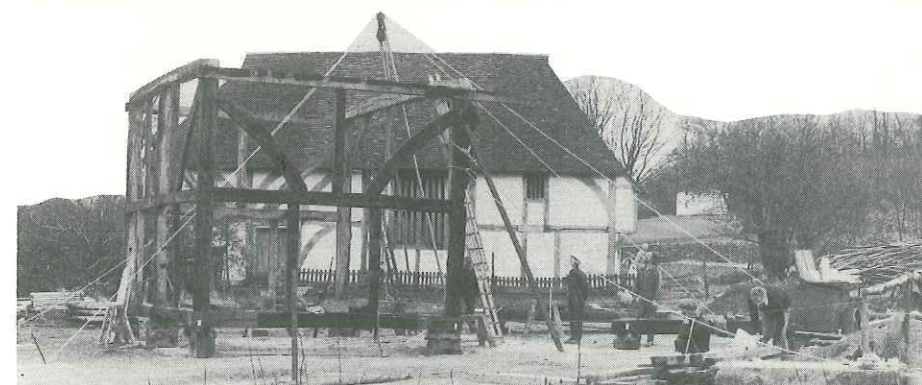
Top, the moment of action as one of the timbers is drawn up into position.

Top left, concentration for Paul Russell, and Roger Champion, Museum Carpenter, as they prepare to haul the upright corner post into position.

Left, Richard Harris, Research Director, carrying out further work on the rafters.

Above, Roy Armstrong, founder and Chris Zeuner, Museum Director, watch the frame being re-erected.

Below, one section of the building in place.



Cont from page 2

usual project has been an exciting one, and we hope that through this Exhibition we can show something of that road to visitors and explain how many of the decisions have been based on a variety of sources of evidence, some more definite than others.

The fourth element will be introduced a little later in the summer — stereo cassette tours which will take the form of a tape-recorded journey around the recreated farmstead. This offers particularly interested visitors a more detailed explanation of the different aspects of the complex. The headphone sets will be available through the Interpreter at Bayleaf. Introducing the tours a little later in the season will give the complex the chance to "settle down" enabling us to iron out any problems of circulation, or display of items which may affect the taped tour.

The fifth element is the formal Exhibition in Redvins Cattleshed. This Exhibition seeks to trace the history of farming within our region through documentary evidence of particular farmsteads, each case history representing a different period from late medieval times until the present day.

The first part of this Exhibition deals in some detail with the geology of the region and a large model, 18ft long, will show a section from the sea to the Thames and will demonstrate the effect of the underlying geology on agriculture and also on building material and local industries. We believe that this Exhibition will be of particular interest and use to schools at Secondary level, particularly to syllabuses such as the GCSE Geography syllabus.

Elizabeth Newbery and Jon Roberts are preparing special back-up material for

schools to use, and this will be available for teachers to assist them in preparing their work before a visit.

The whole effort of gathering information has produced a large quantity of material that is to be deposited in the Library, and over a period this will be supplemented by the purchase of more books. We shall encourage people who have a wish to pursue an interest in medieval rural life to use this material.

### Our Method of Research

As I have already indicated many of the areas with which we are trying to deal have considerable uncertainty. Richard Harris, assisted by many other people, has been engaged in the preparation of this Project over the last two years, using inventories (some which have not been researched before) archaeological

Cont. on page 4



evidence, written sources, maps and manuscripts.

From these we established a "shopping list" for each section. The next stage was to find illustrations of surviving evidence for each of the items we needed to reproduce. To give some examples might be interesting for readers. One of the necessary items for the farm is the cart. Richard Harris and myself, advised by David Clarke from the Museum of London, and from a practical point of view by Keith Randall, a local Wheelwright, used the material available to decide on a reconstruction which we feel is correct.

#### Cart

The illustration of a two wheeled cart in the Luttrell Psalter is well-known. This is supported by a number of other illustrations, through mostly Flemish and French. In translating the drawing into a reconstruction the advice of David Clarke based on what little archaeological evidence there was, has been very important.



Bob Holman laying the hedge around the Museum's boundary west of Bayleaf Farmhouse. Bob has been responsible for creating the Bayleaf garden in medieval form following evidence from Dr Sylvia Landsberg, the garden historian.

We finally agreed a drawing and Keith Randall has now completed the reconstruction. This work led to a consideration of the size of horse that would have been used and it was decided that an animal of 14.2hh would be the maximum that would be accurate. Consulting with Stephen Hall from the Department of Mammalian Studies at Cambridge, we concluded that this animal must be of a native pony variety and agreed that a Dale or Fell, or possibly a New Forest pony would be an acceptable compromise in illustrating the smaller size of carthorse that was used at the time. Indeed, a Dale pony has been offered to the Museum and will be resident by Easter.

#### Furniture

For the furniture we consulted Victor Chinnery, a well-established expert on early English furniture. Victor Chinnery produced a hypothetical inventory for each of the rooms of Bayleaf. Richard

Harris has compared this list with later inventories from Kent and we settled on a list of items needed for the house. Roger Champion, whose expertise in furniture making has been well demonstrated at the Museum before, particularly in Waderton, has taken this mass of information, and using wherever possible surviving examples as his models for technique, begun the reconstruction process. Once again, a combination of evidence from manuscripts, inventories and actual examples come together. Much of this furniture is already made and can be seen at the Museum.

One particular item, the wheelbarrow, has been based on surviving pieces of waterlogged timber at the Museum of London. This gave a special opportunity for reconstruction; it has been made by Roger Champion.

#### Textiles

The textiles in the building will form a very interesting part of the reconstruction. We intend to furnish the bed with sheets, mattress, coverlet and blankets. There will be wallhangings, a painted cloth and bedhangings. We received particularly detailed advice from Frances Pritchard of the Museum of London, who has been able to specify the type of material and pattern that will be correct.

In some cases it is proving very difficult to obtain the right pattern, for instance for the damask tablecloth.

The woven hangings can be achieved with a fair degree of accuracy, but thread quality and detail may need to be as compromise.

#### Animals

The selection of animals for the farm has given rise to another debate. At first we intended to try to find, or indeed

Two of the Sussex cattle which arrived before Christmas ready for the Bayleaf Farmstead.



breed, "lookalikes" to match as close as possible those animals that may have been present in the Bayleaf Farm. Discussion with Stephen Hall and others concerned with rare breeds, resulted in the conclusion that this policy was not right. It runs the risk of giving the impression that the genetic stock of animals can be lost and then recreated which is of course not so. With this in mind, it was decided

to use traditional breeds that exist today but to explain to the public through the Exhibition why this has been done, and why animals have changed so dramatically over the years. We will therefore be using for instance Southdown Sheep, some examples of Romney Sheep, and Sussex cattle (which are thought to be descended from the cattle that were common at the period, but of course look very different because over the centuries they have been bred as meat producers rather than draught animals).

#### Ironwork

For the ironwork needed, both in the house and elsewhere, advice has been given by Ian Goodall. Ian has analysed a very large number of archaeological finds and from his drawings we have been able to select suitable items. The blacksmith working at the Museum, and John Lawson the Museum's tenant at Charlton, are making copies. Once prototypes have been produced, these have been checked with archaeological evidence and then reproduced in the quantity necessary.

Much of the process I have described is as yet incomplete. The next two months will be absolutely crucial. Not all the furnishing and equipment will be completed by May 26th and the process will continue during the rest of the year until we are satisfied that we have reached a stage which enables the building to fulfil its role in the way we have envisaged.

Christopher Zeuner  
Museum Director

## Recent Grants and Donations

Bayleaf Medieval Farmstead/History of Farming Exhibition  
Royal Bank of Scotland SCATS  
NFU — West Sussex Educational Trust Fund and local branches and members  
Philip Hancock Foundation  
Goodwood Estate Co. Ltd.  
Bryant Group Services Ltd.

Reigate and Other Projects  
The Alsford Charitable Trust  
Lavant Valley Decorative and Fine Art Society  
James Longley and Co. Ltd.  
The MacRoberts Trusts  
Whiteheads  
Seaward Properties plc

## New Entrance Arrangements

The new entrance arrangements previously reported, are beginning to take place. Some have already been implemented. We have made considerable changes to the layout of the car parks; the old exit road from the top car park has been removed and the bays extended in a westerly direction. This provides a number of new car park spaces and takes away a rather steep and dangerous exit route. The main road, previously the "in" road has been widened so it is now a two-way route.

Later on in the season a new pedestrian ticket office will be erected between Hambrook Barn and the lavatories in the car parks. This whole area will become, instead of an island round which traffic circulates, a traffic free area. Cars will also enter the museum from a slightly different position. Instead of passing through the gateway by the present ticket offices, they will go up the hill to the entrance below the lavatories. They will disperse into the car park and once parked visitors will walk to the kiosk and pay their entrance there.

This change will, we hope, speed up entrance to the Museum on busy days and will also be more comfortable for visitors. They will not have to transact their business while sitting on their wal-

let, or when their handbag is in the boot — a particularly difficult operation if your handbrake does not work! Those of you who operate the ticket kiosk will be aware of these problems.

Most sites of a similar nature to the Museum operate pedestrian paying systems and they work extremely well. Another advantage will be that stewards operating the ticket kiosk can work together, and will, we think, be able to provide a more thorough welcome to visitors than is possible on busy days.

Coaches will still enter through the existing gap. As most school parties arrive in the early part of the day and their arrival is supervised by the Warden and his assistants, this will make very little difference to the current arrangements. Arrangements will also be made to allow people to re-enter — in other words to go out to the car park, return to their cars and then come back into the Museum.

These new arrangements will not be in place for the beginning of the season but towards the middle of the year we hope to have them completed.

The kiosk is being designed by David Russell, a member of the Executive Board, and planning consent is now being sought.

## School Visits Changes Could Affect The Museum

Museums all over the country are increasingly anxious about the affect of recent Government instructions on the future of school visits.

Following a court judgement the Government issued a circular to Education Authorities which enforces, for the first time, a provision included in the 1944 Education Act. This stipulates that extra school activities, which include visits to museums, which take place in school time, should be "free".

The official line is that parents should not be charged for school trips. However, the Circular makes it clear that this does not prevent schools from seeking voluntary contributions for trips — this is in effect what has always happened. Parents can now be invited to make contributions, but no pupil may be omitted from the trip because his parents have

made no contribution.

Head teachers have been issued with further instructions about the wording of letters to parents inviting contributions. If they follow these instructions and parents understand that it is simply a way of continuing arrangements for school trips as before, the status quo will be maintained.

However, there is still a great deal of confusion within Education Authorities and schools. Various organisations such as AIM (Association of Independent Museums) and the Museums Association are watching the situation carefully. There is no doubt that many school visits have stopped as a result of the instructions. At our Museum there have been some cancellations for school visits, and it is unclear what the picture will be in future months.

## Lord Watkinson Retires

Lord Watkinson, the Museum's President, stepped down from his post shortly after the very successful visit of Princess Alexandra.

The Museum is extremely grateful to Lord Watkinson for his sustained and devoted energy as President and enormous support of the Museum and all facets of its work.

Lord and Lady Watkinson have been

made Life Members of the Friends of the Museum.

Geoffrey Godber is the new President. A resident of Singleton, he will be remembered by many as a former Chairman of the Museum's Management Council. Mr and Mrs Godber have taken a special personal interest in the Museum and its development and we look forward to a rewarding Presidency.

## Peter Minet

It is with sadness that I have to report the recent death of Peter Minet. Peter Minet, a Vice President of the Museum, has been one of the most important supporters of our work from the very beginning. Through his charitable trusts, the Peter Minet Trust and the Idlewild Trust, he has given generously to our Museum. There are few major projects within the Museum that have not received some assistance through either of these Trusts.

However, one of the most significant ways in which Peter Minet assisted the Museum was his willingness to support, through the Trusts, unattractive projects, but ones which were essential to our development. The Peter Minet Trust contributed to the cost of the new substation. For the Museum to develop at all it was necessary to spend a considerable sum of money on this facility, one that was hardly noticed by visitors. Such help has been essential to the Museum and much appreciated.

Peter's interest in the Museum was shared by his wife, Mina, and together they often visited the Museum to see progress, and on many an occasion contacted me to enquire about the progress of the Museum.

Such a close involvement from a donor is rare, and much appreciated. I am sure all concerned with the Museum will share in our appreciation and sympathy to Mina Minet and the Minet family.



At the start of last season the Museum welcomed Princess Alexandra for a most successful visit during which she toured the Museum with the President, Lord Watkinson, and Museum Director, Chris Zeuner. She visited a number of the buildings and met many people concerned with the Museum. It was a particularly lovely day and she stayed an hour longer than planned.



# Newdigate Bakehouse

The Museum spent considerable time during the summer carefully dismantling the Bakehouse from Newdigate Village Stores, near Dorking, Surrey.

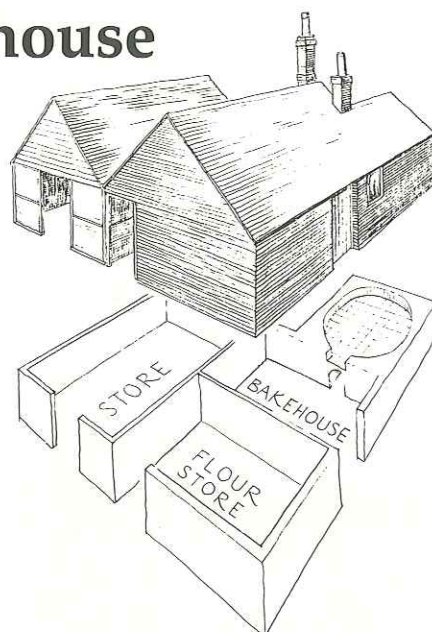
The building was given to the Museum by Mr and Mrs J. Callcut, who own the shop on the same piece of land. The bakehouse is part of a complex consisting of three phases. In the 18th century a timber frame building was constructed, possibly for use by animals, or perhaps as a slaughterhouse. Then in the early-mid 19th century the bakehouse was added and finally, late in the century the oven was rebuilt in brickwork.

Baking ceased in the 1930's but the two sons of the last baker, Walter Carpenter, still live in Newdigate.

The Museum intends to once again bake bread in the oven using traditional methods and our own flour produced in the Lurgashall Mill.

A small workshop close to the bakehouse was also dismantled by the Museum. This building is believed to have been a cobbler's shop, partly as a result of evidence from the census that a cobbler worked on the site.

The removal of the buildings involved particularly detailed work, each brick being numbered to enable it to be replaced in its original position. The survey work was undertaken by Richard Harris, Research Director, and the dismantling led by Heather Champion. A number of volunteers were involved, including some local people from Newdigate who took an interest in the project. The Callcuts organised a fund raising scheme in their shop, and the money raised, to be shared with another charity, will be of great benefit when it comes to re-erection of the buildings.



Newdigate Bakehouse. Drawing by Richard Harris.

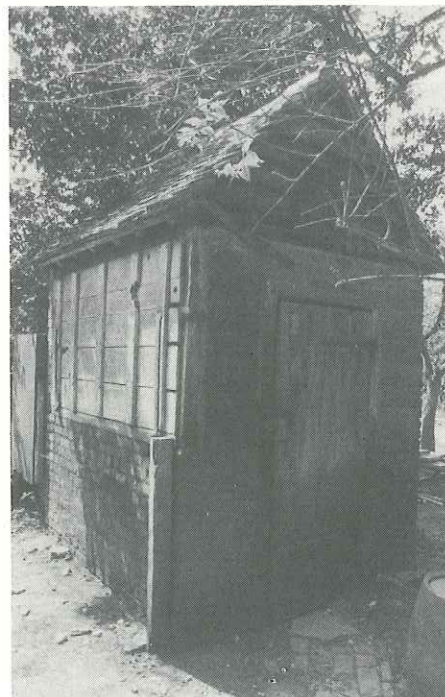
Below, the oven, showing the turtle-shaped top. This layer of brickwork was supported by a foam mould during dismantling to enable it to be rebuilt accurately.



The bakehouse.



The cobbler's shop.



## A Volunteer at Newdigate —

### Walter Greenway's Account of Helping with a Dismantling

The first time I went to Newdigate I planned to buy a pair of garden gloves at one of the many garden centres which I would pass on the way — there was only one, and I saw that as I was leaving it behind. I told Heather on my arrival, and immediately Tina Callcut who owns the shop close by said: "We sell gardening gloves in the shop". So I was in the shop almost within a minute of my arrival, and there I was confronted with Richard Harris' meticulous drawing of the South elevation of the oven, with every brick showing. "Sponsor your own brick". This was typical both of Newdigate and of the Callcuts. The Museum had been adopted by them both, and the sponsorship scheme raised some £300 half for the Museum and half for Great Ormond

Cont. page 7

## 5-7 Holloway Hill, Godalming

Two cottages on Holloway Hill, Godalming, in the way of a new road system being built to relieve traffic in the High Street, have been offered to the Museum by Surrey County Council. It was hoped that demolition could be avoided but this now appears unlikely and it is expected that the Museum will save the building.

Nos 5-7 Holloway Hill were originally built in the 17th century as a timber-framed house of three bays, the central room being heated by a rear chimney stack. An extension bay was added at one end, and in the early 19th century the whole building was re-fronted in the local Bargate stone.

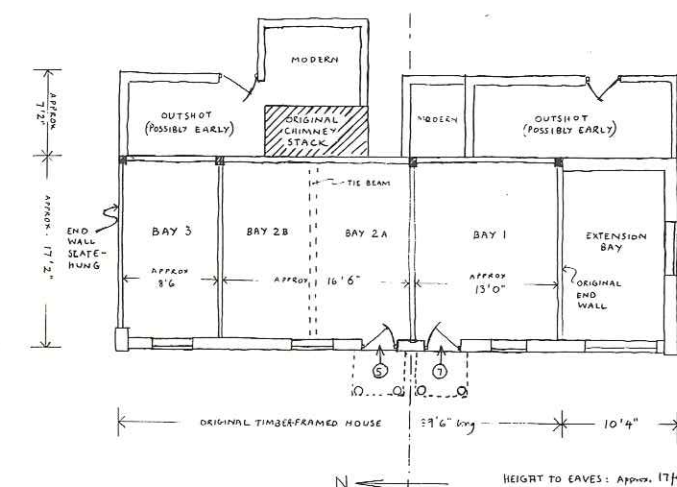
If eventually reconstructed at the Museum it is likely that these two periods will be mirrored and that the stone front will be as much a feature of the building as the remains of its timber-framing inside.

In the event of the dismantling taking place it is likely to occur in June, and the Museum will need to establish a working team. If anyone is interested in taking part regularly during the intensive dismantling programme please would they contact Chris Zeuner at the Museum office.



5-7 Holloway Hill, Godalming.

The preliminary survey plan, prepared by Richard Harris.



Cont. from page 6

Street Children's Hospital.

The bakery was next door to the shop, separated by only a narrow path, and Heather and her team were there for four summer months: rather wet months.

I always expect my first day on site to be devoted to tiles: either carrying them, or forming part of a human chain of them. This time I was too late for tiles, and it was bricks instead. Heather and Andrew, a teenager from Newdigate, were up on the scaffolding tackling the chimney; I was on the ladder; Val, Andrew's mother, was on the top of the oven; Alf was on the ground. Heather numbered the bricks of a course, and loosened them, Andrew lifted them off, and handed them to me, and I gave them to Val, who cleaned them and handed them to Alf, who put them in the barrow, and from time to time trundled them off to the pallet. It was slow going, but just fast enough to justify my position on the ladder. We started at course TT, and I left after course FF (I was on my way to a concert).

This was one of the days when Richard

was on site doing his remarkable drawings. Somehow he is able to draw accurately direct from his measurements, on a board mounted on an easel, which has to be pushed under cover when it rains, and the result is both beautiful and exact. This time it was mostly straight lines, but later I was to watch him drawing the floor of the cobbler's shop, which was made from stones of all shapes.

Most of the work for the hands was brick cleaning. Every brick which is going to be visible when the building is re-erected was numbered. Starting with a clean top surface of a brick course, Heather colour-coded each brick, and then numbered it using a felt pen.

By a fluke I was there on the day when the inside of the oven was recorded. The top of the oven had been exposed for a number of days, and had been photographed, recorded, numbered and admired. It appeared in the form of a large number of headers forming a gentle arch in the two directions: about 8 feet long by 4 feet wide, and the problem was how to reproduce this arch. The final

solution was to make a foam mould. Chris and Richard tackled this using a hell brew of two ingredients which foamed after 45 seconds. Obviously the oven was much too large to do it all in one grand mix, and the system was to work in half pint goes. At first a long handled ladle, suitable for supping with the Devil, was used, but the final and most successful technique was to invert a police bollard, and use it as a pouring funnel. Several days later I saw the resulting mould lying upside down and looking rather sad.

The method of building the oven in the first place was apparently to make the arch in sand and to place the bricks on top of this, relying eventually on the normal keystone technique. Pulling out the sand would be much easier than pulling out the mould. A depressing thing about all this careful hard work is that the top surface of the oven will be covered with four solid courses of brick, and the view through the oven door when there is no baking going on will be very gloomy.



# Reflecting On 1988

By Christopher Zeuner

**1988** saw excellent attendances at the Museum — just under 180,000 visitors! As always it is not easy to be certain of the factors that contributed to these good results but the weather was certainly a major one. The overall weather pattern is important but because certain weekends and special days can make such a large difference to the visitor numbers it is crucial that these days are fine if our results are to be good. It must be dry but not so warm that people are encouraged to languish on the beach or stay in their garden. It must also be fine between 8.00 a.m. and 9.30 a.m. on a Sunday morning, to ensure departure from home — the decision-making time for weekend trips. Rain at 4.30 p.m. helps the Warden complete the closing of the buildings promptly! All these factors seem to have been with us last year.

Attendances are not of course only dependent on chance. A programme of publicity in the form of advertising and press releases is essential, and forms the basis of our attempts to keep the Museum in the public eye. The local press are especially supportive, but a glance through the press cutting book will reveal a very wide coverage for the Museum. Press coverage and advertising is supported by other activities.



Albert Peacock demonstrating spar-making outside the Museum's stand at the Surrey Show.

As often as we can the Museum takes part in outside events which attract audiences who are likely to be interested in the Museum. The Caravan Display attends shows in Hampshire, Surrey and Sussex. It is often staffed by volunteers who support Richard Pailthorpe and myself in these, largely, weekend duties.

William, our heavy horse, and the two Shires belonging to Bob Robinson from Dorking also attend a number of events during the year. On occasions we are invited to put on a demonstration, for instance, timber loading using the Museum's timber waggon, and this attracts attention we would not otherwise

receive. As often as possible we provide a working demonstration at our stand, and Albert Peacock is often seen spar-making and describing his work to people.

In addition the Museum staff and some of our volunteers undertake quite a substantial number of talks to a wide variety of organisations during the Autumn and Winter.

## High Profile

All these factors combine to give the Museum a high profile, a task which has to be continuous. However encouraging people to come to the Museum is only the first task. The Museum must provide a good experience that is considered value for money. It must entertain and educate — and the former must be achieved without loss of integrity. The criteria acceptable within a theme park will not be acceptable in a museum. The displays and exhibits at the Museum cannot achieve this on their own. It is the people who work at the Museum, either as staff or as volunteers who translate the "monuments" into interesting objects, and who make peoples' visit to Singleton into a memorable and enjoyable one.

Last year was a successful one in this respect. There was plenty of activity on site and good voluntary support. We welcomed a number of new volunteers to the team, but still need to attract more. The increased duties that will arise out of developments during 1989 can only be used to full value with better interpretation, which requires people on duty in the buildings. In my view the most important daily duty is the stewarding of the buildings. This is the chance we have to bring to our public an understanding of the exhibits, and to share our enthusiasm for the Museum.

I would encourage stewards to undertake these duties in particular and to enlist others. I believe that the Museum has been weak in providing training for our volunteers to enable them to do these stewarding duties with confidence. The season seems to have so many immediate pressures that it is difficult to build in more to the programme, and winter meetings are not so popular. However we are aware of the lack, and will consider how best it can be remedied.

Please use the services of the Library. Jon Roberts our Librarian, will welcome you on all weekdays, and on particular weekends when the Library is open. Elizabeth Newbery, Education Officer, is also available to answer questions, and I am always pleased to help where I can.

## Interpreter

A full-time interpreter has been appointed for the Bayleaf complex, and assisted by a team of volunteers, she will be able to help bring the recreated farm-

## A Good Year For Visitor Numbers — A Busy Year On Site

stead to life. A more detailed explanation of how we have planned the interpretive work at Bayleaf is to be found on pages 2-3 in the magazine.

The most pleasing achievement in any year is the re-erection of another building and the beginning of 1988 saw the re-building of the Cowfold Barn, led by Roger Champion. The barn dates from approximately 1536 and is a late medieval example of the common crown post roof structure. The date is derived from an analysis of the timbers by dendrochronology (tree ring dating). In the reconstruction the building has been restored to its original form. The analysis of the timbers was undertaken by the Museum's Research Director, Richard Harris.

The Barn forms a yard to the west of Bayleaf, which has now been surrounded with fences that enclose the area in the way in which Bayleaf's original yard would have been enclosed, using upright cleft pales. The evidence for this type of fence is largely from documentary sources. Towards the end of the year a start was made on the building of the wattle fences to form fields for the farmstead. These have been constructed by weaving hazel between upright stakes forming a continuous and strong woven fence. The large quantity of material needed has been cut by Museum staff in coppices leased to the Museum on the Goodwood Estate. Some of this is the first fruits of the re-cutting work undertaken by the Museum seven years ago in Charlton Park. The chestnut for the pales and stakes has been cut in woods badly damaged by the storm on the outskirts of Chichester.

## Dismantling

The summer months saw the dismantling of a small bakery in the Surrey village of Newdigate given to the Museum by Mr and Mrs Callcut. This is reported in more detail on page 6 of this magazine. The vast quantity of bricks, all numbered, are now in store.

We are often asked where we store our buildings. We have the use of a very sheltered stretch of the old Chichester to Midhurst railway track, in a deep cutting, in which we are able to keep buildings and building materials under small sheds. We have occupied this storage area since the foundation of the Museum, and it has been a very important and valuable piece of land.

Earlier in the year a blacksmiths forge from Great Bookham in Surrey was donated to the Museum by the family of the late Mr W. Hamshar. The forge is later 19th century and will one day make a very good demonstration area for either blacksmiths work or wheelwrighting. Many of Mr Hamshar's tools and other items of equipment have been donated and are now in the Museum stores.

## Miles of Battens For Chatham

In 1988 the Museum supplied building conservation projects with huge quantities of cleft chestnut roofing battens. 49,000 feet of battens (nearly 8½ miles) were made for the Chatham Historic Dockyard Trust. The architect to the Trust is Martin Caroe, who is a Trustee of the Museum, and timber repairs in the Dockyard are being undertaken by Peter McCurdy, who has carried out a number of projects at the Museum.

Other projects to receive our battens include the re-roofing of Leigh Court Barn, Worcestershire, and restoration work at Stokesay Castle. The battens were made by Albert Peacock using chestnut coppiced from Brandy Hole Lane, Chichester, and George

Marshman, who regularly demonstrates at the Museum.

The Museum is always seeking ways of providing a service to building conservation outside its own site and at the same time generating funds for the Museum's development. Providing battens is one particularly appropriate way of achieving these aims.

One of the loads of battens aboard the Museum's lorry about to start its journey to Chatham Historic Dockyard.



## The Museum's Collecting Policy

Throughout the year the Museum is given small items of interest for the Collection. It is necessary to be very selective in building up our collections if we are not to accept too many items that will never be used for study or go on display, or indeed our irrelevant to our subject areas.

This year the Museum reconsidered its collecting policy and the Trustees adopted a written policy that will form the basis for acquisition in the future. The Collecting Policy is a public statement of policy and I have reproduced it in full below. The acceptance of any item, however small, into a Museum collection implies a duty to keep it and care for

## The Collecting Policy

### Buildings

The main collections held by the Museum are buildings dismantled and transferred to the Museum site.

The principal aim is to build a representative collection of buildings that will illustrate the structural development of vernacular buildings from the counties of Kent, Surrey, East Sussex, West Sussex and from the Eastern part of Hampshire.

Agricultural, industrial, craft and domestic buildings will be collected in order to exhibit the life of communities, as well as the processes that took place within those buildings.

Buildings will be selected from those that are to be demolished or for which there is clearly no future on their original site.

There will always be a presumption that a building should stay on its original site and that a solution to the future of a building should be found within its own area, in preference to its being collected by the Museum.

The buildings taken into the care of the Museum will be re-erected in a variety of ways. Some will be re-erected as closely as possible to the form in which they may have been constructed by their original builders; others will be re-erected to demonstrate a later phase in their development. In some cases only those modifications will be made that are vital to enable the building to fulfil its role as part of the collection. Repair policies will be followed that seek to retain as much as possible of the historic material.

The Museum will take all reasonable measures to ensure that buildings accepted into the collections will be protected from decay, bearing in mind the special difficulties of conserving a historic structure in the outdoors. External protections that alter the appearance of the structures may from time to time be adopted in the interest of the conservation of the buildings. A recording and reporting system will be maintained. Responsibility for the condition of the buildings will be with the Museum Director.

Buildings accepted by the Museum for rescue will be placed in store and re-erected as soon as possible, but the order of priority for re-erection will depend on the overall planning policy. The presumption will be that a building dismantled by the Museum will be

re-erected. The Trustees will, however, need to consider the condition of a building after it has been dismantled and reserve the right to decide not to re-erect.

Should it prove impossible to re-erect a structure, consideration will be given to the use of sections or pieces of the building as part of the general collections of the Museum.

The buildings will be insured against all reasonable risks.

### Building parts and building materials

A collection of parts of buildings will be made. This will consist of furnishings such as hinges, latches, doors etc., as well as larger structural elements. Such furnishings and other items will, in most cases, come from the same region as the main building collection. From time to time items from outside this region will be accepted if they significantly contribute to the usefulness of the collections.

Building materials will be collected. Historic material, such as samples from buildings, as well as new material will be collected. Material used in the conservation of buildings will be collected in order to form a reference collection for the use of people concerned with the care of buildings outside the Museum. These requirements will be reviewed from time to time.

The dismantling and repair of buildings generates a considerable amount of material that is not used in subsequent re-erection. Samples of such material will be collected. Material discarded as unsuitable for inclusion in a re-erected structure will be retained, specially in those cases where the evidence for the repair or reconstruction is contained in the discarded part.

### Ancillary Collections

Collecting will take place in the following fields:

Agriculture  
Domestic life  
Trades and industries  
Transport

The accent of collecting will be to support the principal collection of the Museum. It will not be the intention of the Museum to build up representative collections in these fields.

A selection of items will be collected in order that

can do so at the Museum Office or in the Library.

The formal adoption of these two documents is one step in the direction we must take to ensure that the Museum will qualify under the Museum Registration Scheme which is being introduced by the Museums and Galleries Commission. The scheme is welcomed because it will identify to visitors, donors, sponsors, public authorities, and grant giving bodies, those Museums which set out to conduct themselves as Museums (rather than heritage centres or leisure parks) in a responsible way, and who seek to meet necessary standards.

Christopher Zeuner

demonstrations of crafts and other activities can be staged. Such items will require a different level of conservation than is usually acceptable in museums. These items will be identified, and where appropriate the intention will be established at the time of collection.

Another group of material will be retained for education and experimental purposes.

A separate index will be established for these ancillary categories.

### The Library

The Museum Library contains written and photographic material relating to vernacular architecture, building trades and crafts, conservation of historic buildings, rural trades and industries, regional topography, agricultural history and other open air museums. The policy will be to expand these reference collections with particular concentration on the history of traditional building and the conservation of buildings.

Other areas of collecting are seen to be supplementary and will require greater selectivity.

Major journals on related topics will be purchased and held. The Library will consist of the book collection, the photographic collection and a collection of plans and drawings.

Primary material that has special conservation requirements will be deposited in the local Records Office where in the opinion of the Museum Director the Museum is unable to offer a sufficiently high standard of care. A similar policy will be followed with material of an exceptionally high value.

The principal aim of the Library is to be a source of information and it need not hold primary material in cases where copies are available.

The Trustees undertake to provide environmental conditions of a standard suitable for the appropriate care of the books, photographs and other material and for the ancillary collections.

### Disposals

The presumption will be that items brought into the Museum as part of its collections will be retained. All disposals must be ratified by the Trustees.

Should a disposal be agreed, every effort will be made to place the item in a similar institution. The interests of grant giving bodies and those of the original donor will be considered.



# People People People

Bernard Rush has retired as Treasurer of the Friends. He will be greatly missed in this onerous task which he tackled with his customary enthusiasm and efficiency. His place has been taken by Mike Doran, and we wish him well in his new post.

Walter Greenway retired as Vice Chairman of the Friends during the last year, and we are grateful for all his work in this role — he continues of course as a member of the Friends Committee, as a Trustee and as a stalwart steward, as he has for many years now. The new Vice Chairman is Virginia Lyon, who is also undertaking some extra duties assisting in an administrative and practical capacity with events and special activities at the Museum.

Three new Trustees have been appointed to the Museum: Martin Beale, a local farmer who is a Trustee of the Edward James Foundation; Neil MacGregor-Wood, who is a Trustee of the Peter Minet Trust and Michael Roberts, who is a partner with Wyatt and Son.

In the Autumn we said goodbye to a long-standing member of the office staff, Doreen Andrews, who is thriving in a new job based in Havant. She was with the Museum for many years, starting with us after leaving school and rising to

become, as Office Secretary, a most invaluable member of staff. She had the ability to remain completely unruffled by anything, a quality which is most important at the Museum! We shall miss her cheerfulness and adaptability. We welcome in her place Lynn Shaw.

In addition to her work as Honorary Secretary of the Friends, Carol Hawkins has joined the staff as one of the Assistant Wardens, and will be seen on a number of days during the season carrying out this duty.

A new post has been created by the needs of the Bayleaf Medieval Farmstead Project, and Thelma Jack, a volunteer steward at the Museum will start work as Interpreter of the Project from its launch in May. Her task will be to communicate a greater understanding of the project and its various facets to visitors, engaging them in conversation and enabling them to get the most out of their visit to this area of the Museum.

Fred Aldsworth, the County Archaeologist, who has undertaken work for the Museum in a number of areas and with several building dismantlings in the past, is leaving his post with West Sussex County Council for a new life to work in the Bermuda Maritime Museum.

## Advising on a Fort and a Theatre

Richard Harris, the Museum's Research Director, is permitted by his contract to undertake some freelance work in his field in addition to his duties at the Museum.

Two unusual and exciting commissions have been to advise on the reconstruction of "conjectural replicas" of historic buildings.

The first in 1986, came from Plimoth Plantation, the reconstruction near Plymouth, Massachusetts, of the village created by the Mayflower settlers.

Contemporary documents tell how in 1622 the settlers "this summer built a fort with good timber, both strong and comely ..." with cannons above and a meeting house below.

At Plimoth's request Richard produced proposals for the form this fort may have taken and the carpentry details. The building was completed last year to everyone's satisfaction.

More recently he has been asked by the Architects of the Globe Theatre Project on London's Bankside to advise them on the details of timber-framed construction. The original Globe was built in 1599 and the intention is to produce a faithful replica.

Richard's proposals will be debated by

## European Association of Open Air Museums' Presidency

Chris Zeuner, Museum Director, has been elected President of the European Association of Open Air Museums. The Museum has been a member of the Association for 16 years. Chris succeeds Professor Claus Ahrens of Hamburg, who has visited this Museum on several occasions.

Formed to bring together open air museums from all over Europe, East and West, it has been successful as a forum for discussion of both academic and management concerns of this type of museum. The Association's bi-annual conference moves around Europe and has been held in countries such as Finland, Germany, Sweden and Hungary. During its visit to the U.K. several years ago the conference came to this Museum.

The Conference will next year be held in Czechoslovakia. Chris' presidency will also include the Centenary celebrations in 1990 of Skansen, in Stockholm, founded by Artur Hazelius as the first open air museum in the world.

a team of academic experts assembled to guide the project, which is due for completion in 1992.

## Food Fair

A Traditional Food Fair, sponsored by the Chichester Observer Series, will be the first special event held at the Museum this season as part of the British Food and Farming Year celebrations.

It will bring together suppliers and producers of traditional food and drink made or grown in the region, ranging from dairy produce, smoked meats and fish to beer, cider and wine.

There will be a home-made jam and preserve making competition, supported by F. Wilkin and Son, the makers of the famous Tiptree jams, who will be donating a number of prizes.

Please submit your entries on the form included on the separate enclosed sheet.

## Honorary Architect

John Warren, Honorary Architect to the Museum since its foundation, relinquished the post at the beginning of the year. John's principal duties and his most lasting contribution to the Museum have been in connection with the planning of the site, and its relationship to the long-term development of the Museum.

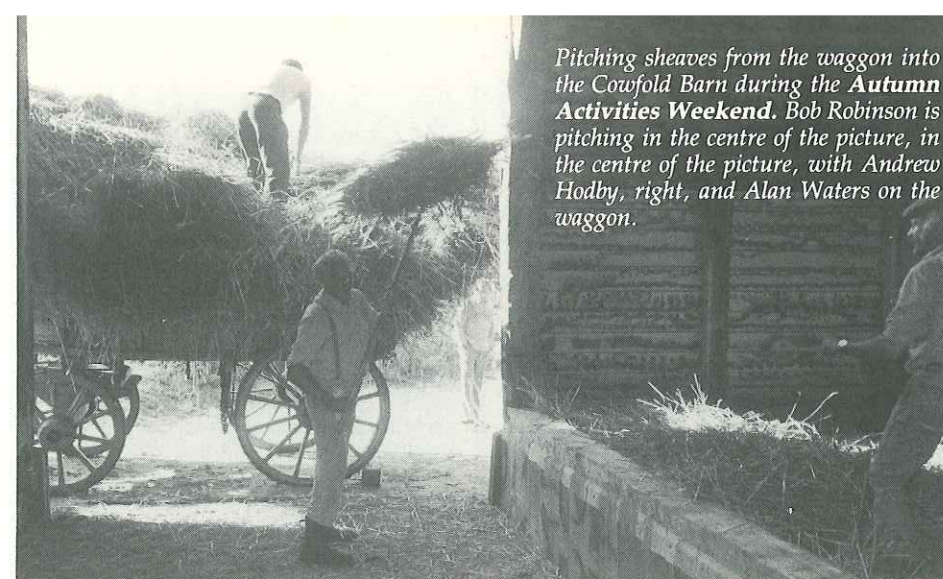
With a site which was essentially a park landscape it was necessary to begin planning the Museum from its early days, to establish sensible patterns of circulation and to place the building exhibits in a suitable context.

This task in the early days fell to the Sites and Buildings Committee and its discussion and implementation was led by John Warren. John's professional practice, APP in Horsham, is much concerned with the conservation of buildings, and he and his colleagues have given advice freely on a variety of matters concerned with the rebuilding of historic buildings at the Museum.

As the Museum has matured it has built up an expertise amongst its staff — both the Director and Research Director, and the Master Carpenter are now able to make recommendations and decisions that in the beginning had to be made with outside professional help.

With this in mind, the Executive Board came to the conclusion that the post of Honorary Architect should be discontinued. The Board also felt that the Museum should be in a position to take advantage of the many offers of assistance from others in the architectural profession as well as from surveyors and engineers whose expertise from time to time can be invaluable on specific projects.

The contribution made to the Museum by John Warren and APP has been considerable. John will, of course, continue as a Trustee and Founder Member of the Museum.



Pitching sheaves from the waggon into the Cowfold Barn during the Autumn Activities Weekend. Bob Robinson is pitching in the centre of the picture, in the centre of the picture, with Andrew Hodby, right, and Alan Waters on the waggon.

## Good Attendances At Special Events Last Year

Special Events during 1988 were enjoyable and successful occasions with record attendances at the Show for Rare Breeds and Autumn Activities Weekend.

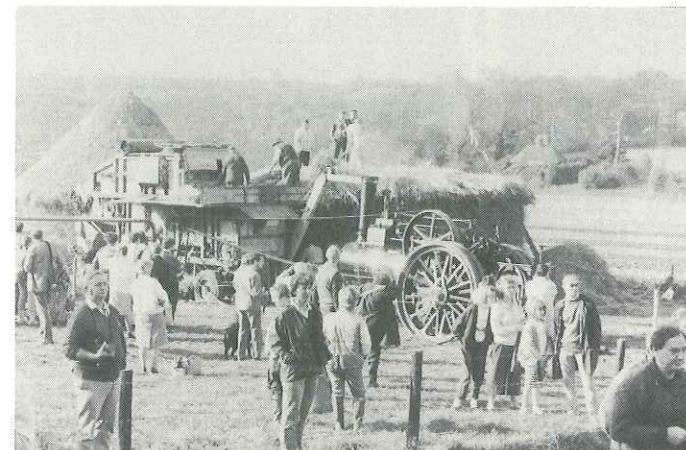
The Sheepdog Trials in May attracted more than 30 entrants and the Karova Farms Cup was won by Mrs Jackie Marsh from Hassocks with her dog, Fred. Heavy Horses in June included a new activity which is becoming increasingly popular at heavy horse shows. Timber snigging, in which a horse hauling a log is driven through a course of markers, is a test of skill in horsemanship, and was won by farmer Tommy Sampson from Hampshire with his Percheron horse.

A record number of entrants and more than 5,000 visitors came to the Show for Rare Breeds in July. This event is now firmly established as the largest show of its kind in Southern England. Museum Trustee Patrick Garland and his wife, Alexandra Bastedo, presented the prizes. The second Exhibition of Building Conservation was held over three days in August. At the seminar on Friday Richard Harris presented a paper on timber and the Redland Brick Company gave a presentation on bricks and brick-

making. Two site visits took place, one to the Pitsham Brickyard and the other to Cocking Sawmill. The Exhibition brought together a large number of suppliers, craftsmen, societies and professional organisations connected with building conservation.

The season ended on a particularly high note, when exceptional weather brought out a larger number of visitors for the Autumn Activities Weekend than we would ever have dreamed possible!

They came to watch steam threshing, horse and vintage tractor ploughing, a working team of donkeys and craftsmen demonstrating their skills. Bert Dibben threshed the Museum's crop of wheat, and the thatching straw was loaded onto a waggon drawn by Bob Robinson's Shire Horses in tandem and taken to the Cowfold Barn for storage. This was a particularly satisfying activity since it combined demonstration with need. The straw will be used to thatch the barn in late Spring. Ian Dean's steam engine was used to haul straw and logs during the weekend. The threshing machine was driven, as usual, by Arthur Thompson's steam engine from Salisbury.



The scene during stream threshing at the Autumn Activities Weekend, the busiest on record, attracting some 5,000 people.



The Museum's Jigger Wheels being demonstrated with a log by three Percherons in line owned by Tommy Sampson and worked here by his son Robert and John McDermott in the arena during the Heavy Horses At Singleton day last summer.

## Sponsorship

Special Events sponsorship was greatly increased last year and the Museum is grateful to a number of organisations. These included the Eastbourne Building Society, Portman Building Society, Nationwide Anglia Building Society and the Regency Building Society; Summersdale Garage, Chichester; Pearson plc; Cyanamid of Great Britain and the National Westminster Bank. Many of them will be supporting us again during 1989.

It was however disappointing that a sponsor for the Exhibition of Building Conservation did not materialise. We are anxious to locate an organisation which would like to be associated with this bi-annual event in 1992.

Portsmouth Publishing and Printing Limited will, through their two local newspaper groups, the Observer Series and the West Sussex Gazette, be sponsoring the Traditional Food Fair and the Show for Rare Breeds. The Sussex County Building Society will be sponsoring the special Food and Farming fortnight at the end of May. City Garage Sales Centre of Chichester have sponsored the Museum leaflet, whilst ICI Agrochemicals have contributed towards the additional cost of publicising the British Food and Farming Year activities. The Sheepdog Trials will be supported by Goodfords of Chichester and Deosan Animal Health.

## Press Publicity

Among the major factors in the increase in visitors during 1988 was achieving good press and media coverage both locally and nationally.

The Museum was featured in a number of national magazines and newspapers including major articles in the Sunday Telegraph, The Times, The Independent and Country Living. Television coverage included Channel 4's "Treasure Hunt", TVS "Coast to Coast", and BBC's "Timewatch". During the winter months the Museum has been part of a special Best Western Hotel Getaway Break promotion.



# Islands of the Aegean

## The Impact of New Building Techniques & Materials

By J. R. Armstrong

This article is based on a number of visits during the last three years to the islands of the Aegean; it concentrates on just one of the problems in relating new building to the old and to the landscape environment — the problem created by the introduction of a new material and technique — reinforced concrete framing.

These islands had in many cases developed their own building traditions and various ways in which the many types of local stone could be most effectively used. The continuity of tradition in one island can be seen if one visits the excavations at Acrotiri at the southern end of Santorini. Acrotiri was overwhelmed in what may have been the greatest volcanic eruption anywhere in the inhabited world within the last ten thousand years. The island was largely destroyed leaving a vast crater filled by the sea and a few ruined settlements on the outer rim. Acrotiri was covered by nearly twenty feet of volcanic ash so that even the upper storeys, stone stairs, windows, plastered walls and decorations have been preserved. The only major innovation in building techniques between then and the nineteenth century was the introduction of the tunnel vault and the dome in Roman times.

### Pressures

The islands, like most of the Mediterranean coast, have been under pressures of development since the war — partly in replacement of war damage, partly for tourists and partly for the provision of second homes — a kind of suburban expansion of metropolitan centres such as Athens, which now has a population of over three million and is under thirty minutes of flying-time away from most of the islands. For all this new building and rebuilding, reinforced concrete has been widely accepted as the obvious material. It is not only cheaper and speedier and more adaptable than stone but it can be made to look like stone if plastered and appropriately decorated. It has the added advantage of being structurally resistant to earthquake damage. My general impression is that at least 95% of building in the islands since the war is of reinforced concrete frame construction with various types of infill — the most popular being hollow brick, the whole plastered and sometimes painted or incised to imitate ashlar. The tradition on many islands is to build a rather cubic structure, often with a vaulted ground floor and a flat roof, a form which lends itself to concrete construction with the additional advantage of easy extension, vertically as well as horizontally. In those islands which had a tradition of low gabled roofs covered by locally made and attractively coloured pantiles both the towns and



At Santorini the rebuilding programme has continued the vernacular stone tradition in concrete.

villages now present an anarchic roofscape with the more traditional structures lost among differently proportioned and sharp edged constructions.

In islands which originally had a flat roof tradition, such as Patmos, the unsatisfactory nature of the difference between the old and the new materials — and new proportions or lack of the same — is very real. In Patmos the old town round the monastery on the hill has been conserved and preserves a unity of style, material and proportion, whereas the harbour town below — though not so much as in some of the other islands — exhibits the disintegration of style which began in the last century but which has now accelerated alarmingly throughout the islands. Many of the harbour towns are now superficially "look-alikes" because of widespread development and proliferation.

### Exceptions

There are exceptions, for example the little towns of Mesta and Pirgi in the island of Chios have been made areas of conservation (with the tourist trade in mind). The Commune of Sitia in Crete and some other centres are taking the question of planning and conservation seriously, but in the meantime villas proliferate on the hillsides destroying the scale of the often treeless mountains and the characteristic wildness they had. Symi, a small island close to the Turkish mainland still preserves its special character of tall narrow buildings capped by pantiled gables simply because there is little room for expansion within the harbour town itself and the island is too small and too remote to encourage second homes or other development. Throughout the islands there are areas which have not yet been touched at all because of inadequate roads; and at Oia, a village on the northern edge of Santorini, destroyed by an earthquake in 1956, rebuilding not yet complete is in reinforced concrete used to simulate the vaulted structures, shapes and design of the destroyed houses. Such examples are exceptions rather than the rule. In general, the flexibility of concrete frame con-

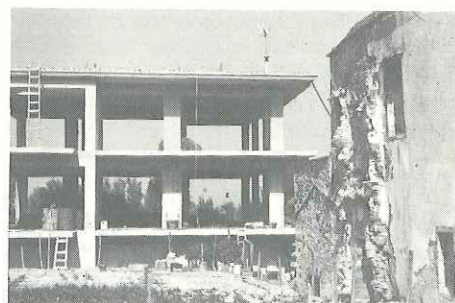
## Crawley Hall

Since the beginning of last year Crawley Hall has been available for hire for social occasions, lectures and seminars. Its use during the year was satisfactory but there is still the potential to build up on this activity. Anybody interested in using Crawley Hall, please make contact with the office or pick up one of the new leaflets that describes the facilities and charges.

The charges are geared to commercial and social use, but the Museum is always willing to talk to people about reducing these charges for educational use. Indeed, many of the occasions which take place in Crawley Hall of an educational nature do not involve a charge at all, and we would wish to continue this policy. Educational use will always remain the priority because this was the main reason for providing the facility at the museum. During the day time of course, this use dominates, and much of the potential for a more commercial use of the building exists during evenings and weekends.

struction seems to have been accepted rather as a release from the constraints of tradition and has led to an anarchy of design expressing only the taste and needs of the individual with little consideration of neighbourly good manners or of the natural environment.

In the countryside one frequently sees a skeletal frame adjacent to the stone cottage which may serve as a shed when the occupants can move into the new building, and it must be admitted that the new will have many advantages in terms of hygiene and comfort. Quite often the new house will have two or more stories and the bottom storey may be occupied. Only the framework and the concrete stairs are completed above or just the iron reinforcing rods project from the main



At Chios a concrete frame is being erected, with the ruins of the stone building it is to replace in the foreground and to the right.

concrete posts and girders. Much of the building is done in the winter by those working for the tourist trade in the summer.

To sum up conservation and forms of planning and public control seem generally to be where we were in the 'twenties and 'thirties, that is before we learned from bitter experience that planning and good design do not necessarily follow from individual choice and initiative, but need some measure of public control.

## Eric Holden

I first met Eric Holden in 1962 in connection with an archaeological dig which I had organised for students in adult classes at Knepp Castle near Southwater. He was then one of the three or four outstanding members of the Sussex Archaeological Society working in various parts of the county. I came to know him well when I was a member of one of the sub-committees of the Society.

He and other members of the Society were very helpful when we were looking for a site for an Open Air Museum, long before our present site was offered. The possibility of reconstructing one of the simplest but most widespread forms of early Saxon building in the area was enthusiastically agreed since it could be done with a minimum of expense and entirely by voluntary labour — Eric had recently excavated a hut of the "grubenhaus" (sunk-en hut) type on the Downs at Old Erringham, above Shoreham and he agreed to supervise a reconstruction based on this. This was one of the small number of buildings which formed the nucleus of the Museum when we first opened to the public in September 1970.

Eric Holden, Peter Addyman (then at Southampton University) and John Hurst became

the leading members of the sub-committee of the Museum set up to deal with this and any subsequent reconstruction based on the evidence of "dirt archaeology".

Eric and Hilda Holden with a group of friends from the Brighton and Hove Archaeological Society also took full responsibility for the reconstruction of the medieval flint building known as Hangleton Cottage.

Eric's interest was not confined to archaeology; he was an active member of the Wealden Buildings Study Group, made a particular study of the evolution of shop fronts from the medieval period to the twentieth century and for many years he had been engaged in pioneer research on the use of slate. This was triggered off by his work on the medieval site at Hangleton where some of the buildings had been roofed with slate imported from Devon and Cornwall. Fortunately he had completed this study just before his death and his writing on this is due for early publication by the Sussex Archaeological Society. This is a subject likely to be of great interest to Friends and others connected with the Museum and we look forward to its appearance in print. The Museum owes a great deal to him, and those who knew him will greatly miss him as a colleague.

J. R. Armstrong



Loading ash onto the Museum's timber waggon for removal to the saw mill for planing; one of the many activities at the Museum which combine demonstrating to the public and carrying out a necessary task.

## Catering Success

Rachel and Guy Ellis, sister and brother from Chichester, took over the catering at the Museum at the beginning of last season. The catering kiosk was completely rebuilt with a new counter and re-equipped to a high standard. The success of the unit during the year is a great credit to the efforts of Rachel and Guy, and indeed to their staff. The standard of food has improved, and a much more interesting menu is now available than that provided before. Public reaction has been very good.

We are extremely pleased, not only that the facility provides what our customers are looking for, which is the most important factor, but also that it is contributing to the Museum funds and is also successful for the Ellises.

Many members will have read in the

local paper during the year of problems relating to planning permission for the temporary tent which was erected to provide covered space for people using the cafe. The Museum found itself in a cleft stick. We had decided to go ahead and improve the facilities, and it was essential to provide covered space. But we could not, in the time available, provide a permanent solution. Indeed, not only was there not enough time but no building was at that time available which would have been suitable, and the Museum certainly did not have the funds available.

We are pleased that the District Council has now given the Museum consent to erect the tent, for the season only, for the next two years. By the end of that time we will need to have selected a building suitable for conversion and over the winter of 1990 it must be erected. Of course, for all this to happen the project must be funded.

## The Library

The Armstrong Library was set up about 7 years ago to provide a research facility for anyone interested in the study of traditional buildings. The original basis of the Library was formed by Roy Armstrong's personal collection of books and slides which has been added to through donations and purchases building up an increasingly comprehensive body of material.

The collections can be grouped under three main headings: publications, photographic material and original research. Publications include books and journals covering all aspects of traditional building; history, materials, construction methods; and also related subjects such as: local history, agriculture, country crafts. The photographic collection consists largely of the slide material collected by Mr Armstrong (numbering some 100,000 slides) which depict vernacular architecture throughout the British Isles and Western Europe. The unpublished material ranges from surveys of local buildings by individuals and societies to university theses about vernacular building and settlement. Also included in this category are the plans and drawings of all the major Museum exhibits.

All the collections have been sorted, catalogued and filed with the help of MSC teams. Books and slides are classified and cross-referenced according to their content and their records are held on computer which enables a rapid search to be made for all the material the library holds on any particular subject. Research material has, as yet, only been classified geographically because of the wide variety of forms of which it is constituted.

All this material has been gathered for people to use. There are facilities for quiet study both in the Library itself and now on the top floor of the Horsham Shop. Although the book collection can only be used for reference, (we have not yet established a loan collection), photocopying facilities are available. We do have a loan collection of slides for lecturing and study and are eager to expand this once we know what subjects people want. Duplicates of all the slides in the collection can be provided on request.

The library is open from 9.00 a.m. to 5.00 p.m. every week day and also when there are events at the Museum. If you would like to use the Library for any specific research we would prefer it if you could telephone or write beforehand to let us know when you will be calling. However, if you are at the Museum and would like to see what material we have please do not be deterred by the "Library, Private" sign on the door; if you knock we will let you in.

Finally a request or two; if you have any relevant publications that you no longer want we are always very grateful for donations and we would also be very interested in receiving copies of any surveys and reports on historic buildings in this area prepared by Friends of the Museum.

Jon Roberts, Librarian



## New "Corporate" Membership of the Friends

Commercial companies wishing to form a close link with the museum, and derive some benefit from it, are now offered a new type of membership of the Friends.

The exact benefits to the member company or firm are open to individual discussion but they could include, for example, a number of annual membership cards which permit free entry to the museum, a number of 'once only' complimentary admission tickets, special arrangements for company functions at the museum, including use of the "Crawley Hall" meeting room (with its catering service), and special guided tours of the Museum.

Lively companies will no doubt think of other ideas to extend the benefits of their membership to their staff, clients, customers, and anyone else they wish to impress or thank!

The subscription is a minimum of £100, depending upon the benefits negotiated with the museum.

There is still to be the existing lower rate "corporate" subscription for clubs, societies, and small firms. Fifteen once-only admission tickets are issued annually to these member organisations.

Contact Christopher Zeuner, Richard Pailthorpe or Carol Hawkins for further information at the Museum office.

## First Day Cover

A First Day Cover using the Food and Farming stamps to be issued on March 7 will be available, price £1.25 for a single 19p stamp or £3.75 for the complete set.

The profit will go into the Development Fund. They will be one sale in the shop or can be ordered on the tear-off slip enclosed separately with this magazine.

## Subscription Rates Under Review

The Committee of the Friends proposes to recommend to the Members at the Annual General Meeting to be held on April 1 that the Subscription Rates be increased from 1 January 1990. The present rates were authorised by the November 1985 AGM, to be introduced on 1 January 1986, and to be valid for at least three years. Despite devaluation since then, the rates will have been held for four years. The proposed new annual rates are:

Ordinary Membership:	minimum £ 9.00
Reduced Ordinary Rate for OAPs:	minimum £ 6.00
Family Membership:	minimum £ 17.00
Corporate Membership:	minimum £100.00
Reduced Corporate rate for Societies, Clubs and Small Firms:	minimum £ 23.00

## FORMS ... FORMS ... FORMS ... FORMS

Please send the enclosed sheet for booking forms etc. to go with some articles on these pages.

## Five Years Of The Junior Friends

On Saturdays during the season, visitors who venture up to the woodland at the top of the Museum site might stumble across a group of slightly grubby children cooking an odd looking stew over a camp fire, or learning how to skin a rabbit, or taking part in a mysterious 'earth game'. Undoubtedly they are members of the Junior Friends, a club for children aged between 7 and 12 years which is run by the Education Officer with the help of several volunteer helpers.

The Junior Friends was set up in 1984 to cater for local children who wanted to be involved with the type of practical

activities associated with the Museum, such as country crafts, carpentry, the woodsman's skills, work with animals, country cooking and folklore.

The most popular aspect of the Junior Friends is the annual summer school which takes place in the first week of the school holidays. Children work with us for a whole week on a particular theme which is related to the Museum's collection in some way and which has a strong practical bias.

After five years, 'old' Junior Friends are starting to join in the Museum's activities in other ways; directing the traffic during the school holidays is popular. The regular helpers, without whom the whole club would collapse, are Nick Hutson, Paddy Mayer and Roger Ness.

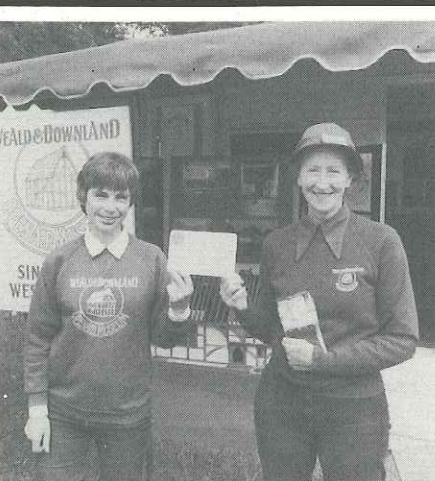
Elizabeth Newbery, Education Officer

## Friends AGM

It was agreed at the Annual Meeting in November that the Friends financial year would be brought into line with the Museum's and end on December 31, instead of March 31.

Behind this move are thoughts of producing an Annual Report to include information on both the Museum's and Friends' activities. The change of timing means that the Friends AGM is brought forward and from this year will be held in the Spring instead of the Autumn.

This year's annual meeting will be something of a formality as it is so soon after the meeting in November. There will be a proposal to increase the subscriptions. There will be no Director's presentation afterwards. A further change, just for this year, is to hold the annual meeting at the Museum. The notice of the meeting is being sent out to members of the Friends only with the Magazine. Copies of the 1988 AGM minutes and Accounts to 31.12.88 will be available at the meeting or on request from the Friends Hon. Secretary, Carol Hawkins, c/o the Museum Office.



Carol Hawkins (left) and Virginia Lyon displaying a third prize for the Museum's stand at the Surrey Show.

## London Marathon

Alan Waters of the Museum staff, who has raised funds for the Museum through sponsored cycle rides, is to continue his efforts this year, although this time he will be on foot. He has successfully applied to run in the London Marathon on April 23.

Alan's cycling and running is achieved despite his asthma, and his place in the London Marathon is principally to be in support of the Asthma Society. The Society has agreed however that money raised through the Museum can be shared equally with us.

Please support both the Asthma Society and the Museum by sponsoring Alan — a form for donations is enclosed separately with this magazine.

## Would You Like To Be A Friends' Committee Member?

(What am I letting myself in for .....!)

The Friends' reason for existence (to quote from the simple bit of the Rules) is "to support and assist the (Weald & Downland) Open Air Museum and to promote its use and enjoyment by the public".

Unlike many Friends organisations, ours is not directly linked with volunteer work at the museum. Our stewards, guides, shop helpers and practical volunteers are not necessarily members of the Friends.

The principal support and assistance given to the museum by the Friends is financial with a "public relations" role coming a close second. The Committee is elected by the members to make sure this happens as successfully as possible.

The Committee's tasks include:

- Recruitment of members to the Friends.
- Administration of the Friends affairs (i.e. election of a Chairman, Vice-Chairman, Hon. Secretary, Hon. Treasurer from amongst their number)
- Organisation of events and carrying out of activities of a
  - a) mainly fund-raising nature — e.g. raffles, auctions, plant sale, sponsored ride, produce stall
  - b) mainly social nature — e.g. quiz-

zes, Spring tours, USA visit, lectures, walks.

- Donations to the Museum's Development Fund from the Friends' income (subscriptions plus fund-raising proceeds less expenses) in response to requests from the Museum Director/Executive Board.
  - Payment for specific Museum needs e.g. purchase of slide projector, printing of Museum Magazine, printing of greeting cards to be sold in the Museum shop, purchase of Gordon Beningfield paintings from which prints were made and sold, honourarium to the Friends Hon. Sec. to assist the Museum with its own fund-raising activities.
  - Support for the Junior Friends — e.g. donation for purchase of tools and hire of video equipment.
- A new Committee member is, therefore, asked to
- Provide new ideas for events or fund-raising activities relevant to the Museum's areas of interest.
  - Help run events.
  - Recruit Friends.
  - Take over from weary or retiring members the organisation of established events or activities.

## Glorious Goodwood

The Earl of March and Goodwood Racecourse Ltd have once again arranged a race in the name of the Museum and are offering the Friends the opportunity to watch the race from the Richmond Enclosure.

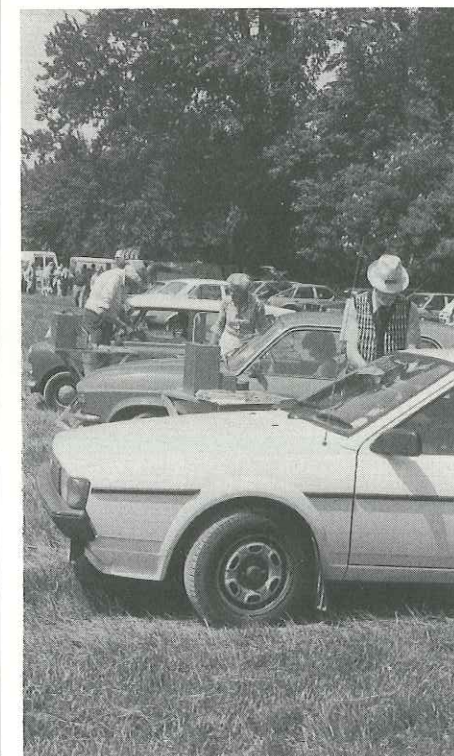
The Weald and Downland Museum Stakes will be run during the popular evening meeting on Friday June 16th. The Richmond Enclosure badges are being offered at a considerable discount and included in the price will be a glass of wine or soft drink.

This year we will be inviting some of the Museum's recent sponsors to the meeting as a way of thanking them for their assistance.

## Dawn Chorus

Andrew and Ruth Tittensor have kindly agreed to lead another "dawn chorus walk" around the Museum's woodland, following last year's popular walk listening to birdsong and observing wildlife. Participants will meet at 4.45 a.m. in the Museum Car Park. The walk will finish at 7.30 a.m. approx. The charge is £3.50 to include breakfast refreshments in North Cray House. Numbers will be limited. Please complete the form enclosed separately if you would like to take part.

Volunteer stewards are the backbone of the Museum's daily openings. Tackling the queue in the field on one of the busiest and hottest days last year are three of our long-standing regulars — from left to right, Bernard Rush, Betty Rush and Walter Greenway.



## Raffle

Part of the fund-raising effort towards the Bayleaf Medieval Farmstead Project and History of Farming Exhibition will take the familiar form this year of a Raffle. All the prizes have relevance to British Food and Farming Year. Many have already been donated and more are expected.

They include: Best Western Hotels Getaway Break for Two; Subscription to Country Living Magazine; Lec Refrigerator; Voucher for a Barbour jacket; Hampers from Harrods, Fortnum and Mason, The Body Shop and Nabisco; Traditional Farm Buildings book by R. W. Brunskill; an Arran Sweater; Sides of meat; Fontwell Race tickets; Voucher for Hunter green wellies; Meal for Two at Goodwood Park Hotel; Beefeater Steakhouse £30 Meal Voucher.

A book of tickets is enclosed with the Magazine and we would be most grateful for your help in selling them. A Freepost envelope is also enclosed for the proceeds or return of the tickets if you feel unable to help. More books are available if needed! Tickets will also be on sale to the public at the Museum. The winning tickets will be drawn on Bank Holiday Monday, August 28.

## Summer Party

A Summer Party and Ceilidh will be held on Friday June 23 for volunteers, staff, members of the Friends, Trustees and Executive Board and others concerned with the Museum, renewing an old custom and offering a chance to meet socially in the middle of the season.

The evening begins at 7 p.m. for 7.30 p.m. and in the unlikely event of rain there is a marquee on site at that time which can be utilised! A two-course barbecue supper will be available with drinks on arrival. Entertainment will include dancing with the Sussex Bonny Men and Sussex Folk Band.

Tickets are £8.00 and can be obtained by completing the booking slip enclosed separately with the magazine.

## Friendly Friends

Following the very enjoyable visit by 30 members of the Friends to the Hampshire Farm Museum at Botley last summer, an invitation has been made to their Friends and to the Friends of the Amberley Chalk Pits Museum to visit us.

This will be on Wednesday evening, June 28 from 7.00 p.m. Our Friends committee will be providing supper. Members of the Friends, stewards and staff who would like to come are asked to let the Museum office know by June 21, and to be prepared to pay a small amount to cover the cost of supper.



# WEALD & DOWNLAND Open Air Museum

Singleton, West Sussex (0243 63)348

## Diary of Events — 1989

March	19	Main Season starts
March	26-27	Traditional Food Fair
April	1	Friends of the Museum AGM at the Museum
April	8	Junior Friends Meeting
April	13-17	Friends Trip to Norfolk
April 22-May 2		"Artist in Residence" Exhibition
May	1	Portsmouth May Day Parade (Horse and Waggon)
May	5-7	Museum Display at Hyde Park Festival of Food & Farming
May	13	Junior Friends Meeting
May	13	Dawn Chorus — an early morning walk around the Museum's woodland, led by A & R Tittensor
May	14	National Mills Day — Lurgashall Mill
May	14	Promotional Day
May	14	Museum Display at Cowpie Rally, Wisley, Surrey

**MAY 26-JUNE 11 — FOOD & FARMING FORTNIGHT**  
Throughout the fortnight there will be daily demonstrations in and around Bayleaf Medieval Farmstead. The principal events are listed below. For a full programme giving all details please contact the Museum office.

May	26	Opening of Bayleaf Medieval Farmstead and History of Farming Exhibition at 2.30 p.m.
May	26	"The Greenwood Tree" — a celebration in music and words of the world of Thomas Hardy performed by the Mellstock Band with Patrick Garland
May	28	Lecture by Ruth Tittensor on "Wealden Woodlands"
May	29	Novice Sheepdog Trials
May	30	Teachers' Day
May	31	Wealden Buildings Group Day School: "Historic Farm Buildings"
June	1	Lecture by Sylvia Landsberg on "Garden History"
June	3	Lecture by Richard Harris on "Sources for the Furnishing of Bayleaf"
June	4	ICI Agrochemicals Day

June	4-5	Sheep Shearing and Spinning
June	6	Evening Lecture by Victor Chinnery on "Medieval Furniture"
June	8-10	Museum Display and Historical Pageant at the South of England Show, Ardingly
June	10	Junior Friends Meeting
June	11	Heavy Horses at Singleton in association with the Southern Counties Heavy Horse Association

June	16	"Weald & Downland Open Air Museum Stakes" — Goodwood Evening Race Meeting
June	23	Museum Annual General Meeting, followed by The Friends' Summer Party
June	28	A visit by the Friends of Hampshire Farm Museum and the Chalk Pits Museum, hosted by the Friends of this Museum
July	8	Southern Early Music Forum — in the Market Square, a chance to join in informal dancing at 2.30 p.m.
July	8	Museum Displays at Queen Elizabeth Country Park and the Smallholders' Self-Sufficiency Show at Ardingly
July	23	Show for Rare Breeds
July 30-Aug 13		Dovecote Exhibition in Crawley Hall
July 31-Aug 4		Junior Friends Summer School

### AUGUST 1-31 — SPECIAL DEMONSTRATIONS AND ACTIVITIES

September	9	Junior Friends Meeting
September	22	Opening of Petersfield Brick Drying Shed and Brick Making Exhibition
Sept 23-Oct 1		Art Exhibition organised by the Friends of the Museum
October	14	Junior Friends Meeting
October	15	Museum Display at Southern Counties Ploughing Match
October	21-22	Steam Threshing, Ploughing with Horses and Vintage Tractors
December	20	Carol Service — 7.30 p.m.
December	21	Junior Friends Christmas Party
Dec 26-Jan 1		Christmas Opening

WEALD & DOWNLAND



The Weald and Downland Open Air Museum, Singleton, Chichester, West Sussex.  
Telephone: (0243 63) 348

**Chairman**  
Nigel Stephens  
**Hon. Secretary & Treasurer**  
Jimmy Woollings  
**Founder:**  
J. R. Armstrong

**Museum Director:**  
Christopher Zeuner  
**Research Director:**  
Richard Harris  
**Visitor Services Manager:**  
Richard Pailthorpe  
**Magazine Editor:**  
Diana Zeuner

**Chairman of the Friends:**  
Sir James Waddell  
**Hon. Secretary of the Friends:**  
Carol Hawkins  
**Hon. Treasurer of the Friends:**  
T. P. (Mike) Doran