
WEALD &
DOWNLAND

OPEN AIR
MUSEUM

MAGAZINE

Vol. 3 No. 8 March 1992

Reigate Project Goes Ahead

New Guide Book Published In May

JONES AVENS Chartered Accountants

Accountants to the Museum for
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Opening Arrangements 1992-1993

March 1st - October 31st
11.00 a.m. - 6.00 p.m. Open every day

From November 1st - February 28th the
Museum is open Wednesdays and Sundays
11.00 a.m. - 4.00 p.m.

Christmas Opening December 26th - January
3rd Daily 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 — 1992-1993

(Admission Charges include VAT at current rate)

Adults £3.60, OAP's £3.00

Children, Students £1.75

Family ticket (2 adults & 2 children) £9.50

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.*

PLANNING THE NEXT YEARS

I suggest that one of the characteristics of our Museum that attracts so many people, and so many to come again and again, is the fact that it continues to develop. Development does not only mean major new exhibits, but the thought given and the steps taken to enhance the quality of the visitor's experience, to improve facilities, and to widen the Museum's role in the fields of education and conservation.

When this year's AGM comes round I shall have enjoyed the privilege of chairing the Executive Board for five years. During those five years much has been achieved. We saw completion of the Bayleaf Project, the opening of the Petersfield brick drying shed and its exhibition of brick making, the re-erection of Sole Street, not only as an exhibit but to provide a restaurant and more appropriate catering facility, and we have established links with Bournemouth Polytechnic and Weymouth College which have greatly increased and enhanced our work in the educational and conservation fields.

Much however remains to be done. During the five years we have rescued significant exhibits from Ashted and Godalming as well as a bakery from Newdigate. These are now in store with some 25 other potential exhibits. We need to consider how to fund these projects so that the Museum continues to develop.

We need to improve the entrance facilities and in the longer term we have to determine how we can best provide permanent storage facilities and replace our temporary office building. We remain

financially under capitalised and the need for additional working capital is perhaps the most pressing problem.

We are, as some of you will know, embarking on the preparation of a corporate plan. This will involve a very careful analysis of where we have got to and the problems we face before we can realistically plan what we should set out to achieve over the next 10 years.

If the necessary impetus is to be maintained and our goals achieved we need to encourage new blood at Trustee and Board level. Planned succession is vital. I therefore think it right that after five years and at this stage in our development I should stand down at the AGM and create the opportunity to bring in "fresh blood".

Dr Alan Hayes who has been a trustee for some five years has indicated to me his willingness to take on the chairman's role and I shall be commending him to the Board and the Trustees. Following the tragic death of Jimmy Woollings the Board invited Neil MacGregor Wood to take over as vice chairman and I sincerely hope he will be confirmed in that post at the AGM. At that meeting some new names will come forward to strengthen the Board and the Trustee body.

I would like to thank you all for the support you have given me as your Chairman and I assure you that as a trustee I will continue to do all I can to further the interests of the Museum and to support my successor.

Nigel Stephens
Museum Chairman

New Guide Book Published in May

The front cover of this Magazine features one of a series of specially commissioned photographs taken for the front of the new edition of the Museum's Guide Book, to be published in May.

Written by Richard Harris, the Museum's Research Director, it has been designed by Robin Wade Associates, and

will include a number of extra sections as well as revisions to the original text.

The Guide Book is the principle way in which visitors can obtain detailed information, and the new design and text concentrates on making the book as easy as possible to use.

New Logo Features North Cray House

This Magazine is the first Museum publication to feature our new logo, which will be more flexible to use and is more in keeping with current design practice. The old logo, in use for nearly 20 years, had a number of practical disadvantages, especially when used in advertisements. The new one features the North Cray Hall House and can be used either in its complete form, or without the illustration. It was drawn by Richard Harris and designed by Robin Wade Associates.

Advertising

For the first time, this issue of the Museum Magazine includes advertising. Companies who have decided to take space are all connected with the Museum, either as suppliers, sponsors, or supporters.

The advertising fees help offset the costs of producing and mailing the magazine, which is published in March and October each year. We hope readers will wish to make use of the services provided by the advertisers.

COMPLETION OF THE REIGATE PROJECT GOES AHEAD

£10,000 Still Needed

The next stages of the 17th century Reigate Town House Project will start this year, with the rebuilding of the stone basement and chimney, the completion of the interior, the addition of oriel windows and the floors.

Most of the funding is in place, but a shortfall of £10,000 still has to be found.

Funds have come from the Museum Improvement Fund (£20,000), The Minet and Idlewild Trusts (£3,000 each), the Friends (£10,000), and donations from a number of City Livery Companies, led by the Worshipful Company of Painters and Stainers. We will not be able to complete work on this exciting project, however, until the final £10,000 is in place.

The timber frame was repaired by Peter McCurdy and Co. The final carpentry will be carried out by Roger Champion. The building lacks its projecting 'oriel' windows, and there are partitions, panelling and a staircase to be installed inside.

The biggest job is to build the stone basement and chimney. Originally this was of Reigate stone — the locally mined Upper Greensand. However, not only is this stone now unavailable, but it weathers very badly — and has long been known to do so. In 1713 Sir Christopher Wren reported on the stonework of Westminster Abbey that "That which is most to be lamented, is the unhappy choice of materials, the stone is decayed four inches deep and falls off perpetually in great scales.... [Caen stone] was found expensive to bring hither, so they brought Rygate stone in Surrey, the nearest like their own, being a stone that would saw and work like wood, but not durable, as is manifest; and they used this for the ashlar of the whole fabric, which is now disfigured in the highest degree: this stone takes in water, which, being frozen, scales off, whereas good stone gathers a crust and defends itself, as many of our English freestones do."

For the Reigate building, we will use Reigate stone rescued from the original building for all the internal wall surfaces,



The largest intact area of painted plaster was the ceiling at one end of the upper room — the rest of the ceiling had been replaced with later plaster. The pattern revealed by Ann Ballantyne's work has been traced, reduced in scale, and reassembled, and part of it is published here for the first time. In the original, the design is coloured, showing various kinds of flowers and fruit.

but for the exterior we are planning to obtain stone from Chilmark — very different geologically from Reigate stone, but of a similar colour and texture, commercially available, and with good weathering properties.

The Museum is receiving additional assistance with the stonework from Weymouth College Stone Masonry Department.

The Reigate building was erected in the early 17th century as an addition at the

rear of earlier buildings which formed 43 High Street. In the fashion of the time the plaster walls and ceilings of the main rooms were painted with decorative patterns, and some small areas of this painting survived (under many coats of later paint) until the dismantling in 1981. All the painted plaster was removed intact from the building and has since been cleaned and conserved by Ann Ballantyne, a specialist wall painting conservator.

Domestic Wall Paintings Exhibition: Appeal for Information

One of the rooms in the Reigate building is intended to house a small exhibition on domestic wall paintings of the late 16th and early 17th centuries. The painted panels from Ivy Cottage, Fittleworth, will be on display together with photographs of other examples.

As part of the preparations for this we would like to build up our knowledge of wall paintings in our region. A number of examples have been seen and recorded for the Museum over the years and these

records are kept in the Museum library. However, there must be many that we do not know about and it would be very helpful to have a larger sample to study.

Can you help? If you know of any wall paintings in houses — whether your own house or someone else's — please let us know. A photograph and description would be ideal, of course, but just to know the location and the owner's name would be extremely helpful.

Send your contribution to: Wall Paintings Project, Armstrong Library, Weald and Downland Open Air Museum, Chichester, West Sussex PO18 0EU.

MUSEUM RECEIVES REGISTRATION FROM THE MUSEUMS AND GALLERIES COMMISSION

The Museum is pleased to announce its acceptance as a registered museum under the new Museums and Galleries Commission's Registration Scheme.

The Scheme aims to ensure the attainment of high standards in all fields of museum work, and registration will be essential to obtain grant aid from a number of sources in the future.

Some 850 museums all over the country have achieved registration, with a further number having been granted provisional registration. Criteria for acceptance as a registered museum include: conformity with the official definition of "a museum", an acceptable constitution, a sound financial basis, compliance with relevant legal, safety and planning requirements, a written acquisition

and disposal policy, acceptable standards of documentation, provision of public access, and access to appropriate professional and curatorial advice.

Further requirements are to follow for museums to maintain registered status, including the provision of a corporate plan (described on page 5 of this magazine).

Dendrochronology at Bayleaf

Richard Harris describes the work so far

As one of the Museum's leading exhibits, Bayleaf has been under close scrutiny. One of the first questions people ask is "How old is it", and we have been trying to find out the answer. Bayleaf, of course, has two dates: the structure shows clearly that the hall and service end were built first, and the "solar" end later. But when was the hall built? And how much later is the solar? For an answer, we turned to dendrochronology.

Dendrochronology is the science (or art) of dating buildings from tree-ring widths. In a dry year the annual growth ring of a tree will normally be narrower than a wet year, so the pattern of ring widths follows the pattern of climate. For many years dendrochronologists have been building up "master curves" from dated timbers, showing the sequence of wide and narrow rings over the centuries. To date a piece of timber, its ring widths are compared (by computer) against the master curve until a best match is found. If the match is good enough, it is possible to say when the tree was growing, and if the sample includes the sapwood (outer rings), an approximate felling date can be calculated.

The late John Fletcher examined three

samples from Bayleaf in 1980 — two from the earlier (hall and service) end and one from the later (solar) end. His analysis suggested a date range of 1400-1405 for the earlier phase and 1500-1515 for the solar end. However, techniques of dendrochronology have improved over the last ten years, and the results are much more reliable if a larger number of samples are taken for comparison. We have therefore taken more samples — about twenty from each phase and given them to Ian Tyers, dendrochronologist at the Museum of London, for analysis.

For the earlier phase (hall and service), Ian's results are similar to John Fletcher's: he has confirmed that the timbers were felled in the period 1405-1430, and it is possible that further sampling of timbers with some intact sapwood will enable us to make this date more precise in the future.

For the later phase, however, none of the samples have so far showed a good match against the master curve at any date, so John Fletcher's result cannot be replicated. At least, not yet. A few timbers remain to be sampled, and techniques of dendrochronology are improving all the time, so it is still possible that in due course a more definite date may be established.



Thelma Jack and Doreen Parish preparing hazel rods for a new wattle fence around the Bayleaf Farmhouse garden. Bob Holman, Bayleaf gardener, has renewed and strengthened the existing fence and carried it on round the front of the garden in an effort to make it rabbit and chicken-proof!

Livery Companies Aid Museum Appeal

The Museum held a successful open day for Livery Companies last year when some 70 representatives of a wide variety of Companies were welcomed by Museum Trustee Martin Caroe, a member of the Worshipful Company of Plumbers' Museum Management Committee.

Michael Giles of the Painters and Stainers Company, which is donating £4,000 towards the Reigate House Project, launched a fund raising appeal. This has proved successful, with donations already received from the Coachmakers, Carpenters, Blacksmiths, Constructors, Cooks and Tallow Chandlers Companies. Offers of future help and assistance have been made by others.

Jimmy Woollings

The Museum was shocked in November at the sudden loss of Jimmy Woollings, the Museum's Vice Chairman, and one of its most active Trustees.

Jimmy had devoted much of his time to the Museum following his retirement as Bank Manager with Barclays Chichester branch. As Hon. Treasurer, then Hon. Secretary and Treasurer, and finally Vice Chairman, he played a vital role in the Museum's work. His contributions, both at meetings and on a practical level were significant and much valued by everyone concerned with the Museum's management.

Museum staff and volunteers were particularly appreciative of the visits he and his wife Cynthia made to the site for special events, days of great intensity and rigorous effort for everyone. He hardly missed a single one. His warm humour and cheerful presence have been greatly missed.

Diana Zeuner

James Farmer

The Museum was also saddened to hear of the death of James Farmer, who had been the first Chairman of the Museum's Council of Management.

James Farmer, who went to school with Roy Armstrong, was prepared to lead the management body of the Museum in the days when many people were unsure whether to step into this particular ship! His faith paid off, and following his retirement as Chairman, he continued to serve as a Trustee of the Museum until his death in November.

Hands-On Our Vernacular Architecture!

Development of a new exhibition encouraging hands-on exploration of traditional building techniques and materials is nearly complete. The exhibition, entitled *Getting To Grips*, was made possible by the Times/Shell Community Museum of the Year Award won by the Museum in 1989, which included a grant of £10,000 from Shell UK.

During the winter groups of children have assisted us on trials on the exhibits, and the lessons learned have been incorporated into the final version.

The exhibition, housed on the upper floor of the Witley Joiners Shop, will open in April. At first *Getting To Grips* will open by appointment as a



Children handling wood joints during the exhibition trials.

specially prepared facility for schools. We hope to extend its availability by developing a specially briefed and dedicated team of volunteers. This work would be particularly rewarding for any volunteers with teaching experience.

If you are interested in becoming involved please contact Chris Zeuner, Museum Director, at the Museum Office.

DOWNLAND NATIVITY

An adaptation of the medieval Mystery Plays relating to the Christmas story is to be performed on December 12/13 at the Museum.

Volunteer players, musicians, and technical staff are all welcome. Please contact Moira Hickling on Godalming (0483) 421459 to express an early interest in taking part.

Museum Prepares New Corporate Plan

The Museum is currently engaged in the preparation of a new Corporate Plan, which will outline the next few years of development and prove a useful working tool in progressing the Museum's work.

The stimulus for this is the Museums and Galleries Commission Registration Scheme, which requires every Museum to prepare a forward plan, make it available for publication, and, equally important, to make arrangements for its regular updating.

The Museum has in fact been working to two plans for many years, a site master plan, and a landscaping plan. These two plans are the basis for most of the development decisions that have been made on site. In addition, some years ago Roy Armstrong led a number of groups which considered a range of aspects of the Museum's activity, such as education, library etc. These documents have also influenced many of our decisions.

All these plans will be revised and other crucial aspects of running the Museum, principally the financial future of our institution, will be given a formal

place in the new Corporate Plan.

An essential element of the Plan's formulation is the input of the many people who are engaged in the Museum's affairs. A special feature of a voluntary body, with its mix of paid and unpaid staff, is the very large number of committed people who have a legitimate stake in its development. We shall try to consult as many as possible of you on relevant matters.

A start on this was made at the volunteers end of season gathering when our discussions resulted in a series of smaller meetings considering special topics. The needs of the disabled, educational visits, and new roles for volunteers have all been discussed. These meetings were most fruitful. The Friends have also been considering their contribution.

The process will take a little time, but in the end a document realistically outlining the next few years of development will emerge, and be followed with, we hope, worthwhile and successful results.

Christopher Zeuner
Museum Director

Museum's Role In Goodwood Country Park Project

The Goodwood Estate is extending its existing Country Park near the Racecourse to include The Trundle Hill iron age fort and adjoining land.

West Sussex County Council will be providing Countryside Ranger services and the Museum will be providing interpretation and education services to the newly extended park. Some of the existing facilities at the Museum will be available for use by educational and recreational groups visiting the country park.

The area of the South Downs to the south of the Museum has long been a popular destination for countryside recreation, and in the light of current approaches to rural leisure and the preservation and interpretation of ancient monuments and natural habitats, is an ideal subject for imaginative countryside planning.

Goodwood Estate and the Museum already co-operate in an educational partnership, sharing an Education Officer responsible for the Museum's educational programme and that of the

West Sussex Countryside Trust, itself a partnership between Goodwood and West Sussex County Council.

A crucial part of the new plan is the renovation of Seven Points House, near The Trundle car park, at a cost of £50,000, to form a base for the Countryside Ranger who would implement the management strategy of the Park Management Committee, on which the Museum will have a representative.

The aims of the project are:

- The enhancement of the Park landscape.
- The conservation and re-establishment of wildlife habitats.
- The management of recreation and public access within the Park.
- Developing and interpreting the Park to increase visitor understanding of wildlife, farming, forestry, archaeology and history of the surrounding countryside.
- Providing a broad range of activities for educational groups.
- Providing satisfactory information on the Park and its facilities to visitors.

VISITOR ATTRACTIONS CODE OF PRACTICE

The English Tourist Board has introduced a national code of practice for visitor attractions. All the regional tourist boards have undertaken to make registration a condition of membership

and of promotion for visitor attractions. The Museum is a member of the South East England Tourist Board and will be registering this year.

Museum Receives £20,000 From Lottery

The Museum received a surprise dividend of £20,000 from a £400 investment in a lottery run by the UK Charity Lotteries Ltd, a company set up last year to raise money for charities.

The windfall will go into the Museum's general funds to ease cashflow. Further sums from the investment are still

expected, the Company has told the Museum Director, who believes that Weald and Downland is the only museum to have taken part in the lottery.

A total of nearly £5 million has been paid out to welfare, arts and sports charities from the lottery. Chris Zeuner says the £400 was a gamble but seemed worth the risk — a risk which certainly paid off!

Library Catalogues on Computer

Do you own or use an IBM compatible computer? And are you interested in books and articles about vernacular architecture, building history and local studies? If so, here's an opportunity to study the Museum's library catalogue at your own desk!

From the start in 1983, the Museum library's collection of printed books has been catalogued on computer, and it has been continuously maintained and improved. The regional system, which is still in use, was an Apple II computer running special software, but we hope that in the not-too-distant future this will be exchanged for a more up-to-date system, which will inevitably be based on an IBM compatible PC.

With this in mind, I have copied the contents of the book catalogue to my own IBM system, and the entire database, containing more than 12,000 entries, has been re-established in a new form. The

catalogue includes not only printed books and offprints, but also has entries for each relevant article in various national and local journals.

Each entry has the essential bibliographic information, together with subject classification and location codes, enabling researchers to look for material on particular subjects as well as particular authors. The catalogue is useful as a bibliography in its own right, as well as being a guide to the material available for study in the Museum's Armstrong Library.

If you would like to have a copy of the catalogue on disc please write to me at the Museum for details.

It can be supplied in ASCII text-file form for use within your favourite word processor or database program, or formatted for use with a read-only copy of *IdealList* (Blackwell Scientific Software).

Oak Laths Supplied to Kings College, Cambridge

The Museum supplied 7.5 miles of riven oak laths for the restoration work at Kings College, Cambridge, last year. This was the largest of many orders for oak and chestnut laths and thatching spars which the Museum fulfilled.

More recently a smaller order has been received for use at the Tower of London. (We are considering delivering these by sailing barge to traitors' gate!)

Besides assisting the continuation of the skill involved in producing these materials, the sales are most useful to the Museum commercially, and are being maintained and expanded.

Orders for these products, as well as hurdles and charcoal are welcome and enquiries should be made direct to the Museum office.

1992 Special Events Offer Sponsorship Opportunities To Local Firms

Another full programme of special events has been planned for this year, including the biannual Building Conservation Exhibition, on June 27-28. A new addition is a Children's Activities Event on August 22-23. An expanded programme of building conservation craft demonstrations has also been organised.

1991 was the most popular season ever for special events at the Museum, attracting more than 30,000 visitors. Special events provide excellent opportunities for commercial

organisations to achieve a high profile through sponsorship, in large or small amounts. Opportunities range from full sponsorship of a whole event, to assistance with, say a class at the Show for Rare Breeds.

During 1991 sponsors included the Observer Series Newspapers, the West Sussex Gazette, the Nationwide Anglia Building Society, West Sussex County Council, National Westminster Bank, Goodrowes of Chichester, SCATS, Deosan Ltd, Chichester Tractors, Stride and Sons, Dounhurst Farm, Cyanamid of

Great Britain, Humberts, Karova Farms, Pauls, Agriculture and Carringdale.

If any company is interested in supporting an event, please contact Richard Pailthorpe at the Museum office on 0243 63 348. A full list of special events is given on the back page.

Below: No Steam Threshing Weekend would be the same without Bert Dibben, who has threshed our wheat straw crop for many years. A self-employed threshing contractor from Martin, Hampshire, he is at the eastern end of his "range" when he visits the Museum each October.



Richard Pailthorpe

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Joint Centre for Heritage Conservation & Management

Bournemouth Polytechnic
Weald & Downland Open Air Museum
Weymouth College (Sponsored by PICKUP)

The Joint Centre for Heritage Conservation & Management, in which the Museum is a partner with the Bournemouth Polytechnic and Weymouth College, is embarking on its second season of training courses.

The first seminar to take place organised by the Museum looked at the problems involved in the making of oak furniture in replica. This was the second in a series that tackles the problems of replication by museums. The first course to take place at the Museum this year in February was on Historic Woodland Management, designed for people responsible for the management of traditional coppice woodlands, and addressed by the distinguished woodland historian Dr Oliver Rackham.

Marketing Tourist Attractions followed at the end of the month, and An Introduction to Charcoal Burning takes place at the beginning of March.

TRAINING CALENDAR 1991 - 1992

| DATE | COURSE NAME | COST | ORGANISED BY | VENUE FOR COURSE |
|-------------|--|------|--|----------------------------------|
| 01-03/10/91 | Timber Frame Repair Workshop (3 Day) | £215 | Weald & Downland Open Air Museum | Weald & Downland Open Air Museum |
| Nov 91 | Basic Chemical Handling Course for School Technicians | * | Bournemouth Polytechnic | On Site |
| 20/01/92 | Oak Furniture in Replica | £40 | Weald & Downland Open Air Museum | Museum of London |
| 05/02/92 | Historic Woodland Management | £40 | Weald & Downland Open Air Museum | Weald & Downland Open Air Museum |
| 21/02/92 | Marketing Tourist Attractions (In association with Chichester Visitors Group) | £40 | Weald & Downland Open Air Museum and Bournemouth College | Weald & Downland Open Air Museum |
| 03-05/03/92 | Timber Frame Repair Workshop (3 Day) | £215 | Weald & Downland Open Air Museum | Weald & Downland Open Air Museum |
| 11/03/92 | Charcoal Burning - A practical course | £50 | Weald & Downland Open Air Museum | Weald & Downland Open Air Museum |
| 1992 | Basic Chemical Handling for School Technicians x2 | * | Bournemouth Polytechnic | On Site |
| 10/04/92 | Health and Safety in Archaeological Fieldwork | * | Bournemouth Polytechnic | Bournemouth Polytechnic |
| 24-26/04/92 | The Cleaning of valuable Limestone Buildings | £95 | Weymouth College | Weymouth College |
| 29/04/92 | Listed Buildings. Ownership and Control | £40 | Weald & Downland Open Air Museum | Weald & Downland Open Air Museum |
| 12-14/05/92 | Building Recording Workshop | £215 | Weald & Downland Open Air Museum | Weald & Downland Open Air Museum |
| 29-31/05/92 | The Lime Process | £95 | Weymouth College | Weymouth College |
| 06-10/07/92 | Summer School - Masonry Practice in Restoration & Conservation Techniques | * | Weymouth College | Weymouth College |
| 10/07/92 | Making the most of your bones | £40 | Bournemouth Polytechnic | Bournemouth Polytechnic |
| 1992 | Fire & Flood - Planning for disaster | * | Bournemouth Polytechnic | Bournemouth Polytechnic |
| 1992 | Conservation Areas | * | Bournemouth Polytechnic | Bournemouth Polytechnic |
| 1992 | Archaeology & the Law | * | Bournemouth Polytechnic | Bournemouth Polytechnic |
| 1992 | Project Management in Archaeology | * | Bournemouth Polytechnic | Bournemouth Polytechnic |
| 06-08/10/92 | Timber Frame Repair Workshops (3 Day) | * | Weald & Downland Open Air Museum | Weald & Downland Open Air Museum |

ADDITIONAL CENTRE ACTIVITIES BOURNEMOUTH POLYTECHNIC

Consultancy services in:
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Museums Management
Collection Management
Longer Courses:
BSc (Hons) Heritage Conservation
BSc (Hons) Archaeology
BA (Hons) Tourism Studies
PG Diploma Architectural Stonework Conservation
MA/PG Diploma European Tourism Management
MA/PG Diploma Tourism Management

WEYMOUTH COLLEGE

Consultancy services in:
Monument Restoration
Longer Courses:
PG Diploma Architectural Stonework Conservation
Details are available for the following short courses on request:
Health & Safety in Archaeological Fieldwork
Date: 10 Apr 1992
Fire & Flood - Planning for disaster
Date: 1992
Conservation Areas
Date: 1992

Archaeology and the Law
Date: 1992
Project Management in Archaeology
Date: 1992

BOOKINGS AND FURTHER INFORMATION
Una Lyon/Lynne Nichols
Dept of Tourism & Heritage Conservation
Dorset House
Bournemouth Polytechnic, Talbot Campus
Fern Barrow, Poole
Dorset. BH12 5BB
Tel: (0202) 595178/595516
Fax: (0202) 515707

*Details available on request

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New Marketing Scheme for Lurgashall Mill Flour

To increase retail outlets for the Museum's stone ground flour, the Museum has joined forces with Bartley Mill, East Sussex, which distributes to outlets beyond our immediate region.

The Mill, which has exhibited at several special events at the Museum, will also be making Lurgashall Mill biscuits with our flour to be sold at the Museum and at outside retail outlets.

The Museum has built up many good local outlets, but it has been difficult to establish ones further afield. This new arrangement should help considerably.

Volunteer help with deliveries of flour is still being urgently sought. If you can help please contact Richard Pailthorpe at the Museum office.

This year Mike Tighe has taken on the role of Miller, and he will be assisted by volunteer millers who cover weekends and some weekdays.

MUSEUM COOKERY BOOK

Food historian and writer Maggie Black has written a Museum Cookery Book based on 50 original recipes from the medieval period. The book will be published later this year and has been sponsored by the Worshipful Company of Cooks.

J. R. Armstrong The Museum's Effect

During recent years it has sometimes seemed that the Museum, although concerned with the preservation and understanding of traditional timber-framed buildings, might also be, in a manner quite alien to its original intention, actually a stimulus to the proliferation of pseudo timber-framing.

This practice is not new. In the first half of this century such make-believe took many forms, including even the painting of "beams" on continuous surface such as cement. This type of counterfeit was generally discredited after the last war, perhaps partly because once detected it suggested "cheapness". But more sophisticated imitations not only continue but seem, recently, to be increasing.

The example shown here is the end house of a terrace recently built. It represents the kind of facade treatment to be seen in or near many villages in the region covered by the Museum. Structurally the brickwork is in fact weakened by these "infill" panels, and the applied planks

encourage damp and decay — unlike tile-hanging or weatherboarding they give no protection. Their only purpose is to create a structural illusion.

Such decoration reduces architecture to a kind of pretence and runs counter to at least one generally accepted canon of what constitutes good or bad design — that decoration should develop out of or be at least related to structure.

What are the reasons behind this



Considers On Modern Building

perversion of what once was a genuine and fine tradition? Apart from the urge to assert individuality, it is, I think, quite understandably intended to enliven an otherwise dull and uninteresting exterior, and what is simpler than to look back to a form of building which lent itself to various decorative and interesting devices without any need to counterfeit?

There are some competent architects still designing timber-framed buildings which are sensitive to local traditions and appropriate to their environment. This would seem acceptable, but the real issue is how to improve the design and suitability of the great majority of new buildings, and this raises the question of what should be the educational policy of the Museum in this area.

Apart from the recognition of the Museum as a centre for reliable information about the visual and technical aspects of reconstruction, conversion, or adaptation of early buildings, it is bound to become involved in controversies which are very much with us at the present time,

and which are likely to remain when many of the problems of conservation etc. have been solved. I am not advocating a partisan approach, but that the Museum should become a centre which can supply material which may help individuals and organisations to form their own opinions and to deal with specific local issues.

The library, for example, could have as much data as it can obtain about award-winning designs and planning, as well as details, where relevant, of cases where planning permission has been refused or designs modified, and, if possible, the conflicting arguments recorded. This is a very wide field and probably would need to be limited to villages and rural areas. There is no other centre where such material is available.

The current increase in the use of pseudo timber-frame decoration, and the question of the Museum's unintended stimulus for this indicates the need for serious consideration of the issue in our future educational policy.

Coppicing Plan Continues

The maintenance of the Museum's hazel coppice with hornbeam standards on our northern boundary continues, and a large section has been cut this year. Much of this harvest will be used for spar making, fencing and firewood.

It is many years since the hornbeams have been pollarded and some may well be beyond recutting. However those that remain uncut have been exposed to wind blow and indeed a number have been blown down.

A few years ago a selected tree was cut to see how strong the regrowth would be. As a result of this experiment we have decided to pollard a number of the larger trees on the upper side of the path. Replacement hornbeams were planted seven years ago and the majority of these are now well established.

Our purpose in maintaining the underwood is to preserve a productive historic landscape that links closely with many of the themes explained through other Museum exhibits. It also provides us with useful materials, a small commercial gain, and helps encourage countryside skills.

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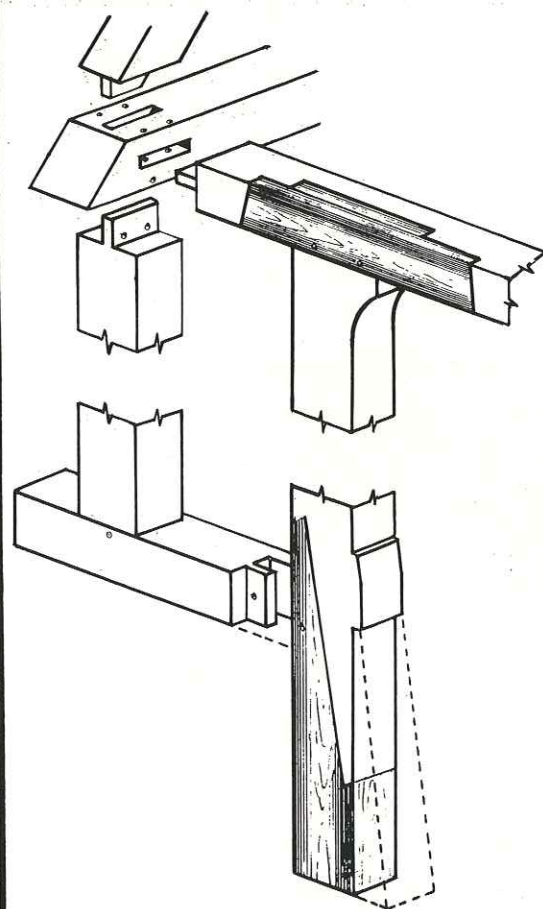
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The Batting Order at Penny Royal

This year's Penny Royal Theatre season at the Museum presents Outside Edge, a comedy about cricket by Richard Harris (please note, this is not the Museum's Research Director of the same name) in a one and half week season from 6-15 August.

The actors will be seasoned amateurs all drawn from the Chichester locality, and directed by Roger Prout, who assisted with front-of-house arrangements last year.

John and Maggie Pollock have again offered a gala night in aid of the Museum, which will be on Monday 10 August.

Rehearsals will begin on 1 June at Bosham, and mailing for priority bookings in the week of 15 June. The box office opens at Hammicks for postal bookings only on 1 July and will be manned from 27 July.

There will again be opportunities for picnicking in the grounds of the Museum before the show. Sunshine is ordered!

Museum Expands Its Building-Related Collections

The Museum's supporting collection has continued to grow this year under Curator Bob Powell's management, and donations have been made in the building-related, craft, rural life and agricultural fields. The artefacts will have a variety of uses, for research and reference, for future displays, to enhance existing collections, or for use on site.

A comprehensive plumbers' tool kit will enable the Museum to equip the Plumbers and Glaziers shop from the collection. And a late 1800's flour sifter and blender made by Gardners of Gloucester will assist the "furnishing" of the Newdigate Bakery, currently in store.

The Museum is building up a reference collection of woodland craft tools, and a number of different billhooks have been collected, ranging from a 10in blade large hedge laying example to 7½in blade smaller and narrower ones made for spar making. Most are blacksmith hand-forged including some by the locally-favoured Moss family. A commercially made example is one by Cornelius Whitehouse and Sons of Cannock but inscribed with the retailers mark: G. Pine, Chichester.

Among building-related acquisitions was a sample of hand-made bricks from the last firing of the wood-fuelled Ashburnam brick kiln, witnessed by the

donor, Museum Trustee Kim Leslie, who also helped the Museum republish his history of the Sussex brickyard.

Another interesting item was an oak door from Sevenoaks, probably dating from the 17th century, comprising three wide planks, three ledges, a pair of well worn strap hinges, a blacksmith-made ring pull and evidence of three previous locks.

All these items are invaluable for our buildings-related reference collection, which is helping establish the Museum as a resource for serious academic study as well as being a visitor attraction.

Although we are not a farm museum our farm buildings and livestock necessitate the collection of agricultural items, and during the year we have accepted donations of horsedrawn machinery including a McCormick corn drill, a Brenton root drill, a Massey-Harris binder, a McCormick fertilizer spreader and both flat and Cambridge rollers. All these items, becoming increasingly rare, are in reasonably good condition and will be usable on site or for demonstration purposes.

Other items have included mill teeth patterns, an eel trap, dairying items, cobblers' tools and a slaughterhouse winch.

Encouraging Best Practice in Timber-Frame Repair

by
Richard Harris

The repair of timber-framed buildings has always been central to the Museum's interests, ever since Gunolt Greiner, assisted by Roger Champion, repaired and re-erected our first exhibit, Winkhurst Farm, in 1969. My own introduction to the subject had been in 1968 when I worked for F.W.B. Charles in Worcester — and by a curious coincidence, also with Gunolt Greiner on the restoration of Sarehole Mill in Birmingham.

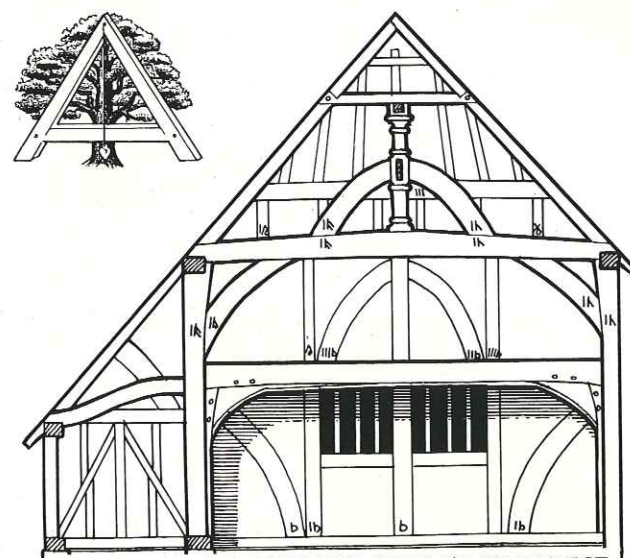
Over the intervening 20 years there has been a gradual improvement in knowledge and techniques, and many new practitioners have entered the field. But apart from a few individuals' efforts — notably Freddie Charles — little of this knowledge has been collected, examined, written down and published. The Museum still receives frequent enquiries from people who have responsibility for repairing a historic timber building but have little or no idea how to go about it.

To rectify the situation a small working party has been meeting under the aegis of the ICOMOS (International Council on Monuments and Sites) Wood Committee, and Roger Champion and I have both taken part. We are examining, in many cases from first principles, the problems presented by defects and failures in historic timber frames, the orthodox solutions, and unorthodox alternatives. Many of us feel that, compared with other conservation disciplines that are well established in museums, the repair of historic buildings in general and timber buildings in particular is lagging far behind. The results of the working party discussions will be presented to larger seminar groups and will then be published in some form.

In parallel with this initiative, we have started holding training workshops at the Museum for people involved in timber-framed buildings. These workshops last for three days with only eight

participants, so a very intense level of discussion is possible between the participants and the three tutors — Roger Champion, Peter McCurdy and myself. The first workshop was held in October 1991, and the next is this month. As part of the preparation for the workshop I have assembled a review of the technical literature on the subject, a copy of which is given to each participant. If you are interested, but cannot attend the workshop, you can consult a copy in the Museum's Armstrong Library.

This is one of the many ways in which the Museum is coming to be used as an educational and research resource, in accordance with our Memorandum of Association, where the first object of the Museum was said to be "To establish centres for the study of historical buildings and artefacts and to promote research into the best means of preserving, restoring, and recording them."

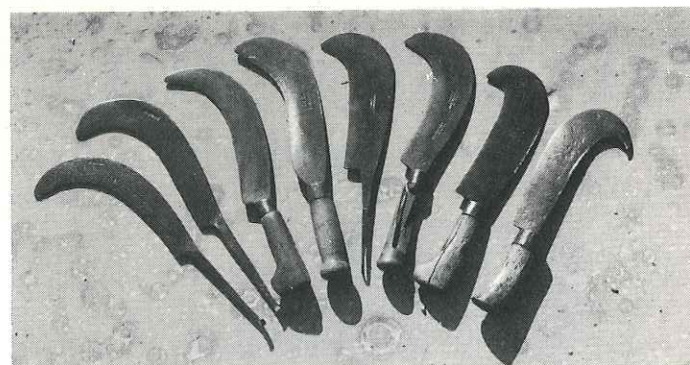


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Accepted: a selection of billhooks acquired by the Museum in 1991. The two far lefthand tools were made by Moss.

Rejected: this quarter-lock waggon from near Edenbridge, Kent, was far more rotten than the photograph reveals! Following rejection by the Museum its owner destroyed it, but the Museum accepted some of the iron work for our waggon spares box.



Museum Staff and Friends in Europe

Richard Harris, the Museum's Research Director, joined the annual conference of Arbeitskreis fur Hausforschung (AHF), the "working group for the study of houses", in Germany, last year.

Based in Germany, AHF membership covers most European countries, and its annual conference is an invaluable opportunity for people involved in the study and conservation of historic buildings to exchange information and discuss professional issues. Of 130 delegates, Richard was the only English representative.

The conference visited farmhouses and barns of the "low-German hall house" type in countryside west of Lemgo, urban buildings in Lemgo itself where historical interpretation and conservation and urban planning issues were examined, and Hoxter, an historic town which has participated in a working group of 24 historic town centre renovation projects.

After the conference Richard drove to the Open Air Museum at Bokrijk, Belgium to join the study tour organised by the Weald and Downland Open Air Museum, led by Chris Zeuner and organised by Richard Pailthorpe. Bokrijk Museum Director, Marc Laenen, conducted a tour of the Museum which prompted discussion on problems of maintenance, presentation and use of buildings reconstructed in open air museums.

The Museum tour went on to see the open air museums at Detmold in Westphalia and at Arnhem in The Netherlands. Participants included Museum Friends and volunteers and staff from Beamish, North of England Open Air Museum and Summerlee Industrial Museum at Coatbridge, Glasgow.

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Probate Inventories in

How did people use their houses in the past? This is a most important question for the Museum and for architectural historians, but surviving buildings give only part of the answer. We can identify an open hall by its sooted rafters and crown post roof — but how was it used in everyday life?

The Bayleaf project brought this question into sharp focus three years ago when we had to decide what furniture and equipment to provide in the Bayleaf farmstead, to show it as it might have been in about 1540. Even after completion of the project, however, we have continued to do research to improve our presentation. We have also started discussions with a 'Living History' group, in the hope that we might occasionally have a fully costumed 'first-person' recreation of everyday life in Bayleaf.

One of the most important sources of information about the lives of ordinary people are the inventories of the "goods and chattels" of deceased persons. A small group of neighbours or relatives, with the assistance of a clerk, made an appraisal of the value of the deceased's

possessions, including household goods and furniture; farm stock, crops and equipment; and the tools and stock of craftsmen and retailers. Inventories were legally required by an Act of 1529, and many survive from the 17th and 18th centuries. These have been widely studied — for instance, in F. W. Steer's *Farm and Cottage Inventories of Mid-Essex, 1635 to 1749* — but the survival of 16th century inventories is generally much more sporadic and few inventories survive in their original form for 16th century Kent. For this reason we did not at first expect to get much help from inventories for the Bayleaf project, with its early target date of 1540.

We were wrong! In the Archdeacons of Canterbury, starting in 1565, inventories were copied into a register — and the registers have survived. Each inventory was copied in full, apparently as soon as it came in, and while there may be occasional copying errors, the register is almost as good as having the original documents. In 1565-6, for instance, about 170 inventories were copied over a twelve-month period.

It is true, of course, that 1565 is 25 years

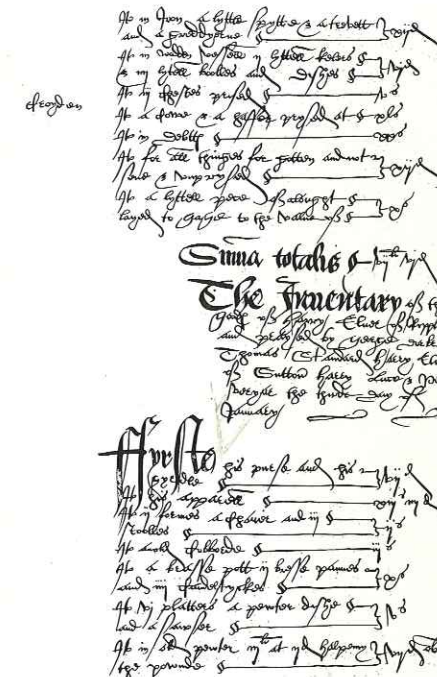
later than our 'target' date of 1540 — and it is also true that Canterbury Archdeaconry does not cover the parish in which Bayleaf was situated. However, it is possible to make allowances in various ways for both of these problems and, with that caveat, the inventories give an extraordinarily detailed picture of the possessions of people of all sorts at a relatively early date.

In preparation for the Bayleaf project I transcribed and analysed 50 of these inventories, and since then I have nearly finished the transcription of the remainder of the first volume — 170 inventories in total. They represent an enormous range of individuals: from Thomas Sale, a clerk of Wye who died with possessions worth £1-13-6, to John Tooke Esq, of Great Chart, who died worth over £1,000 and whose house can be visited today.

The preliminary analysis of their contents has covered farm stock, crops and equipment, and the differences between Wealden, Downland and Marshland farmers; and of course, the furnishing and use of rooms. The importance of such a large sample, from a

16th Century Kent

by Richard Harris



Item in Iron a lyttle spytte & a trevett
and a greddyverne xij^d
Item in wooden vessell ij lyttell kellers
& iij lyttell booles and dyshes vj^d
Item iij Chestes prised v^s
Item a Cowe & a haffer prised at xl^s
Item in debttes xx^s
Item for all thinges for gotten and not
sene & unpried xij^d
Item a lyttell pece of clought
layed to gage to the value of x^s

Summa totalis vij^{ij} vj^d

The Inventory of the
goodes of harry Elner of Ripple
and praysed by george dorbrand
Thomas Standard harry Elner
of Sutton harry Luce & Peter
veryar the thirde day of
January

Fyrste his purse and his
gyrdle vij^d
Item his apparell xij^s iij^d
Item ij formes a Chaier and iij
stoolles ij^s
Item an old Cobborde iij^s
Item a brasse pott ij brasse pannes
and iij Candelstyckes x^s
Item vj platters a pewter dyshe
and a sawser v^s
Item in old pewter iij^{ij} at ij^d halpenny
the pownde vij^d ob

single year and covering half of the county, is that it gives a high-definition snapshot of households at a particular moment in time, and certain questions can be answered with much greater confidence than is usually possible.

In terms of room names, for instance, it is interesting to find not a single occurrence of the words *solar* and *pantry* — words which are often used by architectural historians in describing houses of the period. In contrast, about three-quarters of the houses had kitchens, confirming other evidence that the number of kitchens increased rapidly in the 16th century. For individual items of furniture, the numbers are impressive: nearly 500 chests are mentioned and valued, for instance, and a similar number of bedsteads. With this amount of data for such a limited period it becomes possible to see much more clearly what "normal" households would be like, and to isolate exceptions.

Eventually the inventories and analysis will be published more widely. For the moment, however, the transcriptions and preliminary analysis are held in the Museum Library, where they can be used and studied.

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THE VIEW FROM HERE

Never a Dull Moment in The Museum Office

"So, you work in the Museum Office do you? That must be wonderful! All those lovely buildings and that superb scenery!" That is always the reaction you get when asked about your job. If only they knew!

Geographically the office is not the centre of the Museum, tucked away in a Portacabin in the car park as we are, with a view of the ladies loo. But it is the hub of the organisation where many of the most important jobs of running the Museum are done. It is from here that the wages and the travelling expenses get paid; here where the school and party booking are made. We order all the millions of black plastic bags and loo rolls that are 'consumed' by the visitors each day.

What is it really like, working in the office? Our tasks are many and varied. Anyone who comes to work here and expects a normal office job (typing, filing, making the coffee etc) will be sadly disappointed! Yes, we do all those things, but we also have many other 'little jobs' to do.

One of the most problematic of these is helping those people who come into the office to buy hurdles and charcoal. For the latter, you can always guarantee that you are wearing a white skirt or blouse, or both. Charcoal adheres wonderfully to white! For the former, the person invariably arrives with a transit or a Range Rover or even in one case, a Mini, and expects 6' by 6' hurdles to fit in the back. They won't! You then have to assist by standing either on the roof and pulling the hurdles up, or on the ground, pushing them. At one time, we had so many orders like this that I believed Richard Pailthorpe was getting me into training for Miss Universe!

Whilst we rarely spend much time in the Museum itself, there are those odd occasions when sheep get loose, and it's all hands to the pump, or flock, in this case. It is at these times that you really appreciate how stupid sheep are, and

how useful a sheep dog would be! Once rounded up, it's back to the typewriter again.

There are also those occasions when you need to find someone urgently, and they are nowhere in sight. It may be that you need to find the Miller, or the Charcoal Burner. This is fine if you have come to work dressed in jeans and flat shoes, but occasionally you want to look reasonably smart and so have worn high heels. Just try it sometime! I often chuckle to myself when I see visitors coming into the Museum in high heels. I know how difficult it is and wonder how they can imagine that they are suitable wear for a country park. The above only happened to me once. Since then, I wear either trainers or very low heels.

Our contact with the visitors is limited to desk or telephone enquiries, or for the treatment of minor injuries. This latter is luckily a rare occurrence, and as one of the few trained first aiders I am heartily glad that we have never had a really major accident. Desk enquiries are sometimes amusing, sometimes a little sad. We often get people bringing treasured items in as donations to the collections. These may sometimes be totally inappropriate; it is very hard to tell someone who tells you that Uncle Joe, who had just passed away, wanted the Museum to have his favourite 'whatever', that it is not really the sort of thing we collect. Tact has to be the watchword. Equally, those visitors who come into the office expecting to find the Introductory Exhibition, or the cafe, cause some amusement. We are never sure whether we should put on a performance or offer them a cup of tea!

All in all, life in the Museum office is never dull. I hope I have given you just a flavour of it, and when you next phone in and get a very jaded 'Open Air Museum, can I help you', you will understand that it is not all glamour in the Weald and Downland Open Air Museum's office.

Lynn Shaw

East Dean Reveals Its History

During 1990 the Museum rescued an external late 19th century timber Game Larder, from No 29 East Dean which has caused a considerable amount of interest to visitors. Richard Pailthorpe, the Museum's Assistant Director (Visitor Services), who lives in East Dean, has established that it was used by the local rabbit catcher for hanging his catch in, prior to collection by the Singleton carrier. At the turn of the century the rabbit catcher was paid 15/- a week, or if on piece work, 6d a rabbit, by the Goodwood Estate Company. The carrier charged 2d for delivering the rabbits to Chichester. The Larder was located by the cottage at the top end of the village, put here for the convenience of the carrier, who could turn his cart in the road outside.

Richard was also alerted to another interesting discovery by East Dean farmer, John Holt. Whilst renovating an inglenook fireplace in Droke Farmhouse he came across an earthenware pot buried in a deliberately cut, square-bottomed pit slightly to the right of the inglenook's centre, just below its brick floor level. The pot is a red fabric earthenware storage vessel with a green internal glaze, approximately 12.75" high by 11.75" diameter.

The inglenook builders clearly knew of the pot's existence. What we could not establish was whether the pot's burial predated the laying of the brick floor, indicating a prior function.

The pot has been studied by the Chichester Archaeological Unit who think it is late 17th century. If this is so, its burial may be contemporary with the building of the inglenook. The basal wear marks indicate extensive use before burial, but there is no evidence to suggest any practical use after burial. Did it form part of a burial ritual?

If anyone has any suggestions or details of similar finds, please contact Bob Powell, Museum Curator.

FINDON FAIR SHEEP HURDLES

One of the most spectacular scenes at the Show for Rare Breeds is the sight of rows of gate hurdles penning the sheep. Since the foundation of the Show, these have been borrowed from the Findon Sheep Fair. For economic reasons, the hurdles were due to be disposed of this year by the Fair managers. It was therefore essential for the future of our Show to rescue the collection intact. With the help of a £500 grant from the West Sussex County Council, the Museum has been able to acquire the collection, as well as being able to save a very important part of Sussex agricultural history.

CHICHESTER VISITORS GROUP PROMOTES LOCAL VISITOR ATTRACTIONS

Richard Pailthorpe, Chairman of the Chichester Visitors Group, describes its work

The Group was founded nearly 20 years ago by the Duke of Richmond to promote, inform and comment on matters concerning tourism in the Chichester district. The CVG consists of representatives from the main visitors attractions in the district: Chichester Cathedral, Chichester Festival Theatre, Chichester Harbour Conservancy, The Edward James Foundation, Fishbourne Roman Palace, Goodwood, The Mechanical Music and Doll Collection, Pallant House Gallery, Stansted House and the Museum. In addition, representatives from the Chichester Festivities, Chichester District Council, West Sussex County Council and from the local Hotels Association also attend meetings.

The group is entirely self financing through members' subscriptions and their contributions towards marketing expenditure. A Chichester Information brochure produced annually, is the main marketing tool used in promoting the

area, and is also published in French and German. The marketing members of the Group comprise the main attractions open to the public. They share joint advertising in national and regional brochures and magazines, and have, for example, participated in a promotion aimed at the American market. It would quite often be beyond individual attractions' budgets to advertise on their own, but it becomes a feasible proposition when resources are pooled.

As members of both the South East England Tourist Board and Southern Tourist Board, the Group attends workshops and Travel Trade Fairs. It also works together sharing literature distribution costs of the Chichester brochure and those of individual members. A "bedroom information browser" is produced for the benefit of visitors staying in local accommodation. The Group has also this last year worked in conjunction with Chichester District Council and local

hotels to produce a short breaks package holiday promotion. Each Spring a very successful Leaflet/Brochure Exchange is organised for all those involved in local tourism. The Group is also an active supporter of the Pride of West Sussex and we work with other local tourism groups such as the Tourism in Arun Group.

A bi-annual forum on tourism is organised and, as a result, I have worked with Portsmouth City Council Tourism on joint initiatives aimed at promoting the two areas, which are now closely linked by the M27.

The Group is much respected by other private marketing consortia. Its success is reflected in its encouragement of West Sussex County Council and Chichester District Council to join the South East England Tourist Board and the production of a county leaflet, as well as the creation of a much needed Tourist Information Centre in Chichester.

Geoff King, Museum Education Officer, leads a group of schoolchildren looking at building structure during the summer.



Returning To Downland Grass

The Museum has been investigating returning some parts of the site to a more traditional Downland grassland. There are many problems but in theory it would be possible over a long period.

The areas most suited to this treatment are the bank running from Hambrook Barn to the Bayleaf field, and the smaller area to the north of the Pendean-Boarhunt track.

The Museum hopes to take further advice and raise funds to get this project underway as soon as possible.

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"We Never Closed..."

And this photograph proves it. Alf Bryden, whose devotion to the Museum enabled it to begin winter openings, retired officially just before Christmas.

In that first year, 1975, when Alf was appointed Warden, he was assisted by some of the Museum's most hardy volunteers — Daphne Chandler, Ethel Buwyer, Eileen Simance, Peggy Turner, and Doris and Ted Nash. The first Sunday there were seven visitors! (This last winter, 1991-1992 was a record for winter openings).

Alf, one of the Museum's longest-serving volunteers, joined the Museum in 1971. He was warden from 1975-1982. A carpenter by trade, Alf has undertaken much invaluable work for the Museum on a variety of carpentry jobs. Sometimes on his own and sometimes with Geoff Kent, he made picnic tables, trestle tables, bookshelves, car park signs, all manner of wooden structures that were needed to keep the Museum going. Alf was also responsible for making scale models of the exhibit buildings seen regularly on display at the Museum's publicity caravans at shows throughout the south east.

Alf, who started work as an apprentice joiner in 1923, recalls an amusing story of his early days in the trade. Some of you will have heard it before!

"I was given an order from the shop foreman to go to the Dysart Arms at Petersham, and remove the top of a newell post, wanted for a pattern, and bring it back to the yard. On arrival, the owners were out and the staff knew nothing about it, so I went to the stairs and saw a beautiful staircase with its carved newell posts.

"The landing at the top was a long one and had three newells in a row. These were carved to represent a church steeple with windows and louvres to let the sound of bells out. Lower down, the square post had a moulding fixed to the four sides. If I removed the moulding and made my cut, the top could be removed and re-fixed without showing what had been done. I could not understand at the time why a drawing was not made



Alf Bryden, calf-deep in snow drifts, outside the Museum gates in 1978

of the top, but I had my orders, so I cut the centre newell.

"When I got back to the yard my employer saw what I had in my bag and he almost had a fit! 'Take it back and bring me the one on the balustrade outside the bedroom balcony, and see what you can do about putting this back.'

"On arrival at the Dysart Arms, the owner saw me and he said: 'Are you the chap who removed the newell?' 'Yes, I am very sorry and I've come here to try and re-fix it for you.' He said: 'There's no need for you to do that, because for a long time I've wanted the newell lowered, and this you can do for me. I'd like you to take another six inches off it and fix it at that, and I will get in touch with your employer who is a friend of mine and put him right with you tomorrow morning.'

As far as Alf knows, the staircase is still as he left it more than 60 years ago.

Joan Harding Awarded The MBE

Joan Harding, for several years a valued Trustee of the Museum, has been awarded the MBE.

I first met Joan when she was in charge of an archaeological dig on a Bronze Age site above Albury in Surrey. This was in the early 1960's. In 1965 she attended a weekend conference at Chailey in East Sussex organised by The Wealden Buildings Study Group (WBSG) at which the proposal to create an open air museum for the Weald was discussed. From that time onwards she became interested in the development of the Museum.

In 1970 she founded the Surrey Domestic Buildings Research Group (DBRG) following a WEA course which she gave in Farnham. By this time the Museum was becoming established, and a close association between the Museum, the WBSG and the DBRG has continued ever since.

Her interest in early vernacular building began, she says, when she was a "Bee Disease Inspector" for the Surrey area and came to realise how many of the farmhouses she visited had much longer histories and more complicated structures than the exterior views suggested. She became an early member of the national Vernacular Architecture Group and since 1970 the DBRG has examined and reported on over 3,500 early farmhouses and cottages and has completed a detailed survey of several parishes. Her survey (in collaboration with Peter Gray), of the parish of Charlwood, which was threatened by the possible expansion of Gatwick airport, brought to light the importance of the smoke-bay interlude between the open hall and hearth of the Middle Ages and the fully developed brick or stone inglenook hearth of the Tudor period.

Joan's long experience and knowledge has made her a valuable member of the Trustees of the Museum.

J. R. Armstrong

Woodland Products Training Courses

Charcoal Burner Alan Waters will be carrying out a traditional earth kiln charcoal burn on Friday and Saturday, July 10/11. It will be run as a training course, and anyone wishing to participate should contact the Museum Office.

In October we are planning a weekend training course in chair bodging, basket making and other coppice crafts. Further enquiries to the Museum Office.

STAFF MOVES

At Christmas we said goodbye to two members of staff who have been with us for a number of years, Neill Wilkins and Jonathan Roberts.

Neill took over from Robert Demaus as Miller and has been responsible for its smooth operation and production of wholemeal flour ever since. He was also responsible for marketing the flour outside the Museum.

During the quieter winter months he continued to produce flour needed to satisfy customers and spent the rest of his time assisting other Museum staff with their tasks, particularly working in the coppices, producing hazel for fencing. He hopes to establish himself as a self-employed woodsman. We wish him good

luck.

Jonathan Roberts was the Museum's Librarian and had been responsible for its operation and public opening. He undertook a great deal of important cataloguing work, answered the many enquiries from the public and building industry professionals, and provided information for Museum staff to aid the building exhibit programmes.

His task has now been taken on by Curator Bob Powell, who is establishing a team of volunteer helpers to assist in running the library.

Jonathan was dogged by ill health for the last few months, and we hope he will get well and find a secure and rewarding future.

Stockman/Horseman

We welcome a new member of staff, Peter Albon, who took up the post of Stockman/Horseman in February.

Peter, who worked previously as stockman and horseman at the National Trust house, Wimpole Hall, in Cambridgeshire, will be responsible for all stock on the Museum site.

His tasks will include their feeding, management and care, and in addition he

will work the horses at a variety of tasks during public opening times.

Mr Albon will have an important role in communicating with the public and interpreting the animals and their relationship with the buildings and the Museum's objectives.

We hope he and his wife and family will settle in well at Gonville Cottage and enjoy their new life at the Museum.



Diana Zeuner

The Museum has bought a two-year-old Southdown ram to strengthen our existing small pure-bred flock of the local breed. G48 is from the Moulton flock of Southdown Sheep owned by Southdown Sheep Society President Hugh Clark, French Hall, Moulton, Suffolk. The ram was accompanied by three ewes from the same flock, one of the purest bred Southdown flocks in the country.



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Visitor Numbers

Following a successful post Christmas holiday opening, we finished 1991 with a total of 172,000 visitors, which compares very favourably with 163,000 in 1990. The most notable factors in a difficult year are the substantial increases in school party and Friends' visits and an increase in

families using the family ticket admission. The number of adults paying the full admission rate fell by over 2,000 and this, despite the healthy visitor total for the year, has had an effect on revenue from the gate.

LETTER FROM THE CHAIRMAN OF THE FRIENDS

1991 was a busy year for the Friends and I should like to thank members of the Friends' Committee for all their hard work. I have been a demanding task-master, but I have had a most willing team supporting me in our various fund-raising activities aided in addition by several enthusiastic local Friends.

In December 1991 we had 2,200 Friends memberships listed, an increase of some 180 during the year. Bearing in mind that many memberships cover two people or a family this includes more than 3,000 adults.

At the annual meeting in April we conferred Honorary Life Membership upon Geoffrey Godber, past President of the Museum and a founder member of its Council, and Tim Heymann, on his retirement after 20 years as Agent to the Edward James Foundation. Both men have had a profound influence on the development and success of the Museum.

In the past year a full programme of events was organised for the Friends including the summer picnic, at which we were entertained with songs by the Sussex shepherd, Bob Copper and his family. Thanks are especially due to Carol Hawkins for arranging a most enjoyable Spring Holiday to Derbyshire, and to Museum Trustee, John Veltom and his family, who organised a most enjoyable evening at their farm. The Moth Barbecue was environmentally friendly in that we did not barbecue the moths! Unfortunately it was a cold damp evening, but we were warmly entertained to a barbecue supper in a large barn and given an interesting slide talk on the moths which John had hoped to show us later in his moth trap had the weather been kinder.

During the season of the Penny Royal Theatre John and Maggie Pollock generously donated a gala performance in aid of the

Friends which raised £2,700. Other events included two fund-raising meals, a luncheon at which Lord Nicholas Gordon Lennox spoke about the lighter side of the Diplomatic Service and a dinner at which Ross Wood (wife of Museum Trustee Neil McGregor-Wood) read some of her poems. Her book *A Pen Dipped in Some Ink* was on sale afterwards, with profits very generously donated to the Friends.

The largest fund-raising project was the Natural World Craft Fair during August Bank Holiday, at which David Shepherd was present on the Saturday. It raised more than £2,500 for the Friends, and increased visitor numbers by about 3,000 that weekend.

Friends who deserve our thanks include Walter Greenway who again organised photographic quizzes and Joan Brooks and her team of helpers who ran such a successful Friends' produce stall at the Autumn Activities Weekend.

Future events for 1992 include a programme of words and music at Singleton Church, and a luncheon and talk to be given by Simon Brett on 29 October. In March 1993 a presentation of natural history slides and classical music by David Purslow, wildlife sculptor will take place in Chichester, and in May 1993 an Antiques Advisory Day sponsored by Sotheby's will be held at the Museum.

Being a Friend is not only a matter of giving. As you see various social events are arranged during the year for the benefit and enjoyment of the membership. They are usually well attended, so if places are likely to be limited do please return your application forms in good time to avoid disappointment. I look forward to meeting many of you during the coming year.

Virginia Lyon

MAGICAL WORLD OF STORYTELLING WITH TIM BOWLEY — TUESDAY 23 JUNE at 6.30 p.m.

In the beginning, when people first learned language, Storytellers appeared.

At night, by the light of the fire, they would weave their magic spell of words and music transporting the people to worlds where anything was possible.

They told fantastic tales of talking plants and animals, of sorcery and adventure, and the people listened wide-eyed. They told tales of tricksters, fools and truthful liars and the people roared with laughter. They told sad stories of broken hearts, of death and rebirth, and the people cried. They told powerful myths of truth and wisdom and the people understood something of themselves, each in their own way. And so it was, down through the ages, until the people became entranced by flickering images and turned away from the Storytellers, saying that stories were only for children, and the Storytellers

disappeared.

After a while, the people began to feel that something was missing from their lives, and, as if by magic, the Storytellers re-appeared....

Tim Bowley is at the forefront of the re-awakening of Storytelling in Britain, and his performances enthrall and delight audiences wherever he appears.

The Museum's buildings are to be the setting and inspiration for his stories on this evening. They will be geared towards an adult audience, but older children are very welcome. Tickets £6 (children/students £3) in advance from the Museum, to include a glass of wine or soft drink in the interval. You are welcome to picnic at the Museum before the performance, which will start at the Market Hall.

Festival of Words and Music at Singleton Church

An evening of words and music entitled *In Praise of Creation* will be given in Singleton Parish Church at 7.30 p.m. on Saturday 25 April in aid of the Friends of the Museum. A tithe will also be given to the Church.

Poetry and prose will be read by Virginia Lyon and Brian Sanders and will include pieces by Richard Williamson, Christopher Fry and Robert Gittings. The songs will be sung by Michael Macdonald, baritone, and Michael Sandberg, tenor, both of Singleton, accompanied by Noreen Ayling.

Tickets are £5, including refreshments, and can be obtained by filling in the booking slip enclosed with this magazine.

Two Visits For The Friends

Shulbrede Priory, Lynchmere, near Haslemere. Sunday 21 June at 2.30 p.m.

...by kind invitation of the owners, Laura Ponsby and Kate & Ian Russell. Founded about 1190, the priory was dedicated to St Mary, the Holy Cross and St Eustace. It is again, after some discordant passages in its life, a peaceful place with the ruins and remaining manor house and garden, and their history, beautifully presented by its owners. From a 16th century wall painting to a family connection with the composer Sir Hubert Parry, there is much to interest everyone. A brief talk and tour will be followed by tea and the opportunity to explore and discover at leisure.

Gospel Green near Haslemere. Wednesday 1 July at 6.30 p.m.

... by kind invitation of James and Cathy Lane. A visit to see their cheese, and Champagne cider in the making, to hear how it's done, and to try both at a two course picnic supper in their garden, or barn if wet. (See them at the Museum's Traditional Food Fair at Easter to whet your appetite!)

Numbers have to be limited for both these events. Transport will be in own cars. Location maps are available from the Museum on request. Please try and share to reduce the parking requirements. To book use the form enclosed with this magazine. Ticket prices: Shulbrede £3.50: Gospel Green £4.50. First come, first served.

Committee Changes

It is always sad to say goodbye to loyal supporters but in 1991 Ted Toseland felt it was time to retire from the Friends Committee and this year Kathryn Gunns and Stan Snow are both retiring, though I hope only temporarily. Our thanks go to all for their work. They will remain volunteer stewards and continue to support the Museum in that way.

Walter Greenway has also retired from the Committee of which he was a co-opted member. However he too will continue to do the many things he has always done for the Friends and the Museum, for which we are most grateful. Colin Sharman, who joined the Committee in 1990 has regretfully resigned in the face of a busier retirement than he anticipated.

We welcome to the Committee Ruth Stock, whom many of you will know as one of the milling team. We look forward to welcoming three new members at the annual meeting.

We are always on the look out for potential new members brimming with ideas and full of energy, or with useful financial skills and business contacts. Please let me know if you would be interested in joining the Committee.

VL

Friends Raise £34,000 for Museum

Fund-raising is the primary function of the Friends of the Museum, and during 1991 nearly £34,000 was donated to the Museum for the Sole Street, Reigate and Winkhurst building projects.

The Friends have donated money not only for buildings, but also for specific purposes and equipment requested by the Director, such as a slide projector, printing costs of the Magazine, and assistance with the purchase of the flock of Southdown sheep. This year we shall be supporting the educational services of the Museum and paying for the re-surfacing of the road through the car park, as well as for further work on Reigate.

Fund-raising is not just the prerogative of the Committee. Would you be able to help by opening your garden, or holding a coffee morning to raise money for the Museum? Equally, if you have any legal or financial skills or useful business contacts do please let me know.

Recently the Committee has spent some time considering the role of the Friends,

partly in response to the Museum's current work on its Corporate Plan. In addition to supporting the Museum financially, publicising its work and activities and helping in practical ways are vital roles for the Friends.

Members who live locally are able to become more closely involved with the work of the Museum if they wish, in such activities as helping the Curator with the conservation of items in the collection, stewarding the library, research into the social history of our buildings, and study days. If you would like to help in this way please contact the Museum office.

In recognition of their support, Friends are able to visit the Museum free of charge on any open day. Why not carry a few Museum leaflets and Friends Membership forms with you, and when you meet people who are not familiar with us, spread the word and tell them how much you enjoy being a Friend of the Weald and Downland Open Air Museum, Singleton.

Virginia Lyon

Visits To Normandy

We were overwhelmed by the scale of interest in the proposed visit to Normandy in May next year, publicised in the Autumn Museum Magazine! Plans are proceeding but not everyone on the list will be able to go. However, a similar

visit is being organised by Friends' member Kay Coutin of the Vernacular Architecture Group in September this year. Details from her: Courtlands Cottage, Tyes Cross, Sharpthorne, East Grinstead, West Sussex RH19 4JF.

Winter Television Coverage



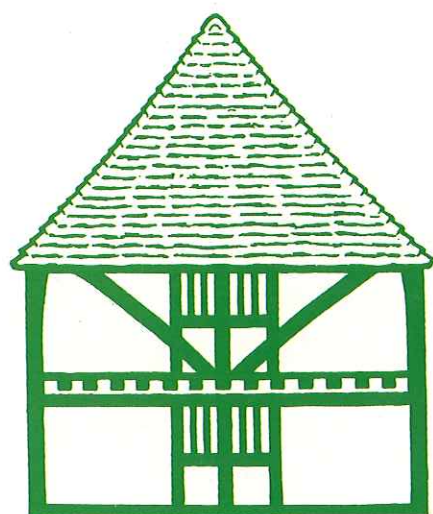
The greatest weapon in efforts to draw visitors to the Museum is publicity. We have been fortunate in recent months to have received good coverage on both local and national television.

At the Autumn Activities Weekend TVS made a dramatic film of the visiting horse teams ploughing uphill together — seen here filming separate shots of Robert Sampson and his team of three Percherons.

Before Christmas, there was of course no snow at the Museum, except for two days in the Market Square, courtesy of the BBC, who filmed the Noel Edmonds Christmas Show using the buildings as back-drop, and a large quantity of props to ensure a Victorian atmosphere. Media heritage!

In February the popular Country Ways Series was repeated, giving viewers yet another chance to see the Museum on film.





WEALD &
DOWNLAND
OPEN AIR
MUSEUM

EVENTS DIARY 1992

| | | | | | |
|-------|-------|---|----------|-------|--|
| March | 3/5 | Timber Frame Repair Workshop. Joint Centre for Heritage Conservation and Management Seminar at the Museum. | June | 21 | Friends Visit to Shulbrede Priory. |
| March | 11 | Introduction to Charcoal Burning. Joint Centre for Heritage Conservation and Management Seminar at the Museum. | June | 23 | Evening Picnic and Storytelling by Tim Bowley. |
| April | 4 | Friends AGM, West Dean College, 2 p.m. | June | 25 | Weald and Downland Open Air Museum AGM. |
| April | 9/12 | Friends Visit to Lincoln. | June | 26 | Goodwood Evening Race Meeting. |
| April | 19/20 | TRADITIONAL FOOD FAIR. | June | 27/28 | BUILDING CONSERVATION EXHIBITION. |
| April | 20 | Museum Horse and Wagon at Regents Park Parade. | July | 1 | Friends Visit to Gospel Green Cheese Manufacturers. |
| April | 25 | In Praise of Creation: Words and Music in Singleton Church. Friends Fund Raising Event. 7.30 p.m. | July | 4/5 | Museum Stand at the Smallholder and Self-Sufficiency Show, Ardingly. |
| April | 29 | Listed Buildings: Ownership and Control. Joint Centre for Heritage Conservation and Management Seminar at the Museum. | July | 10/11 | Traditional Earth Kiln Charcoal Burn. |
| May | 5 | Museum Horse and Wagon at Portsmouth Parade. | July | 12 | Southern Early Music Forum: 2 p.m. - 5 p.m. Museum Caravan at Queen Elizabeth Park Country Fair. |
| May | 12/14 | Building Recording Workshop. Joint Centre for Heritage Conservation and Management Seminar at the Museum. | July | 26 | SHOW FOR RARE AND TRADITIONAL BREEDS. |
| May | 24 | Folk Dancing at the Museum at 12 noon and 3 p.m. | August | 6-15 | PENNY ROYAL THEATRE. |
| May | 25 | NOVICE SHEEPDOG TRIALS. Museum Caravan at Surrey Show. | August | 1/31 | Daily Demonstrations and Activities for Visitors. Contact Museum Office for details of programme. |
| June | 4/6 | Museum display at South of England Show, Ardingly. | August | 22/23 | CHILDRENS ACTIVITY WEEKEND. |
| June | 7 | HEAVY HORSES AT SINGLETON. | October | 6/7/8 | Timber Frame Repair Workshop. Joint Centre for Heritage Conservation and Management Seminar at the Museum. |
| June | 14 | Sheep Shearing and Spinning Demonstrations. | October | 24/25 | STEAM THRESHING AND PLOUGHING WITH HEAVY HORSES. |
| | | | October | 29 | Friends Fund Raising Luncheon: Guest Speaker - Simon Brett |
| | | | December | 12/13 | Downland Nativity Performances. |
| | | | December | 21 | Museum Carols 7 p.m. |

The Weald and Downland Open Air Museum, Singleton, Chichester, West Sussex.
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