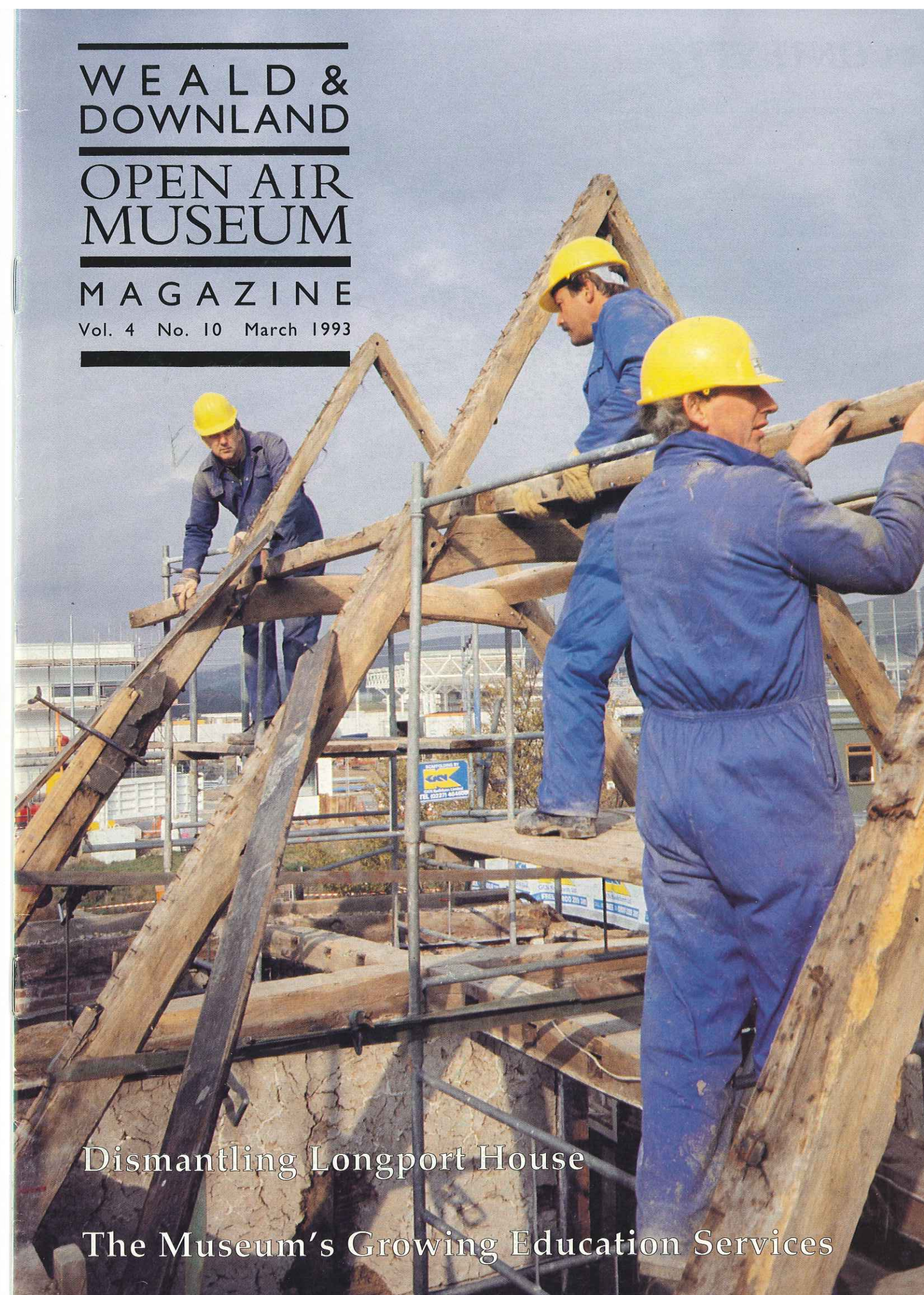


WEALD &
DOWNLAND

OPEN AIR
MUSEUM

MAGAZINE

Vol. 4 No. 10 March 1993



Dismantling Longport House

The Museum's Growing Education Services

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Front cover: Museum carpenter Roger Champion, right, supervises the removal of a purlin from the 16th century crosswing of Longport House aided by archaeologists from Canterbury Archaeological Trust. Photograph: Bob Powell

Opening Arrangements 1993-1994

March 1st - October 31st
11am - 6pm Daily

November 1st -February 28th
Wednesdays, Saturdays and Sundays
11am - 4pm

Christmas Opening
December 26th - January 2nd Daily 11am - 4pm

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Adults £4.00, Over 60's £3.50

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Family Tickets 2 adults & 2 children £10.00

Museum Office Tel. 0243 63 348

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Dismantling well underway with the 16th century crosswing in the background, and the hall in the foreground.

Longport House offers

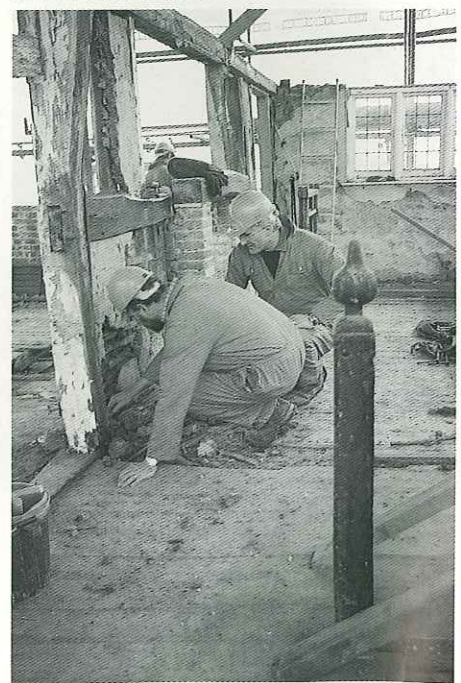
The dismantling of Longport House from the edge of the Eurotunnel UK Terminal site at Folkestone was the dominant activity of the autumn. Museum staff were redeployed for eight weeks to record and remove the complex and interesting house to particularly high standards.

The house is especially important to the Museum since it provides the long-awaited solution to the need for improved visitor reception facilities. Its other great advantage is the bringing together under one roof of visitor services and many of the Museum's administrative operations. This will be particularly useful in the autumn and winter.

The building will be located in the car parks below the current temporary office building. Roger Champion will begin repairs to the timber frame in the late spring at the Museum's workshops at Charlton. A little later work will start on digging the foundations and preparing for the brick and stone work. Rebuilding is expected to take up to 18 months.

The location has been carefully chosen at the centre point in the car park, with access to existing services. The car park will be fenced completely from the Museum site. Visitors will drive in, park their cars, and then be channelled to pay their entrance charge at Longport House. During peak times tickets will be sold through a window in the cross wing, while at other times they will enter the

building to buy tickets and guide books. The shop will be transferred to the ground floor and is expected to benefit significantly from the changed location. It will be possible to expand the range and the volume of sales, a vital element in the Museum's income.



Curator Bob Powell, left, and Research Director, Richard Harris investigating daub panels in the east wall/first floor of the crosswing.



CROSS WING

HALL

LONGPORT HOUSE : SOUTH ELEVATION

RH : FEB 1993

the Museum new opportunities

The first floor will be converted to house the offices, enabling the Museum to provide better working conditions for staff, making redundant the present temporary hut which is near the end of its life.

The wing of Longport House will provide storage for the shop and services for volunteers.

With the change in location of the shop it is intended to move the library into the Lavant building, which has a

The effect of the project on the Museum will be considerable

number of important advantages. It is very difficult maintaining the environmental conditions needed for book and photographic collections inside a timber frame building with little insulation. The Lavant building is better suited with ideal space, and offers greater security.

This will release Crawley Hall for greater public access, including the possibility of regular touring exhibitions and a programme of changing displays mounted by the Museum.

The whole project is expected to cost just under £200,000. The detailed

breakdown of the rebuilding project has been carefully costed with the help of Bob Green, a quantity surveyor who has a long-standing interest in the Museum.

The key element is the involvement of the Eurotunnel Group which will contribute to the costs as part of its commitment to re-erect the historic building. They are also playing a major role with the Museum in finding the balance of funds, including those for the conversion phase of the work.

The PRISM Fund (administered by the Science Museum) has offered a grant of £15,000 towards the historic structure, and the Friends of the Museum will also be giving considerable help.

Although the majority of the funding has been identified efforts are being redoubled to secure the final amounts.

When completed the effect of the project on the Museum will be considerable. We will be able to welcome visitors in a way which meets the expectations of today, and the problems of providing office accommodation and an improved shop will have been solved. The revenue potential of the Museum's sales activities will be greatly enhanced.

Importantly the provision of these new facilities will enable the Museum to concentrate efforts on the re-erection of some of the very interesting buildings, large and small, which remain in our store.

Christopher Zeuner

Fund-raising efforts go underground!

As part of the fund-raising effort for Longport House, Museum Director Chris Zeuner will be undertaking a sponsored walk beneath the English Channel!

The Eurotunnel Group is giving the opportunity to particular charities of sponsored walks through the 30-mile tunnel just prior to the public opening in the autumn, date still to be fixed. The Museum has been included!

When the offer was made Chris saw it as an excellent opportunity to raise some more money, and the Museum is seeking its supporters' whole hearted back up. We are looking for a number of persuasive members to take on the role of sponsorship agents for the walk, targeting their own area, interest groups and local companies. Nearer the time we will also be seeking support from our regular visitors.

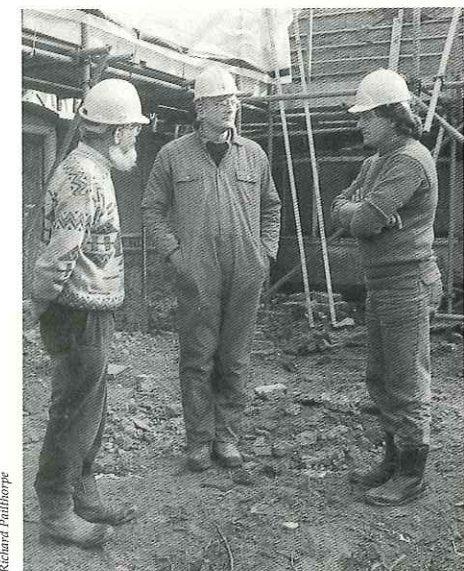
"I shall be walking on hard ground for 30 miles. But it will be a very interesting experience to see the inside of this huge feat of engineering, said Chris. "It is a wonderful opportunity to raise a substantial sum of money towards the re-erection of Longport House."

If you would like to help, or simply commit yourself to sponsorship even at this early stage, contact Chris Zeuner at the Museum office.

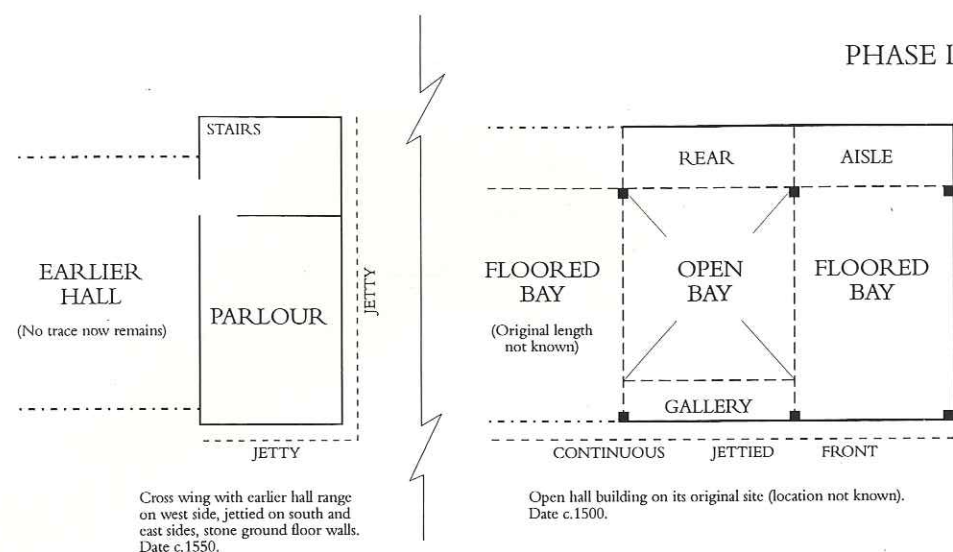
The British terminus of the Channel Tunnel near Folkestone is a huge complex covering 450 acres. It is sandwiched between the Downs to the North, the M20 motorway to the South, the village of Newington to the west and the tunnel entrance to the east, and the tightly constrained boundary has led to some difficulty in satisfactory siting of peripheral facilities. One of these is the Police Station: its site had to be changed from that originally proposed because of the proximity of high voltage overhead cables which would have interfered with radio communications, and the only remaining appropriate site happened to be already occupied by a listed farmhouse, Longport House. After schemes to convert the house had been tried and discarded, the only remaining option for Eurotunnel was to apply for listed building consent to demolish it. This was granted, but with a condition: that the historic parts of the house should be dismantled and re-erected within a specified time.

This was the situation when the Museum first became involved in the project in September 1992. A preliminary survey of the house had been carried out by the Canterbury Archaeological Trust (CAT), and Eurotunnel was preparing to invite tenders for the dismantling. The Museum agreed to provide expert advice and supervision, but was also allowed to tender for the contract in partnership with CAT, and to our delight (and relief) our bid won.

The agreement was that the Museum would supply three key personnel: myself, as overall director of the dismantling; Roger Champion to supervise the work; and Bob Powell to accession finds and supervise numbering. CAT supplied the labour, an average of 8-10 experienced "diggers" – a skilled, co-operative and congenial crew – and a foreman, John Boulden. The contract period was set at eight weeks, but fortunately we had a couple of weeks extra at the beginning while contract



Consultation: Museum Director Chris Zeuner left, Research Director Richard Harris, centre, and Paul Bennett of the Canterbury Archaeological Trust.

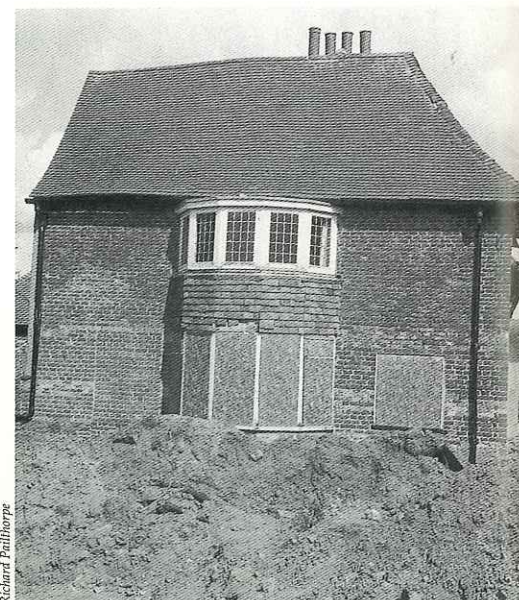


The dismantling of

By

details were being finalised. Preliminary work therefore started at the end of September, with surveying and clearing out, and the eight-week contract ran from Monday 12 October to Saturday 5 December. CAT had already carried out a thorough archaeological investigation of the site, but in the pre-contract weeks they lifted the modern floors inside the house and dug to see what could be found. Some early features came to light but unfortunately very little that related to the standing building; in particular, no original or early floor levels had survived.

One of the most important decisions we took when preparing our tender price was to include a complete scaffolding cover to be erected over the building for the duration of the contract. The cost of this amounted to a little over 10 per cent of the total, but we thought – rightly – that it would be absolutely essential. Folkestone has a rather 'colourful' climate: when it is nice it is very very nice, but when it is bad it is horrid! Working in the wind and rain is part of life on building and demolition sites, but it is only under cover that the highest standards of systematic dismantling and recording can be achieved. Also, the end date of the contract could not be overrun, so we had to ensure that work could continue uninterrupted for all the 40 days of the contract period. Towards the end of the period, when most of the building had been removed, it was an extraordinary experience working inside a huge hangar of translucent sheeted scaffolding, about 50 feet long and 25 feet

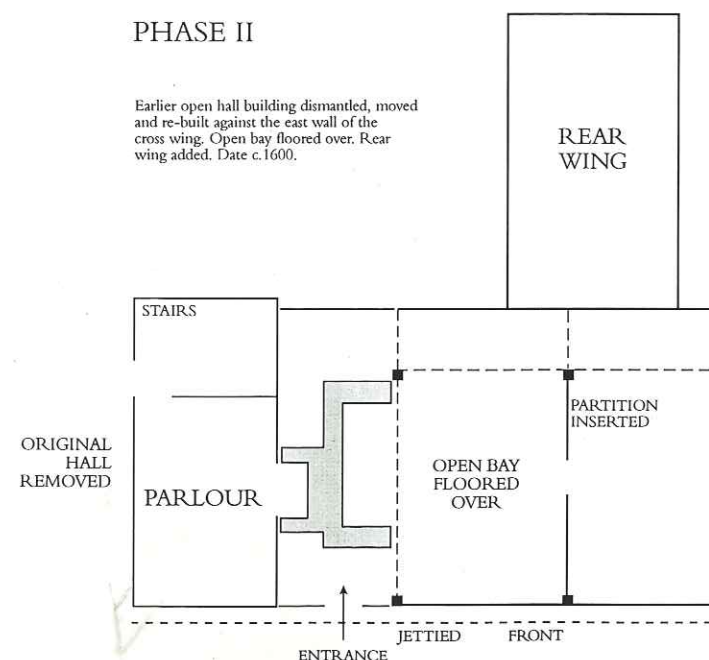


The 16th century crosswing with the 1930's bay window.

high, while rain and gales lashed the outside!

For most of us this was our first encounter with the full majesty of modern safety procedures on major building contracts. The tunnel project required an enormous effort to establish a high standard of safety and the site has become a model of its kind in this respect. The Museum has always had a very good safety record on dismantling sites, but we nevertheless had to go through all the special procedures laid down for Channel Tunnel contractors, including a

PHASE II



Longport House

Richard Harris

fascinating day spent (in part) learning about safety protocol on half-finished railway tracks. Longport House stood right next to the main entrance to the Terminus site, so our work had a high profile and we could not afford the possibility of anything going wrong. Luckily, nothing did.



A girder beam is removed from the hall/kitchen bay in the eastern wing of the building.

Interpretation

The historical development of Longport House was not easy to understand. Externally it was all of brick, but part of the building had been identified inside as a mid 16th century timber-framed cross-wing, similar to (but slightly larger than) the cross-wing of the aisled hall from Sole Street. Attached to this was a "hall" range, containing interesting timbers but built up against the jettied outside wall of the cross wing – the equivalent of the jettied wall of Sole Street that looks out across the lake at the Museum. The 'proper' site for the hall, on the other side of the cross wing, was an empty patch of garden.

The 'hall' range was therefore later than the cross wing, but its timbers appeared to be earlier. In fact they originally belonged to a late-medieval building which was dismantled and re-erected against the cross wing in the early 17th century. Fortunately for us it was re-erected with hardly any changes to its original design, so we were able to work out that it had consisted of three bays, an 'open' bay – the bay with the open fire – between two floored ends. It had a single aisle at the back, a continuous jetty at the front, and a 'gallery' at the front of the open bay linking the two floored ends – a very interesting building indeed.

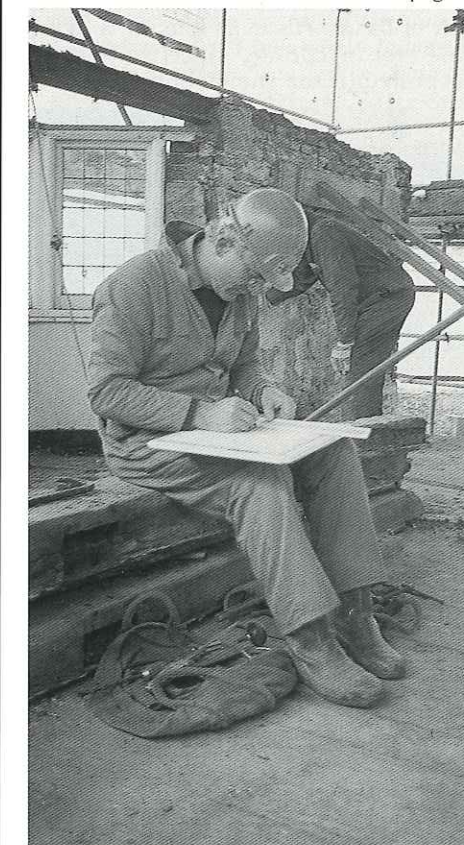
As well as the cross wing and the hall range there was a third element, a rear wing behind the hall, which turned out to have 17th century foundations, and which had later been used as a bake house.

The cross-wing was the only part of

the building to have been identified as of historic interest, and the agreement attached to the listed building consent only stipulated that the 'historic parts' of the building should be dismantled and re-erected. It was clear to us, however, that all three parts of the building were of equal interest and belonged together, so that to re-erect only the cross wing would be wrong. We therefore decided that we would carry out the dismantling in such a way that the whole building could be re-erected. One of our rules-of-dismantling is that the form of the reconstruction should not be finally decided until the dismantling is complete and all the evidence has been considered, which means that all parts and all phases of a building must be recorded and kept for possible re-use, even if the decision is finally taken *not* to re-erect or re-install some of them.

This meant, of course, that we had to dismantle the exterior walls in such a way that they could be accurately reconstructed – they were all of brick and mainly of two dates, 18th and 19th century. Neither of the early timber-frame structures in the building – the 16th century cross-wing and the re-used 16th century hall range – had anything left of their outside walls except the wall plates, so any reconstruction of their original timber walls would be highly conjectural and not justifiable. Why rebuild a conjecture when there is a real historic building available? There was never any serious doubt in our minds that the brick walls would be rebuilt, and that display and interpretation of the historic timber structures would be entirely inside the building.

Continued on page 6



Richard Harris making detailed drawings during dismantling.

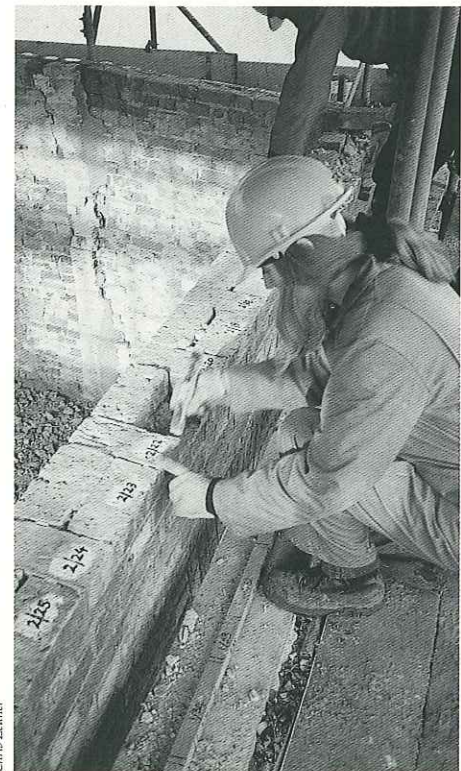
Longport House ...

However, another conclusion we have come to over the years is that brick walls cannot be convincingly reconstructed by simply re-using the original bricks; each brick has to go back into its original position so that all the subtleties of weathering and staining are retained. Only then will the wall *look* old and, in a sense, *be* old. To do this, every facing brick must be individually numbered so that it can be replaced in its original position in the reconstruction, and this job of numbering and methodically storing bricks was the main task that had to be undertaken by the Canterbury Archaeological Trust. Altogether 7,618 bricks and 1,117 stones were numbered and carefully packed in wire stillages.

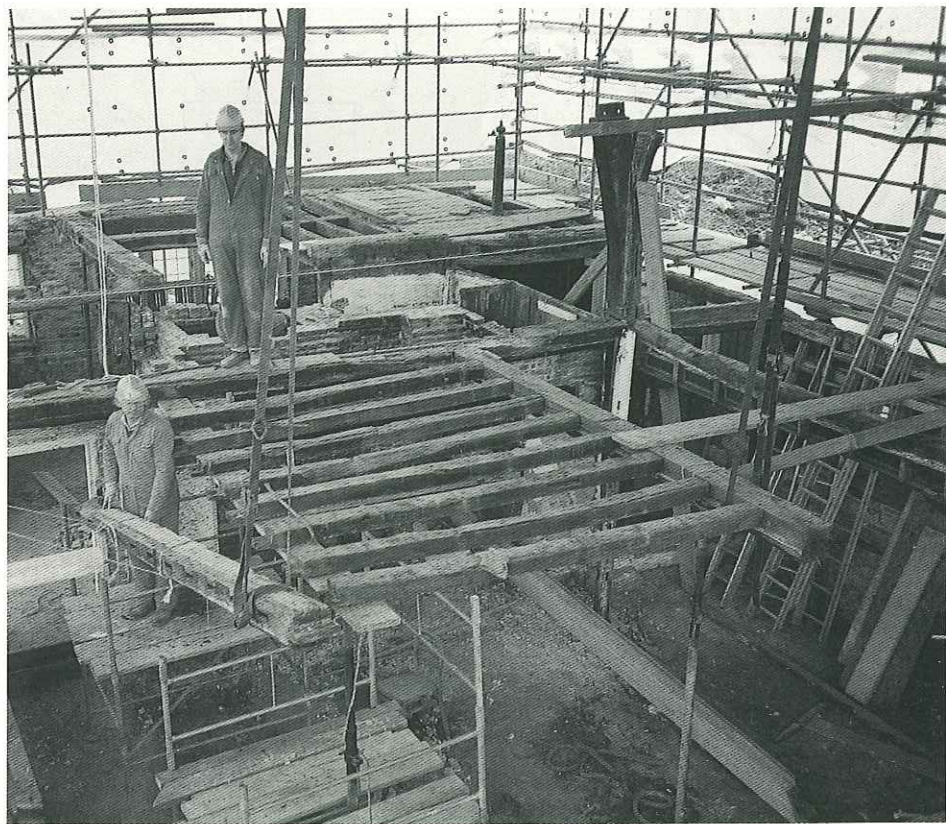
Dismantling – The People

Dismantlings are extremely hard work and a great strain on everyone involved. They are like an archaeological dig, but with one major difference; everything has to be put back – somewhere else! The investigative disciplines are those of archaeology, while the surveying disciplines must reach the exacting standards required on a building site. Heavy timbers have to be handled with the care of the curator combined with the skill of the engineer. Endless samples have to be bagged and labelled, and everyone on site has to keep a sharp look out for the unexpected.

Working with Roger Champion is both a pleasure and a privilege. Roger possesses the sharpest eye of anyone I know in the historic buildings field, combined with an excellent memory, a craftsman's interest in detail, and a safe pair of hands. His main interest is in the timbers, of course, since he will be responsible for their repair and re-



Numbering bricks in the rear wing.



Floor timbers being extracted from the first floor of the hall.

erection, but his skill and judgement are called on in every operation of the dismantling.

For Bob Powell this was his first major dismantling. He immediately established a disciplined curatorial approach, his responsibilities being the labelling and accessioning of components (such as timbers), samples (mainly of mortar and plaster) and incidental finds. His accession numbers started with LH1 – "Front Door from Longport House", and eight weeks later had reached LH548 – "Probably jetton (coin) from amongst stonework on north face of inglenook".

My own main responsibility is to ensure that the building is dismantled in such a way that, within the constraints of time and resources, a maximum amount of interpretative information is won from it, and that it can subsequently be re-erected as a coherent and convincing exhibit. I pushed everyone as far as I dared, and we finished the job on Friday 4 December with about 20 minutes to spare!

Chris Zeuner always amazes me by being able to maintain enthusiasm for a dismantling, while not sharing in the excitement of being present day to day. His role and support is crucial, first by negotiating the contract and dealing with all the paper work of insurance, method statements, programmes, invoices and finance, and second by arranging and supervising the loading and transport. With the site 90 miles away transport was a major cost, and it was not easy to co-ordinate our requirements on site with the availability of resources to load, transport and unload at the Museum.

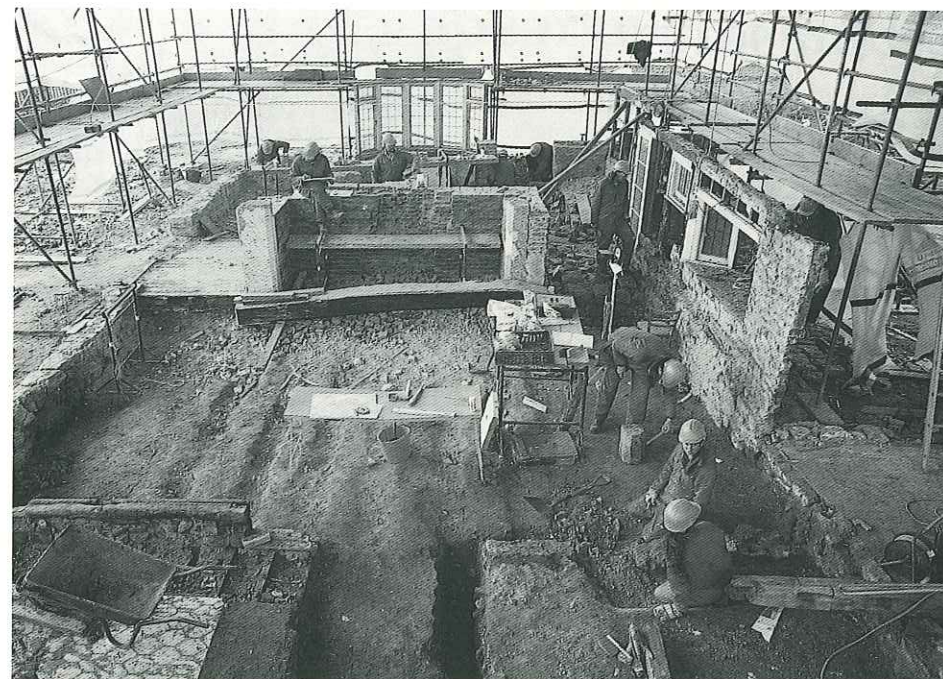
Finally I must pay tribute to CAT. Their Director, Paul Bennett, got the project established with enthusiasm, and

supported us throughout. This was the first time they had tackled a dismantling, so they created a team under the leadership of John Boulden, a building industry professional who normally works on the maintenance of Trust properties. What became abundantly clear was that diggers are used to being adaptable, and the CAT team had no difficulty in applying their archaeological disciplines to the new demands of dismantling bricks and mortar.

Dismantling – The Discoveries

Hardly a day goes by on a dismantling without someone joking about the gold coins they expect to find hidden in the building. In fact, coins are rare finds – and so far we have never found a gold one! The main thing we are looking for is evidence – evidence of the building's development, and technical details of the way each phase was built. Gold coins would be nice, but much more important is the discovery of, for instance, an undisturbed area of 17th century brick pointing that will enable us to reconstruct the building with accuracy and confidence.

In general, the outline interpretation of the building that we had arrived at during our initial examination was confirmed during dismantling. The cross wing was the earliest standing phase, and the hall range was indeed a re-used earlier frame. One unexpected feature, however, was that the cross wing had only ever been timber-framed from first floor level upwards, while its ground floor walls were almost certainly built of stone. Even more unexpected was that the stone base survived of the cess-tank which had stood under the cross wing's garderobe. As work progressed we were



Down to floor level ... dismantling activity concentrated on the fireplace, a small section of the north wall of the hall remaining on the right.

able to fill in many of the details of the overall development. For instance, the hall range was initially rebuilt complete with its original medieval rafters, and with the upstairs chambers open to the roof; one upstairs room subsequently had a ceiling inserted; the roof was then replaced (in the late 17th century), re-using the medieval rafters in a new roof of tenoned purlin construction; at the same time the second upstairs chamber was divided into two, and had a ceiling inserted which was plastered in one room but not the other. It is this kind of intimate detail of development that can only be gained during a dismantling.

Buildings are time capsules, full of interesting bits and pieces – some hidden, some lost, and some used or re-used in the construction. One of the most important finds was made by John Boulden some months before our

involvement with the building. While removing a ceiling he found a 24" wooden ruler, probably dating from the 17th century, beautifully incised with decorative patterns on one side and with various tables on the other. Another important find came near the end, when several pieces of carved stone started turning up in various parts of the walls. These turned out to be fragments of medieval grave markers, possibly from the nearby parish church of Newington. In addition, Bob Powell's accessions book records a multitude of minor finds, ranging from scraps of the Daily Mail of 1 January 1931 to a small silver plate with the following inscription: "This timepiece together with a purse of money was on 18th January 1872 presented to Sergeant George Elwick by members and friends of the 20th Lincolnshire Rifle Volunteers...".



The walls arrive at their new home, stacked by John Ruffell, who assisted with much of the transport, next to the present office and behind the building's new site.

Visitor numbers down

1992 was an extremely disappointing season as far as visitor numbers are concerned. We finished the year with just over 151,000 visitors, which compares with 172,000 in 1991 and 163,000 in 1990. As reported in the October magazine, it was not until August that numbers fell sharply. Apart from economic factors, it rained almost continuously since August, and this naturally had a very serious effect.

However, despite atrocious weather over the Steam Threshing and Ploughing Weekend, it was pleasing that as many people supported the event as they did, although we finished well down on our usual attendance for this popular end-of-season event.

On an optimistic note, we finished the year with a successful Christmas opening period. For once, although the weather was cold, it was at least dry, and the 1,500 visitors who came during this period have given us encouragement that, given some reasonable weather, things will pick up in 1993.

The European Home exhibition, on display most successfully for two months at the Museum last year, moved on to Avoncroft Museum of Buildings and the Museum of East Anglian Life at Stowmarket.

An unexpected opportunity arose to extend its travels into Scotland, and it was delivered to the Highland Folk Museum at Kingussie in January to begin its tour. This will include a period at the Scottish National Agricultural Museum at Inverlorn, Edinburgh during the Royal Highland Show.

Sponsorship

We are once again grateful to Carringdale (Bognor) Ltd for their continued sponsorship of the Museum's 1993 Publicity Leaflet. This has been redesigned in a new format this year.

The season's programme of Special Events depend once again upon sponsorship and the support of the business community. We are grateful to Portsmouth Publishing & Printing plc for their continued sponsorship of the Traditional Food Fair and the Show for Rare and Traditional Breeds. The Show provides good opportunities for individuals and organisations to sponsor classes for as little as £20, and details are enclosed. Two new show sponsors this year are Wakeford Hotels of Worthing, and Colorama at Whitby's (Chichester).

New plumbing and masonry exhibition underway

The Plumbing Exhibition in Court Barn is to be completely renewed and refurbished this year, sharing the space with a new section on stone masonry. The project will cost £35,000, including modification to the electrical services within the barn.

Funding for the project is being provided from a variety of sources. The Worshipful Company of Plumbers and the Worshipful Company of Stone Masons have committed funds. Cookson Industrial Materials, the Sheet Lead Association and the Southern Water Company have agreed support. The Museum itself is committing funds through staff time and other input.

The original exhibition was prepared by a group of Liverymen of the Worshipful Company of Plumbers with support from all sectors of the plumbing industry. Perhaps the most successful aspect has been the regular demonstration programme which has been achieved through the goodwill of professional plumbers and especially plumbing teachers and their students from colleges throughout the south of England.

The exhibition has now reached the stage at which it has to be refurbished. The opportunity is being taken to widen our interpretation of building skills, and the barn will be divided into two sections, one devoted to plumbing, the other to stone masonry. The Museum welcomes the support of the Worshipful Company of Stone Masons.

The re-design and planning of the exhibition is being led by Curator Bob Powell, who is being advised and assisted by members of both industries, particularly Richard Murdoch, until recently the senior technical officer for the Lead Sheet Association, and John Bysouth, whose company is a leading firm in the stone masonry field.

Originally it had been hoped to open the new exhibition at the beginning of the 1993 season, but two influences have postponed this. Firstly it was vital in the current financial climate that all funds were in place before work proceeded. Secondly, the Museum had to drop everything and redeploy staff in order to dismantle Longport House. Work can now proceed and we hope to open the new displays as soon as possible.

Fitting out the Plumbers' Workshop

The Plumbers' Workshop from Newick will be fitted out for the new season with plumbers tools and materials and examples of the craft from the early 1900's, complimenting our other building skill workshops.

Since its reconstruction at the Museum the shop, in the town backyard, has been an external exhibit only. Now, through the release of suitable exhibits from the plumbing craft exhibition in Court Barn, visitors will be able to see the interior with its appropriate "furnishings" as it would have appeared during its working life.

The refurbishment is being carried out by Curator, Bob Powell, assisted by Richard Murdoch and Bob Lillywhite of the Worshipful Company of Plumbers.

The display will add another dimension to the backyard and compliment the carpenters' workshop display and the proposed painters workshop in Reigate House basement.

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Keeping up appearances

In spite of a seemingly endless period of economic recession and gloom, we are determined that the Museum's standards should not slip, and not least our presentation to our visitors. In line with this, during the winter, there has been a constant effort to repair and refurbish.

The wattle fences around Bayleaf's paddocks have been renewed, using the skills of Albert Peacock and Dave Gabbitas, ensuring a strong compound for the sheep and Dales stallion for the next few years. Several hedges have been laid by Bob Holman, in particular, the one surrounding the shaw behind Bayleaf farmstead.

The front room of the Toll Cottage has been tackled by the "Tuesday Gang" of volunteers. Here, with the graphic panels removed for renewal, the walls



Peter Stock at work in Court Barn preparing for the new exhibition.

were cleaned, cracks filled, and the whole repainted with traditional distemper supplied by Potmolen Paints. We prefer to use traditional finishes where safe to do so, not only for historical accuracy and effect, but also because they are often sympathetic to their associated contemporary

construction materials. In the case of distemper, it allows the traditional wall plaster to "breathe" and react to changing humidity levels, unlike the impervious effects of some modern synthetic finishes.

The "Tuesday Gang" have seen an increase in their practical tasks to aid the Museum. Started some years ago, members have traditionally met on a Tuesday throughout the winter months to carry out repairs to exhibits and other tasks where it was possible to assist full-time staff.

Since January this year the "TG" has taken on an expanded role with the appointment of John Herniman as Volunteer Co-ordinator for people wishing to help, and not just on Tuesdays or in the winter. John has now started to contact volunteers who offered assistance in the recent skills survey, and we look forward to being able to offer projects and to draw further on the skills of our volunteers.

A specific Tuesday Gang still exists however. An established group (for which currently there are no vacancies!) exists to help the Curator with his duties for the care of the collections. Based in a workshop at the Museum's store, this small group has been assisting with storage organisation, and with the conservation and restoration of selected projects.

Currently one aim is the renovation of some more horse-drawn implements for use by our Stockman, Peter Albon. As well as the Toll Cottage, other tasks have included the dismantling of the Court Barn exhibition in readiness for the new display in preparation.

A further aim with this group has been to encourage volunteers with known physical and practical skills and to foster an enhanced ability to assist with the special conservation requirements of the collections, thus ensuring their long-term well-being. This not only strengthens our standing in the museum world, but also enables us to improve on the exhibits we can offer to visitors.

Volunteer co-ordinator starts work

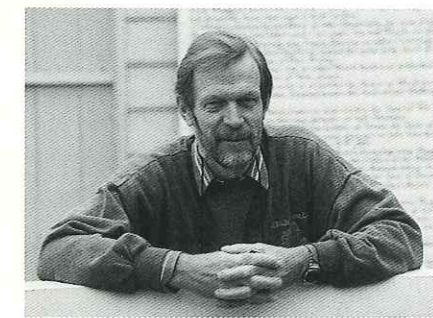
John Herniman has taken on the new role of Volunteer Co-ordinator to assist the Museum take better advantage of the many offers of practical help it receives from volunteers.

One of the difficulties in taking up these offers has been the need to provide materials, equipment and explanation. Without these, volunteering can be a very frustrating experience!

John Herniman is one of our regular volunteers and assistants in the Mill. As the year progresses, he will be expanding his involvement and developing new volunteer activities and contributions.

If you wish to be involved with some

of the practical aspects of the Museum, please contact John through the Museum office.



Richard Bullthorpe

Leaving legacies to the museum

If you enjoy coming to the Museum, and believe in its work, either in conservation or education, or simply in providing a place for recreation and pleasure, you may like to consider assisting it further through a legacy.

The Museum has already benefited from some legacies, ranging from small amounts to £20,000, and we know that some of our Friends and volunteers, very much alive at present, have included us in their wills.

A legacy can easily be arranged, and might also have tax advantages. A codicil to an existing will, or a new will, could include a from of wording similar to the following:

I give to the Weald and Downland Open Air Museum, Singleton, near Chichester, West Sussex the sum of (£) to be applied by the said Museum for its general purposes and direct that the receipt of the Honorary Treasurer or other proper officer for the time being of the said Weald and Downland Open Air Museum shall be a full and sufficient discharge in respect of such gift.

This wording has been suggested by a practising solicitor, but of course you should consult your own solicitor for the appropriate wording in your particular case, and for advice on the possible tax advantages to your family.

We hope you will feel the Museum a worthy cause to receive such support.

Bricks and tiles in Sussex seminar

A day seminar on Bricks and Tiles in Sussex will be held at the Museum on Saturday 24 April in conjunction with the University of Sussex Centre for Continuing Education.

Molly Beswick, a member of the Sussex Industrial Archaeology Society with a special interest in the history of brick making is tutor for the day, which will incorporate a visit to the Museum's display of bricks and brick making. She will consider the geology of Sussex and its relevance to the brickmaking industry, methods of manufacture, product variety and the situation of the county's brickyards.

The fee is £15. Further information from Yvonne Barnes, CCE, Education Development Building, University of Sussex, Brighton BN1 9RG. Tel: 0273 678527.

Educational services at the

One of the objectives of the Museum has been to increase people's information and understanding about the value of historic vernacular buildings, and encourage their conservation and preservation in situ.

But as the Museum has grown its educational activities have multiplied, taking up considerable time, and underpinning the academic strengths of our buildings collection and its purpose. Much of this educational work is unseen, and unappreciated, certainly by most visitors for whom the museum is synonymous with the physical exhibits alone.

This article attempts to describe the wide-ranging educational initiatives with which the Museum is involved.

The Exhibits Themselves

Our whole approach to presenting exhibits is based on providing information in an interesting way. This is reflected in the highly successful format of the guidebook, which combines a considerable amount of hard information with an attractive layout useful to visitors.

Our permanent exhibitions also reflect this – the introductory exhibition in Hambrook Barn, the landscape exhibition in the woodlands, the plumbing exhibition (soon to include masonry), the Walderton House interpretation, the historic farms and farmsteads exhibition, the Bayleaf medieval furnishing project, the brick making display and the hands-on exhibition designed to teach about building techniques and materials.

A very important aspect is the interpretive role of our staff and volunteers within the buildings particularly at Bayleaf Farmstead and in Lurgashall Mill.

Our special events are designed not simply to be entertaining but to be informative and interesting, encouraging understanding of different aspects of the Museum's central themes. Tight control is made on participants to ensure as far as possible that they contribute to the aims.

Formal Educational Work

The Museum is involved in a great deal of formal educational work. Much of this consists of responding to the needs of schools, adult education groups, and other bodies concerned with building history and development, such as the Royal Institute of Chartered Surveyors.

Some 35,000 schoolchildren visit the Museum each year. Some teachers working with these groups have developed a special programme with our Education Officer, who often meets groups on arrival and makes particular arrangements to meet their needs. Currently Geoff King is developing a

series of booklets and programmes designed specifically to key into the National Curriculum requirements, thus ensuring the Museum provides an up to date service for schools.

One-Off Educational Events

We initiate events and courses and organise seminars for specific groups, such as the Association of Independent Museums. Lectures have been arranged, day schools run, and guided tours of the Museum arranged.

As the Museum has grown have multiplied, under-strengths of our building

The Joint Centre for Heritage Conservation and Management

Our partnership with Bournemouth University and Weymouth College in this two-year-old initiative has lifted the profile of much of our educational

Roger Champion demonstrates timber conversion using a chainsaw mill (in the foreground) to participants on a 3-day timber-frame workshop course last year.



Some Examples

3-day timber-frame workshops under the Joint Centre banner, using the expertise of Research Director, Richard Harris and Carpenter, Roger Champion.

Providing facilities and teaching for Portsmouth University's training provision for the Royal Institute of Chartered Surveyors.

Regular input on site for Reading University College of Estate Management for the BSc course and RICS Building Conservation course.

Assistance with the tourism and travel courses at Northbrook College, Worthing, by Richard Pailthorpe, Assistant Director (Visitor Services) and similar input for Brighton Polytechnic and Chichester College of Technology.

Regular input on site and teaching at St Mary's College, Twickenham Department of Heritage Interpretation by Museum Director Christopher

Zeuner, who is a member of the external Course Board. Working with students and lecturers to provide interpretation training for our volunteers.

Specialist visits by Brinsbury Agricultural College, Wye College and Merristwood, Guildford.

Occasional joint courses at the Ironbridge Institute on conservation, e.g. traditional paint.

Evening classes and day schools run at the Museum by Southampton University.

Professional training for museums and heritage management by Christopher Zeuner for Artrain, Liverpool.

Input by Education Officer Geoff King into in-service teacher training for West Sussex County Council and Hampshire County Council, at teachers centres and on site.

Geoff King is also responsible for advising teachers prior to visits to the

Weald and Downland Museum

its educational activities pinning the academic collection and its purpose.

activity. At the Museum we have provided one-day seminars for 30-50 people, seminar series examining aspects of particular topics and, particularly successful, short workshops spanning two-three days for a small number of

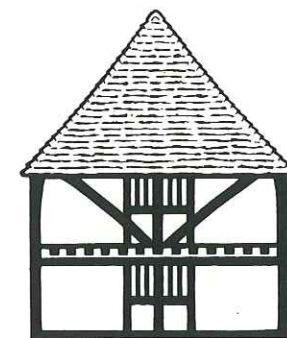
The moment of truth after a night of vigilance. Participants on the charcoal burning course led by Alan Waters, far right, examine and grade charcoal from a traditional earth burn.



people.

The Museum has provided expertise to the Heritage Conservation and Management course run at Bournemouth in a number of areas – historic woodland management, listed buildings ownership and control, museology, building conservation, building recording and charcoal burning.

An important element to this work is the benefit to the Museum itself of feedback from the courses.



Advice and Enquiries

An increasing aspect of our work is answering enquiries from historic building owners and others concerned with building conservation. Whilst some of these are routine, others take up considerable time, but frequently lead to higher quality conservation and greater understanding than might otherwise have been the case.

The Library

The Museum's specialist library, containing some 5,000 items and Roy Armstrong's vast slide collection, is valuable for the Museum's own needs, but particularly in the education of the public in general. It is probably the best, if not the only, specialist public library on vernacular architecture and traditional building in the country, and the Museum is working to maintain that position. Currently we are in the process of making the catalogue more widely available to encourage its greater use.

Publications

In addition to the guidebook, the Bayleaf guide and publications for children and families, the Museum has been responsible for the reprinting of Kim Leslie's article on brickmaking at Ashburnham, the Southdown Sheep history, and papers from workshops and seminars. This activity is likely to expand in the future.

Would you like to get involved in education at the Museum? Turn to page 13.

Woodland products training courses

Charcoal burner Alan Waters will be carrying out two charcoal-burning training courses this year. The first will be an introduction to charcoal burning using metal kilns, and will take place on Wednesday, 21 April.

The second course will centre around a traditional earth-kiln burn, and will take place on 20-22 August. In addition, between the same dates, Tim Wade, who demonstrates at the Museum during the season, will hold a training course in chair bodging. Anyone interested in attending one of these courses should contact the Museum Office.

Museum and providing material linked to the new National Curriculum.

Richard Pailthorpe is co-ordinating interpretation planning for the newly expanded Goodwood Country Park.

Curator Bob Powell answers the many day to day enquiries relating to artefacts in the Museum collection.

Richard Harris lectures regularly to the Institute of Advanced Architectural Studies in York, to architectural conservation students at the Architectural Association and Bristol University and the RICS Conservation Course at Reading. He also lectures abroad on vernacular architecture and conservation.

Chris Zeuner, in his capacity as President of the European Association of Open Air Museums, has organised conferences in Czechoslovakia, Sweden, and this year, in Romania. He co-

ordinated a special edition of the UNESCO publication *Museum*, published last year.

Richard Harris has organised a conference for the Arbeitskreis für Hausforschung (German Vernacular Architecture study group) in Great Britain whose report 'Hausbau in Great Britain' has just been published.

Richard Pailthorpe has organised study tours to museums in Europe for staff and Friends of the Museum, and to the USA for the European Association of Open Air Museums.

Provision of day school facilities for ESUS Woodland Management courses for the RICS and Countryside Commission.

The Museum welcomes students on work experience from some of the above institutions, local schools and colleges.

THE JOINT CENTRE FOR HERITAGE CONSERVATION AND MANAGEMENT

PROGRAMME 1993

BOURNEMOUTH UNIVERSITY DEPARTMENT OF CONSERVATION SCIENCES

17-18 February **Project management in archaeology** — a 2-day course at Kingston Maurward, near Dorchester, run for the Institute of Field Archaeologists with the support of English Heritage.

28 April **Why publish?** — an afternoon lecture by Dr Philip Dixon (Nottingham University).

8-10 September **Science and site: evaluation and conservation** — an international 3-day conference on Archaeological Sciences, at Talbot Campus.

Provisionally planned for 7 June is a one day seminar **Disaster mitigation (fire and flood)** and for May/June a one-day workshop **Working for Europe**. Please write for further information.

WEYMOUTH COLLEGE THE CONSERVATION UNIT, NEWSTEAD ROAD

8-10 March The restoration and conservation of historic stone buildings.

5-7 April The cleaning of historic masonry

11-13 May Building recording workshop (in association with Weald and Downland Open Air Museum)

7-9 June Stone carving for restoration

2-4 July Historic stonework for antique dealers

12-16 July Stonework conservation summer school

THE LIME CENTRE MORESTEAD, WINCHESTER

'Lime days' — one day 'hands-on' courses introducing the use of lime in historic building.
March 9, 23; April 1, 22; May 6, 18; June 1, 3, 18; July 1, 13, 15, 27, 29; September 14, 16, 28, 30; October 12, 14; November 9, 11, 23, 25; December 8.

6 April **Lime washes and sheltercoats** — a one day course investigating the basic types of both, including preparation and application.

20 May **Lime mortars, plasters and renders** — a one day 'hands on' course on their analysis and preparation, including pozzolanic additives.

7 September Repeat of the course **Lime washes and sheltercoats**.

THE CENTRE FOR THE CONSERVATION OF THE BUILT ENVIRONMENT BURSLEDON, NEAR SOUTHAMPTON

From September, Bursledon will be developing a programme of courses for all the community, specialising in the historic, manufacture, care and conservation of both clay based and other traditional building materials. Open days and events are planned for the summer, and visitors will be welcome to see some of the restoration work in progress at this late Victorian brickworks. Bursledon welcomes further enquiries through The Joint Centre.

Proposed Open Days are May 9, June 13, 19, 27 and October 3.

Partner organisations:

Department of Conservation Sciences,
Bournemouth University.

Weald & Downland Open Air Museum, Sussex.

Conservation Unit, Weymouth College.

Centre of the Conservation of the Built
Environment, Bursledon.

The Lime Centre, Morestead.

WEALD AND DOWNLAND OPEN AIR MUSEUM

SINGLETON, WEST SUSSEX

9-11 March

Timber-frame repair workshop — a 3-day practical workshop for a maximum of 8 participants, to give practical experience in the use of tools and techniques for the repair of timber-framed buildings.

21 April

Charcoal burning — a one day practical introduction. The great storms of recent years, together with national interest in the conservation and management of traditional woodlands, has revived an interest in charcoal burning as a means of converting surplus cord wood into a commercial product.

11-13 May

Building recording workshop
(in association with the Conservation Unit,
Weymouth College)

14 July

Sussex chalk grassland: management for conservation, farming and use (with the support of West Sussex County Council and the Sussex Downs Conservation Board)

7 October

A future from the past for low grade timber — a one day seminar run by ESUS Woodland Management in association with the Weald and Downland Open Air Museum.

12-14 October

Gauged brickwork — a 3-day workshop with Gerard Lynch.

Date to
be announced

The care of leadwork in historic buildings — a one day seminar involving both practical and theoretical sessions. Please write for further information.

The Department of Conservation Sciences at Bournemouth University co-ordinates the activities of the Joint Centre set up in November 1990 to create a regional network for research, consultancy, education and training in environment, heritage, coastal and countryside conservation and management. The Joint Centre, in short, a 'Conservation Centre'.

The three founding partners, the Department of Conservation Sciences, the Conservation Unit at Weymouth College and the Weald and Downland Open Air Museum in West Sussex will be joined in 1993 by The Centre for the Conservation of the Built Environment at Bursledon and The Lime Centre at Morestead. Further partnerships are planned. Through this voluntary, collaborated venture The Joint Centre can bring together a unique range of specialisms and facilities within the broad field of heritage conservation, and can offer education and training, skills and research up-dating through a programme of workshops, seminars and conferences. Responding both to the increasing volume of consultancy work, to the growth in training initiatives by many professional and enterprise bodies, and to the needs of the individual people seeking new career possibilities, The Joint Centre is expanding.

Details of the above programme from:-
Katherine Barker, Co-ordinator, The Joint Centre for Heritage Conservation and Management, Department of Conservation Sciences, Dorset House, Bournemouth University, Poole, BH12 5BB.
Telephone: 0202 595273 (direct) or 0202 595178 (department)
Fax: 0202 595255.

Volunteers needed for education work

More than ever before the Museum is seeking the support of the volunteers in the 'education' of visitors both young and not so young. Volunteers have so much to offer through their infectious enthusiasm and wealth of experience. Recent developments of the hands-on style exhibitions at the Museum have shown that volunteers are providing all kinds of services essential for the enjoyment of the visitors and the smooth running of the museum. Volunteers are the face-workers of the museum.

The education services provided by the Museum range widely throughout all four key stages of the National Curriculum for ages 5 to 16, and on into Further Education and Higher Education. Post graduates and professionally qualified equally continue to apply for support and information and it is particularly gratifying to witness their repeat visits with families and friends.

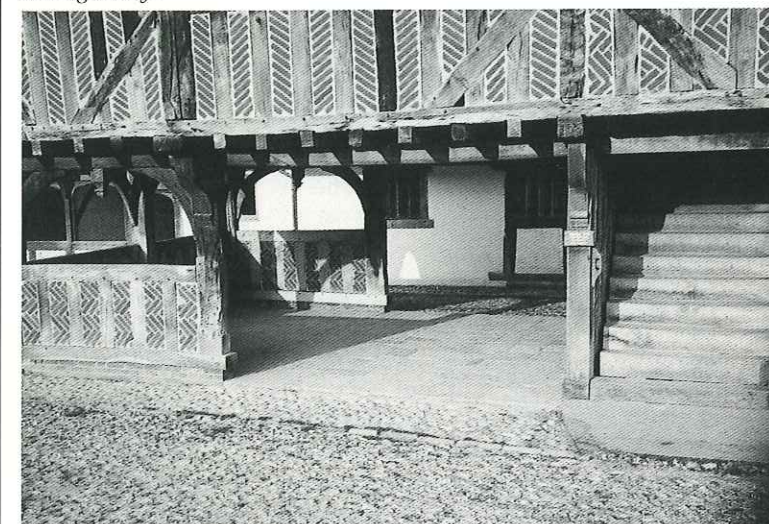
The quality of educational visits has steadily improved and the foundation for further expansion of services is in place for this coming season. Many more groups are requesting specific days where their children/students can spend time exploring in greater depth details of the buildings and their environments. Far fewer groups are arriving knowing little of the potential of the day's visit and requiring generalised guided tours. Themes such as *Materials for building construction; Farming through the ages; Tudor Times; The Victorian School Room; The technology of machines; Design and decoration; Pattern and colour; Links with local studies; Wheat from grain to flour; The Mill; Creative writing day* or, simply, *Circles*; are being explored at the museum.

In order to provide applications for these themes teacher pre-visits have been arranged wherever possible and teacher training sessions organised for teachers and advisory staff from the southern counties. The Education Officer will in most cases work alongside the groups in preparing and organising the museum visits. Volunteers and staff support these days.

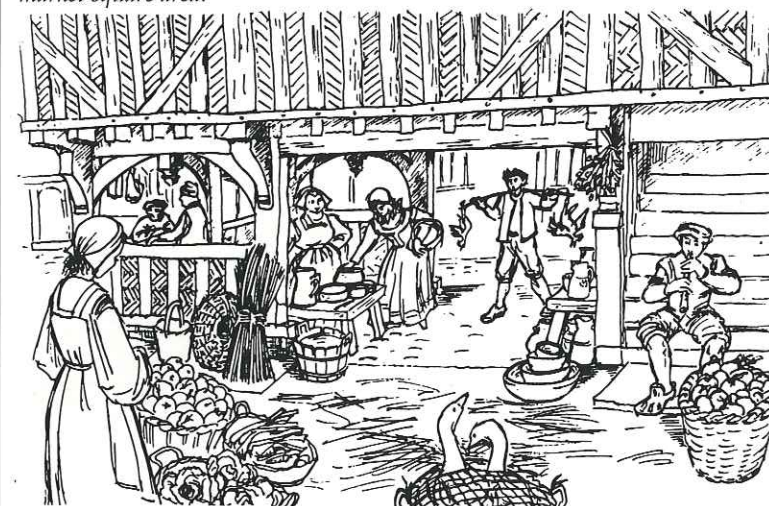
It is recognised that volunteers will have many of the basic skills that can be adapted to the particular activities that the Museum is wishing to offer educational groups. Some volunteers will be keen to become more involved. In doing so they will be sure to gain greater satisfaction from their time spent at the museum. Please contact the Museum office if you are interested in helping with education in particular.

Geoff King

The construction and design of the buildings within the market square area has always stimulated great interest. Visitors often try to imagine times gone by.



This illustration will form part of the educational pack Tudor Town and Country which will link studies of Bayleaf and its farm with the market square area.




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The changing world of a curator

The job of a curator in the 1990's is far from straightforward. Although the Museum's collections continue to grow, there is an increasing range of considerations before an object can be accepted.

When Fred Bloggs comes along with a much-cherished historic item from the past, he usually has no idea about the museum's financial situation and staffing levels, nor about the Museums and Galleries Commission's Registration Scheme, or the needs and policies of other museums in the UK. But as the Curator contemplates the 23rd hayknife he has been offered this year, he *does* have these bodies' requirements uppermost in his mind.

Is the object relevant to the collection of this particular museum? Does it duplicate something we already have? What is its condition? How can it best be stored? Can the Museum afford to care for it within the current available budget? What will its impact be on the rest of the collection?

"We are constantly having to be more selective," says Bob, "and in this we do not differ from most museums."

"We are always grateful to be considered for any donation, but it is noticeable that we are frequently having to turn away items. Several of these have often been offered to other museums, and have already been refused. Under the Museums Registration Scheme many items may fall outside a museum's stated collecting policy."

"Some items offered are physically large, and as an open air museum, we are constantly considered a suitable recipient. "We have a file of refused winnowing machines, lathes, mangles, tractor-drawn farm machinery and so on. Most of such items are outside the scope of the average community museum; or we do not need more than one winnowing machine; and to my regret, apart from private collectors, I do not know of any museum actually collecting farm machinery from the late 1930's to the 1960's."

Bob explains that if, after careful consideration of all potential donations, the item has to be refused, the Museum offers all the assistance it can in an attempt to save it from destruction or the scrap yard. "Yet much as we hate to think of this fate it is inevitable for many items that do have potential interest to somebody."

"With funds especially to local authority museums dwindling, we curators, as a profession, are having to co-operate more and rationalise our collecting activities. Again, with more "modern" items becoming important to developing certain collections, it is likely that there will be even more refusals of older material."

Bob Powell expressed his hope that potential donors will not be deterred. "If your offer is refused, please do not think that it is through lack of interest, and rest assured that we will try and assist where possible."

Museums and Galleries Commission visit



Museum Director Chris Zeuner discusses museum concerns with Graham Greene, Chairman of the Museums and Galleries Commission outside Bayleaf Farmhouse. Behind them are Commissioners, left, Frank Atkinson, founder and former director of Beamish, North of England Open Air Museum, and, centre, Dame Margaret Weston, former director of The Science Museum.

The Museums and Galleries Commission visited the Museum during one of their twice-yearly tour of museums in the regions. Last autumn they visited West Sussex and eastern Hampshire. The tours enable the Commissioners to study developments in museums and discuss current issues of concern with their directors and trustees.

Latest developments in the library

Over the last 12 months, in the absence of a full-time librarian, our library has continued to develop, chiefly through the efforts of our core volunteers, Julian Stodd, Miss B "Qui" Quihampton and Mrs Pauline Pelham, under the general guidance of Curator Bob Powell.

Following a concentrated assessment and re-organisation of the collection, all resources are now housed on the library ground floor, including all the journals which previously had been kept in the Horsham Shop offices. The achievements to date have included sorting the collection of information from other Museums; archivally filing and storing the large negative collection; and cataloguing a large number of previously undocumented photographs, journals and other items. Most documented acquisitions now have a recorded location, which should ensure the efficiency of the library for dealing with the many regular enquiries we receive.

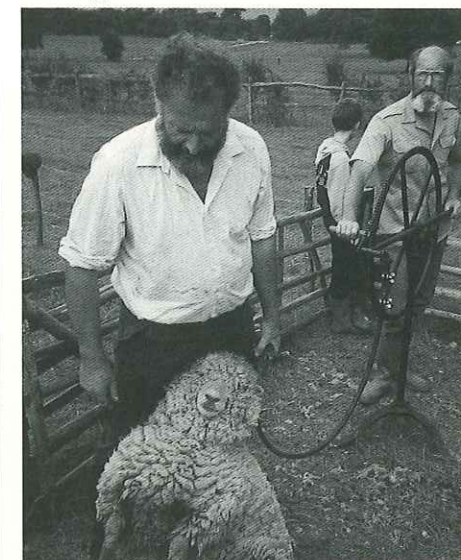
Julian Stodd has undertaken a great deal of work on computerisation of the catalogue onto a more modern IBM computer, replacing the somewhat worn

Apple II. In addition to assisting with the transfer of data to new programmes installed by Richard Harris, Julian has co-erced several college and university friends into helping create new files and records of existing non-computerised material for our benefit. Currently these records are not accessible to researchers and others using the library. However Richard Harris is formatting a relatively indestructible "read only" version of the catalogue which should be available for user consultation later this year.

Although now at Bournemouth University, Julian too is continuing to take a primary role in the computer side of the library, especially with regard to the documentation of new acquisitions. This is to ensure a consistency in the input of data, keeping up the standards already set.

For those people wishing to use the library, it is currently manned on a Tuesday, and researchers and visitors will be welcomed, although preferably by appointment. Access at other times may be possible, but it depends on the availability of one of our experienced volunteers.

Special events



Shepherds John Dewey (foreground) and Roger Linley (of Karova Farms) prepare to shear another sheep in one of their demonstrations during the children's activity weekend last year.

Another full programme of Special Events has been planned for this year, and a detailed diary is included on the back page of the magazine.

Many of the annual popular events, such as the Traditional Food Fair, Heavy Horse Day, the Show for Rare and Traditional Breeds, and the Steam Threshing and Ploughing will be taking place as usual. We are also planning another Children's Activity Weekend in August; and a Craft Fair, organised by Virginia Lyon (including an exhibition by the Guild of Sussex Craftsmen) will be taking place over the May Day Bank Holiday.

The Novice Sheepdog Trials have been moved to September, which is a much more convenient time for the shepherds who compete. Instead, on the Whitsun Bank Holiday, a new event entitled Wool and Wood has been arranged. This will include a number of sheep, shepherding and coppice crafts and demonstrations.

History re-enactment

The History Re-enactment Workshop will be visiting the Museum over the weekend of 25-27 June to carry out some of the household activities in and around a farmhouse of the year 1593. They will be based at an appropriate building in the Museum, and will offer visitors on those days an interesting new dimension to their visit.

The Workshop was formed in 1985 by a group of people committed to the careful reconstruction of domestic history during the period 1580-1693. Andrew Robertshaw of the National Army Museum, who leads the group, explained that their work involved the research and interpretation of the past by means of role-play in period properties.

Phoebe Somers' book

The Museum has made possible, with support from the West Sussex County Council, the publishing of a book by the West Sussex writer and artist, Phoebe Somers. Readers of the West Sussex Gazette and Sussex Life will be familiar with Miss Somers' articles based on

interviews and meetings with more than 500 country people in the county.

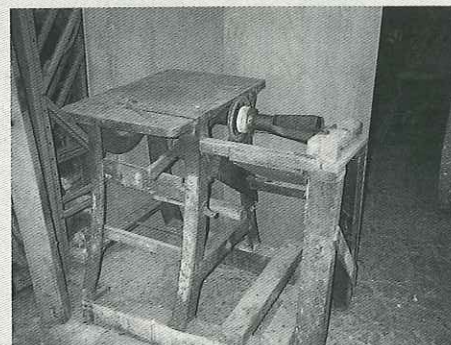
The book will be published by Alan Sutton Publishing and be available during the autumn. An exhibition based on the book will take place at the Museum in October.

Ladders long, ladders strong ... items we

A number of interesting items have been accepted for the Museum's collections during the last year. The majority have been in the categories of domestic objects and small hand tools. Plumbers tools were especially welcome, since most of those on display at the Museum belong to the Worshipful Company of Plumbers.

From Mr Philpott of Copthorne, we acquired some tools from the specialist carpentry business taken over by his father from Knight and Son of Croydon, Surrey in the early 1900's. Their principal products were barrows, hand carts, garden furniture and in particular, ladders. (Their motto was: LADDERS LIGHT, LADDERS LONG, LADDERS STOUT, LADDERS STRONG, MADE AND SOLD BY PHILPOTT JOHN, WADDON ROAD, CROYDON.)

Consequently, along with carpenters and wheelwrights tools, we acquired a small late 19th century hand-cranked circular saw with its own integral cast



The hand-cranked saw bench with blade removed and ladder rung shaper in place, donated by Mr J. Philpott.

iron base. Mr Philpott remembered as a boy having to crank the saw, but in later years, his father fitted a belt drive, and added a blacksmith-made ladder rung tapering bit to the main shaft. This last item we also acquired, still fitted to the saw. It would be a relatively easy task to remove the bit, and refit a hand-operated

flywheel for an interesting demonstration exhibit.

From Mr Hiles, a retired gamekeeper, we accepted a donation of rural items, including some interesting keeping items, such as a wire mesh sparrow trap and an alarm "gun" which would have been triggered by a poacher unwittingly pulling a trip wire.

These two objects in particular will help form the core of a possible display on keeping and trapping, remembering that we already have an game larder in the collection. Another, unrelated, item from Mr Hiles was a pair of 23in high leather boots with 13in long clog soles. Possibly produced for use in one of the Surrey gunpowder factories, they will now make an added attraction when Jeremy Atkinson demonstrates clog making at the Museum in the autumn during our threshing and ploughing weekend!

From Horley Lions Club we accepted an 800-page ledger which contains

accepted for the collection



Mrs E. Huck of West End, Woking, donating her late husband's collection of working implements, including an Albion horse gear, shown here suspended from the hoist operated by John Ruffell. The items were collected on 8 February this year.

invaluable information to researchers and other students of 19th century building construction. This leather-bound tome was compiled in the early 1870's by George W. Miles, a builder from Portslade, who carried out work in areas such as Lancing, Steyning, Patching and Hangleton.

He employed bricklayers, masons, carpenters, plumbers and other tradesmen. Reading through the pages we can establish who the work was done for, who carried it out, which materials were used, the costs involved and numerous other details.

Finally, in a bequest from the late James E Hendrey, the Museum library has received in February this year his collection of mill photographs. Encouraged by mill expert, Frank Gregory of Brighton, Mr Hendrey took several hundred professional and detailed photographs of mills from several counties.

The entire collection is now in the library, undergoing cataloguing and additional identification by Mr Gregory. Once this is completed the collection will be available for reference, by appointment.

Bob Powell



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Since leaving the Museum, I have spent a lot of time assessing the condition of structural timber in a wide variety of buildings, ranging from 13th century tithe barns and churches to domestic buildings of all ages and types.

There is a growing awareness of the need not just to maintain old buildings in good condition, but to retain as much as possible of the original materials when repair is found to be necessary. It is therefore important that as much information as possible is obtained before carrying out expensive and disruptive repairs.

Of the many different materials used in old buildings, wood is perhaps the most prone to problems and the most difficult to assess. Many types of decay, particularly Death Watch Beetle and fungal attack, can cause serious damage without being readily visible, and even when decay is visible, its true extent often remains unknown. The precision with which modern techniques can locate and quantify problem areas now allows much more conservative repairs to be carried out than in the past. Frequently, timber that could have been retained has been replaced "to be on the safe side"; equally, decayed timber that should have been strengthened has not been identified, and has caused more serious damage at a later date.

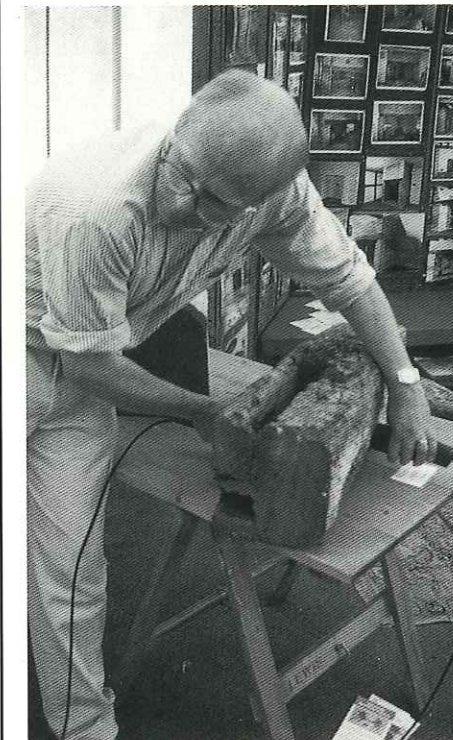
Valuable tools

Experience, common sense and good eyesight will always be the most valuable tools for assessing timber, but there are many occasions when these alone are not enough. I now use two extra "tools" that give a great deal of additional and very accurate information. Ultrasound has wide applications in medicine and materials testing and is a fast, safe and totally non-destructive way of getting an internal "picture", be it of a baby or a piece of wood, but it took a great deal of research to get it to work satisfactorily on timbers of the size found in old buildings. In essence, the time taken for an ultrasonic pulse to pass through the timber is measured. This time is related to the density of the timber and is influenced by, for example, fungal decay, Death Watch Beetle attack and other weaknesses within the timber. The ultrasonic pulse passes more quickly (and so gives a lower reading) through timber in good condition; decayed timber gives correspondingly higher readings. Thus, with experience, it is possible to confirm the presence (or absence) of decay quickly without damaging the timber.

Although ultrasound has proved of tremendous value in assessing decay, there are some limitations which restrict its use, chief of which are the need for access to two sides of the timber, and its inability to work through plaster or other coverings. To overcome these limitations, I have recently started to use a very sophisticated drilling instrument that answers those questions left unanswered by the ultrasound. This drill penetrates 8"

Assessment of decay in structural timber

By Robert Demaus



Robert Demaus demonstrating his ultrasonic testing equipment to visitors at last year's Building Conservation Exhibition.

into timber, giving an instantaneous readout on a permanent graphic record. From this the internal density and much other data can be ascertained. The hole left by this drill is so small (about the same sized as a woodworm hole) as to be

virtually undetectable and does no structural damage to the timber. What is particularly valuable about this drill is that the information obtained is accurate enough to allow more precise calculations and evaluations of the need for, and extent of, repair, and the ratio of good timber to decay can be very accurately measured. The other big advantage of the drill is that a considerable amount of testing can be carried out without the disruption and expense of removing coverings such as plaster, panelling and floorboards: it is even possible to drill down through carpets to test floor beams, but great care (and a metal detector) is needed to avoid nails and particularly electric cables!

Exploited

By using ultrasound and the drill together the advantages of each can be exploited to give a very quick and accurate assessment of the condition of timber in a building. (Incidentally, they can also be used successfully for detecting decay in living trees, and many other applications, such as assessing fire damage.)

Often, alas, I am the bearer of bad news to the owner or guardian of a building, as the condition can be worse than suspected, but, on the other hand, it is a real pleasure when I can tell them that the problem is not as bad as feared.

Although the bulk of my work centres around timber-framed buildings and church roofs, occasionally more unusual requests crop up. I was asked to Longleat House, not to check the structure, but some valuable lacquered and veneered furniture that was under attack from woodworm; the extent of the problem was unknown as the woodworm would not eat through the lacquer or the veneer. I was told to be particularly careful of one table as it was worth well over £1 million and was not insured! I had not previously tried ultrasound in these circumstances, but fortunately it worked well, and was able to show that the woodworm did not like such a "rich" diet, although other furniture had not fared so well.

Robert Demaus, can be contacted at The Demaus Partnership, Leominster, Herefordshire. Tel: 0568 615662.

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Developments at Goodwood Country Park

Plans to develop the newly enlarged Goodwood Country Park, involving Goodwood Estate, West Sussex County Council and the Museum, have been going ahead steadily during the last year.

The existing park area near the racecourse has been enlarged to include the Trundle Hill Iron Age Fort and adjoining land. The Country Park is now managed by the recently-formed Sussex Downs Conservation Board, and a Countryside Ranger, Gary Couper, has been appointed.

The Museum's primary role is to develop the interpretative and educational facilities and activities in the Park. Over the Christmas and New Year period Richard Pailthorpe helped to organise a series of guided walks. A further programme of walks and

activities has been planned for the coming year, and Friends and supporters of the Museum are invited to participate. Details are included in the diary of events on the back page of the magazine.

The Country Park is grant-aided through the Countryside Commission, and has attracted sponsorship from British Telecom. A series of interpretation panels are to be placed at strategic points in the park, and in the existing information hut in the Harroways car park opposite the racecourse.

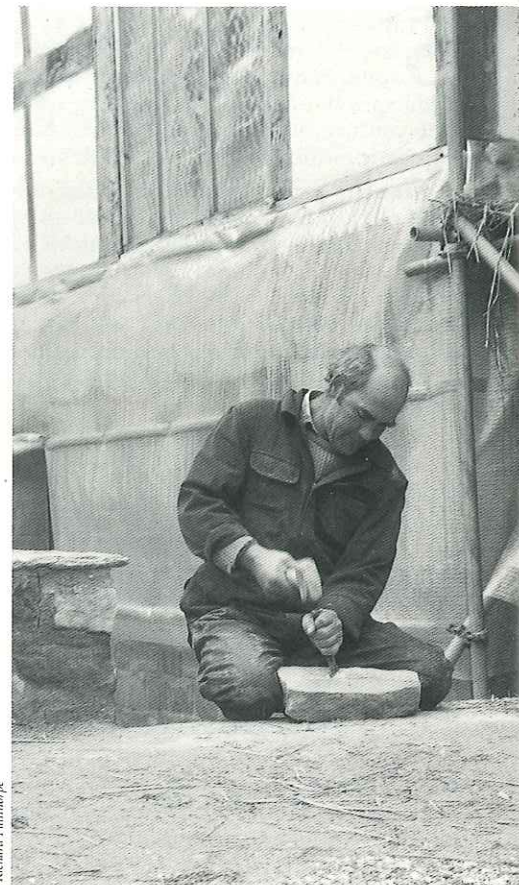
A major element of the interpretative programme involves the rebuilding of Seven Points House, near the Trundle car park, which was burned down in 1992. The house will be rebuilt to provide ranger accommodation and a small visitor interpretation centre.

Mill works

Maintenance work on Lurgashall Mill continued this year with the replacement of many of the boards on the penstock. The work is undertaken by Robert Demaus, who commissioned the mill as a working exhibit and operated it for a number of years.

Robert also undertakes stone dressing

and other tasks needed to keep the wheels turning and the flour flowing. Whilst work was continuing on the penstock, the water level in the lake was reduced, and the opportunity taken to repair the lake side and stone work in the leat. This was undertaken by Mick Betsworth and Dave Gabbitas.



Mick Betsworth dressing Chilmark stone ready for use in the rebuilding of the chimney at the northern end of the Reigate Town House.

Livestock at the Museum

The introduction of animals to the Museum has revolutionised the feeling of liveliness and activity on the site. However their main purpose was to help interpret the buildings, at Bayleaf medieval farmhouse in particular.

Now an additional factor has entered the equation. As a considerable input is already made in keeping the animals we are considering a planned breeding programme for those that are on the Rare Breeds Survival Trust list of threatened species.

The RBST is keen to see breeding groups of particularly endangered farm livestock established at institutions. The Museum, although not a Rare Breeds Centre, hopes to be able to assist in this policy with Tamworth pigs and Dorking poultry.

During 1993 it is hoped to locate a graphic panel describing the livestock policy of the Museum in the stables area, to improve the interpretation of the animals' presence to visitors.

Sheep – The Museum will continue with its pure flock of Southdowns,

maintaining its size at about 30 breeding ewes. Southdowns are currently in category 4 (vulnerable) on the RBST list. About six-eight Romney sheep will also be kept, specifically for the Bayleaf complex.

Pigs – Two breeding Tamworth sows and a boar will be kept in the Bayleaf area. Tamworths are currently in category 1 (critical) on the RBST list. The triangular paddock near Bayleaf will be restored with the use of hardcore and better drainage. A pure line is to be maintained with advice from the RBST. A Gloucestershire Old Spots breeding sow is kept by Chris and Diana Zeuner at Park Cottage (category 2 – endangered) and will provide some piglets for the Toll Cottage pig sty.

Poultry – A flock of Dorkings will be re-established. This will be kept in the large chicken house shortly to move to Lower Gonville fields. A number of birds will be taken from the flock for Bayleaf

Farmstead, where a woven pen will be constructed to enable them to be shut in at night.

Cattle – Two breeding Sussex cows will be kept, and two youngsters will be trained as working oxen. All these will live in Bayleaf yard during the winter. The two old oxen will live out their days, grazing the paddocks. Male offspring will be brought on and sent to market or homekill before winter.

Horses – William, now over 20-years-old, owned by Chris and Diana Zeuner, will continue in light but regular work, undertaking some parades. Jim, owned by the Museum, and our most recent acquisition, has proved to be of excellent temperament and ideal for work among the public. Rosy, the Shire X mare, is likely to be sold in due course to be replaced with a pure bred Shire mare to match well with Jim. (Shires are now on the RBST minority list.) The colt foal, Ben, is being watched carefully to see how he develops in terms of size and conformation and temperament. Babar will remain in the Bayleaf Farmstead, used regularly with the replica medieval cart.

The livestock is in the care of our Stockman/Horseman, Peter Albon.

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USA open air museums study tour

On behalf of the European Association of Open Air Museums, Richard Pailthorpe organised a study tour to the USA during the autumn, visiting a diverse range of museums and historic sites in New England and other states along the north-eastern seaboard. Twenty-one participants representing Open Air Museums from Norway, Denmark, Germany, Estonia, Finland, England and Wales, took part.

The party travelled southwards from Boston ending the tour at Williamsburg, Virginia 10 days later. The hectic schedule included visits to Old Sturbridge Village, Plimoth Plantation, Mystic Seaport, the Hancock Shaker Village, the Farmers' Museum at Cooperstown, the historic Hudson Valley, Bethlehem, Hagley Museum, Longwood Gardens, the Smithsonian Museums in Washington DC, Mount Vernon and Williamsburg.

The purpose of the tour was to examine how American museums and historic sites were managed and operated, as well as having an opportunity to go behind the scenes with fellow directors and curatorial staff. Our American hosts gave us a fascinating insight into how their respective organisations worked.

There are a number of major differences between American and

European Museums, particularly in their approach towards interpretation. Many sites, for example, have costumed interpreters, and a few use first-person interpretation, notably at the Plimoth Plantation and Williamsburg. The Plantation is a conjectural reconstruction of the first Pilgrim village as it might have appeared in 1627. It is presented as a working village, with the costumed interpreters posing as original settlers. Another obvious difference is the concentration by many of the museums on interpreting a particular date or period of time.

The importance of commercial activities at the larger museums was very noticeable, and undertaken at a far greater level than is the case, for various reasons, in European museums. Everyone was impressed by the excellent standard of museum shops, notably at Williamsburg, Mystic Seaport and Old Sturbridge Village.

Like those in Europe, American museums have been experiencing a fall in visitor numbers this last year. It was interesting to note some of the events and activities being organised to attract visitors. By chance we happened to visit Old Sturbridge Village on an Oxen Day, and found it fascinating to witness an oxen ploughing match.

Horse-power on the South Downs

The Museum is assisting The Society of Sussex Downsmen to clear felled timber in a sensitive conservation area on the ridge of the South Downs using horse-power.

The Downsmen are clearing woodland from bronze age tumuli and cross dykes alongside the South Downs Way on Heyshott Down, north of Chichester. English Heritage was especially concerned that great care should be taken of the monuments during the clearance operations. Machines can cause considerable damage in such circumstances, and in a conversation with the Downsmen's Warden, Simon Thomas, Peter Albon, our Horseman suggested that the Museum's working horses could tackle the task.

Peter and two of the horses, Jim and William, spent a day in February hauling the felled trees from the seven-acre site to the track ready for sale and removal.

"We are particularly pleased to be able to help the Sussex Downsmen," said Chris Zeuner. "Not only is it satisfying to make use of horses in this environmentally-sensitive area, it is also important that bodies like ourselves get together to achieve useful tasks for the benefit of the local countryside."

Cecil Waters at the Causeway Brick Works

By Jean Pritchard

Cecil Waters was foreman of the Causeway Brick Works, Petersfield. Now aged 86, he attended the launch of the Museum's brick exhibition in the re-erected drying shed from the works at the Museum two years ago.

Cecil Waters came to Petersfield in 1924 at the age of 17, when his father took the job of foreman at Larcombe's brickyards in The Causeway and he moved with his parents and two brothers to 150 The Causeway. This was the house allocated to the foreman of the clampyard situated behind the property, and also the kilnyard across the road on the Petersfield side of the Jolly Sailor public house.

The foreman was responsible for digging the clay and milling it as well as making the bricks and firing them. Cecil and his brothers were employed as labourers and their job during the winter months was digging out the clay. All work was paid at piece work rates and the money earned for digging a cubic yard of clay was 1/6 (8p). The task could be completed in a day if the worker started at 7 a.m. and continued until 6 p.m. At the clampyard the heap of clay was then levelled on top, covered with 9 inches of breeze (small cinders, coke and coke dust) soaked with water and left overnight. The breeze was brought from Petersfield Railway Station by horse and cart, for which the carter was paid 1/- (5p) per hour.

The next stage was to mill the clay and breeze in a circular, horse drawn, grinding machine containing large knives. The brickmakers then took over, shaped the bricks on a bench and covered their sides with sand to prevent them from sticking together. There were usually three men working at a time and each man could make 1,000 (green) bricks - as unbaked bricks were called - in a day for which he would be paid 9/6 (47p).

The final procedure was the making of the clamp. A base of breeze one foot thick was spread on the ground and up to 40,000 green bricks were stacked on top, sometimes reaching a height of 20 feet, and fitted together as tightly as possible to exclude air. The stack was enclosed with fired bricks which were sealed with plaster, except for a hole left at the bottom so that a fire lighted on the outside of the clamp could set fire to the breeze inside. The hole was then blocked up and combustion inside the clamp continued for two to three weeks.

Skilled Job

Building the clamp was a skilled job as the bricks inside had to be placed in such a way that when they dried out and shrank, they leaned inwards instead of outwards which would have caused the clamp to collapse. In wet weather the top was protected with wooden covers, but normally it glowed with heat, especially at night, and a strong smell was given off. When the clamp was dismantled, Mr Larcombe would sell the finished bricks to local builders for £4 per thousand.

The kilnyard was operated in a similar way except that loam dug from land behind the clampyard was added to the clay and the bricks were fired in a permanent kiln. Up to 30,000 could be fired in at a time and fires were lit beneath the kiln to provide an upward draught of hot air. These had to be stoked every hour for three days and two nights by two shift workers using about 10 tons of coal. The 'red' bricks were then cooled for a week and being of better quality than clamp bricks, the workers were paid 10/- (50p) per thousand.

Facing bricks, fancy bricks for fireplaces, etc, tiles and pipes for land drainage were also made at the kilnyard.

When Cecil Waters married he moved to a house of his own but after his father's retirement he became foreman of the brickyards and moved back to 150 The Causeway. When Mr Larcombe died suddenly, Cecil had to seek work elsewhere and took a job at a brickyard in Rickmansworth but after only six months there his employer bought the brickyards previously owned by Mr Larcombe and Cecil returned to his old job as foreman.

Grinding machines were installed to replace the horse drawn mills and other improvements were made at considerable cost but soon afterwards the second world war started and the brickyards were closed as the glow from the kilns lighted the sky at night.

After the war Cecil Waters worked at Longmore army camp and when he retired in 1972 he received the Imperial Service Medal. In 1981 he donated his brickmaking tools to the Weald and Downland



Cecil Waters (centre) at the Museum for the brick exhibition opening.

Open Air Museum where the tile drying shed from Larcombe's kilnyard has been reconstructed.

The Causeway brickyards no longer exist but they are remembered in road names. Larcombe Road borders some of the land owned by Mr Larcombe and Nightingale Road marks part of the boundary of Mr Nightingale's brickyard.

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1992 saw a full and varied programme of social and fund raising events for the Friends, including visits to Painshill Park, Shulbrede Priory, and Lincoln, all most enjoyably and efficiently organised by Carol Hawkins. There was also a memorable evening of storytelling by Tim Bowley, a talk on the restoration of Uppark by John Eyre, a most enjoyable occasion at Gospel Green Farm where James and Cathy Lane gave us a wonderful supper after a most interesting tour, and a Teddy Bears' Picnic for younger Friends organised by new committee member Debbie Wigmore.

Starting the successful fund raising programme was an evening of music and readings entitled "In Praise of Creation" held in Singleton Church which was beautifully decorated for Easter, and later in the year there was another lunch at Slindon, after which Simon Brett gave a most amusing talk. These events raised over £1,000. Sincere thanks are due to all those who put so much into making them such a success.

At the steam threshing weekend Joan Brooks and her splendid team once again ran a most successful Friends produce stall which raised well over £200. Visitors always enjoy this added attraction of being able to buy home made cakes and preserves.

During 1992 the Friends raised over £36,000. About £14,000 was donated to the Museum, for the Building Development Fund and to support the magazine publication and the education service. The educational side of the Museum's work is becoming increasingly important as it develops its service to schools in line with the requirements of the National Curriculum. Hence, the

Letter from the Chairman of the Friends

Friends have agreed to support the development of this important activity. The remaining £21,000 which was not required in 1992 for building work, has been earmarked for future development projects, such as Longport House, when the need arises. Meanwhile, it has been lent to the Museum to help reduce the overdraft, with which it is burdened at present due to various reasons beyond its control, not least, the appalling weather from August onwards. The Museum Board has agreed proposals from the Museum Director aimed at reducing expenditure and better times are envisaged, but the financial and practical help of the Friends is needed more than ever at this critical time.

As you will know, during 1993 it is expected that a start will be made on re-erecting Longport House and its conversion to serve as a reception centre, shop, and offices for the Museum. It is hoped that a large part of the conversion costs will be met by outside sponsorship but the assistance of the Friends will be vital, not least by giving encouragement to these potential sponsors when they see our own activity in this direction. Your committee proposes that the Friends should put all their efforts into supporting this project which will have such a beneficial impact on the facilities for visitors to the Museum. The committee has already dedicated all the

proceeds from fund raising events during 1993 and 1994 to the project, and we are discussing with the Museum Board the ways in which other donations could be made from our funds.

As reported in the September magazine, last year saw the death of several long standing Friends. As a final gesture of support for the Museum they either requested that money should be given to the Museum or the Friends instead of funeral flowers, or have left legacies in their wills. We are deeply grateful. Legacies are indeed a most rewarding way of helping the Museum.

The volunteer skills survey which accompanied the autumn magazine prompted a good response. My sincere thanks to all Friends and volunteer stewards who took the time to complete and return it, even if only to say they were too elderly or lived too far away to help. There was a good response, which has produced some useful offers of help, some of which have already been taken up. Others are in the process of being organised. If you do not hear any more in the near future, please do not think we are ungrateful. The opportunity to accept your offer may occur in the near future when a specific need arises.

Finally I should like to say a most sincere thank you to all the members of the Friends committee who have supported me in so many ways during the past year, and have given up so much of their time with such a good will. We are sorry to be losing Mary Hum who has had to retire through ill health, and Ruth Stock who has other commitments. Thank you both for your past help.

Virginia Lyon

Sotheby's advisory and valuation day

Friday 28 May 10.30 a.m.-4 p.m.

Sotheby's of Billingshurst will be conducting this day, organised by the Friends, in a marquee at the Museum. Sotheby's are giving their services free and are sending four experts to value and advise on furniture, pictures, silver, ceramics, country bygones and other objects.

An entrance fee to the event of £2.50 per person will include two items for valuation. A charge of £1 will be made for each additional item. All profit will be donated to the Friends, and so museum supporters are encouraged to spread the word, display the enclosed poster in their locality and bring their friends.

Visitors to the event need not enter the Museum, but if they wish to, the usual Museum admission charges will apply for non-members of the Friends.

Visit to St Mary's, Bramber

Tuesday 15 June 3 p.m.

St Mary's Bramber, described as "one of the most important buildings in Sussex", is an exceptionally fine timber framed 15th century structure, which is all that remains of an earlier four-sided monastic inn with an open-galleried courtyard. Two unique features include a "shutting window" in 12 folding sections and a 16th century room with panelling painted with trompe l'oeil.

A guided tour of the house by the owner, Peter Thorogood and Curator, Roger Linton, followed by a country house tea, will cost £6 (minimum 30 people). Transport will be in private cars, and lifts may be arranged for those without cars. Please complete the enclosed application form to join us.

The world of nature – music and images in consort

18 March 7.30 p.m. Assembly Room,
North Street, Chichester

Be sure not to miss this evening of superb landscape and nature slides accompanied by classical music, and an exhibition of beautiful natural wood sculptures of birds and animals by David Purslow.

Tickets at £3 for personal callers from Hammicks Bookshop, East Street, Chichester, or by post from Virginia Lyon on the enclosed form. Cheques should be made payable to the Friends of the Weald and Downland Museum.

Gardens open in Slindon

Easter Sunday, 10 April 2.30 p.m.-5 p.m.

Two lovely spring gardens in Slindon – Timbers, School Hill, and St Richards House, Top Road – will be open, with tea available. There will be cake, jam and plant stalls at Timbers. Entrance to both gardens will be £1.

Please come and bring your friends –

Slindon is a pretty village with an interesting church, which will be decorated for Easter. The Slindon Pottery will also be open. Contributions of cakes, jams and plants will be greatly received. Ring Virginia Lyon on 0243 65 382.

Evening of early music and dinner

Saturday 3 July 7 p.m.

The St Peter's Singers, a chamber choir based in Chiswick, will be presenting a delightful programme of madrigals and early sacred music beside some of the Museum's 15th and 16th century buildings. This will be followed by dinner in our Sole Street building at 8.00 p.m. The St Peter's Singers, who regularly give concerts in central and west London, are conducted by Michael Emery.

Tickets will be £15 including dinner, or £6 for the concert alone, with a glass of wine. Seating in Sole Street is limited to 50. An application form for tickets is enclosed. Bring your own shooting sticks or garden chairs for the concert, and your own picnic if you do not want dinner.

Expanding our cookies!

Following our highly successful introduction of cookies baked with flour produced at Lurgashall Mill, we intend to extend the range for the 1993 season.

Visitors will be able to buy three flavours, plain, chocolate chip and spice, together with two other new lines, a shortbread and a farmhouse fruit cake.

All these will be baked with our flour by Bartley Mill from Frant, East Sussex, who produced the cookies for us last year. Their stand displaying their other products has been seen during our Traditional Food Fair events.

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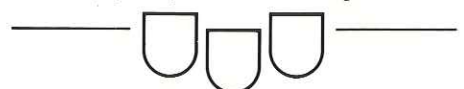
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Friends trip to Normandy, 9-15 May

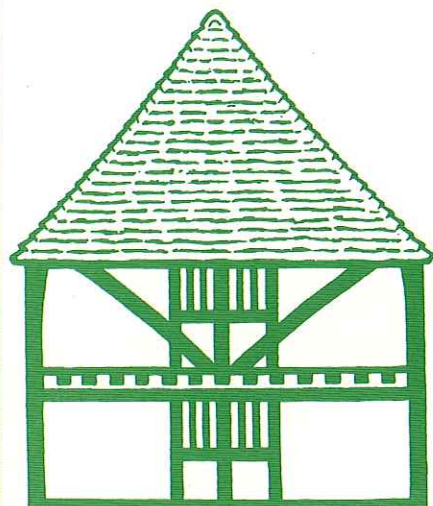
Mrs Marjorie Hallam is leading a trip to Normandy to visit a selection of historic buildings, ranging from small farmsteads to manor houses, chateaux and churches. Travelling overnight from Portsmouth, we will stay in two centres, Lisieux and Alencon, to explore buildings in two differing geological

areas. We shall also visit three museums, including projects devoted to cheese and lace-making, and one of France's only examples of something approximating an Open Air Museum.

Our accommodation will be in good hotels, and bed and breakfast, with dinner on the final night before our

return overnight journey to Portsmouth. The cost is £260 for a shared double room.

There are still a few places available on the tour, so please contact the Museum if you are interested in joining us.



WEALD & DOWNLAND OPEN AIR MUSEUM

EVENTS DIARY 1993

March	21	Mothering Sunday. Daffodils and free admission for all mothers visiting the Museum.	June	24	Weald & Downland Open Air Museum AGM.
April	11-12	TRADITIONAL FOOD FAIR.	June	25	Goodwood Evening Race Meeting.
April	15-18	Friends' visit to Bath and the surrounding area.	June	26-27	History Re-enactment Workshop at the Museum.
April	24	Friends' AGM, West Dean College, 2.00 p.m.	July	3	St Peter's Singers; an evening of Madrigals and Early Music. 7.00 p.m. By ticket, available from Museum Office.
April	17	"Art in the Park". Creative activities for children using natural materials in the Goodwood Country Park. Meet at Counters Gate Car Park 1.30 p.m.	July	10	Dawn-break on the Downs. An early morning walk around the Goodwood Country Park. Meet at Seven Points Car Park 4.30 a.m. Price £4 to include breakfast afterwards at Museum. By ticket only, available from the Museum Office.
April	21	Introduction to Charcoal Burning. Joint Centre for Heritage Conservation and Management Seminar at the Museum.	July	11	Early Music at Singleton. Specialist groups from the area perform in and around the museum buildings. 2.00 p.m.-5.00 p.m.
May	1	May Day Dawn Chorus in Goodwood Country Park; meet at Counters Gate Car Park at 4.30 a.m. Price £4 to include breakfast afterwards at Museum. By ticket only, available from Museum Office.	July	21	Goodwood Ecology. A walk discovering the summer flora of the Country Park. Meet at Harroways Car Park at 6.00 p.m. Price £5.00 to include barbecue afterwards at the Museum. By ticket only, available from Museum Office.
May	2	"Spring-Clean Sunday". Come along and find out how to spring-clean a Country Park. Meet the Ranger at the Goodwood Country Park, Harroways Car Park, 10.00 a.m.	July	31	"Edibles & Medicinals". Discover the edible and medicinal uses of plants. Meet at 2.30 p.m. at Seven Points Car Park. Return afterwards to the Museum to look at the Bayleaf medieval herb garden.
May	2-3	CRAFT FAIR including Exhibition of Guild of Sussex Craftsmen.	August	14-15	CHILDREN'S ACTIVITY WEEKEND.
May	3	Museum Horse and Waggon at Portsmouth Parade.	August	20-22	Traditional earth kiln charcoal burn and chair bodging course.
May	9-15	Friends Study Tour to Normandy.	August	22	6.30 p.m. Museum Pieces. Home is the Heart. Presented by Amanda Waring and Robert Daws. Another chance to enjoy this evening of poetry and song. (In aid of local charity for the homeless.)
May	18-19	Museum and Joint Centre Stand at the Museums and Heritage Show, Royal Horticultural Halls, London.	September	11	<i>The Four Men</i> by Hilaire Belloc, performed by the Copper family. 7.00 p.m. Information from Museum office.
May	28	Sotheby's Advisory and Valuation Day.	September	12	Musical Cantiana, 11.00 a.m. onwards, performing during the day in North Cray Hall House.
May	30	Estonian Folk Dance Group at the Museum, 12 noon and 1.30 p.m.	September	26	NOVICE SHEEPDOG TRIALS
May	31	WOOL AND WOOD DAY.	October	14-31	"A Time There Was" - Reminiscences of West Sussex country people. An exhibition by Phoebe Somers.
June	10-12	Museum Stand at South of England Show, Ardingly.	October	23-24	STEAM THRESHING AND PLOUGHING WITH HEAVY HORSES.
June	13	HEAVY HORSES AT SINGLETON.	December	20	Museum Carols, 7.00 p.m.
June	15	Trundle Landscape. An early evening walk looking at the archaeology of this well-known local landmark. Meet at Seven Points Car Park 6.00 p.m. Price £5 to include barbecue afterwards at Museum. By ticket only, available from Museum Office.			
June	20	6.30 p.m. Museum Pieces - A moving and poignant entertainment with Amanda Waring and Robert Daws. Further details and tickets from Museum Office.			

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