

WEALD &
DOWNLAND
OPEN AIR
MUSEUM
MAGAZINE

Vol. 6 No. 14 March 1995

Longport House And Whittaker's
Cottages Projects Forge Ahead

Exciting Year Predicted For 1995

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Front Cover: North Cray Hall House and the Museum Shop viewed across the lake on a peaceful morning in mid-summer.

Photograph: Richard Pailthorpe

Opening Arrangements 1995-1996

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

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Difficult times - but we respond with a more exciting year than ever!

The last season has proved one of the most difficult periods for the Museum since the early days of its foundation. Visitor numbers have not been as good as hoped, especially at the start of the season although we have been encouraged by a more healthy result towards the end of the year.

It is clear that the recession has had a major effect on recreational activity, but the Museum is also competing with an ever-growing number of competitors. Shopping is thought to be the main current recreational growth area, but we have also seen a large expansion of special events in the region, all of which compete with established attractions like the Museum.

It is perhaps some consolation to know that the pattern we are experiencing is reflected throughout the country, except where special circumstances, such as the opening of a new attraction, prevail.

The effect at Singleton is that we cannot achieve all we had hoped, and must continue to maintain a tight belt for the coming season.

It is a strange anomaly that we are able to raise capital grants for development and support for special projects at a time when the main need is to achieve sufficient income to maintain running costs.

The Museum staff and executive board are very conscious of the need to raise the general income levels towards running costs, at the same time keeping these costs to a reasonable minimum.

We hope of course that as the recession is gradually left behind visitors will increase again, but for the moment we plan for a slow improvement. No miracles are expected.

What is most important, and indeed what will be achieved, is the maintenance of high standards of

presentation of all aspects of the Museum for our visitors. Available resources will be directed towards the public face of the Museum as a priority.

Many of our Friends and volunteers have been very helpful during these more difficult times and I am very grateful to all those whose extra assistance or creative input is ensuring a strong future for the Museum.

The coming year, however, holds some exciting prospects. A very full programme has been arranged and readers will see that we have tried to expand the breadth of activities to appeal to a wide audience. The Dovetail programme is especially interesting in this respect.

1995 is also the year in which we launch, with Bournemouth University, the new MSc course in building conservation. The Museum will be taking responsibility for the delivery of all the modules of the course relating to timber. We are delighted that the Radcliff Trust, which has helped the Museum in the past, has agreed to finance the development costs of the timber aspects of this course.

The highlight of the year will be the re-erection of the main timber-frame of Longport House and the inauguration of the building in June. Alongside this will be the repair and re-erection of Whittaker's Cottages, made possible through the generosity of the Leopold Muller Estate. There will also be some improvements and expansions of the plumbing displays in Court Barn and the Plumber's Workshop.

With all these initiatives taking place the year will be a very full one. Those of you who are volunteers at the Museum have the prospect of a busy and exciting year ahead!

Christopher Zeuner
Museum Director

Leopold Muller Estate

The Museum has received a most generous donation of £100,000 from the Leopold Muller Estate for the re-erection and interpretation of Whittaker's Cottages.

The cottages are regarded as an important addition to the Museum's exhibits because of the excellent

opportunity they give to illustrate two important themes within the same structure - timber-frame building construction at a turning point in its development and social history of the late 19th century.

"The trust was particularly attracted to this project because of its educational

MSc course in Building Conservation launched at Bournemouth Museum to teach timber modules

Our partnership with Bournemouth University in the Joint Centre for Heritage Conservation and Management has taken an important step forward with the establishment of an MSc course in Building Conservation which was validated on 5 October 1994.

We have been involved in the research and planning of this course, and will be responsible for providing much of the teaching in the specialist Timber Conservation option, along with Peter McCurdy, who has been a close associate over the years. The development of the timber aspects of the course is to be financed with generous help from the Radcliff Trust.

The course is part-time, intended to appeal to craftsmen and professionals.

Teaching will take place in 12 four-day blocks over two years, after which students will have to complete a dissertation in a third year in order to gain the MSc.

Bournemouth already offers undergraduate degrees in Heritage Conservation and Building Conservation Technology, and an MSc in Architectural Stonework Conservation. The Department of Conservation Sciences, under Professor Brown, is very strong and has the benefit of the presence of John Ashurst as BP Professor of Heritage Conservation. The new MSc is being run by Jim Strike. Students have been enrolled, and the first teaching module starts on 4 January 1995. Our first contribution is in June 1995.



Meridian TV films the re-erection of the 16th century timber-framed crosswing of Longport House last year. See report on Pages 8-11.

donates £100,000

potential," said Museum director Chris Zeuner. "With this building we have a very special opportunity to explain an important aspect of our built environment and relate it to those who created and used it."

Michael Garston, a trustee of the Leopold Muller Estate, will be welcomed

onto the Museum Trust shortly.

"We are especially grateful for this most generous donation to the Whittaker's Cottages project, which will enable us to take the Museum's educational and interpretation objectives further in the forthcoming two years," said Chris Zeuner.

SUPPORTING THE WEALD AND DOWNLAND MUSEUM

We are most grateful to the following for their generous assistance to the Museum for 1995.

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West Sussex Gazette

Whittaker's Cottages

The Leopold Muller Estate

There are many ways in which companies can provide financial support for the Museum. Opportunities exist for sponsorship in a variety of specific projects. If you would like to discuss ways in which your company could become involved in the Museum's development please contact Chris Zeuner OBE, Museum Director, on 01243 811364.

Our place in the sun....

MUSEUMS all over the country are suffering financial concerns and a drop in visitor numbers at the moment, so it is worth reminding ourselves how popular the Weald and Downland Museum is. Our current visitor levels are high by national museum standards and in 1993 we were number 14 in the top 30 independent museums in the UK (AIM Bulletin: August 1994: compiled from British Tourist Authority figures).



The serenity of one of our most significant exhibits - Winkhurst - towers over lines of parked cars last summer. Winkhurst has received a fresh coat of limewash from our "Tuesday gang" of volunteers. Many if not most timber framed buildings would have been treated in this way - the limewash used on the timbers as well as the panels to protect the structure from the weather.

WLA girls re-unite

FORMER Women's Land Army girls gathered at the Museum for a special reunion at the Steam Threshing and Ploughing weekend during the immensely successful run of our exhibition, Rats and Bumfreezers, which commemorated their work during the war.

Some came from as far afield as Hertfordshire, and some were in uniform, as they relived their WLA days among scenes familiar to them in the 1940's. Mrs Una Wilson of Worthing, a tractor driving instructor with the WLA, was reunited with a 1938 Fordson tractor, just like the one she used during the war.

In the photograph curator Bob Powell, who researched and mounted the exhibition with assistance from Nigel Westacott, is flanked by ex-WLA girls in front of the threshing scene in October.

The exhibition is to be re-run from 27 May-14 June co-inciding with the 50th anniversary celebrations of VE Day this year.



Enjoying the view from the lake - visitors find the atmosphere at the museum peaceful and relaxing. (Lucky them!)



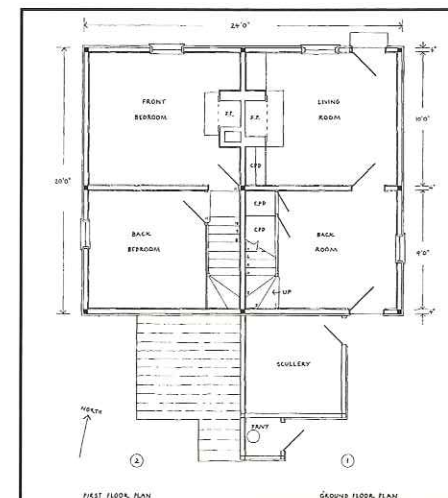
Two visitors take an ice cream break at last year's Heavy Horse Day in June. Sales of refreshments at special events rose significantly last year - helping both our caterers, the Ellis family, and the Museum.



THANKS to a generous donation from the Leopold Muller Estate, the reconstruction of the cottages from Ashted is fully financed and will be part of our programme of work for 1995. The cottages were dismantled in May 1987, as their site was needed for housing development.

The building consists of a pair of semi-detached cottages, each having "two up and two down", together with a lean-to outhouse and privy at the back. The structure is timber-framed and weather-boarded, except for the front wall which was plastered to imitate ashlar stonework. The pyramid roof was covered with slate.

According to the Tithe Map, Richard Whittaker, a labourer, lived on the site in the 1840s, but by the 1851 census he had died and his widow, Elizabeth, a laundrywoman aged 70, lived there with three lodgers. Then in 1859 the railway was opened, the line running across the northern boundary of the site. The original cottage occupied by Richard and Elizabeth must have been demolished



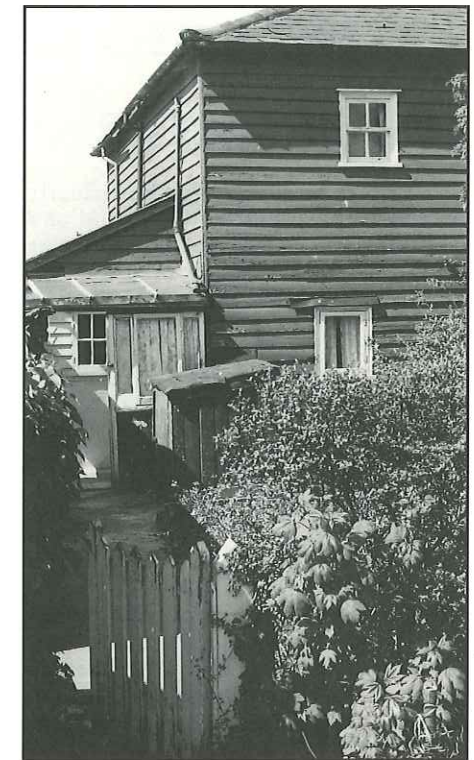
Whittaker's Cottages

Richard Harris

shortly before or after this, and replaced by the semi-detached pair which we will re-erect at the Museum. Further research is being carried out to try to establish exactly when the cottages were built and who originally occupied them.

On their original site, the cottages were on Ashted Common rather than in the village itself. The site we have chosen at the Museum is at the east end of the village, near the field boundary, facing east away from the market square.

As the building consists of two identical cottages, it presents us with an opportunity to give equal weight to the two main themes of the Museum, building construction and social history. One of the cottages had lost most of its original interior features, and this will be used to show the construction and detailing - the framing will be left partly exposed, and all the timber and plaster interior finishes will be 'peeled back' to show how they were done. The other



cottage was very well preserved, and this will be restored to its original state, with furnishings and fittings to show how it was originally lived in.



Man's relationship with nature explored in *Echoes in the Landscape*

Echoes in the Landscape is a temporary exhibition coming to the Museum from 1-18 April which uses sculptures, carvings and pictures to explore the relationship between the natural world and man-made structures.

This fascinating exhibition is the work of Ted Vincent and Jane Meredith of Petworth, who are lecturers at Kingston University in Surrey.

The intricate and intense relationship between the ever changing natural world and the equally transient man-made structures that populate its surface is the inspiration for the exhibition. The Museum, where the buildings have a close relationship with the natural environment around them, is an excellent venue. It opens on 1 April and is expected to cause a great deal of interest.

Volunteer training and information meetings

This year we are offering a particularly extensive programme of training and information meetings for our expanding team of volunteers.

A substantial number of new volunteers have been welcomed at the Museum over the last year. We are always aware of the need to provide opportunities for volunteers to learn more about the Museum and to be able to share in the discussions that lead to changes and improvements. Volunteer stewards know well that their tasks are rewarding, but the better informed they are the greater the satisfaction there is from providing a good service to our visitors.

Among the subjects to be covered are the Museum's collections and collecting policies; livestock at the Museum –

policies, problems and opportunities; marketing the Museum – ideas and developments; special events; serving schools and finally, understanding our visitors and customer care. There will be a special meeting for the Bayleaf stewards, and a series of three volunteers' briefing sessions in readiness for next season.

All will be conducted by Museum staff with the exception of the customer care two-day event which will be led by Marista Leishman, director of the Insite Trust, award-winning provider of training in this area for museums and heritage organisations.

We intend to repeat the programme next year on different topics, and would welcome any suggestions volunteers may have.

Hilda Holden

Just as the magazine was going to press, we heard the sad news of the death of Hilda Holden, widow of Eric Holden. Both Hilda and Eric – and later their daughter, Janet – have been supporters of the Museum from the very early days. Through their interest in archaeology they supported the Museum and Roy Armstrong in a wide variety of ways, in particular with the reconstruction of Hangleton cottage.

Food Fair – cookery and craft competition

This year there will be 20 cookery and craft classes for all to enter at our food fair, including open classes and some for men only and children. Entry forms can be obtained from the Museum office.

Ted Nash

We are very sad to report the death of Ted Nash, who for nearly 20 years was one of our most dedicated volunteers.

Ted was a prominent personality at the Museum and carried out a wide range of voluntary tasks. In the early days of overflow car parking in front of the lake Ted was there, bringing his efficiency and charming firmness to the satisfactory parking of visitors' cars.

He helped on many occasions in the woods and particularly with the earth charcoal burns where he assisted Alan Waters and was a vital helper in the demonstration of our yoked oxen. He was a keen assistant at harvest, particularly with the threshing.

Ted played a leading role in establishing the new Toll Cottage garden which he cared for over a number of years, and was an important steward at the Rare Breeds Show.

"Ted will be remembered for his charm in dealing with everything that came his way and his wonderful knowledge of country matters which was so useful to the Museum," said Museum director Chris Zeuner.

We extend our sympathies to his wife, Doris, who remains one of our regular volunteer stewards.

Increasing retail sales at the Museum

The Museum shop has been a flourishing contributor to the Museum's well-being ever since the start of the project. In the early days the Littlehampton Granary served as a shop, as did the Toll Cottage which also served as a ticket kiosk.

With the shop's move into the Lavant building it became possible to increase sales under the guidance of Keith Bickmore and his team of assistants.

The purpose of the shop is twofold. A major task is to raise money through profitable sales for the running of the Museum. At the same time it satisfies the desire of our visitors to buy something to remind them of their visit or perhaps as a gift for a friend or relative.

In addition the shop acts as an outlet for information, achieved through the sale of books and publications. This aim has been very successfully achieved and our shop is well known as a place from which a wide range of printed material concerning rural life and building conservation can be obtained.

When Longport House is complete the shop will move into new premises.

Located near the entrance it will be convenient for visitors and there will be more display space. However we are determined to increase the contribution made by the shop to the financial well-being of the Museum earlier than this and are making changes for the forthcoming season within our existing retail operation.

The range of goods for sale will be expanded and new suppliers are being investigated to ensure that we make the best of every sale. As part of this improvement we will be opening the first floor of the existing shop to expand the display and sales area. New arrangements will be made for volunteer refreshment facilities.

Another initiative to ensure that sales are maximised on special event days is the preparation of a mobile shop which will operate in the field giving us a new outlet where the majority of visitors are concentrated at our events. A group of volunteers are currently repairing a living van for this purpose. It will be stocked with goods from our main shop to suit the event taking place.

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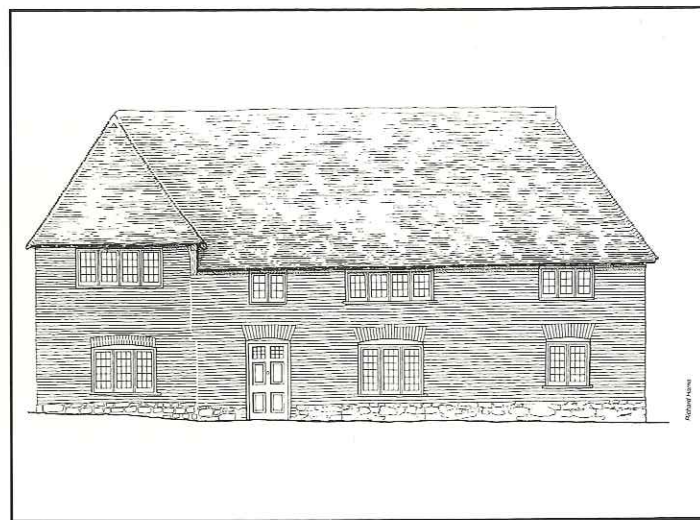


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The brickwork was carried out by Mick Banks seconded from E A Chiverton and Sons, following precisely the recording carried out at the original site.

Chris Zeuner



Richard Harris

The rebuilding of Longport House

Richard Harris

Everyone who visited the Museum this year will have seen the Longport House building site in the car parks, just below the offices. In April the blockwork was brought to ground level and the slab was cast by Mick and Ron Betsworth. Work started on the brick walls in May and finished at the end of October. The first part of the timber frame was re-erected on 21 September, an event that attracted much media attention, and the rest of the timbers are now being repaired by Roger Champion in the Museum workshops at Charlton.

This is the biggest, and probably the most significant, project that the Museum has undertaken. A full report must await the building's completion later this year, but we are now in a position to report on the re-erection of the historic structure, most of which is complete.

Brickwork

It was clear almost from the first time we saw the building in September 1992 that the external brick walls would have to be re-built exactly as found, whatever decisions were taken about the

interpretation and display of the older historic features inside, and this meant numbering every facing brick and stone – approximately 8,700 altogether. This was the third time we had dismantled a building and numbered the bricks, the first being the dismantling of the Newdigate Bakehouse, but Longport House jumped the queue and became the first to be re-built, so we were anxious to see if our systems would work.

The original walls had to be recorded, of course, with drawings on which the numbering could be applied. At Longport we were fortunate in having the use of superb rectified photographs taken by the Canterbury Archaeological Trust – a parallel with the plane of the wall, and with horizontal and vertical scale makers. Tracings were made from these photographs at a scale of 1:10, and these were used for recording the brick numbering.

In each course the bricks were numbered on their top surface, and a tile batten was marked with the position of each brick from end to end. When it came to rebuilding, the same batten was used

as a guide to position the bricks. This simple system did away with any need for measurements, except for the overall dimensions of the wall and openings for setting out the work. On the whole the system worked well, but we found that as well as the batten it was necessary to have large size colour photographs of the wall for the bricklayer to follow the subtle variations in position and angle of the bricks.

One aspect that we had not predicted was the importance of the job of cleaning and sorting the bricks. The mortar had been knocked off during dismantling, but the outside surfaces of the bricks had become impregnated with demolition dust, which proved very troublesome to remove. Eventually every brick was given a short bath in brick cleaner, which removed the white dust but left the weathering colouration intact. The main part of the front wall of the building had also been very crudely repointed at some recent date, and the bricks were badly disfigured with cement mortar stains. This was removed in the same way. After cleaning and sorting, the bricks were laid out on

racks, ready for the bricklayer.

Some bricks had broken and were repaired by being glued together. A few others had crumbled beyond repair, and they were replaced by bricks reclaimed from the inner skin of the wall, which were not numbered. These replacement bricks lack the dark weathering of the originals, but otherwise match in very well. In general, we were surprised at the ease with which even quite small fragments of brick could be re-used in their correct positions, and overall the walls are a faithful re-creation of the walls as we found them.

The walls were 1½ bricks thick up to first-floor level, and 1 brick thick above. In the reconstruction we have maintained exactly the original thickness, but below first-floor level we substituted lightweight building blocks for the inner half brick thickness, so as to improve the thermal insulation of the wall. When the inside is plastered, the walls will look exactly as they did originally. This is a compromise we have used before (on the building from Lavant) and we think it is justified in a building which is to be used as the Museum's shop and offices.

Mortar

We were determined that only lime mortar should be used for the historic brickwork in this reconstruction, and the 'no cement' rule was rigidly applied. The Museum had slaked three tons of lime in preparation for the project, but sand proved a more difficult problem. Analysis showed that the original sand was impossible to match exactly from sands in current production, so we used a well-graded sand from Lee-on-Solent which

Two stages of brickwork and the stonework showing the galleting stands alongside the 16th century cross-wing. The most complex reconstruction the Museum has undertaken, the different elements of the task have had to be carried out independently of each other, requiring precise mathematics to ensure the end result fits together!



The numbered bricks and batten markers laid out in the polythene workshop ready for carrying to their place in the wall. Jonathan Roberts was responsible for this task.

was similar in colour to the original Kentish sand. Analysis also revealed that the original sand had a high content of white clay, and this proved easier to find – English China Clays produce an

unrefined white clay powder, and when added to the mix this gave the mortar an appearance and texture very similar to the original.

The Longport Garden



Drawing: Ivan Hicks

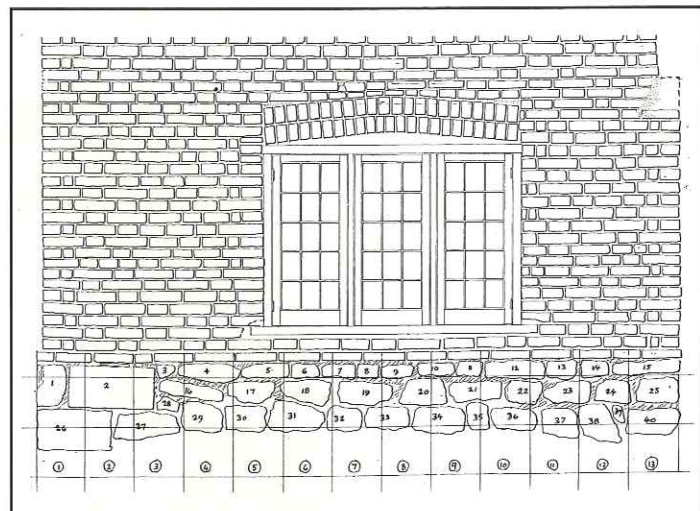
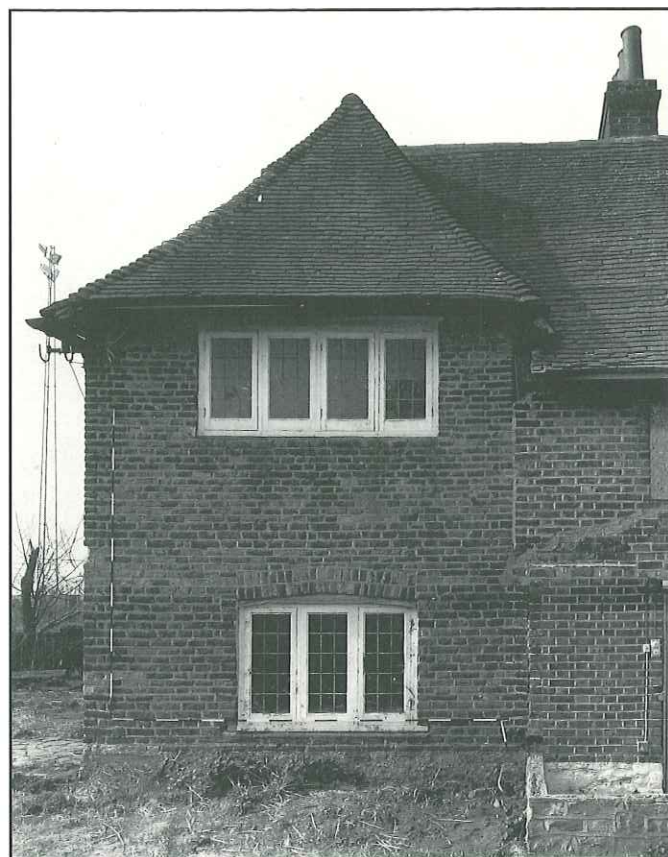
South of Longport House a small garden is being created to provide a peaceful and attractive area close to the building in which visitors can wait for friends or rest after visiting the Museum. This delightful area will also provide a special space in which small musical events or story telling sessions can be held.

The garden has been designed by Ivan Hicks, who was for many years head gardener with the Edward James Foundation at West Dean. This is not the first time Ivan has been involved with the Museum as, working together with Chris Zeuner, he was responsible for the development of the landscape plan on which the planting throughout the Museum is based.

Ivan has created a design inspired by the type of garden popular in the 1930's which the Museum's founder,

Roy Armstrong, created at his home in Storrington. Known by many of you who knew Roy in the early days, this garden was created out of bare heathland. The design also compliments the 20th century addition to Longport House which it will face – the attractive bay window arrangement on the south elevation.

We are pleased and grateful that the garden project can go ahead through the generosity of David Benson who has kindly donated part of the proceeds of his recent exhibition at the Royal Society of Arts. David and his wife Elizabeth have asked that the garden should be dedicated to the late Lord Bonham Carter of Yarnbury. Mark Bonham Carter with his family were frequent visitors to the Museum. We expect the garden to have been planted by Easter.



Left, the south elevation of the cross-wing in a rectified photograph taken by Canterbury Archaeological Trust before dismantling, and above, Richard Harris' drawing of the brickwork taken from the same photograph, with stones traced from photographs of individual stones. A 12 inch square grid is superimposed over the stonework.

Stonework

The plinth walls of the building were of local Kent stone, which is very intractable and was laid as roughly coursed rubble. Accurate positioning of the stones was vitally important, as any error in level of alignment would upset the whole wall above, but the rectified photographs only gave a rough indication of the positions. The solution we adopted was to take a photograph of every stone, trace the outlines (reduced to the correct scale) and superimpose them on the original photograph of the wall. In this way a highly accurate drawing could be produced, on which we drew a grid of 12" squares. A similar grid was set up with strings in position above the footings, and the stones were then positioned by eye relative to the grid.

Some of the original stone walls had quite distinctive "galleting" with small slivers of stone pushed into the mortar joints. This had to be reconstructed visually, referring to the detailed photographs, judging the correct size, number and angle of the slivers. The result is very successful.

Historic Research

In sorting the bricks for reconstruction we discovered that the oldest brick walls – those of the 'cross-wing' end of the building – were built of bricks of various different sizes and colours, most if not all of which were re-used. In an attempt to work out how many different batches or types of bricks were represented, we measured every brick and noted its colour. The results of this exercise will be entered into a computer, in the hope that statistical analysis will show the various size clustering into discreet groups.

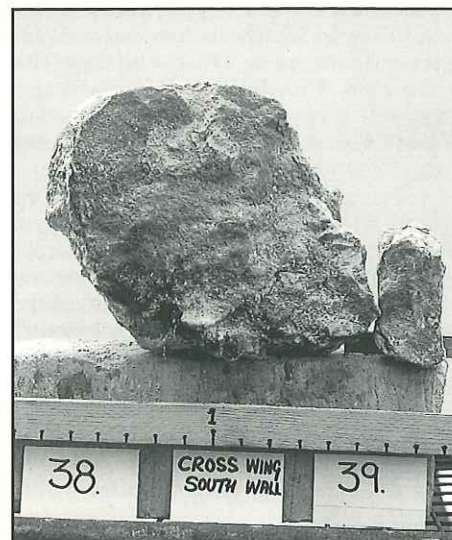
An interesting decision had to be made when we found that a few of the stones in the plinth wall were re-used medieval grave markers. These are quite rare, and it seemed wrong to build them back into the wall where they would be inaccessible to future scholars and invisible to the public. We therefore kept them out and in their positions we put layers of tiles, similar to the technique that was commonly recommended by the Society for the Protection of Ancient Buildings for replacing weathered-out stones, popularly known as 'SPABbing'! Far from wanting to make these substitutions invisible, we want to draw visitors' attention to them in order to show how buildings can be repositories

for a range of valuable artefacts. The original grave markers will be on display within the building.

Timber Frame

The oldest parts of the building were timber-framed. At the left-hand end is the 16th-century cross-wing, which belonged to an earlier hall of which all traces had disappeared. In the early 17th century a new hall range was added on to the outside wall of the cross wing, but this structure consisted of a re-used frame of a medieval building. (More details of the interpretation of these phases was given in the article on the dismantling of Longport House, OAM Magazine, March 1993.)

Left, photograph of individual stones, numbers 38 and 39 in the south wall of the cross-wing. Right, stones laid out in position prior to laying by Mick and Ron Betsworth.



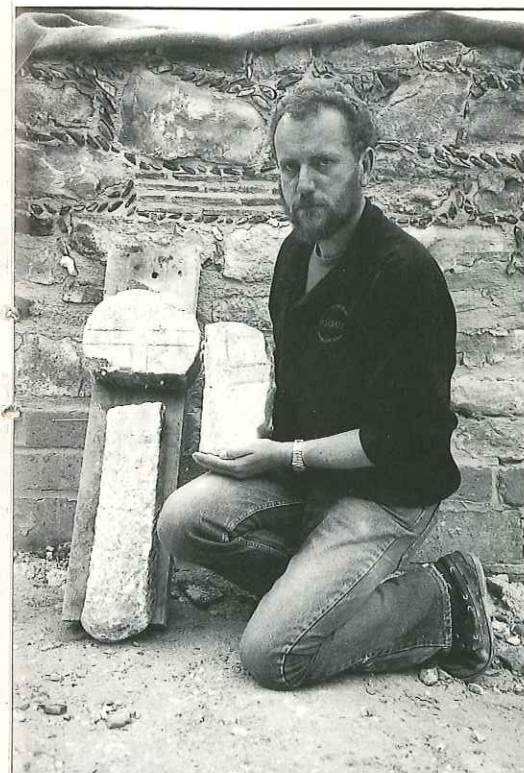
The cross wing was timber framed above first-floor level; it originally sat on stone ground-floor walls but these had been entirely removed. The three external timber-framed walls of the cross wing were close-studded with a middle rail. The fourth wall had faced into the adjoining open hall, and contained only minimal framing, just sufficient to support large wattle and daub panels. Two of the original close-studded walls survived, while the other two walls had been entirely replaced by the later brickwork. We have repaired and re-instated the two surviving walls in their full timber-framed form.

The hall frames were less complete but had survived remarkably well considering that they had already been dismantled and rebuilt in the 17th century. The surviving frames are being repaired, but we are not indulging in conjectural restoration of 'missing bits'. Our aim throughout has been to repair what survives and to find a way of exhibiting it to the public in as clear a way as possible.

The repairs have been carried out by Roger Champion using our well-established techniques: new oak to replace missing timbers, steel to strengthen inadequate members, and epoxy resin to repair and consolidate small areas. Andrew Holloway (Green Oak Carpentry Company) carried out repairs to the roof of the late 17th century rear wing behind the hall.

Examination of historic timbers teaches us something new on every project. In Longport House we have been looking especially at techniques of timber conversion. Many of the cross-wing

Curator Bob Powell with grave markers found within the stonework of Longport House. They will be displayed inside the completed building.



Making the lime mortar



Top left, Dave Gabbitas and Peter Betsworth have to take special care when slaking lime ready for the traditional mortar to be used in the reconstruction of Longport House.

Left, Ron Betsworth stands by a drum mixer. Lime is difficult to mix properly in a conventional mixer.

Top, the specially prepared lime mortar awaits use on the Longport site. After mixing lime mortar needs to be left for as long as possible before use.

timbers were converted partly by sawing and partly by hewing, the tool marks changing in the length of the timber, a most unusual technique. The joists and rafters were cut 4 or 6 from a log, and by dint of much searching and sorting we managed to reconstruct several of the barks in their entirety. Many cores and samples have been taken for dendrochronology, but the analysis has not yet been done. We very much hope that it will be possible to obtain felling dates for the timbers of both the main ranges.

Use as Shop and Offices

Our basic plans for the use of the building have always been that the ground floor will be used as the Museum shop and for selling tickets, while the first floor will provide our office accommodation, enabling us to move out of the ageing prefab that we have used for the past 16 years. The main shop will be in the hall, an area about 25 feet square, while the ground floor of the cross wing will be used mainly as a bookshop.

Before dismantling, Longport was a 'lobby entrance' house like Walderton and Pendean. The front door gave onto a small lobby in front of the 17th century chimney stack: to the left was the cross wing, and to the right was a door into the hall. Our most radical – and probably controversial – decision has been to omit the chimney stack from the reconstruction. Coming through the front door, visitors will now enter a large open space: on their left they will see the whole length of the timber-framed wall of the cross wing, and to their right they will see the full height of the cross frame of the hall. We expect the

effect to be surprising, intriguing – and, most importantly, memorable.

This decision to omit the chimney stack and leave the resulting space open to the roof will make it far easier for visitors to understand the complex historical development of the building, assisted by an interpretative display. Of course, the chimney stack was not discarded: it was recorded and dismantled just as carefully as the rest of the building, and our successors will be able to re-build it if Museum policy, or the use of the building, should change in the future.

So, when Longport is in use, visitors' experience of entering the Museum will be completely different to the present arrangements. After parking their cars they will make for Longport to buy their tickets, and exit through the back door. There, the building has been positioned so that they will immediately get a view through the trees to Bayleaf, but first they will be directed into the back door of Hambrook Barn. Then, emerging into the sunlight, they will see the Museum spread out below them. After their visit, they will be directed to exit through Longport, so that they can buy souvenirs from the shop before returning to their cars. The 'back yard' of Longport will be a warm and pleasant place for visitors to linger, and the area between Longport and the present offices is being turned into a terraced garden, which will be another attractive feature to explore.

All these changes go hand in hand, and will be fully implemented for the beginning of the 1996 season. This summer the building will still be under construction, but we hope to be able to offer some form of access for guided tours.

THE JOINT CENTRE

FOR HERITAGE CONSERVATION AND MANAGEMENT

PROGRAMME 1995

BOURNEMOUTH UNIVERSITY

DEPARTMENT OF CONSERVATION SCIENCES

22 February **The Human Impact on the Environment** – part-time course Wednesday evenings 7-9, starting 22 February for 3 terms. Some Saturday visits. Of interest to anyone wanting to know more about the background to current environmental issues – here and world-wide.

25 March **The Making of the English Landscape: changing perspectives** – Saturday Symposium to mark the 25th anniversary of the publication of *Dorset* by Christopher Taylor – who is giving the keynote lecture. Panel of speakers. In association with the Centre for South Western Historical Studies, University of Exeter.

18 May **Lead corrosion and conservation** – one day course held at Bristol University on problems of lead corrosion faced by architects, builders and surveyors. Panel of experts including latest work from the Interface Analysis Centre, Bristol.

6-7 June **Emergency Planning and the Environment: how far to go?** – a joint 2-day Bournemouth University and Dorset County Council seminar hosted by the Department of Conservation Sciences.

7-9 June **Salt-related decay and pollution in historic stonework: surface stabilisation and decay** – 3-day EC COMETT sponsored course at St Lucas College, Ghent.

14 June **Cleaning Terracotta: strategies for conservation** – one-day workshop held at Bristol University will look at the effects of different ways of cleaning Terracotta concentrating on HF techniques.

21-23 June **Masonry surfaces: conservation and repair** – 3-day EC COMETT-sponsored workshop at Drimnagh Castle Restoration Project, Dublin.

July **An Introduction to using the resistivity meter for archeological prospection** – a 2-day course including an introduction to geophysical prospecting, practical field sessions and interpretation of data.

13-15 September **Communicating Archaeology** – 3-day conference presented to Bill Putnam FSA, by his colleagues and students, past and present. Speakers include Mike Corbishley, Kate Pretty and Philip Rahtz.

23 September **Heritage Studies day school** and launch of EH Heritage Studies pack. Panel of speakers. A one-day

meeting for FE and Sixth-form colleges – and anyone else interested in heritage education. No registration fee.

23 March 1996 **The Cerne Giant on Trial** – a one day commission of enquiry on an archaeological riddle – the case conducted by a leading advocate with specialist witnesses. Open to everyone.

CPD MODULES IN BUILDING CONSERVATION

This year, 1995, The Joint Centre partnership is offering weekend modules of the new part-time MSc Building Conservation programme as CPD for conservation professionals and practitioners in architecture, building and planning. These weekends – from Thursday to Sunday inclusive – are held at the various partner locations. Each constitutes a separate, self-contained CPD unit and is open to anyone with the relevant specialist interests. There are 3 course options – Professional Practice, Stonework and Timber. Write, phone or fax for further details.

4-8 January **Introduction and History** – at Kingston Maurward College, near Dorchester.

20-23 April **Science and Building Conservation** – Bournemouth University Laboratories, Talbot Campus.

29 June-2 July **Stonework Option Unit 1** – Studland House workshops at Lansdowne, Bournemouth University.

Timber Option and Professional Practice Unit 1 – Weald and Downland Open Air Museum, Singleton.

27-30 July **Stonework Option Unit 2** – Studland Horse Workshops, Lansdowne, Bournemouth University.

Professional Practice Unit 2 – Fort Brockhurst

Timber Option Unit 2 – Weald and Downland Open Air Museum, Singleton.

31 Aug-3 Sept **Stonework Option Unit 3** – Studland House workshops Lansdowne Bournemouth University.

Timber Option Unit 3 – Peter McCurdy workshops.

Professional Practice Unit 3 – The Lime Centre.

21-24 September **Stonework Option Unit 4** – Fort Brockhurst.

Timber Option Unit 4 – Weald and Downland Open Air Museum.

Professional Practice Unit 4 – Bursledon.

CPD SUBSCRIPTION LECTURE SERIES

The Department of Conservation Sciences is launching a subscription series of specialist lectures in Architectural and Building Conservation beginning on 2 February. Lectures will normally be on Thursdays and

begin at 5pm in Poole House Lecture Theatre on Talbot Campus.

Forming an integral part of 3 degree courses, these lectures are offered as a CPD opportunity for conservation professionals and practitioners in architecture, building, planning, landscape and related areas. Spring Term subscription for 7 lectures, £10.

WEALD AND DOWNLAND OPEN AIR MUSEUM

SINGLETON, WEST SUSSEX

1-2 March **Techniques of timber frame repair** – 2-day workshop providing an opportunity to explore the range of repair techniques from the traditional to the most recent, including cosmetic techniques using resins and other materials. Workshop limited to 89 participants. Qualifies for CPD.

24 March **Introduction to Charcoal Burning** – a national interest in the conservation and management of traditional woodlands has revived an interest in charcoal burning as a means of converting wood into a commercial product. This seminar will provide an introduction to charcoal burning, including a practical demonstration taking participants through the various processes of loading, lighting and burning a kiln, to grading and bagging.

24-26 April **Landscape awareness and assessment** – 3-day course to highlight the importance of landscape assessment for conservation and strategic land management, and raise awareness as to the issues involved. (Countryside Commission subsidy applied for.)

17 May **Thatching seminar** – one day seminar for those responsible for the care and management of thatched roofs. A chance to explore types and styles of thatching, methods of assessment and repair. Qualifies for CPD.

13-14 July **Re-pointing historic brickwork** – 2-day course involving practical work introducing materials, mortars, preparation of walls for pointing, and execution of traditional styles, e.g. flush, double-struck, overhand struck, ruled, weather – struck and cut. Qualifies for CPD.

THE LIME CENTRE

MORESTEAD, WINCHESTER

Numbers are kept low on one-day courses at The Lime Centre to ensure that all levels of experience can be catered for individually, and students are given the opportunity to study in depth their particular interest during the afternoon.

'Lime days' – one-day hands-on courses introducing the use of lime in historic building. A practical day of slaking lime, analysing old mortars, plasters and renders and limewashes and preparing matching mixes.

February 16; March 16; April 27; May 18; July 6, 27; September 27; October 19; November 9.

8 June & 12 Oct **Lime Mortars, plasters and renders** – one-day course on the analysis and preparation of lime mortars, renders and plasters including use of pozzolanic additives.

6 April & 7 Sept **Lime washes and sheltercoats** – one-day course investigating the basic types of limewash and sheltercoat, including preparation and application.

The Lime Centre can arrange special 'on site' courses of up to 4 days tailored to accommodate the requirements of larger groups, e.g. contractors undertaking restoration or conservation projects, universities, colleges, local authorities, independent conservation agencies and professional associations.

In the course of 1994, with the help of the Fife Enterprise Council, The Lime Centre opened a Scottish branch in Edinburgh. Pat Gibbons is local director.

THE CENTRE FOR THE CONSERVATION OF THE BUILT ENVIRONMENT

BURSLEDON, NEAR SOUTHAMPTON

19 May **Historic Building Conservation for Building Society Surveyors and estate agents** – one-day course providing a general introduction to historic building conservation, including listed building legislation, structural problems, damp-courses and remedial treatments.

16 June **Repair of Flintwork** – half-day course for building contractors, architects, surveyors and conservation officers on correct methods of flint repair, especially repointing and mortar mixes.

14 July **The Repair of Stonework** – one day course for architects, surveyors and conservation officers on the philosophy of repair, various techniques available including 'plastic repairs' and consolidation.

22 September **Brickwork Repairs** – one day course for architects, surveyors conservation officers and contractors with an emphasis on gauged brickwork.

23 September **Earth Structures and their repair** – one day course for architects, surveyors, conservation officers and contractors including lectures on the history of earth construction, techniques of repairs, with opportunity for 'hands-on'.

SUNDAY OPEN DAYS AT BURSLEDON this year are 21 May, 18 June, 16 July and 16 September.

English Heritage FORT BROCKHURST

BUILDING CONSERVATION TRAINING CENTRE

Further details from Fort Brockhurst Building Conservation Training Centre, c/o English Heritage, Room 528, Keysign House, 429 Oxford Street, London W1R 2HD.

Education service to be expanded

Every year the Museum welcomes more than 30,000 school children and a substantial number of students of all ages who use the wide-ranging educational resource we provide. School groups use the Museum for a variety of studies linked specifically to the requirements of the National Curriculum.

The Museum's education service has been run as part of a wider project involving the West Sussex Countryside Studies Trust on the Goodwood Estate. This co-operation creates a particularly rich resource and has recently been enhanced by the availability of parts of the West Dean Estate for educational use.

This resource can be used to support work in many fields, including history, geography, science and technology, drama, English and mathematics. This strength needs to be brought to the attention of even more potential users,

both at the Museum and at Goodwood, and new ways of supporting teachers and students must be identified. We also wish to widen the offer of educational use beyond that of schools and methods of achieving this objective need to be developed.

To achieve these aims a new post is being created to develop the enhanced service. The post-holder will be known as Interpretation Officer and will work for the Museum and the Countryside Studies Trust. The post is partly supported by West Sussex County Council without whose help the expansion of the service would not be possible.

As a first step towards promoting the Museum's resources a new leaflet is being published. Written by Elizabeth Newbery, it sets out ways in which the Museum can offer help towards National Curriculum studies and will be mailed to a large number of schools over the next few weeks.

Winter Coppicing

During the autumn, charcoal burner Alan Waters, assisted by Nick Conway and volunteer helpers, has once again been bringing back into rotation a compartment of overgrown hazel coppice on the Drovers Estate, a National Trust property located just to the north of Singleton. This year's cutting has produced a considerable amount of cordwood, which in due course will be used for firewood in the Museum houses and for making charcoal. The coppice also produces materials for other uses as poles and stakes for fencing, and gads (hazel rods) for spar making.

This last year, spar maker Albert Peacock has been busier than ever, making during 1994 around 100,000 thatching spars. Stocks of hazel have again been supplemented by Sussex Wildlife Trust volunteers working in West Dean woods.

In addition to charcoal burning Alan Waters has also been making besom brooms, which are on sale in the Museum shop. This coming season there will be a range of coppice products on sale in the shop. Orders for bean rods and pea sticks can be taken through the Museum office before the end of March.

If any reader is interested in learning hurdlemaking or chair bodging skills, and would like to participate in an introductory course, please contact Richard Pailthorpe at the Museum



Alan Waters coppicing on the Drovers Estate north of Singleton.

office, as it would be possible to arrange such an event if there is sufficient interest. We are also keen to hear from volunteers who might be interested in helping with coppicing during the winter months.

Be A Brick . . .

The Be A Brick prize draw campaign has brought an excellent response, with the total amount raised so far just over £3,000 – just under half the number of bricks used in Longport House. Several winners have generously donated part or all of their prize money back to the Brick Fund.

On a good day at a special event with an enthusiastic and persuasive salesman we can raise more than £200, but it is hard work and we could do with some more volunteers. If you would like to help please contact Virginia Lyon on 01243 814382.

* December's donors will be included in the winter draw which will run from December to the end of March as there are fewer visitors during the winter months. Postal donations will be included in this draw – the odds should be good!

. . . . Support Longport House

Buy one or more bricks for £1 each and you can win £25!

When Longport House was dismantled every single brick and stone was numbered and recorded to ensure faithful re-erection. The total number is 7,618!

To help fund the project, the Museum launched the Be-a-Brick Campaign encouraging visitors to "buy" bricks for £1 each. Every month all the entries are put into a draw for cash prizes:

1st prize of £25
5 additional prizes of £10

Even if you are not able to visit the Museum, you can fill in the accompanying form and return it, with your cheque or postal order, to the Museum. For every month you enter, you have the chance to win a prize!

I want to support the Longport Be-a-Brick Campaign by buying the following number of bricks:

Winter . . .

Total at £1 per brick = £

Name:

Address:

.....

.....

Please make cheques or postal orders payable to:

The Weald and Downland Open Air Museum

Thank You

Friends Trips 1995

Wednesday 24 May – Day outing to Lutyens Houses

A visit to the house and garden at Munstead Wood (by kind permission of Sir Robert & Lady Clark). The house was designed by Sir Edwin Lutyens for Miss Gertrude Jekyll, and completed in 1897. En route we hope to view Tigbourne Court and visit Busbridge Church. We will stop for lunch at Abinger Hatch, and in the afternoon we will go to "Goddards" a unique Lutyens house (furnished in 1900 and modified by him in 1910) which is now the headquarters of the Lutyens Trust. The garden at Goddards is being returned to its original Jekyll/Lutyens design and we will have afternoon tea there.

This is a real must for the gardeners among us – book early to avoid disappointment.

Thursday 29 June – Day outing to Rye and Winchelsea

A guided tour by Mrs. Jane Fraser-Hay (an official Tourist Board Guide) of the historic cinque port of Rye, with its

narrow cobbled street, the famous Mermaid Inn and ancient buildings, in the morning, then on to Winchelsea for lunch, either a picnic or taken at the New Inn or Tea Tree. A guided tour of Winchelsea in the afternoon, a complete contrast to Rye, but just as ancient and interesting, with a chance to visit the museum and have a cup of tea before returning to Singleton.

Saturday 23 September – Day outing to Braemore, near Fordingbridge

A visit to Braemore and its Manor House, completed in 1583, for a guided tour. This has been the family home of the Hulses for the past 250 years. The house has Dutch paintings, period furniture, tapestries, 17th Century needlework and many items of historical interest. There is also a countryside museum featuring replicas of a farm worker's cottage, blacksmiths shop, dairy, village shop and school and a bakery.

Tea can be taken in the tea shop and souvenirs purchased. Lunch can either be a picnic or purchased at the "Boy with a Bat" pub in the village. Braemore has a Saxon church also worthy of a visit.

Frith Hill Garden, Northchapel

13 June 2-5 p.m.

Once again Mr & Mrs Warne have kindly agreed to open their beautiful garden at Northchapel, just north of Petworth on 13 June in aid of the Museum, 2-5 p.m. Those Friends who visited last year all agreed that this is a garden not to be missed, so do come and bring your friends.

Tea will be provided as before by the Friends and there will be a cake stall as well as plants for sale. Contributions of cakes on the day will be most gratefully received. Entrance £1.50. Not suitable for wheelchairs or small children.

Harvest Celebration

To celebrate the Harvest we are holding an evening of words and music in Singleton Church on Saturday 30 September, 7-8 p.m. Readers will be Virginia Lyon and Brian Sanders and musical interludes will be supplied by Sally Whitaker on the Celtic Harp.

Tickets £5, in aid of the Friends of the Weald and Downland Museum, can be obtained from the Friends' Secretary, c/o the Museum (plus s.a.e. please). Numbers will be limited to 100. Make a note in your diary now.

Spring Tour of Cumbria

The friends' annual Spring Tour, this year to Cumbria, promises to be a fascinating trip.

On the way to the Derwentwater Hotel at Portinscale near Keswick, we shall stop at Sizergh Castle (NT) home of the Strickland family for over 750 years and containing fine Elizabethan overmantles and furniture.

On 7 April there will be time to explore Keswick with its Lakeland

pencil factory, Beatrix Potter's Lakeland exhibition (NT) or walk to the Castlerigg stone circle or round Derwentwater. In the afternoon we shall visit Bowness for lunch and a choice of museums before a tour of Wordsworth's house and garden at Rydal Mount.

On Saturday we shall visit Muncaster with a special tour of the watermill followed by an afternoon at the Castle, home of the Pennington family since

Second Friends' Annual Conference and Dinner

28/29 April

The second Friends' Annual Conference begins on Friday 28 April at 2 p.m. and 3 p.m. when guided tours will be taken around the newly-restored Uppark House before it is officially opened to the public in June. John Eyre, a member of the Friends' Committee, and until shortly before the fire administrator of Uppark, will take two groups of 25 each.

The dinner will be held again in the Vicars' Hall in Chichester. This year it will be a buffet supper with informal seating giving members greater opportunity to meet each other. After supper Chris Zeuner, Museum director, will give a talk about plans for the next five years at the Museum.

On Saturday 29 April there will be an

opportunity to join a guided tour behind the scenes at the Record Office in Chichester. This will be followed by lunch in the city and the annual general meeting at 2 p.m. in Edes House, West Street (latterly Wren House).

This will be followed by a talk by Richard Hunt, lecturer at Southampton University and a Museum trustee, on *The Labouring Man in the 18/19th century* – which will tie in with our visit to Uppark the previous day.

Details of the Conference will be found on a separate booking form accompanying the Magazine. Numbers for Uppark and the Record Office tours will be limited so please book early to avoid disappointment.



Mid-summer – and the pace during the main season can be very hectic for everyone involved. At the overflow car park ticket point during a busy special event day Mrs Betty Rush handles the arrival of another car load of visitors. Friendly reception is one of the things often commented on by visitors in our surveys.

6-10 April 1995

1208 with its famous rhododendron gardens, woodland and owl centre.

Sunday will offer a chance to visit the 17th century "Statesman's" (yeoman farmer's) house of Townend (NT) at Troutbeck, followed by lunch at Hawkshead, full of interesting buildings including the Beatrix Potter Gallery where her husband had his solicitor's office. The day will end with tea at Brantwood, Ruskin's House. We shall

have a local guide who is a specialist in vernacular architecture with us all day.

On our way home there will be a stop at Shugborough (NT) and an opportunity to see the old servants' quarters, laundry, Victorian schoolroom and a fine collection of horsedrawn vehicles, or if you prefer, a Georgian farmstead, agricultural museum, rare breeds centre and working mill.

FRIENDS EVENTS

April 6-10 Spring Tour to Cumbria.

April 28-29 Friends' Annual Conference 1995.

April 28 Guided Tours of Uppark, 2 p.m. and 3 p.m. 7.30 p.m. Buffet Supper in Vicars Hall, Chichester. Talk by Museum director Christopher Zeuner.

April 29 a.m. Behind the scenes at the Record office.

p.m. Conference and Annual General Meeting, Edes House, Chichester.

May 24 Coach Trip to Lutyens Houses and Jekyll Gardens

June 13 Frith Hill Garden, Northchapel. Open in aid of Museum 2.00 - 5.00 p.m. Teas.

June 29 Coach Trip to Rye & Winchelsea.

Sept 23 Coach to Braemore House, Museum & Church.

Sept 30 Celebration of Harvest in Words and Music, Singleton Church 7.00 p.m.

Application form for visits enclosed on separate sheet. Numbers are limited so please return as soon as possible to Friends Secretary, c/o Museum Office. All cheques payable to the Friends, plus s.a.e. please.

Vacancies on Friends' Committee

There will be two vacancies on the Friends' Committee to be filled at the AGM in April. We are looking for people with time, energy and ideas to plan and help organise both fund raising and social events.

All nominations, including a brief C.V., in writing please, to the Friends' Secretary, Mrs. Jean Piggott, c/o the Museum by 5 April 1995.

Extensive programme of Special Events for 1995

The most extensive programme of special events, exhibitions and other activities with a cultural theme has been planned for the coming season. As well as making the Museum an ever more lively and interesting place for visitors, a special programme to celebrate the re-erection of Longport House and the Festival of Arts and Culture has been arranged. A number of these activities will be taking place during the *Midsummer Marvels* week, 19-25 June, following the re-erection of Longport House's timber frame. Details of the week which is being supported by the Sussex Downs Conservation Board are on the opposite page.

Many of the main annual events such as the Traditional Food Fair, Wood and Wool Weekend, Heavy Horses, Rare and Traditional Breeds Show and the Steam Threshing and Ploughing Weekend will be taking place as usual. As part of the summer holiday events two Children's Activity weekends have been planned to take place on 5/6 August and 19/20 August. The History Re-Enactment Workshop will also be taking place again on 26-30 July.

Two new events planned this year are *Fleece to Fibre*, organised in association with the Coloured Sheep Breeders Association, on 22 July, the day before the Rare Breeds Show. The Show involves a tremendous amount of organisation and it always seems a missed opportunity not to make more use of the marquees and hurdles erected just for one day. Hopefully, *Fleece to Fibre* will provide an additional use of and attraction to the showground.

Spotlight on the W.I. will be taking place over the weekend 23/24 September. The first ever meeting of a Women's Institute took place 80 years ago (1915) in the Fox Inn at Charlton, close to the Museum. The West Sussex Federation of Women's Institutes will be holding a major exhibition of crafts and displays of their members' work. C. Shippam Ltd. of Chichester has kindly agreed to sponsor the event.

Following the success of last year's exhibition, there will be another opportunity to see our Womens Land Army Exhibition *Salute to the Womens Land Army 1939-1950* on 27 May-14 June to commemorate the end of hostilities in Europe 50 years ago. A *Craft Fair*, based on the success of previous ones, including displays by the Wessex Guild of Craftsmen will be held over the V.E. Day Bank Holiday weekend 6-8 May.

The season begins with an exhibition, *Echoes in the Landscape*, in Crawley Hall. This special exhibition by Ted Vincent and sponsored by Canon and the National Rivers Authority links the natural world and manmade structures through pictures, words and objects.

Further details of these events and the many others planned including regular craft demonstrations can be obtained from the Museum Office.

Farm Advertiser was one of our new sponsors of special events last year. The newspaper supported the *Steam Threshing and Ploughing weekend*, and gave prizes to the horse and tractor ploughmen. Here museum director Chris Zeuner is with, left, Les Pearce, and right, Alick Deadman, two of the oldest ploughmen who received gifts for their dedicated support to the event. Both have ploughed at the Museum since the event was first established.



Below, one of the ways in which the Museum's livestock can help with the interpretation of our buildings collection is illustrated in this photograph of Babar, the Dales stallion drawing the replica medieval cart in the capable hands of our assistant stockman, Lucy Drew during last year's *History Re-enactment week* at Pendean Farmhouse. Working horses would generally have been the size of Babar until the 18th century at least.



Special event posters - can you help?

Last season we erected a number of poster boards at the roadside approaching the Museum for some of our special events which helped tremendously in publicity.

The boards must be placed on private property though, and cannot be erected on the roadside verge. If any readers are able to assist by permitting us to put poster boards on their property we would be most grateful to hear from them. Please contact Richard Pailthorpe at the Museum office.

DOVETAIL.....

.... a familiar carpentry term at the Museum which this year is to take on an extra meaning. A varied programme of arts events is to be dovetailed into the Museum's existing activities and atmosphere.

The idea is to complement the site and buildings, to celebrate the Downs, to spread the good news about the Museum to a wider, perhaps different, audience, and most certainly to provide entertainment, enjoyment, inspiration, and, we hope, rewarding experiences and fun for everyone.

The full **DOVETAIL** programme will be published early in April - here is the story so far to whet the curiosity and be entered into your diaries...

During the *Midsummer Marvels* week 19-25 June when the Longport House main timber frame is to be re-erected there is to be a feast of activity, some of it in conjunction with the Sussex Downs Conservation Board in celebration of the arts and culture of the downland.

■ Tuesday 20 June - A showing of "*Tansy*", the 1921 silent film based on a story about a shepherdess by Tickner Edwards of Burpham, near Arundel. Introduced by local historian John Godfrey.

■ Wednesday 21 June - An evening with the *Copper family*, well known for their presentation of Sussex folklore and music.

■ Thursday 22 June - "*Angels in the Sussex Air - 16 West Sussex Poets*" - an anthology of Sussex poetry introduced by its editor and former director of Chichester Festival Theatre, Patrick Garland.

*Guided walks with a poetic flavour with

Countryside Rangers Pip Howes and Gary Couper.

■ Saturday 24 June - An outdoor family musical evening, picnic (bring your own), barbecue, "jam session", and barn dance - a real chance to socialise, have fun, and dance in the moonlight to a lively dance band with caller Tony Kelly.

■ Sunday 25 June - A one day workshop by Morna Watson, the artistic director of an unusual company called "*Theatre of the Heart*". Are there ghosts associated with our buildings? Let's try and find out, and develop ideas for a larger scale event at the Museum in 1996. Morna will be based at the Museum for three days in all and is keen to meet people of all ages and abilities who would like to be involved.

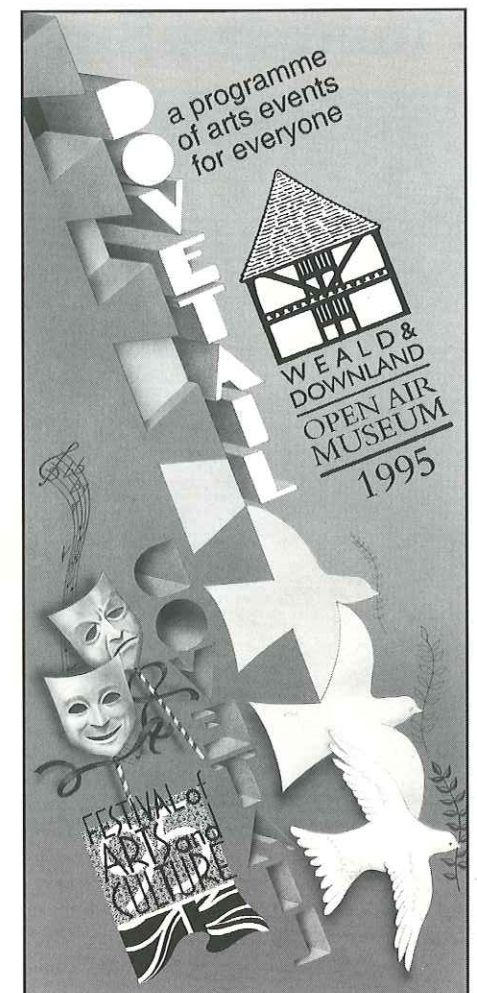
★ ★ ★

Take a breath (but don't neglect the Museum's other events) until Thursday 24 August when Illyria, a lively young professional theatre company present "*Midsummer Night's Dream*" near the lake. Forget any thoughts of the drudgery of reading Shakespeare in your childhood - bring your own seating and a picnic and rollick in this company's sense of fun as the sun sets and the ducks quack...

This is just an outline of **DOVETAIL**. To find out more please send a DL size self-addressed envelope to the Museum, marked for my attention. I will send you the printed leaflet, with full details of tickets and all the events as soon as it is available.

PS: A very important aspect of the success of **DOVETAIL** will be good publicity, for which offers of help will be greatly appreciated.

Carol Hawkins

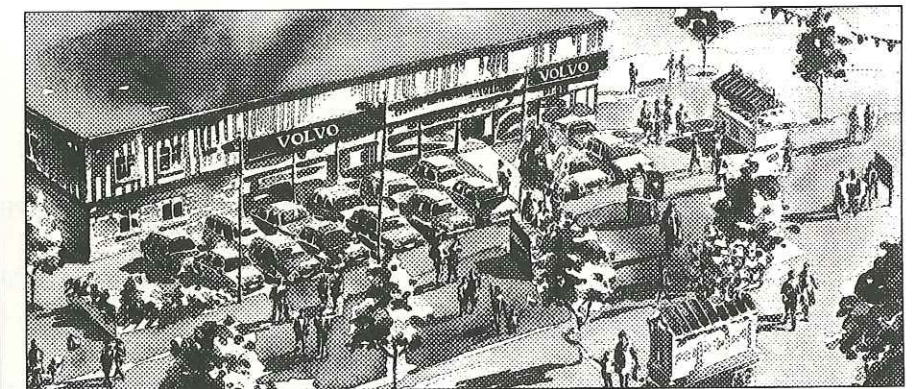


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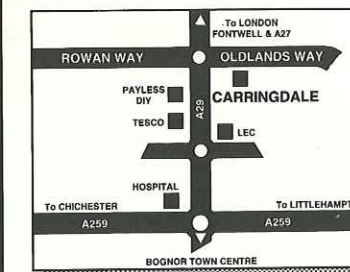
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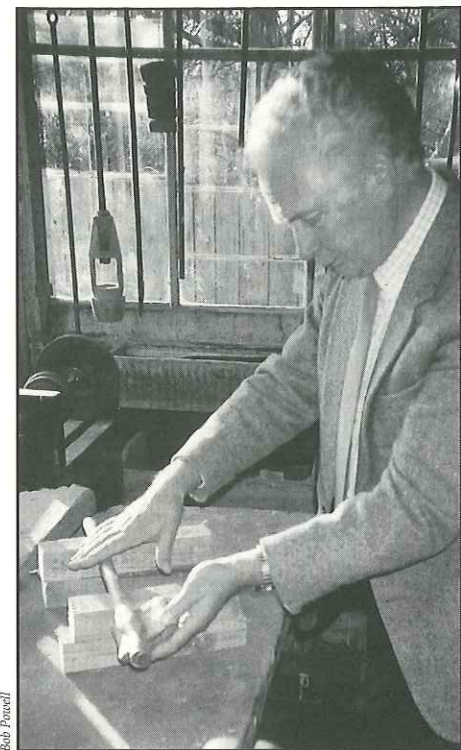
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Plumbers' Progress!



Active supporter of the Museum and member of the Worshipful Company of Plumbers, Richard Murdoch, demonstrates the stance of the mannequin in the plumbers' shop, who will be dressed in working clothes, circa 1920, resplendent in his tradesman's bowler hat!

Following the re-launch of the Court Barn plumbing and masonry exhibition, the furnishing of the Newick plumbers' shop and another successful season of plumbing demonstrations, we are now preparing a series of additions to the exhibitions from the Worshipful Company of Plumbers, who are providing part of the funding.

In the Newick plumbers' shop we will be adding a mannequin shown at the bench "wiping" a joint in a lead pipe. He will be surrounded by tools and examples of sheet lead work. The public area in the shop is to be increased and a new interpretation panel added.

In Court Barn there will be two main

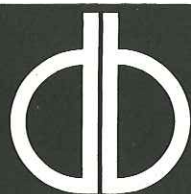
additions. A new exhibition stand sponsored by the Copper Development Association and John Guest Ltd (manufacturers of modern plastic piping and associated fittings) will explain the huge influences both materials have had on the plumbing and construction industries.

A new centrepiece will be built representing the roof and chimney section of a stone house with lead roofing to illustrate lead and masonry. Designed by local architect Geoffrey Claridge with advice from leadwork consultant Richard Murdoch from Worthing, it will be possible for demonstrators to make and fit parts to it, showing visitors clearly how the skills are carried out.

Bob Powell

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Striving for ever-higher standards

Bob Powell

describes the latest work in curating the museum's collection

Museums are set apart from other leisure attractions, and even other historic sites, in one particular and special way – their collections of historic artefacts which are the material memory of our past.

At the Weald and Downland our principal artefacts are huge – the buildings themselves. At the other end of the scale we collect items which tell us more about a past way of life reflecting our two themes of buildings and rural life – for example, the hand-made tiles and the pig tether referred to in the boxed article on this page.

The Museum some time ago achieved the status of full registration under the Museums and Galleries Commission's scheme to ensure high standards of museum collecting. Registration provides a measure by which we can be judged by our fellow museums and others such as grant-giving bodies. In 1995 the second phase of the scheme is beginning. We have to re-apply for registration, demonstrating our professional competence and integrity for ever improving standards.

One improvement made to our documentation in 1994 is the use of receipts produced by the Museums Documentation Association for donations and other incoming material. Their use gives a greater opportunity to record new material, to define reasons for acceptance, and to demonstrate a firm legal standing between the Museum and the giver.

Documentation is one of, if not the, primary aspect of curation. Without proper identification and provenance, an object may be academically worthless. Its value as part of our past is much reduced. Documentation also includes an accessions register, linking the object with its receipt, information and evidence as part of the Museum's collection, giving it legal protection for the future.

The Museum grounds can be considered a showcase, with the buildings the principal artefacts within it. Even these are accessioned – putting



Harry Long

Of pigs and sheep...

By the end of 1994 a further 312 items had been added to the Collections Accessions Register – almost the same number as previous years: 1991 – 286; 1992 – 329; 1993 – 352.

They represent a wide variety of items – from a pig tethering harness (number 1/94) to a wooden vice – number 312/94. Other items include roof tiles, craft tools (carpenters, plumbers, saddlers), bushel measures, horse harness, chimney cranes, Wealden cast iron windows and early 1900's reed filled building blocks.

Via Richard Murdoch we also received a wonderful collection of 11 sheep bells once used by Harry Long, shepherd, from Nepcote, Findon, who died in 1965. The bells were given to and kept by the late Dr Archie Beeston who was present when Harry Long died.

All the items have been accessioned by curator Bob Powell and his voluntary documentation team of Nigel Westacott and Ray Ashdown.

them in the same category, from a curatorial point of view, as the pig tether!

Another aspect of curation is the continual assessment of the collections, not only for conservation requirements or possible uses, but also for improvement and relevance. Acceptance of an item means that it is held in trust for the future and the Museums Association code of practice lays down a strong presumption against the disposal of objects to which a museum has assumed formal title.

Registration, however, accepts that there may be a need to review collections and even consider potential disposals. The Museums and Galleries Commission has laid down strict guidelines which must be observed if this course of action is taken, including consultation with donors, trustees, other museums and so on.

Readers may recall how we benefited and improved our collections last year from disposals by two other museums within our area. We too now intend to undertake this process. There is no need to panic! We are not going to sell off our collections. We know however that we can improve their quality.

For example we know of local farm vehicles in good condition requiring a home which could replace some very fragmentary vehicles in our stores that are beyond use. Here we have an opportunity to replace something very poor which is using expensive storage space and unusable for either display or most research purposes, with something which we can keep in its entirety for the future, and which otherwise is unlikely to find another secure home.

This is just one example. We do have some duplicated and irrelevant material in the collections which would be of use to other institutions. This is a long process, not undertaken without serious consideration. The main aim of course, as with all our curation objectives, is to make our collection one of the best of its kind.

Museums lead the leisure attractions market



Jimmy Cereci

Museums and galleries attract 100 million visits per year – more than was previously thought, and more than any other form of tourist attraction. This finding is contained in an important new report published by the Museums and Galleries Commission, *By Popular Demand*.

Funded by the Department of National Heritage and researched by Dr Stuart Davies of the University of Leeds, the report brings together for the first time all the available information and statistics about museum visiting.

The new figure and its implications will be an important piece of information for the Department of National Heritage

in its current review of its museums policy.

Other findings of the report include –

- Museums do not operate in a normal commercial environment – their market is so diverse and complex that the strategy for each museum has to be different.
- Changes in the structure of the population in future years will benefit museums.
- Children are the largest single age group among visitors – but with friends and family rather than in school parties. Far from being elitist, museums attract

Children – with family, friends or schools – are museums' main audience, the new report *By Popular Demand* has shown. Here a group of children are joining in with the History Re-enactment Workshop at Pendean Farmhouse last year.

visitors from the whole class and occupational spectrum.

● The main restraint in the growth of visitor numbers remains the public's misconception of museums as dingy and boring. A potential market of 150 million could be achieved by 2004 if museums become more visitor oriented.

● Capital investment and marketing need to be improved.

**The Museums and Galleries Commission is urging the Government to invest in museums to ensure they have a viable future – MGC's budget remains static. MGC has announced a major re-allocation of its funds to assist more local museums through the Area Museums Councils. Welcoming the National Lottery and its potential impact on museum projects the Commission warns that this should not be used as an excuse to cut museum funding.*

**Tony Hirst, chairman of the Association of Independent Museums (AIM), has called for greater recognition of the work of independent museums in the regions, some holding very important collections. He is also pressing for a revision to the charitable formula under which such museums operate, replacing it with a framework in which collections are protected at the same time as enabling museums to trade effectively to help their own future.*



Diana Zeuner

Visitors gather around the horse chestnut tree by the market square at the Museum for the ancient custom of tree dressing. Their colourful decorations illustrating animal, bird and food from trees themes were hung on the lower branches. Singing and dancing was led by TRADS (Traditional Arts Development South East) whose aim is to reintroduce folk arts to the community. Tree dressing, which occurs in many parts of the world, has its roots in the making of offerings to good spirits.

Lurgashall Mill produces 33 tonnes of flour!

Lurgashall Mill is producing some 33 tonnes of flour annually and contributing around £11,000 to the Museum from sales on and off the Museum site.

One of the Museum's most popular exhibits, the mill is also one of the most lively, producing stoneground flour on a daily basis, and providing a useful educational tool for schools considering technology as part of their National Curriculum studies.

Run by miller Mike Tighe and a dedicated team of volunteers, flour sales off site to over 50 shops, stores and restaurants in Sussex, Surrey and Hampshire make a valuable contribution to the mill's operation, and publicise the Museum at the same time.

A very thorough report by Peter Stock, one of the mill volunteers, based on operation in 1993 has revealed much useful information about running costs and sales. The mill serves four groups, museum visitors, off-site shops, bulk consumers and the museum farm. 5.6 tonnes of flour were sold off site, 2.2 tonnes were milled as animal feed for the museum livestock and 25.18 tonnes were sold to museum visitors.

Costs include wheat purchases, recycling water between the lakes, bagging and machinery maintenance. Sales include flour in a variety of weights, animal feeds, cookies and recipe books.

Peter Stock found through a series of experiments that it took 10.38 hours pump running time to produce one tonne of flour. During 1993 the borehole pump transferred 713,187 gallons from the water table to the upper pond.

Devotees of the ducks may like to know that wheat sold for feeding them



Richard Puthorpe

Miller Mike Tighe serves children inside Lurgashall Mill.

during 1993 amounted to eight tonnes, and in June alone that year a total of 3,000 cookies were sold along with 562 recipe books.

Looking to the future Mr Stock suggests that significant increases in flour sales are likely to come from bulk users outside the Museum. One current advantage is that deliveries are free, with flour being delivered nearly always by our volunteers.

The search for new shops and restaurants and individuals who would

like to buy the mill's excellent product is continuous and newcomers are always being added to the list.

Do you have an appropriate outlet near you or know any cookery fanatics? If you do contact the Museum office and they will be pleased to make an approach.

"Peter Stock put a tremendous amount of work into producing this very detailed report for us," said Museum director Chris Zeuner. "It will be a great help in making future decisions about the mill's operation."



Richard Puthorpe

A rare scene captured at the Museum which would once have been commonplace – three of our working horses grazing in front of three traditional ricks of wheat straw. These ricks remained after the Steam Threshing and Ploughing weekend in October giving us the opportunity for another threshing demonstration for visitors this Easter.



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"Tuesday gang" put their skills to good use

The "Tuesday gang" - and sometimes Thursdays too - have tackled a wide variety of tasks through the past year ranging from puddling the brick-making clay pit to limewashing buildings, such as Winkhurst and Sole Street.

Prepared for anything, they have carried out more mundane jobs too, such as weeding the horse gin paths and clearing litter from the saw pit. All these tasks are vital for the image the Museum presents to visitors.

In the winter the gang have had a more rewarding project on which to test their practical carpentry skills - the dismantling, repair and rebuilding of a living van for use as a new mobile shop on special event days in the field.

Obtained from the old Charlton sawmill four years ago the living space (floor area 11ft 10in x 7ft 4in) is larger than many shepherd's huts. It was probably a living van towed by a traction engine for use by a threshing contractor, or perhaps Charlton woodsmen. A brass maker's plate shows the softwood superstructure to have been built by E W Marshall of Duncton, Petworth on to a re-used oak chassis with cast iron wheels. The walls and roof were clad in corrugated iron and internally with tongue and groove boards nailed in a chevron pattern. Once finished, with green external walls and red wheels, it should prove a useful addition to the Museum's fund-raising armoury.

At the Museum's workshop the Tuesday gang has been busy employing engineering skills. Peter Stock is currently restoring a Ransome's horse plough, having already completed a hand-operated grain cleaner. Geoff Busbridge has just finished a Union iron treadle-powered lathe dating from the early 1900's. He is delighted at the action of the



Starting the repair of the new mobile shop are "Tuesday gang" members, left to right, John Herniman, Mick Hutton, Chris Jarman and Reg Knight.

main flywheel following his work - now he wants the local harness maker (the writer!) to get on and make the new drive belt. The lathe will be used for all those small jobs we need to do from time to time - making plough handles, grass mower rollers, children's day skittles and so on. One thing we are lacking though is wood turning chisels - we would be delighted if any reader had some they were willing to donate.

Peter and Geoff are now likely to turn their attention to items needed in the furnishing of Whittaker's Cottages - but first research is required into which objects will be needed from our collections.

The Museum is very grateful for the work of the gang and we look forward to another good year tackling more tasks together.

Bob Powell

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Marketing the Museum

During the last few years great changes have taken place in the museum and visitor attraction market. The economic recession, changes in visitor trends, the influence of theme parks, and growth of special events have all contributed to an extremely competitive market.

The Museum has to operate on a modest advertising and publicity budget. Undoubtedly the best publicity we can achieve is free – and about half our ordinary paying visitors come as a result of word of mouth recommendation. This highlights the importance of customer care and the excellent work done by volunteers in helping to enthusiastically “spread the word”. School visits are important here because invariably it is children who, having visited the museum with their schools, bring back their parents later in the year. It is for this reason that schoolchildren are given an admission voucher to encourage a return visit.

Diana Zeuner and myself work hard at submitting press releases throughout the year. During 1994 we have managed to receive a considerable amount of coverage in the media. This ranged from articles and photographs in the national press such as The Daily Telegraph, Sunday Times, The Times and Guardian to local television news (BBC TV South and Meridian) and local radio. It is often difficult to get local newspapers outside the immediate area to write directly about us. We have however succeeded in interesting the Kent press about Longport House and other local press where, for example, they have a resident entering an animal at The Rare Breeds Show. The re-erection of Longport House, together with all the other events and activities taking place, offers us some excellent press and media opportunities during 1995.

Over half our marketing budget is spent on paid advertising. This ranges from the placing of annual advertisements in tourist, museum and attraction guides to regular local newspaper advertisements promoting our special events. During the summer months a number of local newspapers run special “Days Out” offers for their readers and

we have often taken advantage of these.

Our membership of the Chichester Visitors Group helps to advertise and market the Museum in areas and publications that we might normally not manage or be able to afford. The Group, of which I am Chairman, comprises the main visitor attractions in Chichester and the immediate surrounding area. By pooling our resources we are able to share, for example, joint advertising costs in specific publications and take exhibition stands at Tourist Board travel trade fairs. The Group has its own leaflet and this is distributed to areas beyond the region. The Museum itself produces 175,000 leaflets each year. Effective leaflet distribution is a major problem for all attractions. As a result of this, the Chichester Visitors Group has employed its own leaflet distributor and we are hoping that 1995 will see this thorny problem being dealt with in an even more efficient way.

Richard Pailthorpe explains how the museum attracts its visitors

Our leaflets are distributed to approximately 1,500 outlets within a 40 mile radius of the Museum. These include tourist information centres, libraries, hotels, other attractions etc. The Group also produces a “bedroom browser” which is circulated to all accommodation outlets in the Chichester and immediate surrounding area. Although we have a distributor, I am also conscious that the system is by no means foolproof and there are undoubtedly many other outlets that could be covered by volunteers on a local basis. If you are able to help with distribution and keep an eye on obvious outlets close to you, this would be of great assistance.

Until this last year the Museum caravan was used extensively to promote the Museum at County Shows, shopping centres, seafronts and other popular public venues. Although the caravan is

temporarily being used as a base for those working on the rebuilding of Longport House, we shall still be attending a number of outside venues during 1995. These include a complimentary stand at the prestigious Country Living Fair in London during the first week of March, and our usual stand at the South of England Show at Ardingly in June.

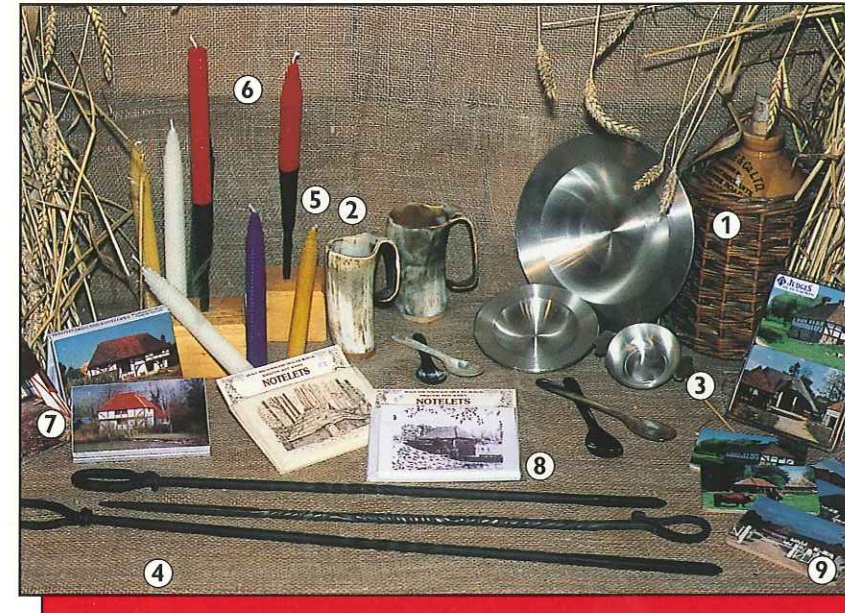
In addition, Chris Zeuner and Peter Albon attend a number of heavy horse parades and ploughing matches during the year, which all help to raise the profile of the Museum to different people. This last year for example, they attended parades and events in Portsmouth, Regents Park and Richmond Park.

Our products and services also help to market the Museum to different groups of people. These include the bags of flour and charcoal that carry our name and logo and can be found on garage forecourts or on farm shop shelves, to the more specialist conservation building products which are in turn marketed to conservation bodies, builders, thatchers, architects and private individuals. The courses that we run in association with the Joint Centre are also marketed to a wide range of people and again introduce the Museum to new audiences.

We maintain regular involvement with local and regional tourism at district, county and tourist board levels, including the West Sussex Tourism Initiative. During 1995 the Museum will be playing a leading role in Chichester's contribution towards the British Tourist Authority's Festival of Arts and Culture. A programme of the events and activities planned are listed in the Magazine.

We are very conscious that better signage helps to create more visitor awareness and following discussion with local authorities we will be getting new directional signs as well as working towards a more effective way of promoting events. The re-erection of Longport House, together with our busiest-ever programme of events promises to make 1995 an extremely challenging year in which we aim to attract more visitors after the difficulties of the last few years.

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Folk Life Society comes south

The Museum hosted the 1994 conference of the British Society for Folk Life Studies last autumn. Delegates came from all over the UK including Scotland, Wales, Northern Ireland and Eire.

Their programme centred on the twin themes of the influence of the great estates in West Sussex and the underwood industry. Among highlights of the programme were visits to Stag Park Farm on the Petworth estate, led by Museum research director Richard Harris and an evening barbecue around the steaming charcoal kiln with entertainment from Sussex singer Bob Copper and family.

In the photograph delegates are seen visiting the workshop of underwood manufacturer George Marshman, pictured far left next to stacks of chestnut battens.



Christopher Zeuner

Last year was a busy one at *The* **Charcoal Camp**

The charcoal camp has had a busy year. The excellent summer weather brought in an abundance of orders for barbecue charcoal, and repeat orders from industrial users meant that little was wasted. Two notable companies buying from the museum are James Purdey, manufacturers of guns, who use the charcoal chips to 'blue' their gun barrels, and the Lime Centre near Winchester who use charcoal for heating and charcoal dust for colouring. Still by far the biggest market is for barbecue charcoal and this is looking healthier than ever.

The acquisition of a hydraulic log splitting machine which cuts and splits the logs to the required length at a very rapid rate of output has been invaluable as a labour-saving device and for speeding up production.

Our charcoal burner Alan Waters represents the Museum on the newly-formed British Charcoal Group, whose aim is to promote British charcoal and increase its share of the national barbecue market, which is at present only 4%.

On the educational front there appears to be a growing interest. Last year much publicity was given to charcoal in the national press, due largely to the efforts of the British Charcoal Group, and this may well have accounted for the increase in students at the Museum. Most sessions are tailor-made and take place over a period of one or two days, depending on the time visitors have available. As well as a hands-on demonstration of how to load and shut down a metal kiln, the students are also provided with valuable information on packaging, marketing and transportation. Many of those who have come to the Museum to learn have in fact gone on to produce charcoal on a commercial basis and are making a living at it in other parts of the country. The annual Introduction to Charcoal Burning Seminar attracts considerable interest and another is planned for 24 March this year.

Another area where the Museum has earned a high reputation is that of producing charcoal by the more traditional 'earth' kiln. Amazingly this method was still practised until the early 1900's when the metal kilns took over. Generally speaking these allow for the wood to be converted into charcoal in approximately 12-18 hours (excluding



Alan Waters supervises the opening of a traditional earth kiln during one of the charcoal-burning courses.

cooling time), whereas the earth kiln takes at least 60 hours and must be watched and tended to constantly. (Legend has it that charcoal burners in those days sat on one-legged stools to keep awake!) Taught by Lyn Armstrong and Mr and Mrs Langridge, Alan is one of the very few burners left in the country with the knowledge and skill required to successfully produce charcoal by this ancient method. Students from all walks of life come to learn the techniques enjoying at the same time a unique chance to live and sleep in the woods while the burn is in process. Last year we had two such burns at the museum, the second of which was specifically laid on for members of the Folk Life Society who spent a memorable evening around the kiln listening to Bob Copper and family performing Sussex songs, poetry and story telling.

Anyone interested in participating in the next scheduled traditional earth

burn on 26-28 August should contact the Museum office for details.

The charcoal camp was a popular part of the Children's Activity Weekends, especially the whistling kettle competition. Each child, with accompanying adult, was given a kettle with a carefully measured amount of water, some charcoal, newspaper and matches. On a signal competitors had to build and light a fire and the first kettle to whistle we declared the winner. The best recorded time was 6 min. 14 sec. which goes to show what good charcoal can do!

Another activity was the children's charcoal drawing competition. We were amazed at the high standard of some of the drawings and the two judged the best were laminated and displayed on the charcoal burner's hut for everyone to see. We hope that many will return next year to try their luck again.

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For further information please contact Peter Collings on 01483 203221 and see our display stand at the Weald and Downland Openair Museum

Hutton + Rostron Environmental Investigations Ltd
Netley House, Gomshall, Guildford, Surrey, GU5 9QA
Tel: 01483 203221 Fax: 01483 202911

J. A. & D. M. RUFFELL & SON

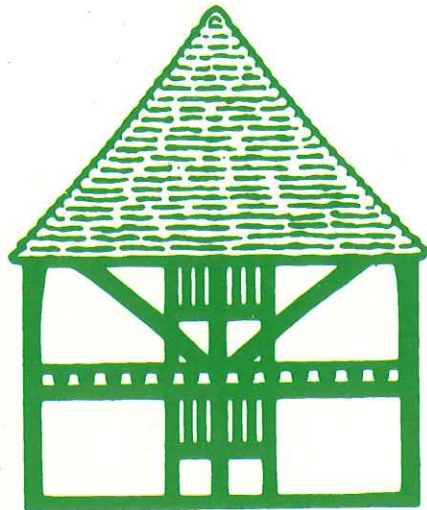
Old Charlton Sawmills, Charlton, Singleton, Chichester, W. Sussex

Tel: Workshop Singleton (01243) 811232

Tel: A/Hours Singleton (01243) 811657

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PREPARATION AND SITE WELDING.

WE ARE PLEASED TO BE ASSOCIATED WITH THE
MUSEUM AS SUPPLIERS OF THEIR HAULAGE
REQUIREMENTS AND VEHICLE REPAIRS.



WEALD & DOWNLAND OPEN AIR MUSEUM

EVENTS DIARY

1995

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|----------------|--|-----------|-------|--|
| Feb 28-March 4 | Museum Stand at the Country Living Fair. | June | 19-25 | "MIDSUMMER MARVELS" A week of events to celebrate the re-erection of the timber frame of Longport House; and the Festival of Arts and Culture in association with the Sussex Downs Conservation Board, with guided walks, talks and film shows relating to the culture and literature of the Sussex Downs. |
| March | 1-2 Techniques of Timber Frame Repair. Joint Centre For Heritage Conservation and Management. | June | 29 | Friends' Coach Trip to Winchelsea and Rye. |
| March | 5 East Dean Landscape and Legend - Walk to Sargeant's Tree, led by Richard Pailthorpe. Meet East Dean Village Hall. 10.00 a.m. | June | 30 | Goodwood Race Evening Meeting. The Weald and Downland Museum Stakes. |
| March | 24 Introduction to Charcoal Burning Seminar at the Museum. Joint Centre for Heritage Conservation and Management. | July | 9 | SOUTHERN EARLY MUSIC FORUM Specialist groups from the area perform in and around the Museum buildings 2.00 - 5.00 p.m. |
| March | 26 Mothering Sunday. Daffodils and free admission for all mothers visiting the Museum. | July | 9 | Trundle Landscape Walk. Meet at Seven Points Car Park 2.00 p.m. |
| March | 26 "Traditional Buildings of the Weald" Wealden Buildings Study Group Day Course at the Museum. Contact Mrs K. Coutin. Tel: 01342 810515. | July | 13/14 | Re-pointing Historic Brickwork. Joint Centre for Heritage Conservation and Management. |
| April | 1-17 EXHIBITION: "ECHOES IN THE LANDSCAPE" Pictures, words and objects linking the natural world and man made structures. Sponsored by Cannon and The National Rivers Authority. | July | 22 | FLEECE TO FIBRE Displays and demonstrations by the Coloured Sheep Breeders Association. |
| April | 4-6 Advanced Gauged Brickwork Course. Joint Centre for Heritage Conservation and Management. | July | 23 | RARE AND TRADITIONAL BREEDS SHOW |
| April | 6-10 Friends' visit to Cumbria. | July | 26-30 | HISTORY RE-ENACTMENT WORKSHOP Domestic life in a 16th century farmhouse. |
| April | 16/17 TRADITIONAL FOOD FAIR. | July | 30 | "Edibles and Medicinals". Discover the edible and medicinal uses of plants. Meet at Seven Points Car Park 10.30 a.m. |
| April | 28/29 Friends' Conference and AGM. | August | 5/6 | CHILDRENS ACTIVITY WEEKEND |
| May | 1 "Trees in the Goodwood Country Park" walk. Meet at Counters Gate 10.00 a.m. | August | 16 | ST. ROCHE'S DAY SERVICE An open air service on the Trundle to celebrate St. Roche's Day. Meet Seven Points Car Park 7.00 p.m. |
| May | 4 Gardeners Question Time 7.30 p.m. at the Museum. By ticket in advance. | August | 19-20 | CHILDREN'S ACTIVITY WEEKEND |
| May | 6/7/8 CRAFT FAIR. | August | 26-28 | Traditional Charcoal Burn. |
| May | 13 Dawn Chorus Walk. Meet at Counters Gate Car Park 4.30 a.m. Price £4.50 to include breakfast afterwards at the Museum. By ticket only from Museum office. | September | 23 | Friend's Coach Trip to Breamore House. |
| May | 17 Thatching Seminar. Joint Centre for Heritage Conservation and Management. | September | 23/24 | "SPOTLIGHT ON THE W.I." Crafts and displays by the West Sussex Federation of Women's Institutes to mark the 80th anniversary of the W.I. |
| May | 24 Friends' Coach Trip to Lutyens Houses and Jekyll Gardens. | September | 24 | NOVICE SHEEPDOG TRIALS |
| May 27-June 14 | Exhibition: Salute to the Women's Land Army 1939-1950. | September | 30 | A Celebration of Harvest. Words and Music in Singleton Church 7.00 p.m. |
| May | 28/29 WOOD AND WOOL WEEKEND. Displays and demonstrations of sheep and woodland crafts and products. | September | 30 | Goodwood Country Park Walk. Meet Trundle Triangle Car Park 10.30 a.m. |
| June | 8-10 Museum Stand at the South of England Show, Ardingly. | October | 21/22 | STEAM THRESHING AND PLOUGHING WITH HEAVY HORSES AND VINTAGE TRACTORS. |
| June | 11 HEAVY HORSES AT SINGLETON. | December | 18 | Museum Carols 7.00 p.m. |
| June | 13 Frith Hill Garden open in aid of the Museum 2.00-5.00 p.m. | | | |

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