



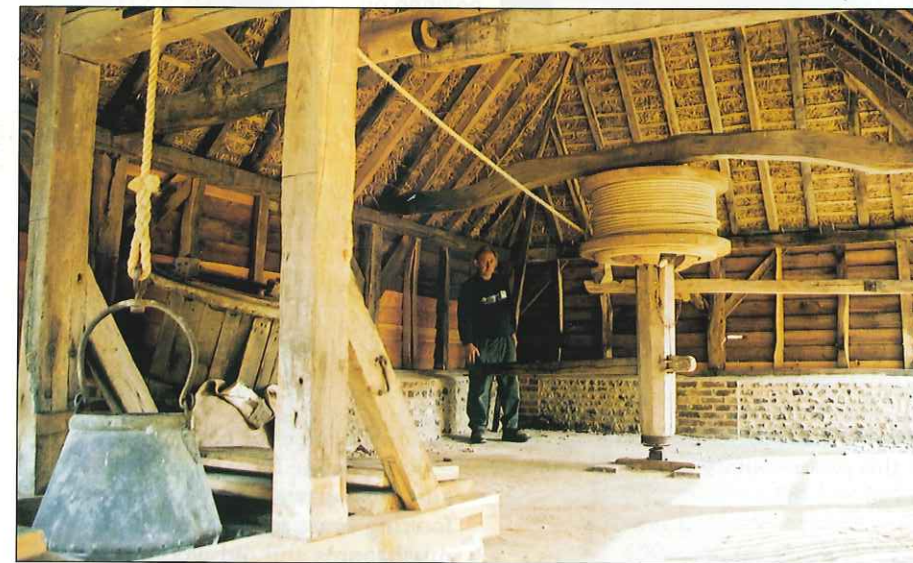
WEALD & DOWNLAND OPEN AIR MUSEUM

Autumn 2000

Rare horse whim and waggon shed complete stable yard

The Museum's building re-erection programme this year was dominated by the restoration and re-assembly on site of a particular gem – the Knatts Lane horse whim from West Kingsdown, near Sevenoaks, Kent. Taking shape next to it and forming a small yard associated with the stables is the Charlwood waggon shed from within the perimeter of Gatwick Airport.

The horse whim is a rare survival of a once common feature in the countryside. The wooden horse-powered winding machine, housed beneath a small thatched shed, was used to lift water from a deep well. Built in the late 18th century, the Museum's example originally supplied water to the residents of the Knatts Valley. Wooden winding engines such as this were used to serve farmsteads and small industries, brick-



Inside Knatts Lane whim – the horse-powered winding gear in place alongside the well head and iron bucket.



Roger Champion feeding a tie beam into place during the re-erection of the Charlwood waggon shed.

yards for example, until the 19th and early 20th century.

Many buildings rescued by the Museum suffer misfortune or neglect. Knatts Lane horse whim is no exception. The building collapsed in the late 1970s and many of the original timbers were burnt. Fortunately the wooden machinery escaped this fate, and enough original timber was salvaged from the bonfire to get an accurate picture of the building's structure. Built of oak, with some elm in the roof, the timbers were converted from small trees using hewing axes and pit saws in the traditional way. For the re-erection of the building all the replacement timbers have been converted in the same manner by the Museum.

When the horse whim was operating, water was reputedly raised in a leather bucket of 40 gallons' capacity. At the museum the rare original winding drum

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National chair collection offered to the Museum

The Museum is pleased to announce that it has accepted in principle a generous and exciting gift from the country's leading expert in vernacular furniture. The nationally important collection of chairs has been built up over a lifetime by Bill Cotton, who has been seeking a suitable home for it for some time.

The extension of our theme of vernacular building to vernacular furniture is very logical and we hope that the collection will add a new and broader dimension to the Museum. Negotiations

are not yet complete but the Museum's executive board has endorsed the idea and Bill Cotton is very keen to proceed.

The collection will come with full documentation and supporting research and it is hoped that the link between the collection and the work at West Dean College will offer many opportunities for its use.

The collection relates well to others at the Museum, such as the late Philip Walker's vast collection of woodworking tools which are among the most interesting in the Museum's collection. Work

proceeds on sorting the Frank Gregory Collection of mill material. A meeting later this year with other organisations and people with a special interest in mills will decide a storage and access policy.

Alongside the current review of the Museum's main collection and the establishment of the new Museum Store with the aid of funding from the Designated Museums Challenge Fund and the Heritage Lottery Fund, these developments herald a time of great improvement in the way in which historic artefacts can be made of interest and benefit to a wider public.

Rare horse whim and waggon shed

has been conserved and is displayed in the corner of the building. A replica has been built and installed on the original rotating post.

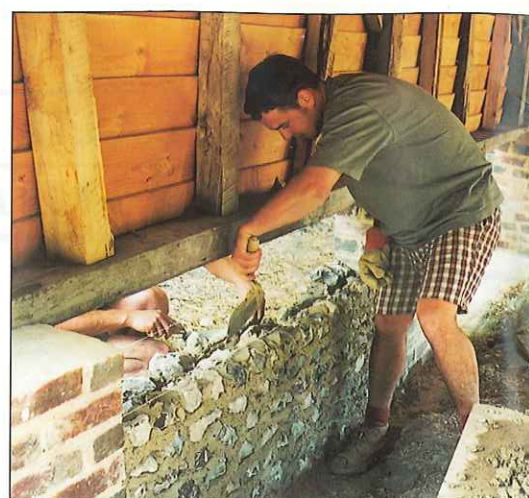
Museum carpenter Roger Champion was responsible for the restoration of the timbers on the project, which was supported by The Pilgrim Trust and the PRISM Fund. Chris Tomkins thatched the roof and Duncan Berry and his colleagues laid the flint walls and lined the well. Museum staff Mick and Ron Betsworth assisted with the preparation of the site.

Roger next moved on to the repair of the waggon shed, which was given to the Museum by the British Airports Authority. It was removed as part of BAA's River Mole diversion project. At the Museum it will be used to display three farm waggons from the Museum's collection of horse-drawn vehicles – one each from Kent, Surrey and Sussex.

Research into the history of the building, dating from the 18th century, has highlighted a paradox. Maps show its Charlwood site as being an empty field until after the First World War. The original location remains a mystery. It may have been on one of the farms that were demolished to make way for the original airfield or the expansion to the west in the late 1950s.



Knatts Lane horse whim is thatched by Chris Tomkins with long straw grown at the Museum.



Duncan Berry laying flints inside the horse whim.

Below, gently does it – Roger Champion, Mike Wall and Mike Piggott carry the original winding drum



into the workshop for restoration, and, right, the replica drum in position on the post.



News in Brief

■ Paul Pinnington and Chris Baldwin have been busy on the Museum site all year making hurdles and other woodland products. Their presence will expand over the Winter and into the new year as they move their business onto the Museum site under an agreement which will enhance and expand the demonstrations and liveliness of the charcoal burning area. If you wish to purchase woodland products or logs why not give them a ring on 01243 811553/07970 384030 or check out their website www.zmultimedia.co.uk/woodlandcraftcentre.

■ Over the coming winter the Museum plans to revitalise the existing press adverts and poster ready for 2002. The aim is to keep the same basic concept in type faces and layouts but to find some new strap lines and line drawings. If you have creative skills in this direction and

would like to join a small team to work on this please contact Gail Kittle on 01243 811481.

■ The Museum's busy demonstration programme has included a wide range of skilled crafts people throughout the season. Demonstrations of rural and traditional skills are important in fulfilling the Museum's objective of promoting their continuation, and provide much enjoyment and interest for visitors. New demonstrations are continuously sought, alongside those well established at the Museum.

■ Following Gordon Rushmer's residency at the Museum during Museums & Galleries Month 2000 in May five of his pictures have been printed as cards and are for sale in the Museum shop.

■ A plea from the education officer – does anyone have any old dusters and rags, unwanted Victorian looking brass items, darning mushrooms and old woollen sweater with the elbows gone to use with children to give them a taste of household duties? Any spare old linen sheets and plain woollen material would also be extremely useful for cutting up to make Tudor costumes. Contact Diane Walker on 01243 811459/363.

■ Twenty-two marriages have taken place at the Museum this year, all joyful occasions, some followed by a formal wedding breakfast, some by a picnic on the grass. One party enjoyed a guided tour of the Museum, another couple left for Charlton by horse-drawn waggon. The atmosphere of the Museum enhances each occasion and many guests have returned as visitors in the months following a wedding.

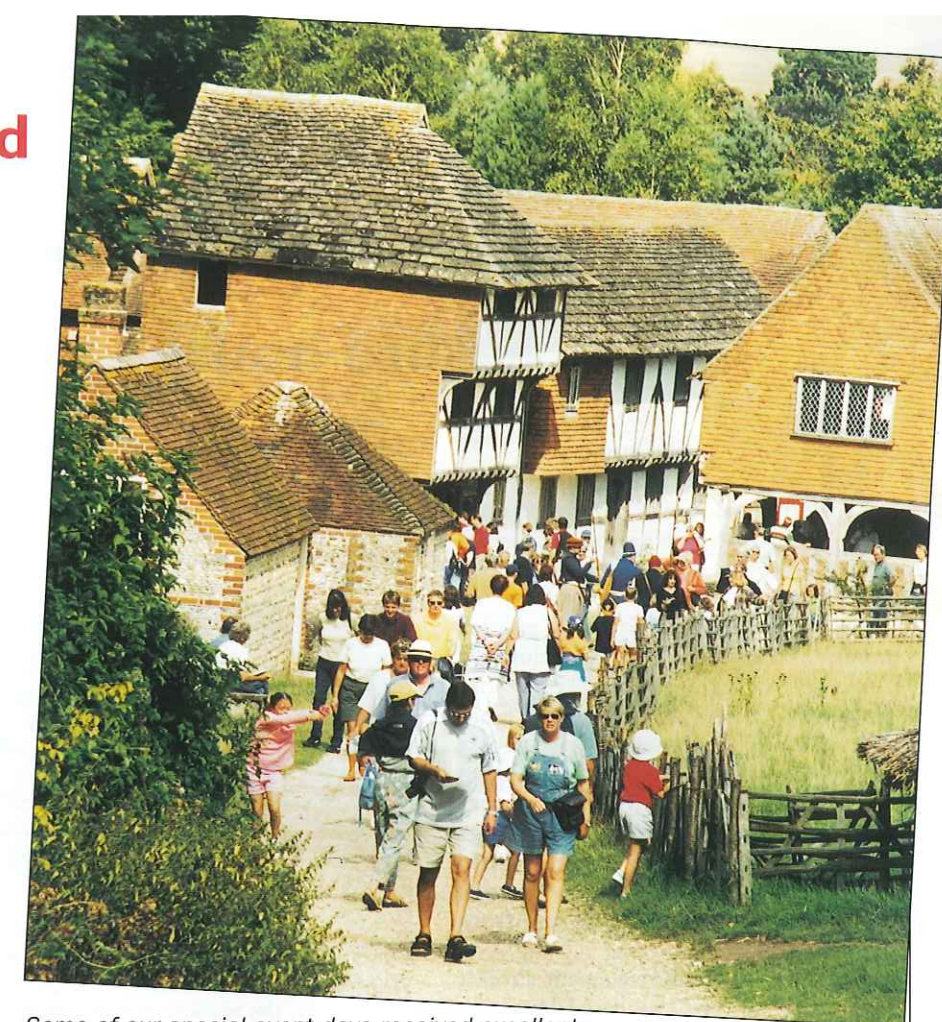
Bucking the trend

The 2000 season has been one of rich and varied activity and we are very pleased with visitor numbers. 1999 saw an increase over 1998 and this year's figures are just a little below last year's.

The steam fair which was held at the Museum over the past two years will no longer be run and this is reflected in our final figures for the main season, making a difference of about 4%. Many special events have attracted particularly good figures, but it is especially gratifying that numbers have been buoyant on our regular days.

Comparing our performance with other similar attractions, we find that many are reporting substantial drops in numbers, so in the current climate our performance is satisfactory.

Successful marketing initiatives will be continued for the 2001 season, and others will be introduced. In the end however, the key factor is providing visitors with a good day out – both educational and enjoyable – inspiring them to tell their friends about the Museum, encouraging new and repeat visits. In this, as always, we rely very much on our dedicated volunteers who make the Museum such a friendly place to visit.



Some of our special event days received excellent numbers of visitors this year despite the indecisive Summer weather. This photograph was taken on the August bank holiday when the History Re-enactment took place.

Ace post office with museum attached



When Singleton Post Office was threatened with closure the Museum decided it could help the local community retain this vital service, and so a new post office was opened in Longport House next to the Museum's shop and entrance facility in May. In the picture Singleton Parish Council chairman Sue Farman is with Penny Barc, the postmistress (who also helps in the shop and provides a useful extra hand at busy times.) Alongside Singleton residents, visitors, staff and volunteers are also using the post office. Museum director Chris Zeuner says operating a post office is another way in which rural museums can be relevant to their communities.

Collections review first benefit of museums' alliance

The new alliance between the Weald & Downland and Amberley Museums will see the first real benefit at the end of this year with a review of the two museums' collections and the way in which they complement and duplicate each other.

This important process will help secure the future viability of both collections. National and regional agencies that offer support to museums are increasingly looking for co-ordinated approaches and less duplication.

The review should lead to an agreed approach to collecting for both museums and may involve some rationalisation. It will also highlight important areas of collecting that have been neglected, enabling us to address these in the future.

Mike Wall presses on in the Charlton dust!

Preparing our collections for their new treasure house

Have you found any treasures in that barn at Charlton?" people often ask me. I don't expect to find "treasure" in what is, after all, a collection of vernacular artefacts but there are nonetheless several gems! Personal favourites include a 19th century wooden turnwrest plough in "straight off the farm" condition, foldaway table and bench from Netherhale farmhouse, a tiny grass seed winnowing with hand painted decoration and signwriting, a very rare mahogany-encased Jennings "Closet of the Century" lavatory and a cider press which appears to have been in almost continuous use from 1831 to 1995!

The Collections Management Project (supported by the Designated Museums Challenge Fund) is going well, and unbelievably fast. Our team includes Mike Piggott, Jon Roberts and Guy Viney, with Alison Bunning about to join us, while Ray Ashdown continues to accession incoming objects. We receive invaluable support from Nick Conway and Mick and Ron Betsworth for specialist transport and from John Ruffell for mechanical handling.

The task is exciting and rewarding and on occasions simultaneously daunting, filthy and frustrating! Many things are in abundance – a veritable plague of pitch forks, crosscut saws, plumbers'

bobbins, old cobblers' lasts – and dust – but no space! No sooner have we created a clear area than some unseen force seems to suck more objects into the vacuum!



The Museum's other new storage building, in the railway cutting, nearing completion. This steel-framed wood-clad structure is part of the Designated Museum Challenge Fund project and will house parts of historic buildings and large objects from the Museum collection.

To create the most space we began by surveying the largest objects which are not intended for storage in the Building Conservation Centre and Store. The surveys list the entire contents of the Museum's many individual collections with notes on the objects' condition, known provenance, donor's details etc. Each object is given a recommended status, usually "core", "use" or "dispose" depending on their merits, or lack of them and relevance to the Museum's collecting policy.

A ruler-straight deep trench across the Museum site prior to the start of work on the Building Conservation Centre holds a new electricity cable which will be used to supply the Centre and enable the existing supply to be upgraded, a long overdue improvement. The trench was dug by machine by Rob Dash (in the foreground), who as an experienced horse ploughman (now the Museum's consultant horseman), is known for his straight lines! Rob was also responsible for laying and upgrading sections of the Museum's track at the western end of the site.

URGENT

Volunteers needed to prepare for the move

Mike Wall is setting up a small conservation cleaning team to work at Charlton from January to prepare every item before its move to the new Museum Store. Careful cleaning and basic first aid conservation treatment will be needed.

He is also looking for new recruits to assist with the documentation programme. The work involves transferring information from the collections record cards to the computer programme. It would suit anyone with the most basic keyboard skills (an excellent opportunity to improve them!) and some time to spare this Winter – and beyond!

Please contact Mike Wall on 01243 811927/811363 if you would like to help.

"Core Collection" objects are retained and conserved as the Museum's main artefact archive. Objects in the "use" category could be duplicates of examples in the core collection or in a condition more suited to restoration (which could become replication) than conservation. Such artefacts play a vital role at the Museum as they can safely be used for demonstrations without risk of damage to an irreplaceable example. The "disposal" category speaks for itself but every item will have been fully assessed before disposal is carried out in accordance with the Museums Association's code of practice.

In a separate project, funded by the South East Museums Service, David Viner surveyed the cart and waggon collection, helping to evolve a template for our own surveys which so far have included agricultural implements and machinery; barn machinery; buildings in store; fireplaces, grates and ranges; handcarts, barrows and trucks; cider presses and grindstones. The smock collection is being assessed by a NADFAS (National Association of Decorative and Fine Arts Society) team, led by Jane Roff, after considerable research and with assistance from Ann Wise at Worthing Museum. The range and diversity of the whole project is giving

each team member a unique opportunity to increase, enhance and pool our knowledge of the most extraordinary subjects.

We have now chosen a system of mobile racking for installation in the new Museum Store – including some ingenious adaptations to their usual racks to accommodate, for example, our harness, long-handled tools and saw collections, with more conventional shelving for boxed or freestanding items.

As the new Museum Store takes shape the prospect of settling our collections into their new home switches from dream to reality – before long we shall be able to share our veritable treasure house with everyone else!

Woodworking

tools, saws

and

traps . . .

Hardly a week passes without several items being offered for the Museum's collection. The collections survey is providing a clear picture of gaps to fill and where over-collecting has occurred. However, nothing is turned away lightly. No matter how many examples of a particular item have been collected, the one currently on offer may just have more local relevance, well recorded history or other quality to make it worth acquiring.

Important recent acquisitions include the late Philip Walker's outstanding collection of woodworking tools, which will feature strongly in the new Museum Store introductory display; a selection of tools and archival material from W K Fosberry, builder at Thursley who included Edwin Lutyens among his clientele; tools and ledgers from Pyecombe Forge, birthplace of the renowned "Pyecombe hook" shepherd's crook; the late Mr Ashby's splendid saw collection and John Rankin's assortment of ghastly traps and other bygones which, along with a neat little game larder from Corhampton House, could feature in the proposed field sports display.

Bayleaf continues to develop

On 26 May, 1989 the "Bayleaf project" was opened. To those involved at the time it was a momentous occasion – a major step forward in the Museum's work. But there are now many people who have only known Bayleaf in its present form and are therefore unaware of what the project involved.

For the 15 years before 1989, Bayleaf was essentially unfurnished, and was surrounded by a small and unrealistic garden. It had no barn, farmyard, orchard or fields; no well, wheelbarrow or cart. There were a few pieces of furniture – a chest and table in the hall, the

Richard Harris recalls a momentous step forward in the Museum's work . . .

little round table and the spinning wheel in the solar – but there was no attempt to make it feel like a furnished household.

The first steps in the project to "furnish" Bayleaf as a recreated medieval farmstead, with an associated exhibition on the development of farming until the present day, were taken in Summer 1985 with the decision to site Cowfold barn with Bayleaf. The NFU agreed to support the whole project financially. Dr Sylvia Landsberg wrote the first research report on proposals for the garden, which was laid out in 1986. Cowfold Barn was re-erected in April 1988.

Other proposals for the exterior were made by Ruth Tittensor, who wrote reports on the "shaws" – narrow belts of woodland which were a typical Wealden feature – and medieval bee-keeping. Stephen Hall of the Cambridge Physiological Laboratory, wrote an assessment of the potential for displaying livestock appropriate for the target date (mid-16th century), a report which still underlies the Museum's livestock policies. Roy Brigden, director of the Museum of English Rural Life, reviewed the sources on which replica farming equipment could be based.

Early in 1988 the Museum commissioned Victor Chinnery, a renowned expert on oak furniture, to write the key

report on furnishing the house. His work, together with the Museum's research into probate inventories and contemporary illustrations, formed the basis of the furniture layout which is still used in Bayleaf. Victor has more recently been involved as furnishing consultant on the complete revamping of Shakespeare's Birthplace in Stratford on Avon, and is shortly to return to the Museum to advise us on the interior of Pendean.

Several other experts wrote reports on specialised aspects of the interior, such as the iron and brass (Ian Goodall), treen (Carole Morris) and textiles (Frances Pritchard). Many individuals gave time and effort to help us achieve as correct an interpretation of a Wealden farmstead as possible, including weavers, potters, blacksmiths, coopers, wheelwrights and artists. In-house, the most important contribution was that of Roger Champion, who made all the replica oak furniture based on his own examination of original pieces.

An exhibit like Bayleaf can never stand still: research still continues, and we are learning all the time. This Autumn we will be moving the hedge forming the northern boundary of the house. At present it runs a few feet from the north end wall of the house, but there is evidence that, in general, medieval Wealden houses were built with at least one wall on the property boundary. On the earliest detailed plan of Bayleaf's original site (1st edition 25in OS map) there is a boundary line that meets the north end of the house. As well as being more accurate historically, the new arrangements will have the benefit that the fine timbers of the north end of Bayleaf will be more easily visible.



2000 – The year in pictures

Visitors have been thoroughly enjoying our new exhibit, Poplar Cottage, which is the Museum's memorial to its founder, Dr Roy Armstrong. Museum gardener Bob Holman and his team have planted a new garden around the house, despite facing considerable competition from rabbits!



The Catherington Treadwheel is a source of great interest to visitors. Here Alan Wood, one of the Museum's part-time wardens, helps a father and son get some hands-on experience of how the treadwheel works.

Demonstrations are an important way of interesting and involving visitors in our themes. Here John Lord explains aspects of flint knapping beneath Titchfield Market Hall.



The Rare Breeds Show – one of the highlights of the year. Bottom, John Bushrod, show director, presents the trophy to the winner of the Supreme and Downs sheep championship, Mrs Hannah Turner, and, below, the cattle champion, John Dunlop's beef shorthorn.

The Museum offers many occasions when children can get hands-on experience of some of the crafts and skills used in the countryside. At the Children's Activity Weekend Albert Peacock, the Museum's resident spar maker, teaches basic thatching techniques.



Haymaking and harvest – more opportunities to provide demonstrations for visitors, while at the same time gathering in useful crops for the Museum. Far left, Rob Dash, the late Bob Claydon and Nick Conway collect the hay in the Pendean field. Left, Farmer Peter Lovejoy from Heyshott cuts the wheat crop for thatching with his binder.



History Re-enactment took place in Pendean Farmhouse and Poplar Cottage this year. Here a member of the group tackles field weeds with a long hook, demonstrating a vital and never-ending task for our Tudor forebears.



Will we have snow again this Winter? A family enjoys the crunchy snow in the sunshine as they approach Bayleaf farmhouse at the very beginning of 2000.

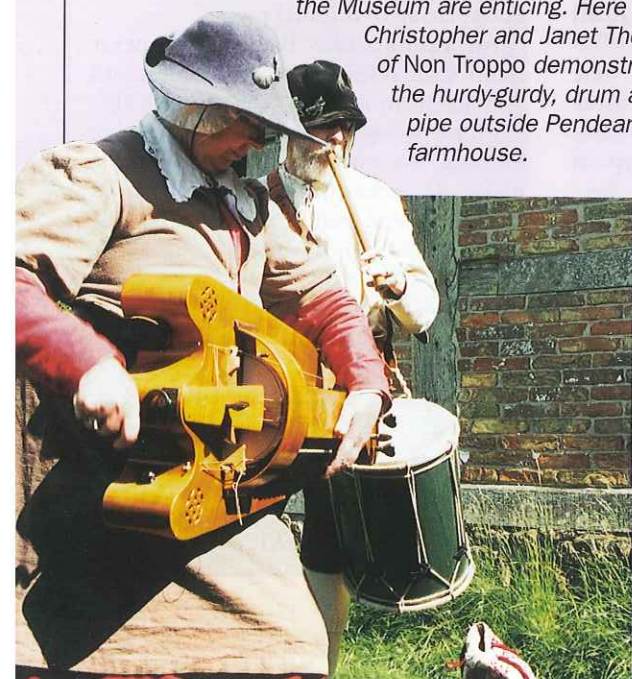


Time for a break at the Heyshott Harvesting Weekend – volunteer Derek Hilton and Museum director Chris Zeuner with Museum Shire horses Gym and Don, newly acquired from champion ploughman Will Williams on Dartmoor.

The horses generate a great deal of interest and good public relations for the Museum on their visits to other events in the region.



The sounds of early music drifting across the Museum are enticing. Here Christopher and Janet Thorn of Non Troppo demonstrate the hurdy-gurdy, drum and pipe outside Pendean farmhouse.



COURSES PROGRAMME 2000-2001

NOVEMBER

- 2 Repair of timber-framed buildings: **Richard Harris & Roger Champion**
- 5 Introduction to ploughing with heavy horses: **Rob Dash**
- 4 Corn dolly workshop for beginners and improvers: **Verna Bailey**
- 17 Caring for your historic farm vehicles, a seminar in partnership with South East Museums: **David Viner, George Monger & Robert Hurford**
- 18 Historic paintwork on buildings: **Timothy Easton & Clare Gapper**
- 19 Ploughing with heavy horses, taking it forward: **Rob Dash**
- 21 Timber decay and its treatment: **Brian Ridout**
- 21 Traditional sausage making: **Bill O'Hagan**

DECEMBER

- 3 Ploughing with heavy horses, more practice: **Rob Dash**
- 5 Herbal Christmas gifts and decorations: **Christina Stapley**
- 14 Traditional timber framed construction: **Richard Harris**

- 15 Herbal Christmas gifts and decorations: **Christina Stapley**

JANUARY

- 17 Continuous hurdle fencing, a practical workshop: **Bob Holman**
- 17 Timber: identification of species: **David Woodbridge**
- 18 Timber: Strength grading of hard & soft woods: **David Woodbridge**
- 20 Care & management of heavy horses: **Rob Dash**
- 25 Recording vernacular buildings for conservation, day one of three: **Richard Harris**

FEBRUARY

- 5 English brickwork: Tudor to Edwardian: **Gerard Lynch**
- 10 Ritual & practical marks on building materials: **Timothy Easton & Richard Harris**
- 18 Introduction to driving heavy horses: **Rob Dash**
- 17 Corn dolly workshop for beginners and improvers: **Verna Bailey**
- 21 Specialist science and crafts for building conservation: **James Strike**

MARCH

- 4 Introduction to driving heavy horses: **Rob Dash**
- 6 Small animals for smallholdings, feasibility and management: **David Bland**
- 7 Dealing with change in historic buildings, day one: **James Strike**
- 12-14 Joining and pointing historic brickwork, theory & practice: **Gerard Lynch**
- 15 Recording vernacular buildings for conservation, day two: **Richard Harris**

- 20 Traditional sausage making: **Bill O'Hagan**
- 25 Driving heavy horses, chain work: **Rob Dash**
- 28 Dealing with change in historic buildings, day two: **James Strike**
- 29 Design and specification of leadwork: **Nigel Johnson of the Lead Sheet Association**

APRIL

- 4 Willow workshop; weave and wale a basket: **Deborah Albon**
- 11 History of English domestic architecture, day one 1400-1625: **James Strike**
- 21 Pole lathe turning; turn objects the traditional way: **Chris Smith**
- 22 Driving heavy horses, shaft & pole work: **Rob Dash**
- 25 History of English domestic architecture, day two 1625-1830: **James Strike**
- 26 Recording vernacular buildings for conservation, day three: **Richard Harris**



Museum gardener, Bob Holman (and Christina Stapley, seated) with participants on one of the *Millennium of Herbs day schools* in the Bayleaf medieval garden.

- 27 Dowsing, an introduction to this ancient craft: **David Russell**
- 30 Apr-2 May Hands-on timber repair workshop, traditional and contemporary methods: **Roger Champion & Richard Harris**

MAY

- 5 Bronze axe workshop: **Neil Burrige**
- 12 Dawn chorus walk with breakfast: **Bob Holman**
- 14-20 Timber-framing from scratch: **Joe Thompson & Richard Harris**
- 16 Home owner's day with **Jackson-Stops & Staff**
- 16-18 Leaded-light stained glass workshop: **Tricia Christian**
- 20 Heavy horses, plaiting and show preparation: **Rob Dash**
- 21-25 Traditional drawing and watercolour, five consecutive days for novices and others: **Gordon Rushmer**
- 23 Traditional timber-framed construction: **Richard Harris**
- 24 Joinery by hand - sash windows: **Ged Gardiner & Charles Brooking**

Wilm and Joy Huning's *Traditional Painting and Decorating Techniques* workshop, which will be expanded into a three-day course in future following demand.

Course news in brief

The Museum's programme of courses in historic building conservation, designed for professionals and craftspeople, has again been expanded for the coming year. Brand new day schools include *The History of English Brickwork*, by Gerard Lynch, master bricklayer and regular tutor for the practical brickwork courses. Another regular Museum tutor, James Strike, will be teaching a two-day overview on *English Domestic Architecture*, Tudor and Jacobean on day one, followed by Baroque, Georgian and Regency three weeks later. He has also devised *Specialist Science and Crafts for Building Conservation*, a day school of case studies illustrating the processes, terminology and applications involved. Brian Ridout and David Woodbridge again offer their specialist timber science subjects. Museum research director Richard Harris continues to offer his specialist day schools for which there is a constant demand.

Timothy Easton returns in November with *Paintwork on Historic Buildings*, which will study painted surfaces from the 14th century and put English examples in their European context. He will talk on *Ritual and Practical Marks on Buildings*, with Richard Harris in February.

Places on *Timber Framing from Scratch* were in huge demand in May, when eight participants constructed a small timber-framed building, now on view at the Museum, which will be infilled and roofed to provide a home for the Museum's Tamworth sow. Joe Thompson, an inspirational leader for these courses, ran a hewing and sawing weekend prior to the seven-day workshop, easing the burden of oak conversion before framing begins. A *Hands-on Timber Repair Workshop* running concurrently proved fascinating for Museum visitors who could see all the work in progress. Three *Timber Framing from Scratch Workshops* are planned next year.

An ICOMOS (International Council on Monuments and Sites) research seminar on historic timber took place at the Museum during the timber-framing workshop, drawing delegates and speakers from as far afield as Inverness and Norway.

The Home Owners' Day with Jackson-Stops & Staff was a sell-out and has been featured in *Period Living*. Enquiries about next year's day are pouring in.

Places have been offered to 12 applicants for the fourth *MSc in Timber Building Conservation*, validated by Bournemouth University. This is the largest number of starters in the history of

Right, cutting bricks on Gerard Lynch's historic brickwork course.

Below, gridshell practice - MSc in Timber Building Conservation postgraduate student Steve Corbett working on a prototype of the Building Conservation Centre roof structure.



the course. Leader Richard Harris begins the first module in November. Third course students all achieved their postgraduate diplomas and are now researching their MSc dissertations. Steve Corbett is carrying out his at the Museum as project manager for the roof of the Building Conservation Centre.

A one-day seminar on *Caring for your Historic Farm Vehicles* in partnership with the South East Museums Service is being held following an extensive study of the Museum's collection of horse-drawn vehicles by David Viner. He will be joined by practising wheelwright Robert Hurford and conservation specialist George Monger for the day, which includes workshop sessions using waggons from the collection.

The Heavy Horse Experience Days have been increased in response to demand for more introductory sessions, frequently from people unlikely to have the opportunity to own their own horse. Previous course participants and the Museum's own stable volunteers will soon undertake training for their Road Driving Test, awarded by the British Horse Society and the Draught Horse Training Committee.

The *Millennium of Herbs* series of five day schools with Bob Holman and Christina Stapley was a sell-out, with the mix of historical evidence, tours of the gardens and hedgerows and practical sessions making ointments, potions, inks and tonics proving a good formula, all held within appropriate settings in the Museum. The series will be repeated next Summer.

Bob Holman's *Dawn Chorus and Nightjar Walks* were great successes, with 25 people enjoying all they saw and heard. Craft workshops in willow, corn decorations, bronze, silver, pole lathe turning, hurdle fencing and dowsing were well supported. The Museum is making a significant contribution to the maintenance of many rural craft skills.



The Artists in Residence during Museums & Galleries Month were popular with Museum visitors with artists Jonathan Froud, Tim Sandys-Renton and Gordon Rushmer bringing their art to a different public. Gordon's day classes were over-subscribed and will be repeated next May.

The end result of the Timber Framing from Scratch course, an oak-framed pig house!



Further information on all Museum Courses
Diana Rowsell on 01243 811464 / 811363

Learning to drive a heavy horse, with Rob Dash.



FRIENDS NEWS

SPRING TOUR 2001 – 26 April–1 May. York is our chosen venue for 2001. The programme will include a tour of the city by water bus, visits to Jorvik Viking Centre and York Minster, a ride on the North York Moors Railway from Pickering to Grosmont, on to Whitby and then across the moor to Hutton le Hole to visit the Ryedale Folk Museum. We also hope to visit either Castle Howard or Harewood House. There will be a free day in York where there is so much to see, with your own choice of visits – Fairfax House, the Castle Museum, the Treasurer's House, the National Railway Museum, to name a few. We will break the journey on the way up at the Abbeydale Industrial Hamlet near Sheffield and on the return journey at the Canal Museum, Stoke Bruerne.

The group will stay at the Swallow Hotel, which includes the usual leisure facilities and overlooks York racecourse. The cost, which will not exceed £370 per person, includes everything except hotel gratuities, lunches, drinks and personal choice of visits in York. Participants are strongly advised to make their own arrangements for holiday insurance.

Please apply for a booking form to the secretary, Jean Piggott, enclosing a stamped addressed envelope. Booking will be treated on a first come, first served basis. A limited number of single rooms is available.

- **Membership subscriptions.** The annual subscription to the Friends of the Museum will change from 1 January 2001. It has been three years since the last increase and membership continues to provide excellent value for those who visit the Museum, in addition to the vital financial support that the Friends contribute to the work of the Museum. New annual rates are: Family (2 adults plus dependent children or grandchildren) £33; Adult £15; Joint adult £30; Senior citizen (60) £13; Joint seniors £26; Child or full time student £8; Corporate, full rate £110; Corporate, reduced rate £40.

Members who currently pay by Direct Debit will receive a letter, enclosed with this magazine, which will detail the new payment.

- **Gift Aid – something for nothing?** Your annual subscriptions, together with any other donations you make, qualify as Gift Aid donations and the Friends can reclaim the tax. All that

is required is that the donor pays an amount of income or capital gains tax at least equal to the amount of tax that we reclaim (currently 28p for every £1 that you donate) and that you make a simple Gift Aid declaration. For example, a family subscription of £33 would be worth £42.24 to the Museum at no additional cost to you.

Members who had a Deed of Covenant under the previous rules need take no further action as this can still be used to claim Gift Aid. Many members have already returned

Virginia Lyon memorial



Many of you will remember Virginia Lyon, who was chairman of the Friends of the Museum and Museum Trustee before her untimely death in December 1996. At the instigation of and with support from members, a carved oak finger post and stone plaque were dedicated to her memory in July, on the day of the Rare and Traditional Breeds Show, with which she was so closely involved. Members of her family and a small group of Friends were present at Pendean Farmhouse when Tim Heymann, her successor as chairman, seen above, spoke of her enthusiastic dedication to and support for the Museum over many years. Thanks go to Roger Champion, Museum carpenter, for the timber work and Kenneth Childs, for the letter cutting. The fund set up to meet the cost remains open until the end of the year if any member wishes to make a contribution towards Virginia's memory.

a declaration that was sent out with their membership card. Thank you for your excellent response. If you have not yet received a request and/or you would now like to make a declaration, all you need do is send a note to the hon treasurer with your name, address (inc postcode), membership number and the following statement – "I want the Friends of the Weald & Downland Open Air Museum to treat all donations I have made since 6 April 2000, and all donations I make from the date of this declaration, until I notify you otherwise, as Gift Aid donations and reclaim the tax."

Please ensure the declaration is dated. Your signature is not required. If you have any queries please contact the treasurer.

- **Christmas Gift.** Why not give a year's membership of the Friends of

the Museum as a gift this year? Write to or telephone the Friends office for application forms. Completed forms should reach us by the first week in December so that membership cards can be sent before Christmas. If you apply in December you can take advantage of this year's subscription rates (Family £30; Adult £14; Senior citizen £12; Child/student £8.)

- **AGM.** The Annual General Meeting of the Friends will take place on Saturday 21 April 2001 at 2.30pm in the old library, West Dean House, followed by tea.
- **Fund Raising Lunch.** A special fund-raising lunch is being organised during mid-May 2001 – full details in the Spring Magazine.

Diane Walker, the Museum's new Education Officer reflects on her first months . . .

The last few months have been a fascinating experience! In previous jobs I have set up the museum education service from scratch and then developed and run it. So it has been a pleasure to inherit a vibrant and highly regarded service and to be given the task of taking it forward.

The support and help of staff and volunteers has been much appreciated as I have got to grips with the sheer size, scale and intricacies of the task, at the same time fitting into my role on the Goodwood Estate and at West Dean Gardens!

The start of a new incumbency is often a good time to step back and take an overview. The first year will inevitably include an assessment of the activities offered in the light of the ever-changing National Curriculum and the development of new programmes. It will also involve people gradually getting used to the way I work – I have never yet met two education officers who work in the same way!

We are now approaching the Winter season of activities by which time the teams of volunteers working on Tudor and Victorian Winter workshops will have undertaken a training day where the content of the sessions will have been agreed and tried out by all of us. I hope people volunteering to work with school groups will be able to try their hand at any of the activities they are interested in, so that we can all have a bit of variety. I'm already acquiring knowledge and skills in areas I had never dreamt of. . . six months ago I hadn't thought I would be reading up on natural dyes or finding out the hard way that walnut skins stain your hands so horribly that neat bleach is the only way to get it off before going to a friend's wedding!

Plans are now well under way for the Key Stage 1 (4-7-year-olds) version of the hands-on project (funded with the help of a £7,000 Clore Foundation grant). Designs will soon be with Roger Champion for construction and we hope to have it ready by the end of the year. The activities will be created in and around mobile trollies kept in the Lavant Building Education Centre and sessions will be booked in a similar way to the existing exhibition.



Storyteller Rob Parkinson entrances a group of primary school children in North Cray house.



Diane Walker

Other developments in the coming year include creating programmes of study for Key Stage 3 (11-14-years-old) and Key Stage 4 (14-16-years-old) and for vocational courses being run in schools in leisure and tourism, for example. There will also be INSET (In Service Training for Teachers) courses as well as collaborative projects with The Mary Rose Trust involving provision for able pupils from West Sussex.

So all in all, it's going to be a busy time ahead, but I'm looking forward to the challenge and my stewardship of the education service in the coming years.

Trustees and staff

Nigel Stephens, who twice served as chairman of the Museum, retired from the Trust at the annual meeting. "Nigel was an especially committed chairman who, as a chartered surveyor, shared our interest in the history of buildings," says Museum director Chris Zeuner. Nigel has been appointed a vice president of the Museum.

Hon treasurer Martin Sharpe has also retired, and the Museum is very grateful for all he has done over the last few years. His place has been

taken by Maurice Pollock, who is also hon treasurer of the Friends and has now been appointed a trustee.

Also joining the trustees is Andrew Ferrier of Jackson Stops & Staff, Midhurst. Andrew has been a supporter of the Museum for some time, especially through sponsorship of the Lifelong Learning Programme.

Education officer Sue Shave left to join The Discovery Centre, Birmingham and her place has been taken by Diane Walker, who joins us from Fort Nelson, one of the Royal Armouries' museums.

Building Conservation Centre and Store mushrooms on Museum hillside



The Building Conservation Centre and Store is growing daily on its site above Longport House. Main contractors E A Chiverton Ltd have made good progress on the construction of the new Museum store level which is set into the hillside and will be largely concealed.

As the "glulam" beams which support the workshop floor were lifted into place in late September the size of the storage area became evident. The Green Oak Carpentry Company have started work on the construction of the gridshell itself on and off site and are well advanced with the end walls of the first floor.

During November the gridshell structure will be constructed on a large scaffolding platform and then lowered into place. The progress of the project is being updated on the Museum's website www.wealddown.co.uk.

Work under way on the Museum store section of the Building Conservation Centre in August.



HERITAGE LOTTERY FUND

Funding is in place for the main construction phase, but we continue to pursue fund raising for the fit-out and moving the collection from its current store at Charlton. The close connection between this project and the work of Mike Wall under the Designated Museum challenge funding scheme begins to emerge – see his report on page 4. To achieve this final stage to a high standard will require another £90,000.

Vivid colour in Reigate house



The magical colours and style of the wall paintings found in the 17th century Reigate town house have been recreated across one whole wall by specialists Wilm and Joy Huning. Matching the originals exactly, the new painting gives a vivid image of how many interiors of the period would have appeared when newly executed.

Diary 2000-2001

Winter opening –

Wednesdays and weekends
1 November 2000 – 28 February 2001 (10.30am – 4.00pm)

Christmas and New Year –

26 December 2000 – 1 January 2001 (10.30am – 4.00pm)

Schools Half-term –

19 – 23 February 2001
(10.30am – 4.00pm)

2001 season – Daily

1 March 2001 – 31 October 2001 (10.30am – 6.00pm)

DECEMBER

3 **Tree Dressing** – unusual celebration of the life-giving properties of trees. Dancing, lantern making, singing, story telling, plays, mulled wine

FEBRUARY

19-23 **Half-Term Activities**

MARCH

25 **Mothering Sunday** – free entry and a bunch of daffodils for mothers and grandmothers, traditional children's games and lots of fun!

APRIL

15/16 **Easter Fine Food Fair** – superb opportunity to buy regional food from makers throughout south-east England. Brass band entertainment and cookery demonstrations

MAY

19/20 **Out of the Wood Show** – celebrates the wonder of wood from furniture making and wood turning to besom broom making and charcoal burning

28-1 June **Half-Term Activities**

JUNE

3 **Heavy Horse Spectacular** – display of the grace, skill and power of over 30 heavy horses.



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