



**WEALD & DOWNLAND  
OPEN AIR MUSEUM**

Spring 2001

**How  
the  
Tudors  
improved their brickwork**

**The “Gridshell” grows**

**2001 Events and Courses Programme**



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## Opening Arrangements 2001-2002

1 March – 31 October  
Daily 10.30am – 6pm  
1 November – 28 February  
Wednesdays, Saturdays and Sundays plus schools' half-terms  
10.30am – 4pm  
Christmas Opening  
26 December – 1 January  
Daily 10.30am – 4pm  
Parties and Educational Visits by appointment  
Concessionary rates available  
**ADMISSION CHARGES**  
Including VAT at current rate  
Adults £7.00 Over 60's £6.50  
Children £4.00  
Family Ticket, 2 adults & up to 3 children £17.00

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## Buildings on the move

*Richard Harris describes the Museum's next two major building exhibit projects*

### Winkhurst

For a long time Winkhurst has presented us with problems of interpretation and siting. When it was originally reconstructed at the Museum it was thought to have been a self-contained small house, and its site at the Museum reflected that interpretation. Subsequent analysis, however, revealed that it was a kitchen or service block that had always been attached to another building on what is now its south side – the steep slope within the woodland.

Some years ago we decided that in order to interpret Winkhurst properly, we had no alternative but to build a modern building attached to its south side, to replace the one that was there when it was dismantled. Unfortunately, the steep slope within the woodland made that impossible, so in 1999 we included in our application to the Designation Challenge Fund the proposal to move Winkhurst to a new site, near Bayleaf. This proposal was accepted and, subject to planning permission being granted, the move will take place this Summer. This will allow the attached building to be added, but the siting will be an improvement in other ways as well: the building will be restored to its original orientation, and the general character of its surroundings will be much more appropriate.

The building will be used to interpret medieval cooking, complementing our other late-medieval exhibits. The original building will be used for demonstrations, while the new attached building will give us space for interpretation, preparation and storage.

As well as the support from the Designation Challenge Fund, Virginia Lyon left money to the Museum specifically for this project, and we will honour her memory in achieving it.

### Tindalls Cottage

Tindalls is now the building that has been in storage at the Museum the longest – since 1974 – and we are very excited about the prospect of proceeding with its analysis, repair and re-erection.

It was a timber-framed cottage with a brick and stone chimney, dated on stylistic grounds to 1675-1725, but perhaps dating from 1721 when there was a new tenancy. It represents a development from Poplar Cottage, in that the late-17th century alterations to Poplar Cottage (the addition of a rear outshot and a stone chimney) were present in Tindalls from the start, but Tindalls was a little superior to Poplar Cottage: the tenants occupied about 26 acres of land, whereas Poplar Cottage is thought to have been the home of a landless labourer. Also, Tindalls had a fireplace on the first floor, and a floored attic, giving better accommodation than Poplar Cottage.

Most of the timbers were re-used, which is often the case in the 17th century, and we will examine them carefully to see what can be discovered about their origins. This examination will be the first working exercise to take place in the Building Conservation Centre, and we hope it will start towards the end of this year. Thereafter, Roger Champion will repair and re-erect the timbers, which will sadly be his last project at the Museum as he will retire in November 2002.

## Acting on evidence

Museum gardener Bob Holman and his team of gardening volunteers moved the hedge bordering the track next to Bayleaf Farmhouse in the Winter. There is increasing evidence to suggest that houses were built end-on to tracks, and our more familiar view of a surrounding hedged enclosure was inaccurate for the period.



# THE GRIDSHELL TAKES SHAPE . . .

**The Building Conservation Centre and Museum Store – the “Downland Gridshell” – has reached a critical phase. In January, at the time of writing, the site was dominated by an enormous forest of scaffolding, 150ft long, 85ft wide and 40ft high, on top of which the laths of the gridshell were being assembled. By April this will have metamorphosed into the final shape of the building.**

Most visitors still ask: what exactly is a gridshell? The answer is, a structure composed of a grid of flexible members that is initially formed as a flat “mat” and then bent into a double curvature. Like a shell it is the double curvature that gives it its strength. It starts just like a piece of trellis bought at a garden centre, except that trellises are usually too stiff to bend. The flexible members we are using are made of oak, 50 × 35mm in section and 120ft long. To achieve such a length, sawn oak laths have been scarf-jointed together – we believe they are the longest pieces of oak ever produced!

Other gridshells, large and small, have been built, but what makes our project truly unique is the method of assembly. Normally, grids have been assembled at ground level, and the bending has been done by lifting the middle of the grid and pulling in the edges. Our method, specially developed by engineers Buro Happold and architects Edward Cullinan, is to assemble the grid on top of the scaffold, then gradually lower the scaffold as necessary to form the final shape. When the shape

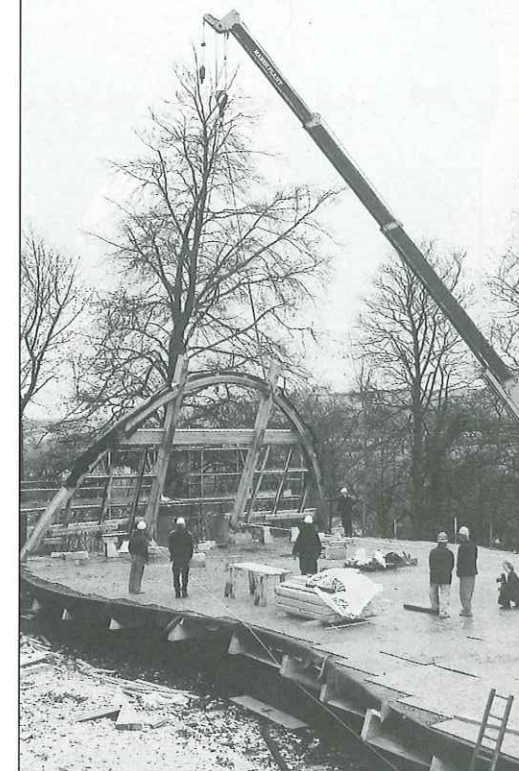
is formed, the interior will still be full of scaffold which can then be used to give safe access for applying the cladding to the gridshell.

The scaffold has been supplied by the specialist contractor PERI, who have collaborated with the engineers in developing the methodology. They have also supplied a camera tower with a fixed camera position, from which a photo is being taken twice a day. These photos will eventually be assembled into a time-lapse video of the process of forming the grid mat into the final gridshell shape, and will be posted on their website, www.peri.co.de – don't miss it!

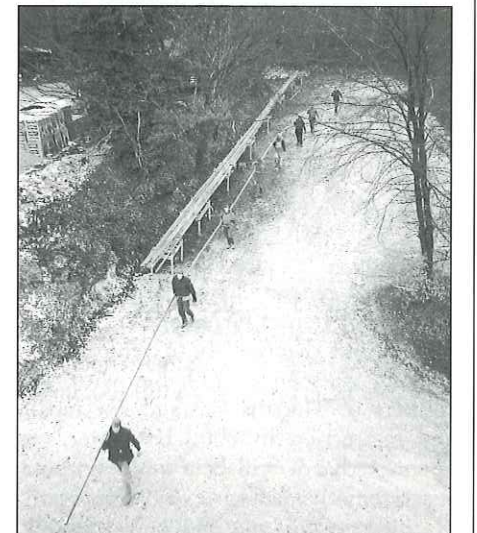
Once the gridshell has been formed, further laths will be added, running across the diagonals of the grid. These increase the rigidity of the structure. Finally, the external cladding will be fixed. This consists of three overlapping rows of vertical boarding (using Western Red Cedar), a continuous line of polycarbonate glazing at high level, and topped with a ribbon roof curving over the three lumps of the gridshell.

The project was slightly delayed by the wet weather last Autumn, but we still expect to complete the building by the end of this year.

It takes a great deal of courage and commitment from everyone to make a success of an innovative project such as this. As well as the engineers and architects, we are indebted to Chiverton, the main contractors, Boxall Sayer Ltd, quantity surveyors, and the Green Oak Carpentry Company, whose technical

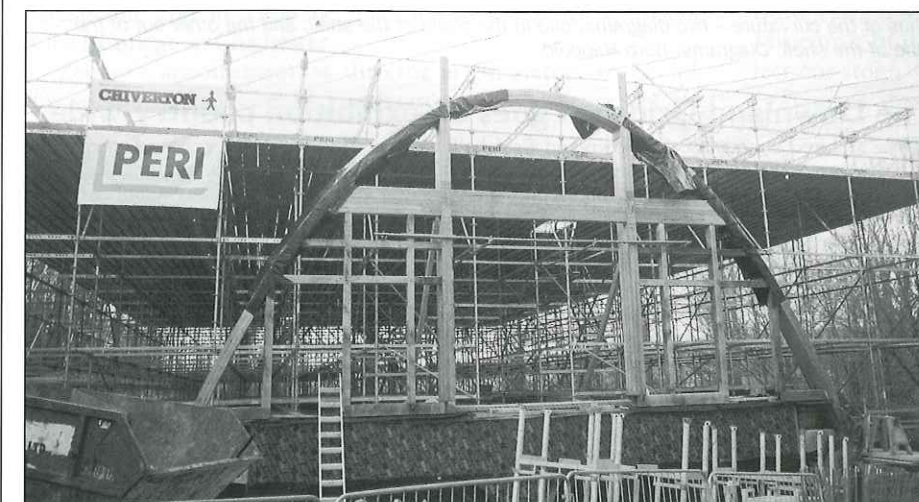


*The semi-elliptical end framework is hoisted into position during the Winter – the undulating shape of the Gridshell can be clearly seen.*



*Green Oak Carpentry Company staff carry one of the 120ft oak laths ready for positioning on the scaffolding.*

*The specialist scaffolding in place above the floor of the Gridshell with the first of the 120ft laths in position, protruding at the top.*



skills have been matched by their faith in the project and its aims, and to the Heritage Lottery Fund for its support of the project.

### Using the Gridshell

The project is formally described as “open access conservation workshop and stores”. There are three aspects to it: the basement store, the upper floor workshop and, most importantly, open access.

The basement is a huge cavernous space, which will be almost wholly filled with roller racking to provide



## ➔ The Gridshell takes shape . . .

storage for our collection of about 10,000 artefacts, including tools, furniture and domestic equipment, and samples and fragments of buildings. The collections are being reviewed in their existing home, so that when they are brought into the new stores they will be well documented, sorted and "weeded" – duplication will have to be reduced, and items with poor provenance or in poor condition considered for disposal (see also page 15).

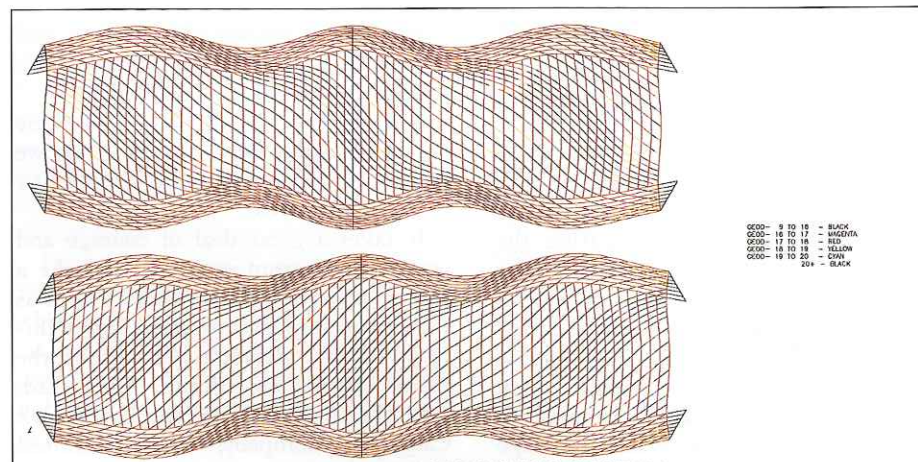
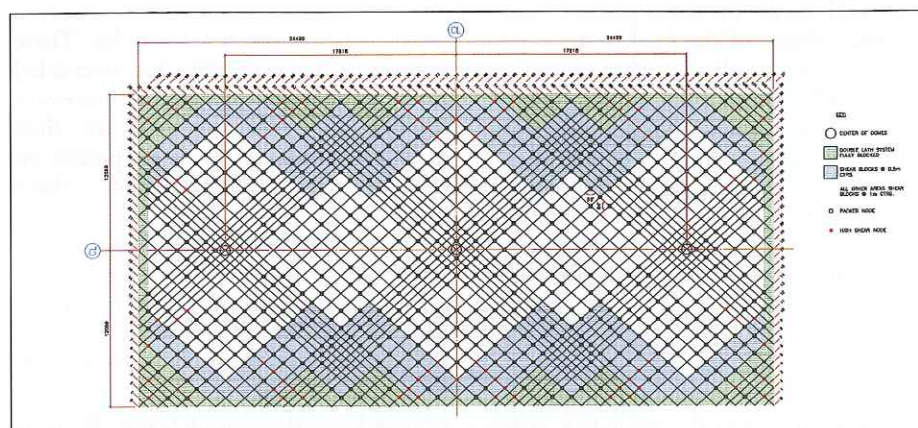
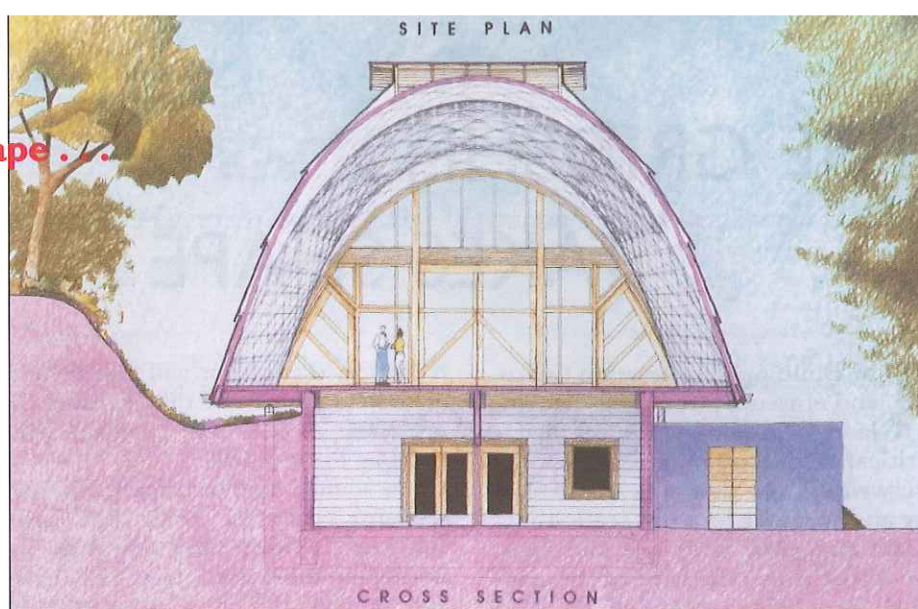


### HERITAGE LOTTERY FUND

About a quarter of the space will be devoted to the Museum's most exciting new acquisition, the Cotton Collection of vernacular chairs. As reported in the Autumn magazine, Bill Cotton has most generously offered his entire collection of 380 chairs to us, recognising that our interests in the study of, and teaching about, vernacular artefacts, are very close to his.

The upper floor, enclosed by the gridshell, will be the Museum's conservation workshop. The idea of the huge open space was generated by the need to lay out timber frames for repair and conservation, and that will be its chief use – starting as soon as possible with the timbers of Tindalls Cottage, for repair and re-erection in 2002. However, we envisage that it will be a multi-purpose space for other activities as well. Many of the ever-growing range of training courses and demonstrations that we offer will be held there, and it will provide space for the conservation of larger items from our collections, such as carts and waggons. The potential is enormously exciting.

Open access means that the building will not be confined to use by Museum staff, but will be open to the public along with all our other buildings and facilities. This aspect has been stressed throughout the project, and is the key to the building's success. At first, we envisage that access will take the form of timed guided tours, several times a day, so that the building and its contents can be properly explained. One thing is certain – entering the gridshell for the first time will be an unforgettable experience and will help to make a visit to the Museum even more memorable as well as hugely enjoyable.



Top, cross-section of the Downland Gridshell; drawing by Edward Cullinan, architects. Centre, the starting layout of the grid "mat": the colours indicate the different spacings of the "shearblocks", timber laths placed between the layers of the grid in its final form. Labels on the laths help the carpenters locate their position. Bottom, the final shape of the gridshell: the colours show the radius of the curvature – two diagrams, one in the plane of the shell, and the other out of the plane of the shell. Diagrams: Buro Happold.

### The Downland Gridshell goes on exhibition country-wide

The architect's model of the Downland Gridshell, our new Building Conservation Centre and Museum Store, which has been admired by visitors and volunteers in Longport House for many months, is away on a 12-month peripatetic exhibition developed by the Crafts Council.

Entitled *Making Buildings: relations between craft and architecture today*, the concept behind it is the development by building professionals of craft in architecture. This involves a profound knowledge of materials, the skilful manipulation of the materials, and most importantly, seeing the building as the largest and most complex of all craft products.

The Downland Gridshell display element of the exhibition includes the model; "grid-egg" (2m wide, 3m long and 1m high) made by the Green Oak Carpentry Company to represent the strength, beauty and fineness of a timber gridshell structure; the prototype piece used to test the breaking point of the laths in the actual building; a large mortice and tenon joint made by Museum carpenter Roger Champion demonstrating the traditional use of timber in building and making a strong link with the Museum's exhibits, and the exhibition boards from the alcove in the Museum shop.

The exhibition is at the New Art Gallery, Walsall until 25 March, then moves to the Crafts Council Gallery in London until 17 June. Subsequent venues and dates are available from the Museum office.

## Christopher Zeuner

### Director, Weald & Downland

### Open Air Museum

### 1974–2001

In 1980 the *Shell Guide to Country Museums* commended the Weald & Downland Open Air Museum at Singleton in West Sussex as "a museum with great style, which has known from the beginning exactly what it was trying to do and which has never departed from its original standards". Two years later the contributors to *The Good Museums Guide* were delighted that there were "no concessions to mass entertainment, no ice-creams, no guided tours, but plenty of walking, a place where you can learn and breathe at the same time".

Twenty years on and those same qualities apply; uncompromising standards of excellence in research, in scholarship and in revealing the subtleties of buildings and place in what is one of the most engaging and beautiful museums in England. It is the main achievement by which Christopher Zeuner, its Director for over 25 years, will be remembered.

The museum opened in 1970, the brainchild of Roy Armstrong, who wanted to provide a place where threatened vernacular buildings of the Wealden area could be reconstructed and preserved to offer some insight into the building crafts and the rural life of a landscape in danger, then as now, from massive development pressures. One of the museum's first volunteers was Zeuner; who had been teaching a few miles away. In 1972 he was appointed Honorary Curator and two years later; at the age of 28, the museum's first full-time paid director. It was here too that he met another volunteer, Diana Sharp, and they married in 1975. Today the museum is one of the principal museums of buildings in Britain.

Chris Zeuner was born in 1945, the younger son of Frederick and Ilsa Zeuner, who had left Germany for England in 1933. His father was to become a distinguished archaeologist at the University of London Institute of Archaeology, his older brother (who died in 1994) an engineer and collector, with a passion for steam boats and restoring Bugattis. The other crucial influence on Chris's boyhood was his boarding school, Seaford College, Petworth, where his lifelong love of the Sussex countryside began to emerge. From school he joined the Metal Box Company in London but the pull of Sussex was irresistible and in 1968 he qualified as a teacher at Bishop Otter College in Chichester.

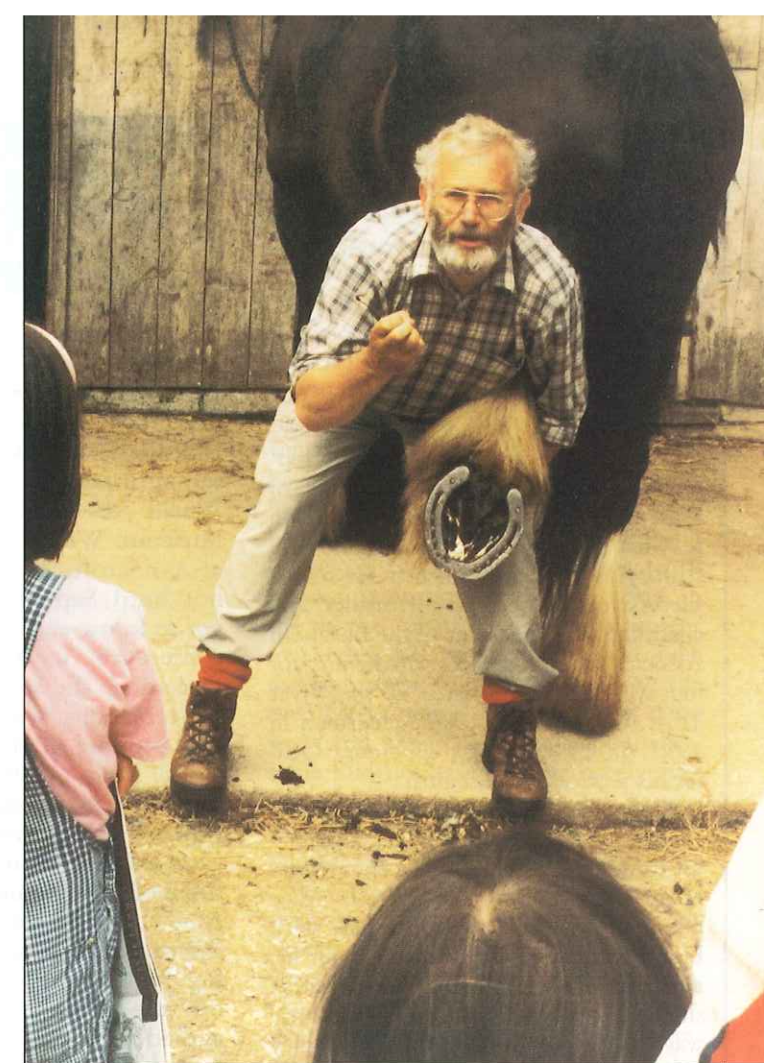
Zeuner's appointment as director at Singleton, to be followed shortly by Richard Harris as research director, set the



"As we walked up South Street surrounded by shoppers, without warning Jim, pulling the Museum's gaily painted wagon with its sad burden, emerged from West Pallant and turned north followed by a few gentlemen dressed in black.

As the little group clip clopped towards the Cathedral, soberly clad figures of men and women gradually and silently filtered out from among the shoppers and fell in behind – and so the group became a growing procession, while the thinning crowd on the pavements on both sides watched in silent wonder. The experience had a timeless quality and was one never to be forgotten."

Sylvia Jenkins



Chris Zeuner on a weekend stable duty demonstrating aspects of heavy horse care to visitors.

scene for the growth of the Weald & Downland Museum to its current position of pre-eminence. Today it is widely recognised in Britain and Europe as a leader in the study and practice of building conservation, and especially of timber buildings. This work extends into woodland and coppice management and the training of building-trade craftsmen, all supported by an outstanding research collection and library on vernacular architecture and craft skills.

**Obituary by Neil Cossons.** Reproduced by permission from *The Independent*, obituaries, 17 January 2001.

Had Zeuner lived he would have presided over the opening later this year of Gridshell, the creation of Ted Cullinan and Buro Happold, to provide an innovative new home for the Museum's Building Conservation Centre and open-access collections store.

Zeuner's interests and influence extended well beyond his own museum. He was one of the founder members of AIM,





## Christopher Zeuner

the Association of Independent Museums, which was formed in 1977 to represent the new and growing band of museums then being set up as a reaction to what many saw as a moribund and stultifying museums culture. He served successively as secretary, treasurer and chairman, was president of the European Association of Open Air Museums for four years, and a trustee of the Vivat Trust, of which he became chairman in 1997. In 1990 he was appointed OBE for his services to museums.

Chris Zeuner combined immense charm with visionary passion, an unswerving insistence on excellence and relentless attention to detail. Woe betide anyone who tied up a gate with blue baler twine. He was tough on his trustees, as all good museum directors should be, when he sensed compromise was in the air. But for their part they knew inspiration when they saw it and gave him the backing he needed to create at Singleton a truly outstanding museum.

He was a master of the unexpected. Those of us who knew him could spot the impish grin that preceded these outbreaks but never anticipate the outcomes. Turning up outside Guildhall in the City of London for a museum press call with a flock of Southdowns and a Sussex shepherd's hut left no one in any doubt that museums really could break the mould of expectation.

In the early 1980s Zeuner introduced heavy horses to the Weald & Downland Museum, reflecting his growing interest in the working horse. In 1987 he and his wife took on as joint publishers the only major magazine on draught-horses. *Heavy Horse World* now enjoys a circulation of some 3,000 in 26 countries.

Today there are three working horses at the museum. One of these, Jim, a 13-year-old Shire, took Chris Zeuner on a Sussex boat wagon to Chichester Cathedral last Thursday, where more than 600 of us remembered with warm affection and profound respect all that he represented and had achieved.

*Christopher Stephan Hugh Zeuner, museum director; born London 23 September 1945; Director, Weald & Downland Open Air Museum 1974-2001; OBE 1990; married 1975 Diana Sharp (two daughters); died Chichester, West Sussex 3 January 2001.*

## Richard Harris recalls a 25-year working partnership

**I**n the early '70s, when I was a student at the Architectural Association, I worked as a volunteer for Avoncroft Museum of Buildings, while Chris was doing the same for the newly established Weald & Downland Open Air Museum. We met a couple of times at Avoncroft conferences, but it was not until September 1974 that we got to know each other properly at a conference in Graz, Austria. In December the same year I had long conversations with Roy Armstrong at a seminar at the Kings Manor in York. Early in 1975 Chris and Roy asked me to undertake a study of the timbers of Boarhunt, which had recently been dismantled, so when I finished my architectural studies in June 1975 it was natural that we discussed the possibility of my working for the Museum. Not everyone on the Council of Management agreed with this proposal, but Chris had made his mind up and I was treated to my first experience of his determination and powers of persuasion working in my favour. I was appointed assistant to the research director (Roy Armstrong), on a one-day-per-week basis, the rest of my time being employed in teaching, writing and consultancy.

Chris's fearsome tenacity was often masked by a charming informality of style. A couple of years later I was interviewed to take on Roy's title of research director, but I didn't have to sit nervously in front of a selection panel. Chris and Roy talked to me sitting on the grass, just below Hambrook Barn. Roy was chiefly concerned about the long-term future – would I maintain and protect his vision? – but Chris gently reminded him that no one can be expected to sign away the rest of their life. The irony was, of course, that we both did exactly that.

Chris and I both loved Roy deeply, and his achievement in founding the Museum provided us with inspiration as well as a job. I think we have kept true to the essence of his vision, but the intellectual challenge was to untangle history from morality. We shared Roy's belief in the didactic power of the Museum, but we disagreed with him about what it could teach. To Roy, the simple and natural qualities of traditional buildings could teach lessons about simplicity and honesty. Perhaps

they can, but our job was to look history in the face and learn less agreeable, but ultimately more satisfying lessons.

We pursued this project together, but I relied on Chris to protect me from the Sussex politics that I, as a Worcestershire man, never understood. On one occasion in the early years I lectured approvingly on the Avoncroft project to re-erect and furnish a 1945 Arcon Prefab. The telephone lines that night were red hot – "This chap Harris wants to put a Prehab in the Museum" – but Chris took all the flak, and understood completely my enthusiasm for the project.

On technical matters, similarly, we worked together with complete mutual understanding. My first construction projects at the Museum were the Lavant building and Boarhunt – both extremely difficult because I had not seen them on their original sites – and for the first few years we seemed to be doing more dismantling than reconstruction. The breakthrough came in April 1980, when we spent the best part of three months dismantling the house from Walderton. The BBC was filming the project for the *Chronicle* programme, so the repair and reconstruction process started immediately (early 1981) and the exhibit was opened by Neil Cossons in July 1982. For the first time we were able to spread our wings and invent something new and fresh, based around the idea of displaying the middle room of the house in two periods, the front half medieval and the rear half post-medieval. We expected to be criticised, but the project received mostly praise and we began to realise that working together as a team we could have original ideas and achieve their realisation.

The next milestone was the "Bayleaf Project". This was research-based and entailed several separate strands – the interior furnishing and exterior setting of Bayleaf, the introduction of livestock into the Museum in a serious way, and the production of the "Historic Farms and Farmsteads" exhibition to celebrate British Food and Farming Year, 1989. It all had to be paid for, and Chris's talents now included a formidable ability to identify and extract money from a wide range of donors. Sometimes it was exasperating to be told, because £10,000 had been promised by the XYZ trust, we had to change our plans and get to grips with project ABC, but at his best Chris had the confidence andchutzpah that were essential to the Museum's progress.

Ten years after Walderton, we achieved another complex dismantling and reconstruction, that of Longport Farmhouse from the Channel Tunnel Terminus site. It was typical of the way we worked that all of the important decisions were taken at our first visit to the building: it was immediately obvious to us that the brick walls would have to be rebuilt by numbering every brick, and that the building was ideally suited to solve the Museum's longstanding problems of shop – inadequately housed in the Lavant building – and office accommodation. Chris handled all the complex negotiations with Eurotunnel and set up our relationship with the Canterbury Archaeological Trust, which was essential to the success of the project. Roger Champion and I were left to run the project on site, but Chris always involved himself in practical matters as well, ensuring that the site and transport were safe and well organised. His speed and efficiency were legendary – any request was dealt with immediately, however busy he might be with other things. He had his team on site and he was determined to support them to the full. The dismantling was finished dead on time, on the last day allowed in the contract, 4 December 1992. As with Walderton, the Longport project had to be followed through from dismantling straight into reconstruction: it was opened by Sir Alastair Morton on 15 September 1995 – another proud day – and brought into full use in time for the 1996 season.

As a former teacher, Chris always gave education a high priority at the Museum, but the great change that has taken place in recent years is that the Museum has found its role in lifelong learning. I had taught extramural and WEA classes both in Worcestershire and Sussex and in 1989 we took our first hesitant steps towards setting up a research institute at the Museum, inspired by the Institute of Industrial Archaeology at Ironbridge. That came to nothing, but the following year Chris responded with typical enthusiasm and commitment to an approach by Professor Bryan Brown of Bournemouth University, which led to the establishment of the Joint Centre for Heritage Conservation and Management. Chris was by then involved with national policy and museum politics, and understood the importance of partnerships and networks. Under the Joint Centre banner we started running serious training courses at the Museum, essentially inventing the syllabus and training methods in several areas. Out of the Joint Centre arose the MSc in Timber Building Conservation that the Museum teaches for Bournemouth University. Gradually we discovered

that the Museum's collections of buildings and artefacts had reached a level of importance and variety that enabled us to use them as a training resource, so that courses were "of" as well as at the Museum.

In one of our last conversations, Chris and I discussed this, and the way that education and training seemed to have set up a feedback loop at the Museum, training feeding into projects and projects feeding into training, and this is evident in Chris's last great project, the Museum's Heritage Lottery-funded

*"Chris always involved himself in practical matters. . . His speed and efficiency were legendary – any request was dealt with immediately, however busy he might be with other things."*

"Gridshell" building, our open access store and building conservation centre. The project arose originally from confronting an urgent need – we were being urged to vacate our premises in nearby Charlton, and had to upgrade our storage to meet the requirements of museum registration. In the early stages we worked together on the brief, the concept of the building and its siting, and the choice of architects, but Chris soon took on almost the whole burden of the project, and it proceeded with hardly a hitch – planning permission, the first stage lottery grant to establish feasibility, the final grant of £1.15m and raising the matching funds. As the project proceeded, however, it gradually became clear that we were not just

replacing one set of premises with another: the Gridshell project will provide a new and powerful channel for the feedback links between training, conservation, research and – most importantly – our visitors.

Chris's style of management was hands-on. On a typical day he would take Rufus, his dog, on an early morning walk around the site, and notice anything out of place. At 7 am he would meet the site staff and discuss plans for the day. I would often arrive at 8 am after a drive from London, and before I had even turned off the ignition he would be at my car window with something urgent to discuss. Later in the day he might have an appointment in London and would hurtle up to take the train from Haslemere then use the evening at home to finish the day's work and phone calls. He slept little – some said not at all – but hardly ever seemed tired. He had his ear permanently to the ground and seemed to know everything before anybody else.

During the last three weeks of his working life at the Museum last September he worked with amazing energy and focus, spurred by his illness. On the very last day, the very last afternoon he worked at the Museum, the Friday before he was due for his operation, there came an extraordinary moment of closure. I drove him to London, through the suburbs of Richmond and Twickenham, where he'd spent his childhood, and he noted with delight the streets he recognised. Our appointment was at the Institute of Archaeology, where his father had been appointed the first professor of Environmental Archaeology in October 1945, just a month after Chris was born. So, at our meeting that last afternoon we explored the possibilities for co-operation between Chris's Museum and the institution that his father had helped to found.

The Museum has suffered a very great loss, and I will miss him.

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## Young handlers show their mettle at Rare Breeds Show

Help the Museum's busiest special event by sponsoring a class . . .

Young handlers are actively encouraged at the Museum's annual Rare and Traditional Breeds Show, this year on 22 July. The photographs show young people (in this case, very young!) busy in the ring with two varieties of sheep. For the Museum's busiest special event of the year, countless staff and volunteers are on hand to welcome 5,000 + visitors and 500 animals. Some of the rarest farm livestock in the south east of England are on show – cattle, sheep, pigs, goats and poultry, and it is an excellent opportunity for the whole family to get close to the extraordinarily diverse range of breeds. Come along and enjoy yourselves – or even sponsor a class. Ring John Bushrod on 01243 811363 for more information.



## A place for all reasons!

The Museum facilities are increasingly used by a widening variety of groups. The downland site and historic buildings provide an exceptional backdrop for all sorts of occasions. In 2000 course participants and other museum users added 5,500 people to the year's visitor figures.

The Museum was chosen for more than 10% of outside-venue civil marriages in the Chichester district last year – a very respectable figure! The setting appeals to each couple in a different way, and they are able to make it very much their own special occasion.

Crawley Hall meeting room has been in constant use over the last year, not just for Museum-based events but by a host of other outside organisations. These have included the European Urban Housing Project (meeting), the Worshipful Company of Plumbers (AGM), Social Services Departments (training days) and West Sussex County Council (Millennium function).

In 2001 the Museum will welcome the United Kingdom Institute of Conservation for its annual meeting and visit, an international molinological gathering and numerous university functions. On the day of the Rare Breeds Show the Museum will host the Worshipful Company of Plumbers Master's Day and in September *Frame 2001*, the gathering of the Carpenters Fellowship will take place, followed later in the month by the annual roofing festival of the Lead Contractors Association and the National Association of Plumbing Teachers.

Other users of the Museum include archaeology groups and surveyors on fact-finding sessions.

The Museum is always ready to discuss the needs of corporate customers – we can offer a meeting room in a fine historic building, catering services, car parking and a spectacular setting. Contact Diana Rowsell on 01243 811464.

## SEE THE WOOD FROM THE TREES . . .

## THE OUT OF THE WOOD SHOW

19/20 MAY

A two-day festival of wood promises to be a highlight of the season at the Museum on 19/20 May. The Out Of The Wood Show is a celebration of all things made of wood, from the products of traditional forests to exquisite wooden carvings, from buildings and basketry to fine hand-made furniture.

This is the third Show to be organised by the Museum following two highly successful events. Wooden objects are especially sought after for the home and garden by everyone who appreciates beautiful things and is concerned about the environment and sustainability, and the event has always attracted very high numbers of visitors.

The whole Museum site will be used for the Show including a big marquee, with demonstrations and hands-on activities, as well as the opportunity to buy from the exhibitors. More than 50 craftsmen will be taking part, making and offering an enormous variety of wooden items including furniture, musical instruments, toys, carvings, turned bowls, besom brooms and baskets.

Carpenters and timber-framers will be demonstrating their skills, including Joe Thompson who leads the Museum's unique *Timber-framing from Scratch* course. His eight students will be reaching the climax of their week, converting oak logs into a small timber-framed building, which will be pieced together on the show site during Sunday afternoon.

Carpenters Henry and John Russell will stage a demonstration of a hand-

powered lathe, boring out an elm tree with a spoon augur to replicate a medieval pump, based on a medieval example found in Hertfordshire. The twins were recently featured on BBC TV's *What the Romans Did For Us*, making a Roman pump from a tree.

The work of the earliest timber framers in Britain will be displayed and demonstrated by Damian Goodburn, ancient woodwork specialist at the Museum of London. Damian was recently seen on BBC TV's *Secrets of the Ancients*, building a reproduction on the River Tyne of Caesar's timber bridge over the Rhine. He will demonstrate how Roman carpenters converted timber using reproduction tools.

Deep in the woods, the Museum's woodland crafts area will be at the centre of a wide range of demonstrations based on products traditionally made from coppiced woodland.



Other features of the day include a wheel-tying demonstration by wheelwright Keith Randall near the forge, a demonstration of traditional scaffolding by Bill Thomson at Pendean Farmhouse and an exhibition about the design and building of the Museum's new Building Conservation Centre and Store – the "Gridshell" – currently taking shape above Longport House in the car park area. Guided tours of this ground-breaking structure will be available for visitors.

The Show is sponsored by Chichester-based timber importers and builders merchants, D Cover & Sons.



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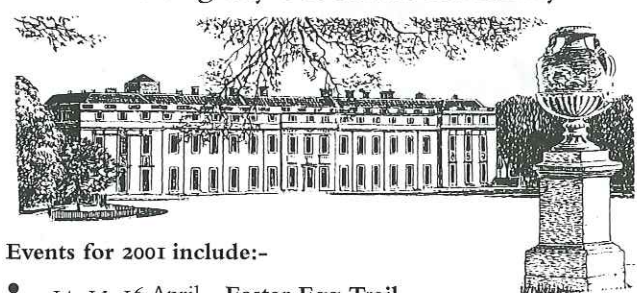
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- 15 July – Kite Festival
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## Waggon in

focus for

historic farm

vehicles seminar

The value of the collection surveys of the Museum's waggon and agricultural history holdings became clear at a well-attended seminar held in Crawley Hall in November, when three specialists presented their thoughts on *Caring for your historic farm vehicles*.

The audience was made up largely of curators responsible for rural life collections at museums all over England (the furthest afield being Preston and Leeds), and the event was pronounced a success in stimulating debate and using the Singleton collections to full advantage.

Generously grant-aided by South East Museums, the seminar was organised by David Viner, who also reports in this issue on his survey of the Museum's waggons and wheeled vehicles. Its aim was to raise awareness of the key issues of documentation in general and conservation options in particular.

David has been working on surveys of rural life museums, principally in the south west of England and his contribution was an overview of the fascination and value of such collections, set in the context of their future role as well as past achievements in interpreting rural life issues to the wider community. At the moment, there is a lively debate in progress in the wake of the national report *Farming, Countryside and Museums* prepared last year by Rob Shorland-Ball for the Museums & Galleries Commission.

Robert Hurford is a practising wheelwright based in Devon and he offered guidance on briefing specialists such as himself when setting up a project. In the same vein, George Monger reviewed conservation options and the need for good practice in tackling objects as large and as specialist as farm waggons and carts. George's conservation assessment of the Singleton collection is already being implemented in the selection of material for future display at the museum.

The Sussex waggon from Worthing Museum (which the museum has had on loan since the 1960's) was used as a case study; so too was one of the reserve items (the significance of which is now better appreciated as a result of the survey), a strawberry or market cart from Cowfold, made by Holmes of Steyning. Lively debate and a useful exchange of information characterised this enjoyable seminar.

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Set up by Orr-Mackintosh Foundation, this new initiative collects donated shares, sells them and donates the proceeds to charities including the Weald & Downland Open Air Museum. Further information about the ShareGIFT scheme is available from:

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Fig. 1 Pre-war postcard view of Pendean farmhouse. Fig. 2 (inset) Detail of the chimney cap, enlarged from the postcard.

## Pendean Farmhouse benefits from Designation funding

by Richard Harris

The Museum has cherished the opportunity to make much-needed improvements to our interpretation of Pendean Farmhouse, and the grant received as a result of our new status as a museum designated by the Government for the outstanding importance of its collections, has enabled us to do this during the Winter.

As part of the work the Museum has also been able to obtain an accurate date for the building, using dendrochronology, and we now know it was built in 1609.

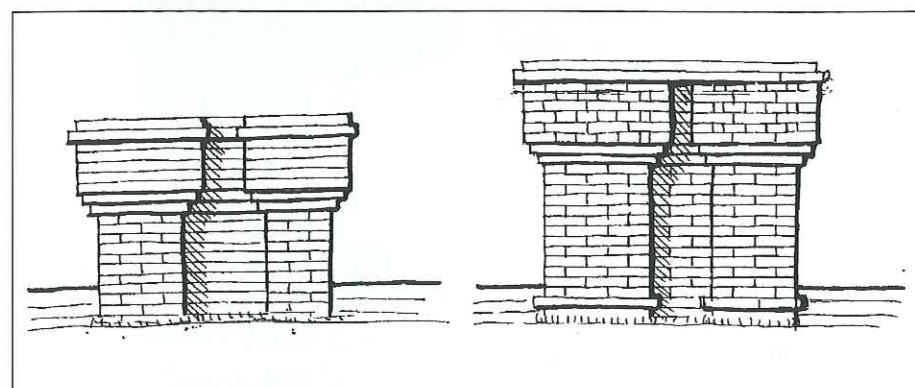
### Chimney

The Museum has acquired a picture postcard showing Pendean at some time before the War (fig. 1). A charming picture, it shows a small boy on the track in front of the house, and the character of the track, hedge and surroundings are remarkably similar to Pendean's surroundings at the Museum.

More importantly, however, the picture shows the original chimney cap in

excellent detail. Much enlarged, even individual bricks are clearly visible (fig. 2). Based on this photograph, and others that show it less clearly, the chimney was incorrect as we reconstructed it in 1975; it was 4 1/2 in too narrow, five courses (12 1/2 in) too low, and wrongly proportioned (fig. 3). We have therefore rebuilt it in its correct form above the roof line, using 17th century bricks (figs 4 and 5).

Fig. 3 Diagrams to show the difference between the chimney as reconstructed in 1975 (left) and its correct configuration (right).



### Interior

The interior is being substantially altered.

- The awkward "ladder" stair has been replaced by a typical early-17th century stair with winders at the bottom, which is much easier to climb and more likely to be an accurate reconstruction.

- We are completing the wattle and daub partitions on the first floor, closing the partitions above the tie beams.
- We are creating a small "smoking chamber" using evidence obtained and recorded during dismantling but not followed at the time of the reconstruction in 1975.
- The interior brickwork of the ground floor infill panels will be limewashed, and the exposed brickwork of the fireplaces will be ruddled and pencilled (see Timothy Easton's article on page 26).
- The evidence for the oven is being reassessed, and the reconstruction will be changed if necessary.
- The building will be fully furnished. Our consultant for this is Victor Chinnery, an eminent expert on the period. Victor helped us originally with the Bayleaf project, and has since applied his expertise to numerous other projects including Shakespeare's Birthplace in Stratford-on-Avon. He is looking at the furnishing of all of our 17th-century houses – Poplar Cottage, Pendean and Walderton – to try to differentiate between them on the social scale.

### Documentary research

Elizabeth Doff, who lives in Singleton, has kindly agreed to carry out research into the documentary history of Pendean. Most of the directly relevant documents are already known, but Elizabeth is following up some new leads and also bringing together evidence to set the social and agricultural scene for the building in the early-17th century.

As we now know from dendrochronology, Pendean was built in 1609, and the documents tell us that in that year the property changed hands: the lease was acquired by Richard Clare, a yeoman farmer, so it was almost certainly he who built the house. His father, John Clare, apparently occupied the house until his death in 1619. The Clare family continued to hold Pendean, and probably occupied the house, until 1748.

When Elizabeth's work is finished, a fascinating tale will be told.

### Exterior

Bob Holman, the Museum's gardener, has created garden beds around the house, which will give the opportunity for further interpretation of 17th-century gardens, in addition to those already established at Walderton and Poplar cottage.



Fig. 4 Pendean and the chimney as reconstructed in 1975, and fig. 5, Pendean with its new chimney cap in January 2001, and detail inset.

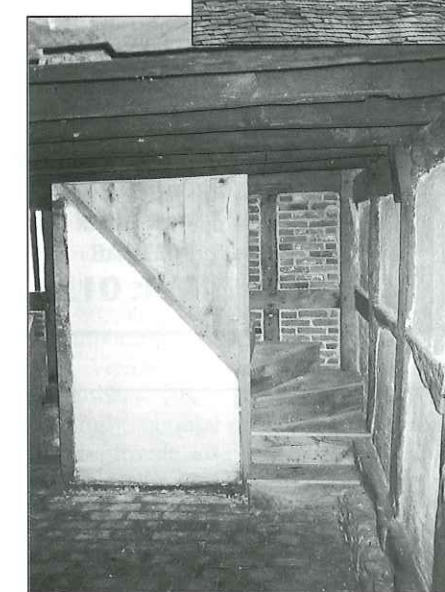


Fig. 6 The newly-inserted stair.

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24.

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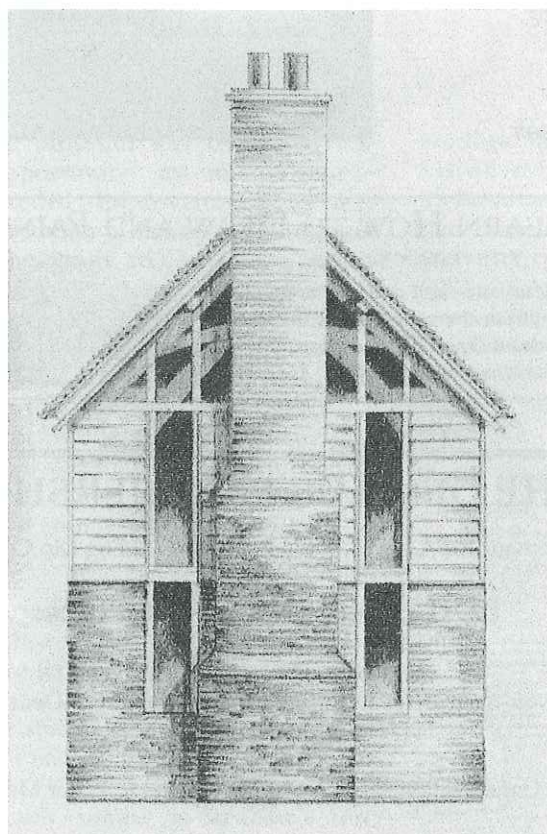
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As the individual collection surveys are carried out each is revealing its own relevance within the overall framework of the Museum's collecting policy. Obviously the prime collection is that of the buildings, followed closely by building parts and materials, and the trade and craft tools, especially those relating to building and to timber preparation. Other collections grew from a need to support and interpret the buildings and to some extent were considered as 'set dressing'. This often resulted in a lack of information being recorded when the item was received which causes some frustration to us now but gives great scope for future research!

The two large ancillary collections are the Carts & Wagons and the Agricultural Implements & Machinery both of which have now been surveyed. Elsewhere in this magazine you will read David Viner's heritage merit assessment of the vehicles which was carried out last year with separate funding from South East Museums Service (SEMS).

The Agricultural Implements and Machinery Collection itself consists of a number of sub-collections: barn machinery; cidermaking; fertiliser distributors & seed drills; harrows; harvesting & haymaking; ploughs and rollers. Within these groups are items which have been assessed as either 'core' collection or for 'use'. The 'core' category refers to objects of greatest relevance to our regional agricultural history which should be conserved in a condition as near as possible to their last working days. After careful consideration a few core items may be viewed as too far decayed for conservation and better candidates for restoration. Whether conserved or restored, no core item should be used.

## Used to great effect

The 'use' category refers to those objects which by duplication within the collection or by being nationally common have insufficient merit to warrant core status. However this in no way reduces their value to the Museum because they can be used to great effect in working demonstrations with no risk of damaging an irreplaceable artefact.

The Weald & Downland region is well represented within the agricultural collection with two examples of a Sussex turnwrest plough from its centre; several hop garden cultivators from Kent; a selection of cider presses from the fruit growing districts to the south and west of Petworth and the intriguingly varied patterns of wood-framed harrow made by individual craftsmen across the area.

Larger local manufacturers also feature significantly in our collection with ploughs and rollers from Cannings of

Mike Wall continues his review of the Museum's collections as part of the Designation challenge funding project

## The agricultural implements & machinery collection

Finchdean Ironworks; elevators from Carter Brothers of Billingshurst; a roller from Filmer & Mason of Guildford; a cultivator from Garrett of Sutton-at-Hone in Kent; a roller end from Halsted of Chichester; roller parts from Penfold of Arundel and ploughs by Taskers of Andover and Weymans of Guildford.

As to be expected, a considerable proportion of the collection consists of the products of great national or international concerns such as Albion, Bamford, Howard, Lister-Blackstone, Massey-Harris and Ransomes. By the end of the 19th century, these and many more were flooding an eager market with their wares. Ransomes, for example, at early 20th century peak production, listed some 80 models of plough in their catalogue!

Not surprisingly this is reflected in the Museum's collection, and, although representative examples of national ploughmakers will be retained in the core collection, they will undoubtedly be a mainstay for use. However, hopefully some future project at the Museum will involve the construction of replica implements for use. Few people today will have seen a turnwrest plough at work and, whilst we dare not use either of those in our collection, we do have the skills to produce an accurate replica.

Outstanding within this collection, and spanning several of our other collections too, is what appears to be almost the entire inventory from the Stevenson's

farm in Ashdown Forest. It includes a cart, a waggon, our most complete turnwrest plough, a small threshing machine, barn machinery, home-made sledges for hay or peat and a whole range of hand tools and domestic paraphernalia amounting to 167 recorded articles! The Stevenson Collection gives us a snapshot of old-fashioned and almost timeless farm life at the very heart of our region, yet, sadly at the moment we know very little else about the farm or the family. It is understood that Mr Stevenson had only recently died when the Museum received the collection in 1985. Other than that we only have brief descriptions of most of the artefacts and, as important as the objects themselves, the, as yet, unrecorded memories of those involved with the recovery!

## Major priority

Although both the Cart & Wagon and Agricultural Implements & Machinery Collections are included within our collections management assessment they are not destined for the new stores housed in the Gridshell. Nor will they, at present, be benefiting from the basic conservation which the smaller artefacts are undergoing prior to their rehousing. A major priority project must be to provide care and accommodation for these two important collections. The Museum's Farm Vehicle Conservation seminar last November (see page 11) proved pleasingly popular and our collections would provide ample scope for future courses within a much needed long term large object conservation programme.

Creating a suitable home for these collections is an unresolved problem. The bulk of the vehicle collection is in offsite rented storage. A generous donation of £10,000 has been offered by Hampshire Smallholder Arthur Cox specifically to help provide accommodation for the Agricultural Implements & Machinery Collection. The Museum aims to house and display the core collection, or at least 'the cream' of it, in the first building to be created by the Timber-framing from Scratch course to be held within the Gridshell. A site close to the Redvins yard by Bayleaf Farmhouse is likely. Most of these objects will have been in store since arriving at the Museum and, as with the forthcoming opening of the Gridshell stores, it would be wonderful to give our visitors greater access to more hidden assets!

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**Dealing with change in historic buildings**  
Day two: Building works. Building and fire regulations, environmental control, structural work, and dealing with specialist contractors.  
**Leader: James Strike**  
£80

29 March

**Design and specification of leadwork**  
A one day seminar with a practical hands-on session. Guidance on the use of lead sheet and how it should be specified and detailed correctly. Identification of problem areas and how to decide on repair versus renewal  
**Leader: Nigel Johnston of the Lead Sheet Association**  
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11 April

**History of English domestic architecture**  
Day one: 1400-1625. The influence of social and economic status, evolution of the hall-plan, growth of settlements and their dwellings, Tudor and Jacobean houses.  
**Leader: James Strike**  
£80

25 April

**History of English domestic architecture**  
Day two: 1625-1830. Origins and influence of Palladian design, Baroque mansions, Georgian design and domestic life, growth of farmsteads, Regency houses.  
**Leader: James Strike**  
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14-20 May

**Timber-framing from scratch**  
A superb opportunity to gain hands-on experience of timber framing. Starting with the tree, participants carry out hand conversion by hewing and sawing, then lay out and joint the frame using only traditional tools and methods.  
**Leader: Joe Thompson**  
£375

15-17 May

**A hands-on timber repair workshop**  
Demonstrations and practical sessions, supported by illustrated lectures. Participants will each have the opportunity to execute repairs on a genuine historic timber.  
**Leader: Richard Harris & Roger Champion**  
£200

23 May

**Traditional timber-frame construction**  
A one-day course on traditional systems of timber framing, including demonstrations and practical sessions on timber conversion, principles of layout, scribing method, pegs and assembly.  
**Leader: Richard Harris**  
£70

24 May

**Joinery by hand sash windows**  
The historical development of sash windows with practical demonstrations of traditional joinery processes. Opportunity to examine original examples from the Brooking Collection.  
**Leaders: Ged Gardiner and Charles Brooking**  
£80

5-7 June

**Traditional painting & decorating techniques**  
A three-day course which combines illustrated case studies, contemporary interpretation of methods and materials of the past with demonstrations and hands-on experience of effects including graining, marbling, pouncing and stencilling.  
**Leaders: Wilm & Joy Huning**  
£150

11-13 June

**Traditional gauged brickwork**  
A theoretical and practical course designed for practising professionals concerned with conservation and eager to have a closer knowledge of gauged brickwork.  
**Leader: Gerard Lynch**  
£200

11-17 June

**Timber-framing from scratch**  
(See 14-20 May)

14 June

**Lime mortars for brickwork**  
Lectures and practical demonstrations on the traditional preparation and uses of lime mortars and the modern misconceptions about them.  
**Leaders: Gerard Lynch & Douglas Johnston**  
£80

19 June

**Timber: Identification of species**  
An introduction to the identification of timber species through examination of anatomical features, demonstrations and practical work using hand lenses and microscopes.  
**Leader: David Woodbridge**  
£80

20 June

**Timber: Strength grading**  
An introduction to the methods used for the stress grading of hardwoods and softwoods, demonstrating the performance of timber under load with relation to the structural performance as defined by the British Standards.  
**Leader: David Woodbridge**  
£80

21 June

**Repair of timber framed buildings**  
Day school including a lecture on the repair of timber framed buildings by Richard Harris, a workshop session with Roger Champion and a critical examination of repairs executed at the Museum over 30 years.  
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2 July

**Traditional lime plasters**  
A practically based day school covering the fundamentals of lime plastering from the simplest renders to the finest ornamental work. Lecture followed by practical demonstrations, hands-on experience and opportunity for discussion.  
**Leaders: Ian Constantinides & George Terry**  
£80

3 July

**Introduction to historic ironwork**  
Study the history and development of ironwork using examples from the Brooking Collection. Practical demonstrations of forgework and the opportunity for hands-on experience.  
**Leaders: Andrew Breese & Charles Brooking**  
£80

10-12 July

**Advanced gauged brickwork**  
A theoretical and practical course designed for those with some experience of gauged brickwork. Hands-on work will include repair work on a gauged arch.  
**Leader: Gerard Lynch**  
£200

16-19 July

**Traditional roofing methods**  
Four linked days exploring the traditions, methods and materials used in the roofing industries. Roof geometry, thatch, tile, slate, lead and stone.  
**Leader: A range of experts**  
£80

10 September

**Wattle and daub**  
Uses, decay mechanisms and principles of repair. A day of lectures and demonstrations.  
**Leader: Ian Constantinides & Joe Thompson**  
£80

26-28 September

**Repair of traditionally constructed brickwork**  
Causes of failure and decay and selection of methods of repair. Practical sessions including cutting out bricks, taking out defective joints, stitch repairs and re-inforcement and patch pointing using lime mortars.  
**Leader: Gerard Lynch**  
£200

**Enquiries about these courses and others currently in the planning stage to Diana Rowsell, Training Co-ordinator on 01243 811464.**

## The Lifelong Learning Programme continues to grow!

The Museum's lifelong learning programme is based on its collections, designated by the Government for their outstanding importance two years ago. The 48 buildings and supporting collections of artefacts relating to building and rural trades and crafts are the inspiration for the seminars, practical workshops and longer courses. In return the courses nourish the collections by creating colloquia in which experts can share their skill and knowledge with a wide range of like-minded, interesting, interested and enthusiastic people.

The year 2000 brought students from every part of the UK and as far afield as Norway, Sweden and even Australia to attend the eclectic mix of courses on offer. It is fascinating to see how combinations of courses can appeal. A delegate on the *Dealing with change in historic buildings* course is also booked for the *Dowsing day*. Another delegate over from Ireland for a Conservation Engineering Masterclass was delighted to be able to fit in a day making herbal Christmas gifts and decorations!

*A student on Joy and Wilm Huning's painting course*



*One of the Museum's unique Timber-framing from Scratch courses under way*

The core of the lifelong learning programme continues to be building conservation day schools, seminars, linked days and longer workshops aimed at architects, surveyors, conservation officers and other professionals in the field. The courses are developed by the Museum's training co-ordinator and supported by two charitable trusts.

### Timber

The specialist timber day schools now cover the whole gamut of the subject with *Dendrochronology*, led by Ian Tyers of Sheffield University, joining the other timber sciences, timber-frame construction and timber repair.

### Lime & wattle and daub

Two other new subjects in the forthcoming series are *Traditional lime plasters and renders* led by Ian Constantinides of St Blaise with George Terry of Highbury College and *Wattle and daub* led by Ian Constantinides with Joe Thompson, leader of the Museum's *Timber-framing from scratch* course.

As with many of the courses these new ones will include a practical hands-on element, so that delegates can get the feel of the materials that the craftspeople use and so become more knowledgeable as specifiers. The wattle and daub day will see one of the products of the *Timber-framing from scratch* workshops being infilled.

### Roofing

The other small timber frames will be used for the four linked days on *Roofing* to be held in July. Day one will cover *Roofing geometry*, while the other days will successively cover thatch, tile, slate, stone and lead, bringing together a

group of specialists and craftspeople with whom to explore the whole subject of traditional roof coverings and their methods of application. These are topics that have regularly come up on evaluation sheets as suggestions and the Museum is pleased to be able to respond.

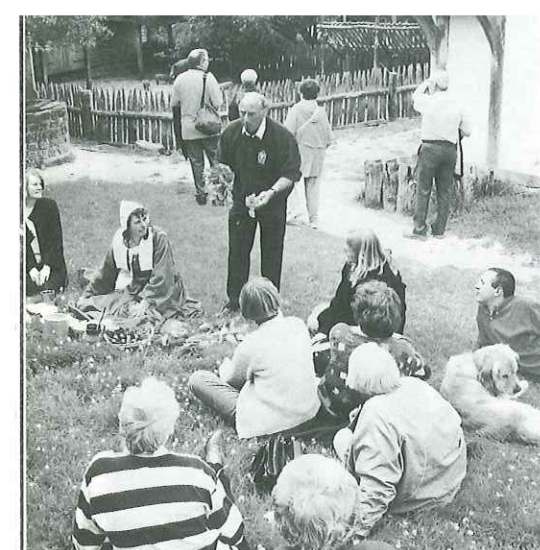


*Learning to use a pole-lathe*

### Joinery by hand and historic forgework

Charles Brooking will be bringing items from the Brooking Collection of architectural artefacts to illustrate each of these days schools. On 24 May he will bring a selection of sash window examples and accessories to complement the lectures and practical demonstrations by Ged Gardner, a much in-demand joinery craftsman who shares his expertise with a group of delegates for the day. The history of sash windows and the tools used to make them here and in France will be explored and discussed.





Museum gardener Bob Holman has a wealth of knowledge about traditional herbs and food plants

On 3 July Charles will be back, this time loaded with examples of historic ironwork to illustrate the talk and practical demonstrations of Andrew Breese, blacksmith in residence at Amberley Museum. Delegates will have the opportunity to use the forge to make a simple object after seeing Andrew fashion a traditional iron door hinge using the hand bellows forge.

### Painting & decorating

Joy and Wilm Huning's traditional painting and decorating course is now three days long to give the students greater scope for exploring the feel of techniques and materials they learn about. It is suitable for all professionals in building conservation and interior design and for private individuals wanting to decorate their own home.

### Brickwork

Gerard Lynch, master bricklayer and leader of all the Museum's brickwork courses and Timothy Easton, expert on ritual marks and paintwork on buildings have teamed up to present a day school on 18 October. They met originally when they were both on Winston Churchill Travelling Fellowships independently researching European

Heavy horse courses are extremely popular – here Museum horseman Rob Dash turns his pair at the end of a furrow



## The Lifelong Learning Programme

influences on English brickwork finishes. They will explore the various ways that English brickwork was refined and decoratively painted. They hope their evidence will provoke a lively debate on the subject.

### Walks

The *Dawn Chorus* (12 May) and the *Nightjar* (13 July) *Walks* will once again be led by Bob Holman and be followed by suitable refreshments! This year we are adding a *Butterfly Recognition Walk* around the Museum gardens to this mini-series. This will be on the morning of 20 July and be led by Brianne Reeve of Butterfly Conservation in Sussex which will also advise on a butterfly survey of the gardens and woodlands of the Museum. Then, on 13 October we are arranging a *Fungi Walk*. Tickets for all these events will be available soon.

### Leaded-lights

On 16-18 May a course on leaded-light stain glass windows will be led by regular demonstrator Tricia Christian. The introduction of leaded-lights into the windows of ordinary homes was one of the most significant in making homes more comfortable. Tricia will teach the historical background to the craft as well as the practical skills. All her students will have a finished panel to take home.

### Medieval food

A *Medieval Meal* will take place in the house from North Cray at the end of the two-day historic food event at the beginning of August. Once again Peter Brears, historic food consultant, and his team will guide the diners through the etiquette of eating a medieval style meal cooked and served by Museum volunteers. Music of the period will be provided by David Asher and others before and during the meal.

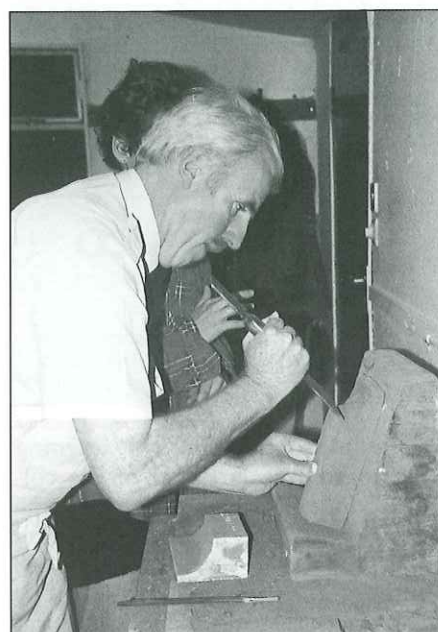
### Domestic life

Peter Brears will return for 3/4 October as tutor for two linked days on *Historic Domestic Life* with illustrated lectures and visits to Cowdray Ruins and Petworth House kitchens. Peter's knowledge and his inimitable style transport us back to days of kitchen maids and under-butlers in our grand old country houses.

### Herbs

The gardens of the Museum will be the focus for a repeat of last year's five

continues to grow!



Gerard Lynch leading one of his historic brickwork courses

successful day schools, *The Millennium of Herbs*. The format will combine illustrated talks/discussions led by tutors Christina Stapley, herb specialist, and Bob Holman, Museum gardener, walks around the gardens, hedgerows and woodland and practical demonstrations of making dyes, cough mixtures, ointments and confections. The garden at Poplar Cottage will be a new feature for delegates to enjoy. Christina will return next December to run her popular *Christmas herbal gifts and decorations workshops*.

### Textiles

*Sampler embroidery* offers a rich insight into the social history of the Victorian era and this, together with *Rag-rugging*, will be offered in the Autumn for people with a keen eye and nimble fingers to learn how to replicate these hand-made reminders of the past. Sampler work will again be taught by Caroline Vincent. Rag-rugging, which came about as a way of using partly worn-out fabrics to make rugs for warmth and comfort around the house, will again be taught by Linda Burden. She will also show how the old techniques can be used with modern textiles and designs to create a whole new look. The workshops will start on 4 September and it is hoped to stage an exhibition of the tutors' and past participants' work on one of the course days.

### Home owners

The Museum partnership with Jackson-Stops and Staff, Midhurst Office, is staging the popular *Home Owners' Day* for owners of old houses and cottages on 16 May. As before it will be packed with expert advice and guidance from an architect and a surveyor with the added bonus this year of sessions on interiors and gardens to help people enhance their old homes. Refreshments including a light lunch with wine and the chance to explore the buildings of the Museum are all included in the price.

### Small animals for smallholdings and Bees for beginners

Two new day schools this year have been created in response to requests and feature two local experts. David Bland of SPR at Eastergate has a wealth of knowledge about smallholdings and the most suitable types of animals to keep on them. On 6 March he will focus on various types of poultry, sheep, goats and pigs, their housing, feeding, breeding and general husbandry.

Bees are rather smaller animals but no less interesting to the enthusiast. Heather Champion has kept bees for 30 years and her long involvement with the Museum means that her knowledge of traditional beekeeping is immense. She is regularly seen demonstrating bee skep making and selling honey on summer days at the Museum. Anyone keen to learn about these hard working creatures and the historical and modern methods of their culture should enrol on this informative day on 15 June, which will include the excitement of moving a hive of bees.

### Craft workshops

The demand for all the craft workshops continues to grow, with repeats of willow work, pole lathe turning, hurdle fencing, corn dolly making, bronze and silver work all scheduled during the year. Many past students want to return for more, so our team of expert craftspeople are offering day schools for improvers to develop their skills. Chris Smith, pole lathe turner, is running a two-day course (on two Saturdays in October) where his students will make all the parts of a stool on the pole lathe. Only those with prior experience can be accepted for this course.

### Heavy horse courses

The wet, wet weather has thrown the programme of heavy horse experience days into chaos! We were fortunate to get away with reasonable weather for the Autumn Countryside Celebration but the following weeks of rain saw each

successive ploughing day being postponed and then postponed again. The rain continued and we accepted that for the horses' and for the fields' sakes, not to mention the humans', ploughing days would not take place until February. With ploughing and driving days on alternate Sundays this makes February and March very busy for Rob Dash and stable volunteer Derek Hilton, who has stepped in as second tutor. Derek is often to be seen working the horses in the fields on ordinary days at the museum.



The Museum's beekeeping course is on 15 June

Later on in May the emphasis is on turn-out and participants will learn how to prepare heavy horses for parades and shows. Places on all these experience days are limited, so must be booked in advance.

### Facts, fallacies and fictions: interpreting folklore

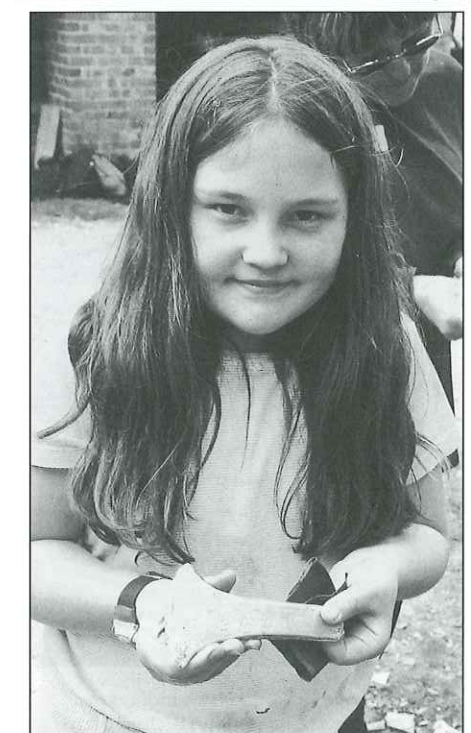
This exciting new seminar is to be held on Friday 13 July, which leaders George Monger and Jennifer Westwood feel is an auspicious day to gather a group of people together to explore this little-understood subject! George, a conservationist and museum consultant, and Jennifer, an author and lecturer specialising in narrative tales and local legends, have come together to offer other people in the museum sector the chance to look at folklore from the perspective of the folklorist. They hope to give a proper understanding of the subject and enable others to use, interpret and present folklore more effectively in their museums. Equally, anyone else interested in this subject is very welcome to book a place and join in with what promises to be a fascinating day. Both leaders are committee members of the International Folklore Society.

### A dug-out boat for the millpond!

In August Damian Goodburn, ancient woodwork specialist at the Museum of London will return to the Museum to lead an eight-day course in building a dug-out boat. The end product will be moored in the millpond. There is evidence that millers often used dug-out boats.

The boat will be based on Anglo-Saxon dug-outs excavated from the river Arun at Amberley and Hardham. It will be made from half an oak log obtained from one of the local estate woodlands.

Damian has already built six dug-outs, all replicas of Anglo-saxon or medieval examples after studying tool marks on excavated boats to see how the dug-out builders worked. To offset the physical demands of the course some days will include a guided Museum tour and illustrated talks on boat building. These may be available to people not involved in the actual boatbuilding project. As full places will be strictly limited please contact Diana Rowsell as soon as possible. The course will start on 22 August and be arranged so that Museum visitors can be spectators.



The thrill of making your own bronze axe head

Leaflets with booking forms are available for all the courses in the life-long learning programme. Diana Rowsell will be pleased to help choose the right course for each individual, whether it is a professional need or a recreational wish. Contact her on 01243 811464.

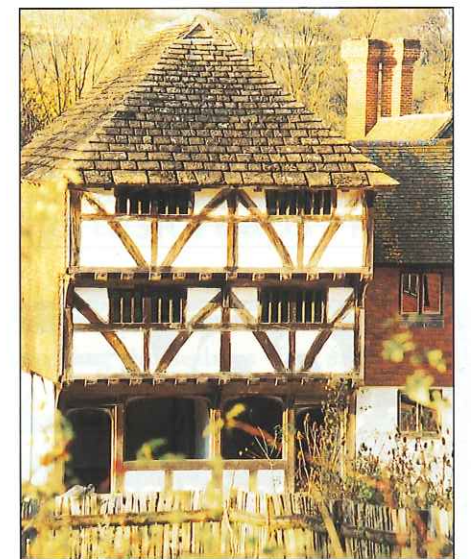


**Key:**  
Courses – blue  
Special events – brown

# EVENTS DIARY 2001



- 3 Introduction to coppice management: John Booker and museum coppicemen
- 4 Junior Friends meeting
- 11 Ploughing with heavy horses – developing skills: Rob Dash
- 15-18 MSc Course: Unit 6
- 16 Friends' "Treasure Houses of Kensington & Chelsea" visit
- 22 Repair of timber-framed buildings: Richard Harris
- 25 Ploughing with heavy horse, more practice: Rob Dash



## DECEMBER

- 2 **TREE DRESSING.** 12.30-4 pm. A very unusual celebration of the life-giving properties of trees. Dancing, lantern making, song singing, story telling, mummers plays, warming food and drink including mulled wine available
- 2 Junior Friends meeting
- 7 & 13 Herbal Christmas gifts & decorations workshop: Tina Stapley
- 13 Traditional timber-frame construction: Richard Harris



## SEPTEMBER

- 1/2 "Frame 2001" – meeting of the Carpenters' Fellowship
- 4 Textile courses begin
- 8/9 **A STORM OF ARROWS** The largest gathering of archers for 500 years, practising their aim, competing and demonstrating their skills with cross and long bows. A sight not to be missed!  
A tremendous new event for the Museum – but hundreds of years ago every man in the village was required to go to the butts to practice his archery on a weekly basis
- 8/9 Junior Friends meeting
- 10 Wattle & daub: Ian Constantinides & Joe Thompson
- 12 Millennium of Herbs Day 5: Bob Holman & Tina Stapley
- 13-16 MSc Course: Unit 5
- 16 Annual Roofing Festival – Lead Contractors Association & National Association of Plumbing Teachers
- 19 Friends' visit to Salisbury
- 26-28 Repair of traditionally constructed brickwork: Gerard Lynch
- 29 Friends' Michaelmas Supper

## OCTOBER

- 3-4 Historic domestic life: Peter Brears
- 6 & 13 Make a hand-turned stool on the pole lathe – two days: Chris Smith
- 6 Bronze axe workshop: Neil Burridge
- 7 Bronze rapier workshop: Neil Burridge
- 7 Junior Friends meeting
- 8-14 Timber-framing from scratch: Joe Thompson
- 11 Construction & renovation of timber-framed buildings: Richard Harris & Richard Oxley
- 13 A fungi walk around the Museum & woods: Anne Yarrow
- 15-17 Repair of traditionally constructed brickwork: Gerard Lynch
- 18 Painted brickwork: Gerard Lynch & Timothy Easton
- 21 Introduction to ploughing with heavy horses: Rob Dash
- 24-26 Lead-light stained glass workshop: Tricia Christian
- 27/28 **AUTUMN COUNTRYSIDE CELEBRATION** Come and be absorbed in the romance, sounds and smells of our rural heritage. Ploughing competitions for heavy horses and vintage tractors, a steam powered threshing machine finishing the summer's harvest are just a part of this, the Museum's longest running, event. The Copper Family will be performing songs and tales of Sussex past throughout the day on Saturday
- 29-2 Nov **HALF-TERM ACTIVITIES** 11 am-4 pm Lots of countryside skills and crafts to get to grips with. Enjoy the many and various activities for children including music, storytelling and lots to make & do

## NOVEMBER

- 1/2 **HALF-TERM ACTIVITIES** see 29 Oct
- 3 Corn dolly workshop: Verna Bailey

- 11 Millennium of Herbs Day 3: Bob Holman & Tina Stapley
- 13 Facts, fallacies & fiction: interpreting folklore: George Monger & Jennifer Westwood
- 13 Nightjarwalk with Bob Holman
- 16-19 Traditional roofing methods: A range of experts
- 17 Friends' visit to Somerset House
- 20 A butterfly walk around the Museum gardens: Brianne Reeve



- 22 **RARE AND TRADITIONAL BREEDS SHOW** Over 500 traditional and rare farmyard animals converge on the Museum. A busy rural show loved for its personal and friendly atmosphere
- 23 Millennium of Herbs Day 4: Bob Holman & Tina Stapley
- 26-29 MSc Course: Roofing and Metals Unit
- 29 Pole lathe turning: Chris Smith

## AUGUST

- 2/3 **MEDIEVAL COOKERY DAYS** Medieval cookery as it really was! Top food historian, Peter Brears, will be cooking over an open fire in a medieval kitchen building. Demonstrations of table manners and etiquette of 400 years ago in Bayleaf farmhouse and a medieval meal in North Cray House
- 4/5 **CHILDREN'S ACTIVITY**



- WEEKEND** Over 30 different activities based on the crafts and skills of the past to get your hands on!
- 4/5 Junior Friends meeting
- 5 South Downs Harness Club Show
- 16 St Roche Service on the Trundle. 6 pm
- 18 Corn dolly workshop: Verna Bailey
- 22-29 Dug-out boat workshop: Damian Goodburn
- 23-27 **RURAL HISTORY RE-ENACTMENT** Meet the people who may have lived in the museum's historic farmhouses; discover the stresses and joys of life in 1601. A carefully researched, costumed re-enactment of daily rural life in Elizabethan England
- 31 Dendrochronology. Ian Tyers

- on traditional skills and crafts for accompanied children
- 31 Friends' visit to Stapehill, Dorset

## JUNE

- 1 **HALF-TERM ACTIVITIES** – see 28 May
- 3 **HEAVY HORSE SPECTACULAR** A wonderful and continuous display of the grace, skill and power of equine giants. This event incorporates the Museum's own team of working Shire horses.
- 3 Junior Friends meeting
- 5-7 Traditional painting & decorating techniques: Joy & Wilm Huning
- 7-10 MSc Course: Unit 4
- 8 Goodwood Race Evening featuring Weald & Downland Museum Maiden Stakes
- 11-13 Traditional gauged brickwork: Gerard Lynch
- 11-17 Timber-framing from scratch: Joe Thompson
- 13 Millennium of Herbs Day 1: Bob Holman & Tina Stapley
- 14 Lime mortars for brickwork: Gerard Lynch & Douglas Johnston
- 15 Bees for beginners: Heather Champion
- 17 Heavy horse driving for those with experience: Rob Dash
- 19 Timber identification of species: David Woodbridge
- 19 **"A MIDSUMMER NIGHT'S DREAM"** by Illyria. 7.30 pm. Open air theatre by the lake
- 20 Timber, strength grading of hard & soft woods: David Woodbridge
- 21 Repair of timber-framed buildings: Richard Harris
- 23 Make your own shaving horse: John Waller
- 25 Millennium of Herbs Day 2: Bob Holman & Tina Stapley
- 26 Friends' "Oxford Spires & Shires" visit
- 26-29 Timber masterclass: Richard Harris & Peter McCurdy

## JULY

- 2 Traditional lime plasters: Ian Constantinides & George Terry
- 3 Introduction to historic ironwork: Andrew Breese & Charles Brooking
- 7 Bronze dagger workshop: Neil Burridge
- 8 Iron-age silver workshop: Neil Burridge
- 8 **EARLY MUSIC AFTERNOON** 2 pm-5 pm. Groups of musicians will perform medieval, Tudor and Stuart pieces in and around the historic buildings – playing 'pop' music from the streets, lively music from the theatre and the court. Costumed dancers will perform both peasant and courtly dances of the 14th to 17th centuries. Some audience participation
- 8 Junior Friends meeting
- 10-12 Advanced gauged brickwork: Gerard Lynch

- basket: Deborah Albon
- 11 History of English domestic architecture, day one 1400-1625: James Strike
- 15/16 **EASTER – FINE FOOD FAIR** Fabulous opportunity to buy fine foods from those who produce them in the South-East of England. Admission includes entry to the museum, egg based fun, brass band entertainment, cookery and floral demonstrations, and traditional cooking in the museum's historic buildings
- 21 Pole lathe turning: turn objects the traditional way: Chris Smith
- 21 Friends' Annual General Meeting at West Dean House – 2.30 pm
- 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
- 27 Dowsing: an introduction to this ancient craft: David Russell

## MAY

- 3 Brick masterclass, Gerard Lynch
- 5 Bronze axe workshop: Neil Burridge
- 6 Junior Friends meeting
- 10-12 Association of Independent Museums Conference
- 12 Dawn chorus walk with breakfast: Bob Holman
- 14-20 Timber-framing from scratch: Joe Thompson & Richard Harris
- 15-17 Hands-on timber repair workshop, traditional and contemporary methods: Roger Champion & Richard Harris
- 16 Home owners' day with Jackson-Stops & Staff
- 16 Friends' Spring Lunch, Easebourne Priory
- 16-18 Leaded-light stained glass workshop: Tricia Christian
- 19/20 **OUT OF THE WOOD SHOW** Discover the wonder of wood, its beauty and versatility. See craftsmen making and offering an enormous variety of wooden items and, of course, many of the historic buildings, of the Museum, and its new "gridshell", are made largely of wood
- 20 Heavy Horses, plaiting and show preparation: Rob Dash
- 21-25 Traditional drawing and watercolour, five consecutive days for novices and improvers: Gordon Rushmer
- 23 Traditional timber-framed construction: Richard Harris
- 24 Joinery by hand – sash windows: Ged Gardner & Charles Brooking
- 28-1 June **HALF-TERM ACTIVITIES** 11 am-4 pm Join in with lots of unusual and interesting activities based



## MARCH

- 3 Introduction to driving heavy horses: Rob Dash
- 4 Junior Friends meeting
- 6 Small animals for smallholdings, feasibility and management: David Bland
- 7 Dealing with change in historic buildings, day one: James Strike
- 11 Introduction to ploughing with heavy horses: Rob Dash
- 12-14 Jointing and pointing historic brickwork, theory & practice: Gerard Lynch



- 15 Recording vernacular buildings for conservation, day two: Richard Harris
- 22-25 MSc Course: Unit 3
- 24 Driving heavy horses, chain work: Rob Dash
- 25 **MOTHERING SUNDAY** Free entry and a bunch of daffodils for mothers and grandmothers. Traditional activities and lots of fun!
- 28 Dealing with change in historic buildings, day two: James Strike
- 29 Design and specification of leadwork: Nigel Johnston of the Lead Sheet Association

## APRIL

- 1 Junior Friends meeting
- 4 Willow workshop, weave and wale a



# AMBER

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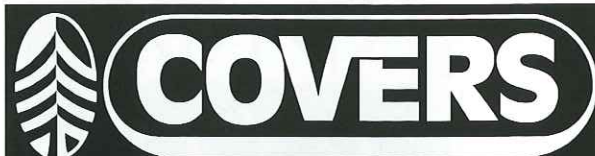
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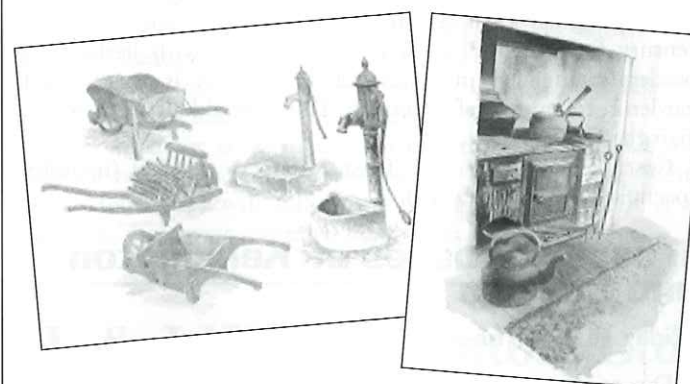
## News in brief

■ In some of the most famous photographs of the Goodwood motor circuit in its heyday there are tantalising reminders of a past age, with sheaves of wheat stooked to ripen as a backdrop to the racing cars in the foreground. For the Revival meeting held annually in September this harvest scene has been recreated for Goodwood by the Museum. Encircled by the race circuit the Museum's team presents a traditional harvest tableau, collecting the sheaves and transporting them to the steam powered threshing machine where the wheat is threshed to produce grain and straw. Revival supporters are taken back in time to a typical countryside activity of the 1940s. Meanwhile Museum visitors can get even closer to the threshing scene at the Museum's Autumn Countryside Celebration on our own site on 27/28 October. At this popular event heavy horse teams and vintage tractors plough the land and traditional agricultural machinery and rural craft stands add to the seasonal atmosphere.

■ This year the Copper Family will be performing Sussex songs and tales at the Autumn Countryside Celebration on Saturday 27 October. Times of their performances will be available nearer the time. There is no extra charge, just the normal Museum admission.

■ Illyria will be back again in the Summer, performing *A Midsummer Night's Dream* by the lake on Tuesday 19 June at 7.30pm. Tickets can be ordered direct from the Museum office, 01243 811363.

■ Five cards printed from originals painted by Gordon Rushmer at the Museum during Museums & Galleries Month 2000 are now on sale in the Museum shop. Gordon is running five day schools again in May 2001, week beginning 21 May with the themes – interiors; house and garden; farm animals; tools, carts and timber buildings and weathered surfaces. Details from Diana Rowsell on 01243 811464.



■ Richard Harris is seeking more volunteers who would like to work in the library on cataloguing activities. Please contact him at the Museum office.

■ Work is under way on a much-needed outshot extension to the Longport House entrance building to house Museum shop stock and for other storage. The Friends have very kindly agreed to fund this. Later in the year another outshot extension is planned behind Crawley Hall, to house the rapidly growing archive and library.

## MUSEUM MILL PLAYS ITS PART IN CORNMILLERS GUILD

Lurgashall Mill has been a member of the Traditional Cornmillers Guild since the early 1990s. This group brings together wind and water millers from all over the country who are using primarily natural power to produce stoneground meal and flours.

The Museum hosted a highly successful Guild meeting in 1996 and Museum volunteers Peter and Heather Vincent have represented Lurgashall Mill at many Guild meetings in various parts of the country. They provide excellent opportunities to discuss with fellow millers the traditional milling standards and practices of benefit to the Lurgashall Mill operation.

The Guild produces a comprehensive directory of mill sundries suppliers and for the Millennium year produced its own calendar, with Lurgashall Mill featured for the month of November. Last year the Guild published a second recipe book including regional recipes using stoneground flour, oatmeal etc. Both calendar and book are selling well in the Museum shop and the mill – a splendid way of publicising the Weald & Downland Open Air Museum.



## Monumental task reaps rich reward!

The task of preparing horseshoes for sale in the Museum shop as a fund raising initiative has fallen to John Herniman since 1993, when he took over this labour of love from the late Bernard Rush.

Since then he has cleaned and polished 23,216 horseshoes! These have netted some £17,000 for the Museum, and John has calculated that they have jointly weighed around 5.8 tonnes – four or five horse and cart loads!

The horseshoes come from local farriers Dave Froggatt and Kevin Balcome and vary from the standard pony or horse shoe to heavy horse shoes and odd-shaped shoes for correcting an animal's gait or to counter injury. John collects them from the forges at West Dean and Sidlesham, then removes the nails and mud, carried out partially by hand and partially by "sand blasting" for 45 minutes in a cement mixer. This can take a load of about 200 shoes together with coarse sand and water. They are then dried and polished by a bench-mounted power wire wheel. On average each shoe needs about five minutes of his time.

John has put together a booklet showing the various shapes and sizes of shoes he has encountered, available for reference in the Museum shop.

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## FRIENDS' NEWS

### Friends day trips 2001

#### Stapehill in Dorset

Thursday 31 May

Stapehill has an abbey, gardens, countryside museum and craft workshops, along with a new Japanese garden opened for the millennium. There is a licensed coffee shop serving coffee, lunches and teas.

Cost: £14.00 (includes coach fare and entrance fee).

#### Oxford Spires and Shires

Tuesday 26 June

A highlights of Oxford walking tour with an afternoon at Waterperry Gardens. We will meet our guide at Wheatley for coffee and then head to the city, visiting Brasenose College. Lunch will be taken at Oxford, either in a café or pub or by bringing a picnic. Waterperry Gardens was established 60 years ago as a horticultural college by a pioneering lady gardener, Miss Havergall. There has been a house on the site for 900 years, and the gardens boast 100 yards of herbaceous perennials and magnificent copper beeches, giant wellingtonia, oaks and limes. Nearby there is a Saxon Church with Art in Action Gallery of fine arts and crafts. There is a good tea shop!

Cost: £20.00 (includes coach fare and entrance fees).

#### Somerset House

Tuesday 17 July

We will meet our guide at the Royal Festival Hall for morning refreshments before crossing Waterloo bridge to see Somerset House from all aspects before entering through the magnificent vestibule. The tour will include the King's Barge House, the Nelson Stair and Seaman's Waiting Hall. Picnic on the river terrace for a spectacular new river vantage point. The afternoon is devoted to the decorative arts, the Gilbert Collection and The Courtauld Gallery.

Cost: £20.00 (includes coach and entrance fee).

#### Spring Tour 2000

The Friends spent a pleasant and enjoyable time based in Edinburgh, visiting Glasgow to see the Burrell Museum and the House for an Art Lover. We spent a day in Edinburgh with a guided tour and a visit to the National Museum of Scotland, enjoyed visits to the Royal Yacht moored at Leith, Traquair House and spent a morning in Edinburgh visiting our own choice of historic sites, museums and galleries. On our last day we visited a tartan weavers' workshop before making our flight home to Gatwick.

Visits in 2000 were made to Chartwell, Kenwood House and Hampstead, Hampton Court, The Curtis Museum and Allen Gallery in Alton, Gilbert White's House, Eltham Palace and the Geffrye Museum. We had a most successful Summer Evening Supper at Neptune House, Bosham with music played by Revel Rout and a Michaelmas Supper held in Sole Street which raised welcome funds.

Our five-day Spring Tour to York in 2001 is fully booked with a waiting list.

#### Salisbury

Wednesday 19 September

In the morning we visit Malmesbury House, the private home of Mr. John Cordle, where we shall have a guided tour of this magnificent building. Built as a 13th century canonry it was enlarged and leased in 1660 to the Harris family whose descendants became the Earls of Malmesbury. The west façade was added by Sir Christopher Wren to accommodate rooms displaying rococo plasterwork. Illustrious visitors to the house included Charles II and Handel, the composer. Lunch can be taken in the Cathedral refectory or by bringing a picnic. From 2.00 pm we have booked visits to Mompesson House, a National Trust property, also in the Cathedral Close, a perfect example of a Queen Anne House. There is an important collection of English 18th century drinking glasses and fine 18th century furniture. It has a pleasant garden with herbaceous borders arranged round a central lawn. There is a very good garden tearoom for refreshments. There should also be time to visit the Cathedral.

Cost: £20.00 (National Trust Members £13.00) (includes coach fare and entrance fee).

#### Treasure Houses of Kensington and Chelsea

Friday 16 November

Due to the popularity of our winter outing last year we have included one for 2001.

We shall meet our guide in Kensington High Street, have a coffee and walk to Leighton House. It is an oriental fantasy designed for Frederic, Lord Leighton, the great classical painter, with a breathtaking Arab Hall and a fine collection of works by Leighton, Burne-Jones and Millais. Lunch will be taken in Kensington in a café or pub. The afternoon will be spent at The Royal Hospital, Chelsea where we will be joined by a Chelsea Pensioner for an insider's look at this marvellous Wren site. After a 90-minute tour we will have afternoon refreshments before returning home.

Cost: £16.00 (includes coach fare and entrance).

Weald & Downland Open Air Museum Spring 2001

## FRIENDS' NEWS

### Fund Raising Events for 2001 Spring Lunch

Wednesday 16 May at the Refectory, Easebourne Priory

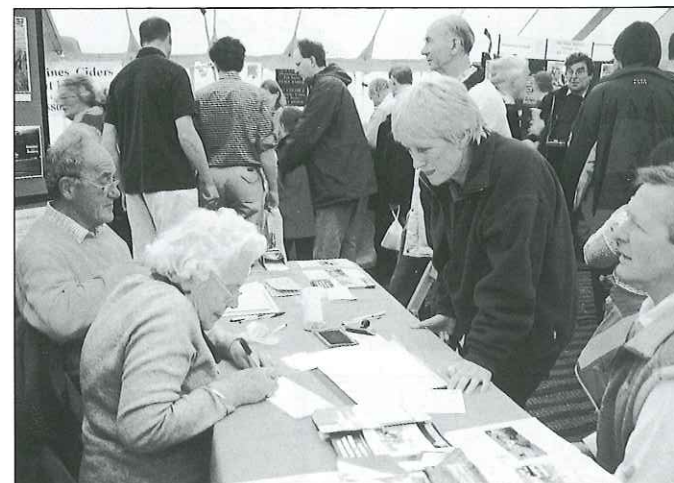
This will be a three-course lunch, plus coffee and a glass of wine on arrival, and the opportunity to purchase a bottle to have with lunch. The speaker will be Lt. Col. John Davis, RM who will give an illustrated talk on Chichester Harbour.

The cost is £20.00 per person and the numbers are limited to 50. A map giving directions will be sent with the tickets, and there is plenty of parking.

#### Michaelmas Supper

Saturday 29 September to be held in the Sole Street building at the Museum

After last year's "sell out" and disappointed customers we felt we should repeat this extremely popular event. Numbers are limited to 40 – so apply early! Cost per person: £15.00 to include a glass of wine, with the opportunity to purchase a bottle to have with your supper.



The Friends' recruitment stand busy at work during one of the Museum's special events

A Booking Form, giving costs for each outing, is included on the Friends Annual Report and Accounts and Notice of Annual General Meeting. **Please read instructions on the booking form carefully. Bookings will be treated on a first come, first served basis, and should be sent to Jean Piggott, Westwood, 2 Pine Close, West Lavington, Midhurst GU29 0EW and NOT to the Museum Office. Please remember to enclose a stamped addressed envelope for the return of your tickets. Thank you.**

#### Annual Meeting

Saturday 21 April at 2.30 pm at West Dean House

The annual lecture will be given by Ms Sharon Kusunoki, the Archivist at West Dean House who will give a talk with slides on Edward James, the founder of the Edward James Foundation and the benefactor of the land on which the Museum stands.

Richard Harris will update members on the developments at the Museum, and plans for the future.

Every member is entitled to attend this meeting and we look forward to welcoming you to the Old Library at West Dean House. Tea will follow the business meeting and is a chance to meet your committee and other friends.

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#### An Additional Friends Fund Raising Event

Illyria presents  
A Midsummer Night's Dream

Tuesday 19 June 7.30 pm

Tickets are available from Carol Brinson at the Museum Office on 01243 811363. The cost of the play for advanced bookings is £10.00 for adults and £5.00 for children and students. All tickets on the night of the performance are £12.00 each. The performance will take place in the open air, near the lakeside. Please bring a picnic and lowback seating or rugs. The Museum café will be open for hot and cold drinks.

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**Timothy Easton** is an artist and architectural historian who has lived in Suffolk for 30 years. He argues that poor transport links and relative poverty in the 19th and 20th centuries in that region helped preserve the evidence from a wealthy medieval and post-medieval building tradition, with much surviving historic evidence of practices that are less easy to see elsewhere. He suggests possible decorative changes to two buildings in the Museum's collection based on that knowledge.

## The Painting of Historic Brick

by Timothy Easton

### The English Evidence

The majority of fired bricks made in England before the late 17th century were relatively uneven in size and colour, so close jointing could not be guaranteed. The solution was to lay the bricks with wider mortar joints and finish off using a finer mortar or plaster, smearing this over any irregularities around the edges of each brick (fig. 1). Before the finishing coat was dry, horizontal and vertical lines were scored between the bricks, and these often acted as a guide for thin painted lines in white or black. Before the lines were added, the whole surface was painted

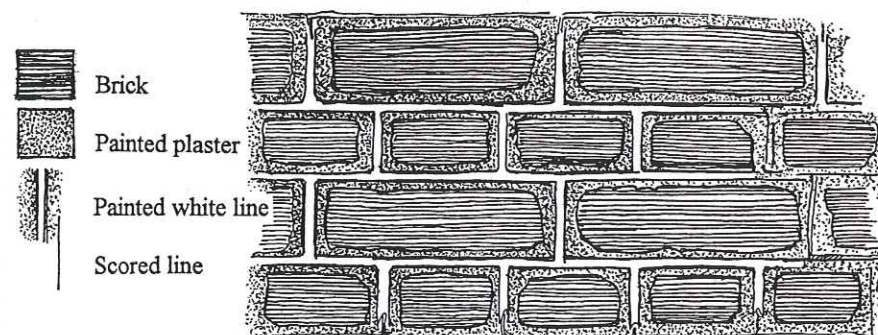


Fig 1.



Fig 8. Badley Hall, Suffolk. Detail showing the 16th-century external painted brick noggin with three schemes of 'pencilling'. The timbers were never painted.

over with a mixture of red ochre and size (the binder). The historic name of this paint is *Rodel* or *Ruddle* and it is sometimes referred to as *Red okering* or *Russeting*. English documents inform us that the size was made by soaking and boiling off-cuts of leather, particularly glovers' shreds.<sup>1</sup>

For an application internally this was a sufficiently strong binding medium, but possibly an additional binder such as casein or stale ale might be added for external treatment, to help the paint stay in place longer.

If the ruddle was added while the finishing mortar was still damp, the colour would be absorbed in the same way as fresco and would last a long time. This is often seen in the surviving evidence where the size has degraded with a loss of paint from each brick, but the colour is clear to see as a stain on the finishing mortar or plaster. For external finishes crushed tile or brick was frequently added to the mortar giving a background red colour, albeit a coarser finish, before the ruddle was applied.

During the 15th and 16th centuries the scored guide lines were added free-hand with a blunt trowel or a square iron tool (fig 2). By the 17th century these were more precisely ruled, often with a round iron tool (an iron jointer), creating a U-shaped groove (fig 3). Apart from these two, there were another four main methods of finishing the joints before the colour was applied (figs 4-7). Figs 1, 2 and 6 are the only ones which are likely to carry the thin painted lines. Fig 6 (beaked) is the method found mainly in the 16th century on high quality brickwork and requires even-sized bricks, without much warping, to ensure reasonably straight courses. In England the painted

line is usually added, but to the lower inclined surface only. In south-east England the easiest place to look for the evidence is on the internal brick jambs of 16th and 17th-century fireplaces.<sup>2</sup>

### The delineation of the brick courses

The historic name given to the painting of white or black lines along the joints of ruddled brickwork is *Pencilling* (*Pen-celling*; *Pynsellynge*). This is derived from the Latin term *Penicillum*, meaning a 'little tail' which was the name given by the Romans to an instrument which held selected animal hairs formed into a pointed brush to write or paint fine lines. A pencil is still the term given to a very fine sable brush by artists and signwriters.

There are frequent references to the work carried out by bricklayers (and occasionally tilers and plasterers) in the Royal Taskworks to pencil internal and external walls, garden walls and the chimneys<sup>3</sup> – not only to the fireplace and side walls but all the way up to the top of the chimney shafts.

White paint made from chalk and size was the most common colour for pencilling brickwork, but black was used, although the surviving evidence is less frequently found. The Hall at Hampton Court was pencilled in black in 1533 as the Taskwork entries confirm. Bristles were bought

'servyng to pensell the hall abowtht' and a load of hay

'to be burnyd for pensellyng a bowght the hall'.<sup>4</sup>

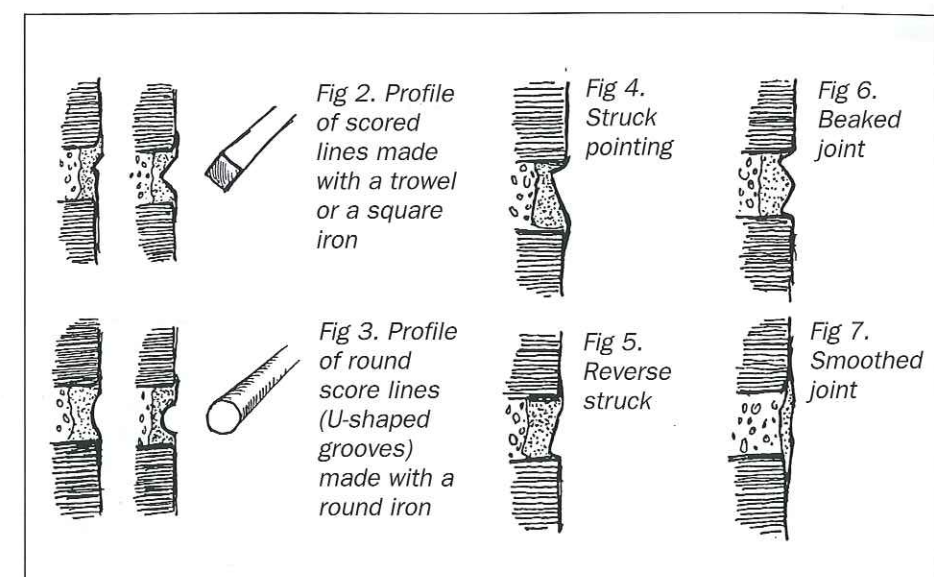
### The historic necessity of renewing external painted brickwork

Because there was not a conscious effort to use anything like a true fresco method over brickwork, it was expected that this would occasionally require retouching or a total repaint, as can be seen internally in parts of the extensive scheme of pencilled walls at Oxburgh Hall, Norfolk.

One good external example, which perhaps gives the clearest indication of the need for redecoration, is on the painted panels of brick-noggin between the oak framing of a once large 16th-century country house, Badley Hall, Suffolk (fig 8). Since the 17th century, the original exterior has been lathed over and plastered.

Areas of this have broken away to reveal the original surface and the replacement layers of paint. These brick panels were painted three times in the space of about 100 years.

The first pencil lines were in black on



a red ground and the subsequent two schemes were made using white pencil lines. These later white lines are much less carefully applied than the original black. When the surface was ruddled over for the second time to prepare for the top decoration of white pencil lines that we now see most clearly, this made the second application of pencil lines appear pale pink.<sup>5</sup>

It should be emphasised that apart from reducing the effect of the pale mortar joints, the other main reason in England for selecting a pinky ruddle to overpaint walls was to unify the often quite dark varying colours of the bricks, and perhaps also to get nearer to the shade of the higher quality Flemish bricks, which were imported into the Eastern Counties of Britain, particularly during the 14th and 15th centuries.

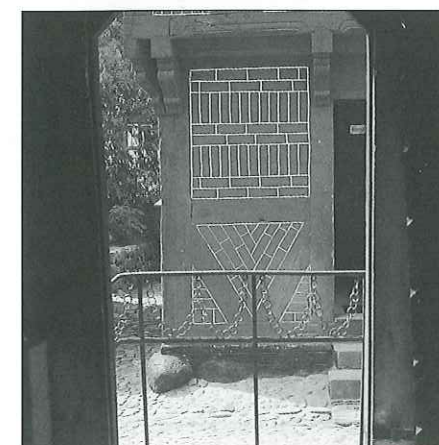
The example of pencilling from Badley Hall is typical of the evidence to be found on brick-noggin and in Suffolk all the external examples show that the paint was only applied to the brickwork and not to the adjacent timber. In fact, the exposed timber frames of Suffolk's buildings never appear to have received the ochres that are recorded in some his-

toric paintings showing framed buildings in and around London. The restored red ochred North Cray house in the museum shows that painted timbers are found to the south of London.

During visits I made to several European countries it became apparent to me that newly restored painted brickwork done well has informed some reconstructions found in towns and outdoor museums. The example shown (fig 9) from the old town of Århus, called the 'Cross-Roads House', is a clear demonstration of the re-pencilled brick panels carried out during the last 20 years. Here also there is evidence for red ochre studs that have been repainted. It is because of this public awareness that some conservation architects have re-evaluated the restoration to the exterior of some town buildings in Denmark and Holland by reinstating the colour and/or pencilling.

There is still a firmly held belief in England that all historical brickwork undergoing conservation should remain unpainted with the repointed mortar

Fig 9. The Cross-Roads House, Århus c1625. Re-erected at 'The Old Town', Århus after 1922. The pencilling is renewed about every 25-30 years.





## ➔ The Painting of Historic Brick

joints left set back behind the face of the bricks. There is a case to be made for some examples where the re-application of ruddle, if not the pencil lines, would be helpful in the appreciation of the form of a complete façade. The original bricklayers would have been horrified to see full width mortar joints expressed so crudely on many renovated brick structures. If the brickwork of certain prominent buildings in England were correctly repainted, such as the newly built Inigo Jones Theatre and Shakespeare's Globe in London, this could start an appreciation for the correct appearance of brickwork before the 18th century.

### Buildings at the museum

Perhaps a bold lead could be made by the Museum, by ochring and pencilling the panels of the Titchfield Market Hall, which might then act as a catalyst in the future re-thinking of the treatment of historic brickwork. None of the original bricks of the Market Hall had survived, but a shallow hollow recess in the sides of the wall studs (to hold the mortar) provided certain evidence that it had originally had brick panels.

The brick building from Lavant, which probably dates from the early 17th century, has moulded bricks forming the window mullions and door jambs, but they would almost certainly have been originally covered with render to imitate stonework. The brickwork would have been given an overall wash of ruddle, probably without pencil work, allowing the "stone" features to stand out. The Museum already has two other examples of this form of decoration: the windows of the house from Walderton were rendered to imitate stone in a similar way, as was the front wall of the pair of 19th-century cottages from Ashted, Surrey.

It might at first seem dangerous to transpose the evidence of historic colour in one area of East Anglia to another county 170 miles away. However, the evidence associated with this subject in several parts of England, as well as other European countries, shows a considerable degree of similarity in the finished result. Bricklayers' desire to complete their walls in the most perfect way using paint or plaster, or a combination of the two, is remarkably consistent from the 1st century AD to the present day.<sup>6</sup>

## Painting and plastering on brickwork at the Museum

by Richard Harris

### Longport Farmhouse

The brick chimney stack at Longport was built in the early 17th century, when major alterations were made to the house: the "hall" range was added to the outside wall of the 1554 jettied cross wing, and the chimney was built in between the two. In the reconstruction at the Museum we have omitted the chimney stack in order to leave space for the public entrance to the Museum. The chimney had two hearths on the ground floor and one on the first floor, and it was the first floor hearth that retained clear remnants of ruddle and white pencilling (fig. 1). This was an important survival, so part of the brickwork was boxed up and kept intact, so that the mortar and pencilling would not be destroyed (fig. 2).

### Building from Lavant

This probably dates from the first quarter of the 17th century. Unfortunately its use is not known, but it does not seem to have been a house, so must have had some sort of public function. It was dismantled in 1975 and re-erected in 1976-7, and at that time it was thought that the moulded brick window mullions and chamfered brick door openings were designed to be expressed as brickwork. Since then, however, a substantial body of evidence drawn from comparable buildings suggests that the door surrounds and windows were almost certainly plastered to imitate stonework. Looking now at the photo-

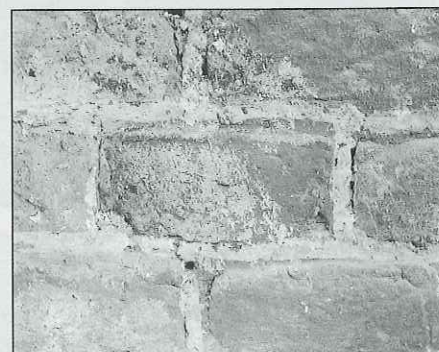


Fig. 1 Longport Farmhouse: original ruddle and pencilling on brickwork of first floor fireplace jamb.



Fig. 2 Longport Farmhouse: brick jamb of first floor fireplace boxed up ready for removal and preservation intact.

graphs of the building *in situ*, there was plaster around the door and window openings which could have been the surviving original plaster (figs. 3, 4, 5

and 6). We will now be giving consideration to the possibility of reinstating this plaster.

A local building of similar date to the Lavant building had evidence of both painting and plastering. Thompsons Hospital in North Street, Petworth, founded in 1618, had plaster reveals to the windows, ruddled brickwork, and paint and pencilling on the doorheads, including blue headers (figs 7 and 8). This evidence was exposed when stucco was removed in the 1970s.

### Titchfield Market Hall

Dendrochronological analysis has recently given us a firm date for this building: 1619, a little later than had previously been thought. To judge from comparable examples, its close studding was originally infilled with herringbone brickwork, which would have been ruddled and pencilled. Unfortunately, in about 1810 it was taken down and rebuilt in order to make way for the turnpike road, and at that time all the original brick infilling was lost. If good evidence for materials and techniques can be found, the brickwork should certainly once again be ruddled and pencilled.

### Pendean

We are currently working on a re-assessment and re-display of several aspects of Pendean (see p. 12), and as part of this we intend to ruddle and pencil the exposed brickwork of the fireplaces. There is now so much evidence for this practice, including local examples, that it seems that unpainted brickwork would have been rare or exceptional.

Fig. 6 The interior of one of the original windows of the Lavant building, showing the plaster covering to the brick mullions.

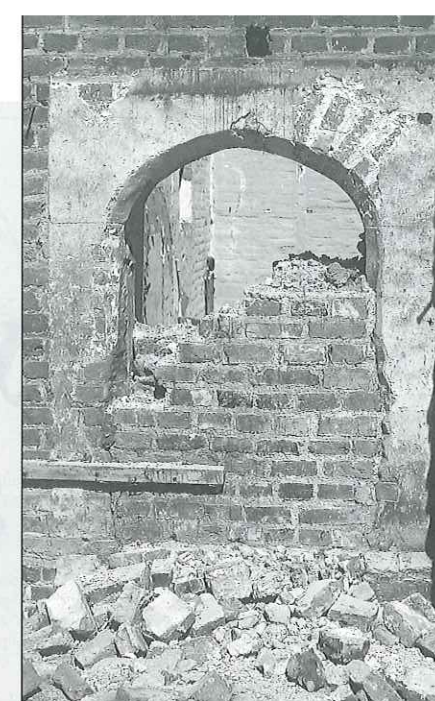


Fig. 3 One of the doorways into the Lavant building showing the survival of the plaster surround. There is an incised line in the plaster at the level of the springing of the arch.



Fig. 7 Thompsons Hospital, Petworth. One of the original window positions with a modern window inserted. Immediately round the original window opening is the remains of the plaster surround, and outside that the bricks and mortar joints have been ruddled, without pencilling.



Fig. 4 One of the small square windows lighting the ground floor of the Lavant building, with surviving plaster surround.



Fig. 5 The two-light casement window has been inserted into one of the original three-light brick-mullion windows of the Lavant building. To the left of the casement window, one of the original lights has been infilled with brick, and to the left of that can be seen the surviving plaster surround.

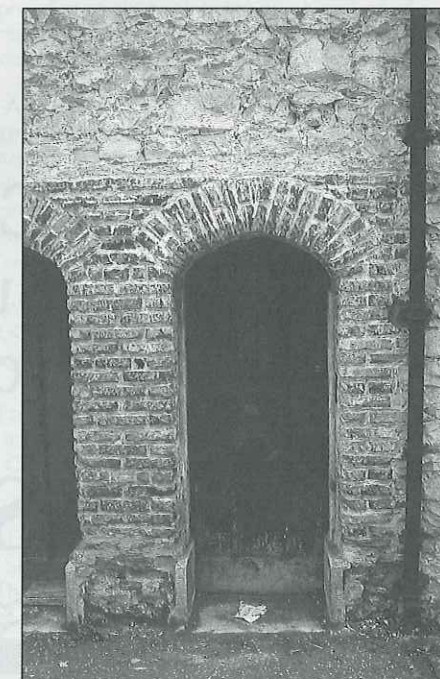


Fig. 8 Thompsons Hospital, Petworth. Elevation of one of the pairs of doorways, showing the ruddle, painted blue headers, and pencilling of the joints. The pencilled joints do not follow the actual joints, and seem to have been designed to make the arch appear to spring from a horizontal joint, rather than an inclined one.

<sup>1</sup> Salzman, L F, *Building in England down to 1540*, 158-9.

<sup>2</sup> Easton, T, "The internal decorative treatment of 16th- and 17th-century brick in Suffolk", *Post-Medieval Archaeology* 20, 1-17.

<sup>3</sup> Taskwork is the annual summary of accounts submitted to either the Exchequer or Audit Office.

<sup>4</sup> PRO. E 36/237, f 296 and E 36/242 f 485 Hampton Court. Both are taskwork entries for 1533. I am particularly indebted to Dr Claire Gapper who supplied me with extracts for the Taskwork entries connected with payments for pencilling.

<sup>5</sup> The greatest amount of English brick noggin from the 16th and 17th centuries is found in the central clay belt of north-east Suffolk. On all the newly revealed walls of "brick-nogged" structures that I have examined over the last 30 years, there is always evidence of their original paintwork; sometimes this is fragmentary and on occasion the paint can be remarkably fresh.

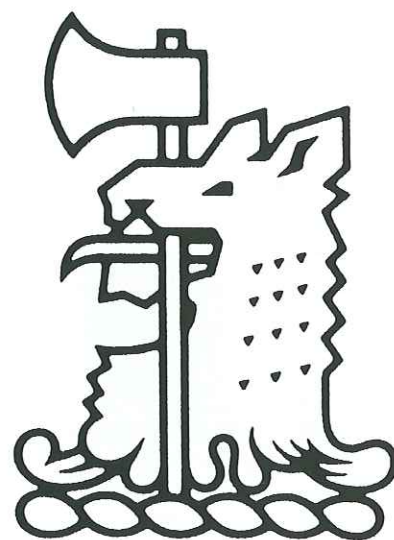
<sup>6</sup> Easton, T. *The Disguise of Historic Brickwork Rediscovered. Material Culture in Medieval Europe - Papers of the 'Medieval Europe Brugge 1997' Conference - Volume 7*, 485-495.

Timothy Easton and Gerard Lynch have arranged a day school to explore this subject and will be showing many historic examples with all the various ways that English brickwork was refined and decoratively painted.

Gerard and Timothy first met up while they were both travelling on Winston Churchill Travelling Fellowships in 1997 and '98. They were researching European influences on the finish to English brick architecture and will also be presenting some of their gathered evidence. They hope that some of their thoughts might provoke an interesting debate on the day about future approaches to the presentation to historic brickwork.



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#### PROGRAMME FOR SPRING 2001

#### CONSERVATION AND REPAIR OF MASONRY RUINS 20 – 23 February BC 3D23

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Primarily designed for those concerned with the conservation of  
ruined structures, although the principles and skills are also applicable  
to roofed buildings.

#### CONSERVATION AND REPAIR OF ARCHITECTURAL METALWORK 6 – 9 March BC 3D24

Course Leader: Bill Martin  
Principal Tutors: Geoffrey Wallis, Russel Turner  
A new course looking at structural metalwork as well as purely  
decorative features and statuary, with non-ferrous as well as ferrous  
metals included. Some of the latest cleaning methods will be  
demonstrated.

#### CONSERVATION AND REPAIR OF STONE MASONRY 20 – 23 March BC 3D25

Course Leader: John Ashurst, Principal Tutor: Colin Burns  
An important course providing an overview of the issues involved in  
the conservation and repair of stone masonry, including practical  
exercises using the ruinette.

#### CONSERVATION AND REPAIR OF PLASTERS AND RENDERS 3 – 6 April BC 3D26

Course Leader: John Ashurst, Principal Tutor: Colin Burns  
Repair of rendered and plastered and timber-framed buildings with  
rendered infill panels can be a major problem. This thorough course  
covers history, documentation, condition survey, repair options,  
execution of remedial works.

#### CONSERVATION AND REPAIR OF BRICK AND TERRACOTTA MASONRY 1 – 4 May BC 3D27

Course Leader: John Ashurst, Principal Tutor: Colin Burns, Guest  
Tutor: Gerard Lynch  
The history and use of brick and terracotta over the last 2000 years,  
with practical sessions including one day on gauged brickwork at the  
Weald and Downland Open Air Museum, using its brick teaching  
collection.

#### THE ECOLOGICAL MANAGEMENT OF HISTORIC BUILDINGS AND SITES 22 – 25 May BC 3D28

Course Leader: John Thompson  
Integrating the needs of wildlife into the conservation of historic  
fabric, sites and landscapes; including the implications of wildlife  
legislation.

#### FURTHER COURSES FOR SUMMER 2001

**CLEANING MASONRY BUILDINGS 5 – 8 June BC 3D29**  
**CONSERVATION AND REPAIR OF TIMBER**  
**26 – 29 June BC 3D30**

For further information on all the courses in this programme, please contact  
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## Inspiring the young

*Diane Walker reports on a busy Winter and airs her plans for the future*

**W**e have had a very busy winter with a couple of thousand children participating in the Winter workshop programme. The changes to the way the activities are run on a round robin basis with the children being kept 'on the go' and having plenty of practical things to do, has proved extremely popular with the teachers and the children alike. The feedback has been very positive. There have been lots of happy, if dirty faces, saying how much they have enjoyed themselves.

None of this would have been possible without the energy and commitment of the volunteers who work in the education team. I am particularly grateful for their patience and good humour in adapting to the new ways of working and their willingness to learn new skills. Many of the volunteers are now running two workshops in the morning and a different two in the afternoon, which makes for more variety and interest and enables us to be more flexible. Plans are currently afoot for including 'Medieval Winter Workshops' to the options for next Winter, which should add even more variety!

Grant-aided by The Clore Foundation, trollies to house new building materials activities for Key Stage 1 pupils (aged 5-7) have been completed and fitted out and will be ready for use by early April. They have been designed and built to go along one wall of the Education Room when not in use, so that they do not get in the way of the other activities which are based in the Lavant building. Soon the floorboards of my office will reverberate to the gentle sounds of 30 small children at a time learning about the conversion of trees into timber and how to build your own timber-framed house . . . I am told that ear plugs are optional!

Other ideas that are in the pipeline at the moment include the development of the side by side approach. At the moment we do side by side farming tours of the Museum and the Home Farm at Goodwood. The school groups spend the morning at the Museum looking at traditional methods of farming in the Medieval/Tudor or in the Victorian eras. After lunch they move across to



Home Farm and are taken around the farm buildings and fields and into the dairy to see how a modern farm is run and what the differences or similarities are.

I propose to develop a side by side programme which involves the pre-existing practical workshop of building temporary shelters in Seeley Copse during the morning and adding an exploration of permanent timber structures at the Museum in the afternoon. We will look at the differences in the materials required for each type of structure and the methods of construction appropriate to each.

I also want to create a 17th century side by side day focusing on the English Civil War. At Goodwood House the children will consider the political aspects of the conflict and the role of the

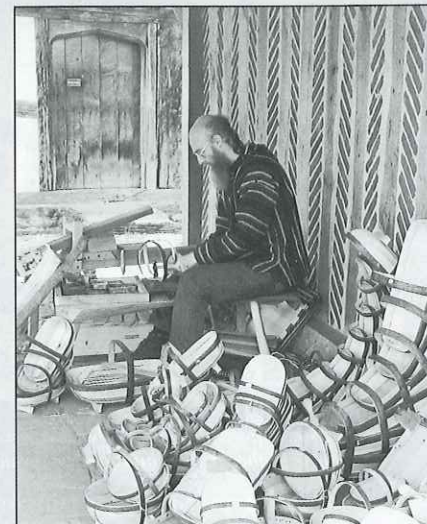
king and will spend time studying the Van Dyke portraits of the Stuart royal family. In the afternoon, at the Museum, we will consider the role of ordinary people in the conflict and the effects of the Civil War on rural communities and undertake some of the rural tasks that were disrupted by the passage of opposing armies through the countryside.



## Enhancing our visitors' experience

**T**he Museum is indebted to our loyal band of regular demonstrators and to the volunteer stewards in the buildings who add so much to the visitor experience, giving them a greatly enhanced insight into the Museum's collections and building and rural skills with their words and craftsmanship.

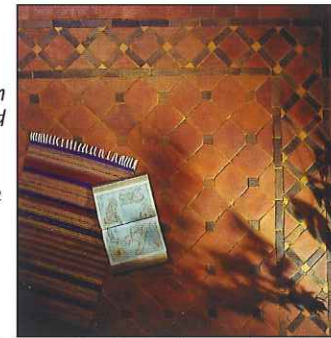
Blacksmiths, woodcraftsmen, lead workers, millers, brick makers, stable volunteers, spinners and cooks all engage, inform and entertain. Some demonstrators come very regularly, others less so, such as the apothecary, felt maker, quill writer, flint knapper and musicians. Some come as often as their time will allow, others as often as our budget will allow. Visitors' comments demonstrate they are all much appreciated for their cheerful sharing of skills and knowledge.



*Demonstrating trug-making beneath Tichfield Market Hall*

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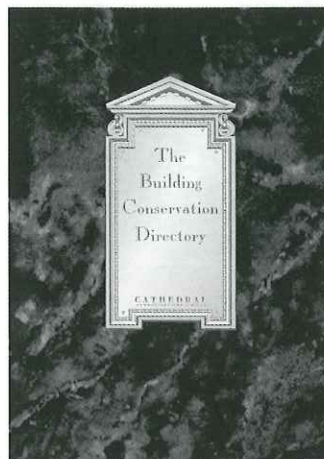


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## Cuttings from the gardens

with *Bob Holman*,  
Museum Gardener

- With record rainfall it has been a difficult Autumn and Winter for gardeners, but it's an ill wind, as they say, and the three apple trees transplanted into Poplar Cottage orchard have had a perfect season to consolidate their root systems. We will continue to water them this coming Summer and allow a small amount of fruit to set. During the Autumn we added topsoil and well-rotted manure to the new beds at Poplar Cottage. It takes two to four years to see a significant improvement in soil structure on our chalky ground. It's known as hungry soil as it needs continuous feeding with good compost. As we don't use inorganic fertiliser fertility builds up slowly, but plants have greater resistance to disease.
- Work is under way to create a garden at Pendean Farmhouse. The initial research has been done, the beds laid out and the boundary fence will be completed in due course. An arbour is to be built on the west side and will be planted up with hops and honeysuckle. We know now that Pendean dates from 1609 and housed a tenant farmer and his family: when researching gardens at the Museum the more knowledge one has of the occupants and their lifestyle the more accurate is the interpretation. Pendean garden will be far more decorative than that at Poplar Cottage or Bayleaf Farmhouse. Beans, peas and turnips, along with cereals, were field crops, allowing more room for salads such as lettuce, cresses, navewes or rapes along with carrots, endive and chicory. Herbs for stewing, physicke and pot pourri will be grown and many flowers to delight the eye.
- Bayleaf and Walderton gardens are to benefit from interpretation boards this season. If these are successful they will be repeated in all the other gardens.
- Another continuous wattle fencing course was held in January with 12 people taking part, ranging from professional landscapers to housewives. On the day we re-fenced the paddock above Bayleaf orchard and the new garden beds at Pendean. We divided the participants into six pairs with Peter Selby and Caroline Brooke

## Museum's building images join photographic database project

The Museum is a partner in a £90,000 bid to the Heritage Lottery Fund to develop a West Sussex Photo Heritage Database.

West Sussex County Council Library Service, West Sussex Record Office and seven local museums have teamed up to raise funds to set up scanning centres where, using the latest digital technology, 50,000 of the best photographs, prints, drawings and paintings in the county will be digitised and made available to search free of charge via the Internet and on CD-Rom.

### Extract focusing on the Museum from the HLF bid

This internationally acclaimed collection of reconstructed vernacular buildings has a large supporting library of books, periodicals, papers and photographic material. The library collections cover vernacular architecture, building trades and crafts, conservation of historic buildings, rural trades and industries, regional topography, agricultural history and other open air museums in the UK and worldwide. The photographic collection is dominated by over 10,000 slides taken by the late Dr Roy Armstrong, the Museum's founder.

For the purpose of the project 5,000 slides will be selected, covering buildings originally in West Sussex and likely to be of major importance to those studying timber-framed, brick and flint vernacular buildings in the region.

More than 300,000 historic images are cared for by these institutions, each one telling its own story of how the county and its people have changed over the past 300

### Participating organisations

Amberley Museum  
Arundel Museum  
East Grinstead Town Museum  
Fishbourne Roman Palace  
Marlipins Museum, Shoreham  
Steyning Museum  
Weald & Downland Open Air Museum, Singleton  
West Sussex County Council Library Service  
West Sussex Record Office

years. Access to this pictorial documentary heritage, stored in different places around the county, is not always easy and some are too fragile to be handled.

The new project will enable free access by computer at each of the participating museums, at West Sussex Record Office and at libraries in Burgess Hill, Crawley and Worthing. Anyone with access to the Internet will be able to view the images. Users will be able to search by place, personal name, subject or date, and obtain photographic quality copies of the images if they wish.

Local schools, genealogists, history students and tourists are among those expected to take advantage of the database.

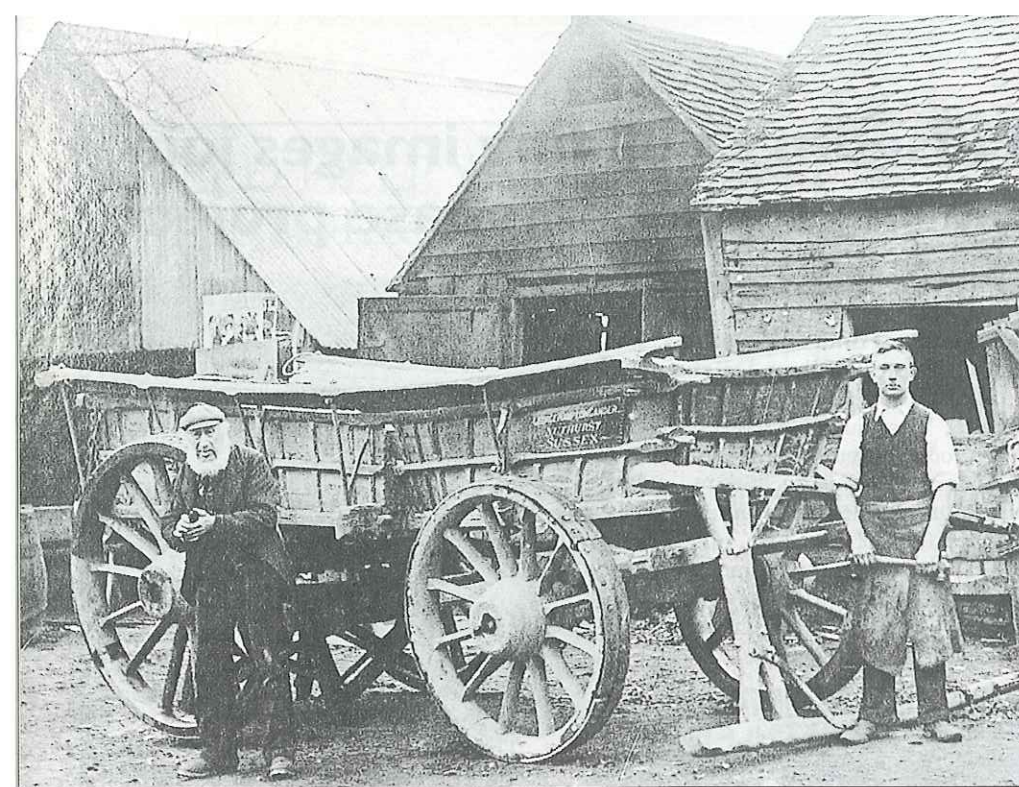
West Sussex County Council has pledged £10,000 to support the scheme and more local support is sought to help attract the HLF grant. Further information: Martin Hayes, Principal Librarian: Local Studies, Worthing Library, Richmond Road, Worthing BN11 1HD. Tel 01903 212414. Fax 01903 206031. Email: mhayes@westsussex.gov.uk.



helping at Pendean, and me instructing on the main fence. Everyone moved around to get experience on both types of fencing and a very enjoyable day was had. The next day Thelma Jack and Leo van Ewijk, members of the gardening team, rebuilt the wattle fence at the Toll Cottage, which is ready to be wired in against rabbits.

- Many visitors ask where we obtain our seed. Of course we save a lot of our own seed, but we also deal with a number of specialist seedsmen, Thomas Etty of Maidstone, Chase Organics and Suffolk Herbs. Don and Helen Baldwin of Black Dog Nursery, North Mundham, propagate a number of our wild flowers and herbs for us, and when I call in to see them, I look over the many trays of germinating seeds until I see the ones labelled "Bob's weeds" – then I know I am in the right section!





A Sussex waggon photographed in 1919. In the background is the Southwater smithy, re-erected at the Museum and a wheelwright's shop.

## The wheels turn for Museum's vehicle collection

*David Viner, a museums consultant and freelance curator with a special interest in rural life collections, reports on his survey work on the waggons and wheeled vehicle collections at the museum, and suggests why such collection surveys are so important.*

Just over a year ago (but of course it still seems like yesterday) I turned up at Singleton early on a cold but clear Sunday morning to meet Collections Manager, Mike Wall. Mike was there, well wrapped up and welcoming and we were soon into the task in hand, opening doors to barns and sheds and peering inside.

One of the spin-off benefits of the museum's Designated status has been the opportunity (and the money) to undertake a thorough review of the various object collections which have been built up over the years, and to put them into some sort of priority order for the allocation of precious time and resources in the future. This may sound very mercenary, but the funding pressures don't get any easier, and

— like every other museum — the Weald & Downland must justify what it keeps for the future and why.

Mike has already written about his work with the collections in previous issues of the Magazine, and this report is just one part of that process of review and assessment which will eventually lead to all the retained collections being fully catalogued, stored and cared for in such a way that the considerable demands in the 21st century for access, use and enjoyment can be satisfied. That's the theory anyway!

I was asked to look at all vehicles, and produce a new inventory assessing each item against an agreed set of criteria, which has since been adapted for other collections. Key factors included the quality of the accessioning details and supporting documentation, the completeness or otherwise of an item, the condition it was in, its relevance to the museum's display priorities now and in the future, and its value for other museum functions such as on-site use, or even cannibalisation to benefit other objects.

These factors obviously carried slightly different weightings, but it soon became clear (as it does with every collection) that the closer one can get to the provenance of the item the better — where it came from, who gave it, and how it was used in its previous life. Without it there is only anonymity, interesting in itself but much less valuable in a museum context.

It was thought that about 20 vehicles were involved, but quickly we more than doubled that number by careful assessment. Inevitably over the years the Museum's primary function as a museum of buildings and their interpretation has meant that supporting collections such as this have had to wait in the queue. Now perhaps it can be argued that their time has come.

Each one was measured and described in simple form and its supporting information added. There was some enjoyable investigative work in the Museum's extensive records and files to find that elusive piece in the jigsaw written often a decade or two before. So we pieced together the story, and out of it emerged a clear range of options for the future.

A photo from the Museum archives as the Sussex waggon is loaded up with other objects to come to Singleton. It is now on display under the Wiston waggon shed. A close analysis of this vehicle suggests that it may well be a rebuild of an old broad-wheeled Sussex type, which would now be extremely rare. An example is shown in the old photograph in the museum guide book entry for the Wiston building.



This type of approach was in effect piloted on the Singleton survey and has since been widely incorporated into surveys elsewhere. A forthcoming report from the South West Museum Council entitled "More than Nostalgia?: Agricultural History Collections in the South West of England" makes good use of and recommends these options in general for assessing collections. The core of this is an appreciation that there is usually more than one role for any item in a museum collection. The study identified six options, not all of which museum folk over the years have been prepared to address.

The "core" collection is an obvious category. These are the top-notch objects, as well provenanced and documented as possible, absolutely relevant to the role of the Museum, being good examples of their type and from the Museum's collecting area, and in good if not excellent state of conservation in as near original condition as possible.

Other categories include three alternative forms of museum "use": as part of the working collection of waggons and carts usually actually put to work on the museum site; or as part of the increasingly-important educational or "handling" collections, not only for children but for life-long learning uses too. The third category is called "set dressing" or furnishing, which means items being used to add colour and background to the museum's interpretation of its buildings. An example of this might be a broken-down cart at the end of its days stored in the open behind a waggon shed or shelter.

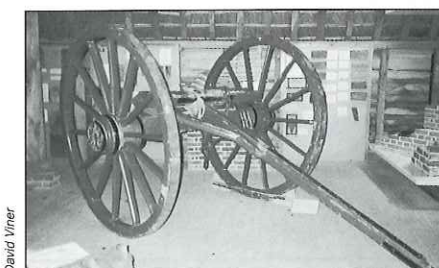
Dispersal and disposal are the two other categories, both implying that objects have passed their sell-by date, and for one reason or another (usually very poor condition) cannot justify further expense, including of course costly storage space. The museum world has carefully managed procedures for this category, designed to ensure that quality objects are not lost in the process. Actually, it's pretty much a matter of common sense and adequate record.

So, what did we find?

The statistical breakdown proved both interesting and reassuring. Of the 48 objects assessed, 52% were classified into the category A or core collection, and a further 33% into the three categories of "use". Together these varied but fundamental museum functions accounted for 85% of the collection, leaving only 15% as effectively redundant, for dispersal or disposal. Given the many and varied circumstances in which all museums have acquired their collections over the years, this is a very good record and justifies the investment in time and



Above, Kent waggon from Northiam, another principal exhibit in the museum collection, and left, products of Carter Bros of Billingshurst on exhibition at an agricultural show, including a cattle or bullock cart. Does anybody have any other information about this photograph — which show and when?



One of the timber nibs, this one from Nursted, Harting, Sussex, which forms part of the Museum's introductory exhibition in the Hambrook barn. It was restored by Keith Randall in 1986.



Quality as well as quantity in this group of waggon wheels hanging in the roof of the Museum's barn store.

money to undertake this review now.

Twenty-five waggons and vehicles thus become primary objects. They include the three waggons which represent traditional Sussex and Kent types and designs. All over England there were these local variations in craftsmanship and style which make such a

Sussex waggon from the Weald near Forest Row. Unrestored, it is to be a principal exhibit in the Museum's new display in the reconstructed Charlwood wagon shed.







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## ➔ The wheels turn for Museum's vehicle collection

The Museum's collection includes two fine Sussex examples, one of which has been on long loan from Worthing Museum since the 1960s and has now been acquired permanently. Despite being largely rebuilt by its donor in 1942, it dates from the 1880s and is a fine example of its type. The other Sussex came from the Stevenson family donation from Coleman's Hatch in the Weald, a spindle-sided, deeply-waisted box wagon with that gentle sheer to its body which is such a delight to see.

This one and another one very much like it in the Kent tradition have spent much of their museum lives hidden deep in Charlton Barn, from which they have recently (but briefly) come blinking into the sunlight. A conservation programme has been prepared by specialist George Monger, to be undertaken this Spring as these waggons go on show in the new waggon shed from Charlwood. One confusion is sure to interest visitors when they do go on display. The stone-coloured Kent waggon has its owner's name painted in black in the typical position along the mid-point of the top rail. The owner's address however is in Sussex: A.R.J. CYSTER-NORTHAM/SUSSEX.

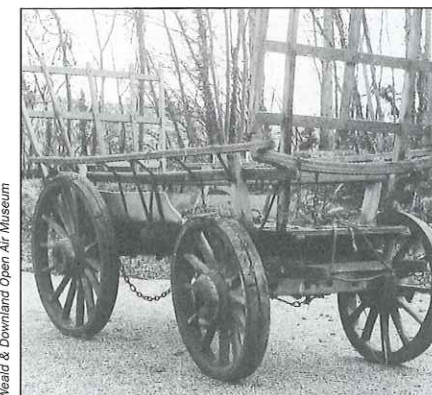
The third waggon selected for display here is an interesting boat-waggon, very representative of the smaller, flatter waggons – often factory made – which mostly date from the earlier years of the 20th century rather than the 19th century of the more traditional local types. The selected boat had a Hockley owner, but was made by C & F Freeman, whose village works was at Cheriton in Hampshire.

Recent arrivals in the collection are the nine vehicles on long loan from the Parham Estate which together with their association with the Hon Clive Pearson (whose name plates adorn the waggon sides) would make another article in themselves.

So we could go on . . . the Museum's fine hop waggon from near Paddock Wood, a bullock cart made by Carter Bros., Billingshurst, a flat-bed trolley made by the Arun Waggon & Cart Co of Horsham (who knows about this firm?), and a delightful tip-cart which was another donation from the Stevensons at Nutley. The survey also revealed a good small group of vehicles used in



The reconstruction of a medieval cart, displayed as part of the Bayleaf farmstead at Singleton. Other than the iron wheel strakes, it is constructed entirely of wood. It was made by wheelwright, Keith Randall.



The Whitbread Hop Waggon from Paddock Wood, Kent, photographed after arrival at the Museum.

timber extraction, including the fine nibs (or nebs, bobs or jiggers – take your local choice) which have long been a feature of the on-site exhibition at the Museum. Pride of place probably goes

The remains of this waggon (sadly insufficient to rebuild) are in the Museum collection. This photograph of 1924 shows the waggon in use at the Pitshill Estate, River, near Petworth, West Sussex.



One of the Parham group of waggons now at Singleton. This boat waggon was made by a well-known maker, E&H Roberts of Deanshanger in Northamptonshire.

to the enormous 8ft wheels of the nib in the Woodland Gallery, surely one of the largest on display anywhere?

When I first walked into the Charlton Barn store that Sunday morning, I was lost for words at the scale in terms of size as well as quantity of what was inside. The survey was intended to help provide some order to the mass of material evidence facing Mike Wall and his team. I was and remain especially grateful for the chance to contribute and to savour what must be – despite all the problems – every museum curator's ultimate joy, a barn-full of objects he or she has never seen before! Thanks for the chance . . .

David Viner wishes to acknowledge the encouragement and stimulation of the late Chris Zeuner in his work for the Museum, and offers this brief report in his memory.



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