

**WEALD & DOWNLAND
OPEN AIR MUSEUM**

Autumn 2002

Downland Gridshell short-listed for Stirling Prize

The Museum's innovative Downland Gridshell building was short-listed for the Stirling Prize, the major annual award for British architecture. It was pipped at the post by the Gateshead Millennium Bridge but the judges said the Gridshell was "an extraordinary building and a joy to visit".

Completed this summer, the building has already won an RIBA Architecture Award and the prestigious Building Construction Industry Small Project Award.

Designed by Edward Cullinan Architects, London, with engineers Buro Happold, Bath, this inspiring structure is the first major timber gridshell building in Britain and has caused considerable interest in the fields of architecture, engineering and the arts. It was officially opened in June by Sir Neil Cossons, chairman of English Heritage (see page 2).

The 48m long Downland Gridshell is the Museum's most ambitious project to date, and houses our building conservation workshop and artefact store. The curvaceous structure, mirroring the South Downs landscape in which it sits, fulfils the Museum's objective to encourage modern building with integrity.

The judges said: "The building is inclusive, accessible, innovative, (truly) sustainable and beautiful." Despite its functional objective it had transcended that role to become an educational, social and community space. The context was as extraordinary as the building – the Museum's vision of history was informed by a vision of the continuity of the vernacular tradition, the development of building technology and constructional techniques.

"Rather than construct a fake barn to house the storage and workshop space it needed, the Museum decided to commission a new work of architecture that would reflect the relevance of the vernacular tradition today. The project fostered creativity and exceptional craftsmanship. We felt it was ground-breaking and lovable."

The £1.8 million project is supported by a £1.185m Heritage Lottery Fund grant and major support from the Jerwood, Mitford-Foulerton and Garfield Weston trusts as well as a host of individuals and organisations. The building is accessible to the public and daily tours provide information about its construction and uses.



Supported by the
Heritage Lottery Fund

The Downland Gridshell – in use!

by Richard Harris

The Downland Gridshell is finished – and in use! At 10.00am on 25 March a hundred and fifty members of the Museum community gathered in the new Building Conservation Workshop to celebrate the new building and discuss the forthcoming season.

Since then the space has been used for a multitude of meetings, events, work and training. The first major event was the *Sustainable Building Weekend* (27/28 April) which combined trade stands with a seminar programme covering subjects as diverse as straw bale building and B&Q's social responsibility unit. Over the same weekend the first *Timber Framing from Scratch* to be held in the Gridshell was also taking place, showing how training activities can be watched and appreciated by the public.

On 11 May the Gridshell design team held their own party, with live music from a country band, to celebrate completion of the project, with guests from Edward Cullinan Architects, Buro Happold Engineers, project managers Boxall Sayer, main contractors E A Chiverton Ltd, and specialist sub-contractors Green Oak Carpentry Company. On 29 May Boxall Sayer held their own reception for friends and clients to view the building.

Also in May the storage racking was installed in the basement of the building and Mike Wall and his team started the long job of moving our artefact collections from Charlton. Visitors to the building are entranced by the gridshell but equally surprised and intrigued to see the huge and unexpected volume of

The opening of the Gridshell for the Museum community, as 350 people sit down to dinner inside the extraordinary workshop space.

the store beneath. Many of the artefacts are clipped to mesh panels so that they can be easily seen, rather than being hidden away in boxes.

June was the month for the opening ceremonies. With so many people to invite, we decided to split the opening into two. On 24 June donors and supporters were invited to see Sir Neil Cossons, chairman of English Heritage, cut the ribbon and speak warmly of the Museum's achievements, while Anthea Case, director of the Heritage Lottery Fund, affirmed the HLF's pleasure and satisfaction in the innovative project. Carpenters from the Green Oak Carpentry Company made a spectacular gesture by



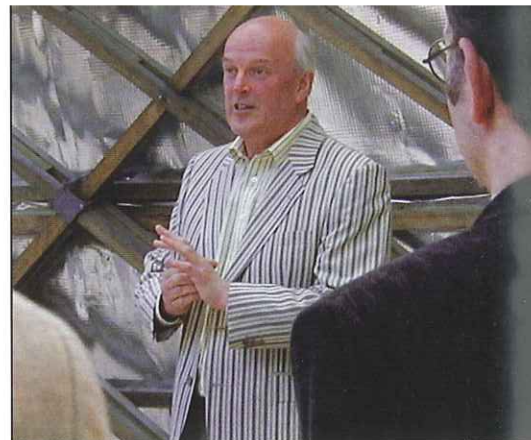
Anthea Case, director of the Heritage Lottery Fund, which supported the Gridshell project with a £1.185 million grant, expressed the HLF's pleasure in the project.

abseiling into the roofspace to put in place a ceremonial golden (gold painted!) oak block.

At the end of that week, on 29 June, the whole Museum community of staff, volunteers and local friends and supporters were invited to attend a dinner, and the space (known as the Jerwood Gridshell Space to mark the Jerwood Foundation's generosity in supporting the project) once again showed its versatility as nearly 350 people sat down to dinner. The evening began with a poignant ceremony to dedicate a memorial tablet to Chris Zeuner, at which the Duke of Richmond and Tim Heymann spoke of their memories of Chris's leadership of the Museum.

Also in that week, on 27 June, the Gridshell was the venue for an international conference on innovative timber structures called *Time for Timber*. This event was organised by Richard Harris of Buro Happold and again the space was transformed, this time with high quality seating, displays and projection facilities.

Finally on 10/11 August the Museum hosted *Frame 2002*, the annual conference of the Carpenters' Fellowship. The Gridshell was the main venue, although the conference also took place in a marquee in Lower Gonville field, where



Sir Neil Cossons, chairman of English Heritage and president of the Association of Independent Museums, officially opens the Downland Gridshell in June.

many of the participants were camping. During the day there were talks and demonstrations, and on the Saturday a party, with nearly 200 timber framers and their families eating, drinking and dancing to a salsa band.

In addition to these highlights the space has been used almost daily for work and training of various kinds – and all this before Roger Champion and his successor, Joe Thompson, have occupied the workshop for its intended use in the conservation of timber-framed buildings.

A great deal of energy and money has been expended but the result is a building which has the character, flexibility and resilience to serve the Museum well for many years to come.

The Duke of Richmond remembers Chris Zeuner, museum director from 1974-2001, during the dedication of a memorial tablet to him in June.



Winkhurst Kitchen returns to its original purpose

The re-siting and re-interpretation of Winkhurst Tudor Kitchen with its modern extensions representing the original structure has taken place over the spring and summer. The intention is to operate the building as it was originally intended, and already several demonstrations of Tudor cooking have been arranged on special event days.

Dawn Stevens, who has joined the Museum staff as a full-time interpreter for the new project, will be involved in the daily tasks of a Tudor housewife, processing food and producing meals for the family and servants.

Dawn has over a decade of experience in costumed interpretation and was introduced to the Museum through the History Re-enactment Workshop, which each year spends a week in summer interpreting Pendean Farmhouse and Poplar Cottage. Dawn read graphic design at the University of Plymouth, specialising in children's book illustration. After graduating she went on to lecture part-time in communication skills on the Heritage Studies course there, and to study for a PhD in live historical interpretation.

The kitchen project also offers the opportunity to run a new series of hands-on day schools exploring Tudor food processes. These will be led by Dawn and give a fascinating insight into the challenges and triumphs of the 16th century housewife. The day schools will be seasonal and designed to take full advantage of produce available from the Museum gardens and farmstead. Dairying, preserving and the seasonal larder will be featured in the first set of courses and participants will be able to explore the range of Tudor foods enjoyed by courtiers and endured by peasants.

It is also intended to offer a series of period feasts in Winkhurst during next year when diners will be able to experience the Tudor atmosphere, smells and tastes. The Museum expects to be able to arrange bespoke Tudor meals for clients. Further information will be available next year.

There will be opportunities for new volunteers to help Dawn keep Winkhurst in operation seven days a week. Please contact Dawn or Bob Easson if you are interested.



Winkhurst Kitchen on its new site close to Bayleaf Farmhouse with the two modern additions showing the position of original structures which had long disappeared when the building was dismantled. When fully open visitors will approach the building through the shaw (thicket of small trees) to the right.



Dawn Stevens, above and right, with Ann Holloway, at work in the Winkhurst Tudor Kitchen.



Seminar on late-medieval detached kitchens

Working on the Winkhurst project, it has become apparent that there are two types of specialist with an interest in the subject. On the one hand there are researchers in vernacular architecture, such as David Martin, whose work has been very important in identifying these buildings, relating them to documents and suggesting their use. On the other hand there have been historians of domestic life, such as Peter Brears, who is now a regular visitor to the Museum running courses and organising the medieval meal and cooking demonstrations that have become a regular feature of the Museum's year.

David and Peter had never met each other. So we organised a private seminar attended by Museum staff and volunteers, and members of the History Re-enactment Workshop, at which they both spoke and were able to discuss the evidence that had led each of them to their insights into late medieval and Tudor arrangements for food preparation, cooking, brewing and dairying. David described the way that he had begun to

recognise the characteristics of these 'kitchen' buildings – some being attached to their parent house, while others are detached – and the fact that in a few cases documentary references to a 'kitchen' can only have referred to a surviving building of the type. His findings are not universally accepted yet, but I find them very convincing.

Peter Brears' examples are mainly based on his work in Yorkshire and the northern counties, but his insights into the practicalities of food preparation are relevant to our region as well. Animal slaughter and butchery, smoking and salting, the many ways of using milk, and the various strengths of ale ("like using a teabag three times") were some of the subjects he discussed with wit and erudition.

The day finished with a visit to Winkhurst at which, with the earlier discussions fresh in our minds, we made final decisions about some of the more difficult items in our reconstruction. We are very grateful to Peter and David for giving their time to come and take part – I hope that they found it as interesting as we did.

Richard Harris

Roger Champion retires

After 33 years service to the Museum, carpenter Roger Champion is to retire – well almost.

Roger has been responsible for the carpentry on the majority of the Museum's re-erected timber-framed buildings, as well as a host of other carpentry tasks around the Museum site for half his life. The very special skills he has brought to the rejuvenation of historic vernacular structures has ensured a particularly high standard, emulated by many others working in the field.

He retires formally at the end of November, but will contribute to the repair work on Tindalls Cottage and hopes to be making replica furniture for the Museum in the future.

Roger was one of three people who did not expect to be devoting the rest of their working lives to this Museum (Chris Zeuner and Richard Harris were the others). But that was before they met the Museum's founder, Roy Armstrong. Roger's (now legendary) discovery in a Midhurst litter bin of a leaflet about moving old buildings to a museum in Singleton was to be a formative moment in his life.

A trained instrument and tool maker working in the engineering sector, Roger's carpentry and joinery are self-taught. He disliked the factory environment, did not take to promotion, went off by bike to India for three and a half years, and returned to live with his mother in Easebourne, hoping to make his way in a carpentry business. Thence to the litter bin and a letter to Roy Armstrong who replied that he thought Roger was just the type of person the Museum needed.

His first proper job on site was helping Grunolt Greiner re-erect the timbers of Winkhurst, and when he departed Roger went on to repair Catherington Treadwheel, Bayleaf Farmhouse and the rest...

Roger's other great contribution to the Museum has been his superb joinery, producing replica hardwood furniture, notably for Bayleaf and Pendean, so lush that you feel you could eat it.

In 1977 he married Heather Jackson, a volunteer at the Museum, who also later worked at the Museum in various capacities, as its first education officer, caring for the collections and assisting with dismantling and re-erecting buildings. Heather is a keen bee-keeper and looks after the Museum's bees as well as



Roger Champion erecting his scale model of North Cray hall house at the Frame 2002 conference this summer.

working as an assistant in Longport farmhouse.

Thinking back Roger is definite that, at a time when he was unsure of his future, the Museum was "a life-saver, as it has been for many people at the Museum." He clearly feels he owes the Museum a great deal, but it is also true that the Museum owes a great deal to him.

Diana Zeuner

The Spring issue will include a feature about Roger Champion and his work at the Museum.

Timber-frame specialist moves into Gridshell workshop



Joe Thompson

Carpenter and timber-frame specialist Joe Thompson has moved his workshop from Lewes to the Downland Gridshell where the Museum will be his principal client.

This is a new partnership between the Museum and a practising timber framer, which aims to fully utilise the Gridshell as a workshop for building conservation and a venue for training courses, as well as the activity of a working timber-framer.

Joe, who trades under the name Sussex Oak and Iron, will continue to be

self-employed and will be designing and building new oak frames as well as repairing historic frames in the Gridshell. A consultancy service will also be offered for existing timber frames in need of repair. Joe will share the open Gridshell space with the Museum.

His work for the Museum will consist of teaching a variety of timber-frame related courses, such as *Timber Framing from Scratch*, and conserving the Museum timber-frames awaiting re-erection. The Museum will, therefore, be one of his most important clients.

Joe is also looking forward to learning some of Roger Champion's repair techniques during the conservation of Tindalls Cottage. The timbers for this building are currently in the Gridshell and due for re-erection in 2004.

Joe's skill at teaching the science and skill of traditional timber-framing has long been admired by and practised at the Museum, recognised as the leading museum of historic buildings in England.

"The teaching of timber-frame techniques is a major part of my work," says Joe, "but it is important for me to continue practising timber-frame repair and

building to feed into the teaching. I am greatly looking forward to a new relationship with the Museum."

Joe has worked on traditional timber structures since the 1980s. The turning point in his life was the hurricane of October 1987 and the sight of oak trees blown over on that devastating night. At first he simply wanted to ensure that valuable material was not wasted but researching its traditional use soon led to working with the timber itself, and from there to an interest in historic buildings and their conservation.

His work in survey, repair, dismantling and re-erection of traditional frames, and design, timber selection and fabrication of new structures has been highly commended by the Worshipful Company of Carpenters. He has also studied welding and blacksmithing, complementary skills for his work, and is a qualified building surveyor, having passed the Diploma in Building Surveying at the College of Estate Management with merit in 1995. Historic buildings remain his central interest and he developed a keen analytical eye and a scholar's passion to follow and interpret the evidence. Further information: 01243 811472.

New curator appointed as collections move into the Downland Gridshell

Julian Bell, 34, has been appointed curator to develop and care for the nationally-important collections at the Museum, the majority of which are currently being moved from the neighbouring village of Charlton to the artefact store in the Downland Gridshell.

Julian will manage the collections relating to historic building technology and rural life which have been built up over the Museum's 34-year history. Along with the historic buildings, which form the major exhibits at the Museum, they have been designated by



Julian Bell

the Government for their outstanding importance. Julian will also be curating objects on display in and around the historic buildings on the Museum site.

The curator and collections team are now permanently based in the Mitford Foulerton Studio at the Gridshell and the conservation and research areas where artefacts are to be treated and studied are currently being fitted out.

More than one-third of the objects had been installed in the store by mid-September. "Although by no means complete, the hard work done so far by the collections team gives a very good indication of how the artefact store and conservation areas will finally operate," says Julian. "The full extent of the Museum's collections is now apparent and the display in the Gridshell artefact store is impressive and interesting – come along and see them."

A geography graduate of the University of Lancaster, Julian Bell comes to the Museum from the National Maritime Museum, Greenwich, where he was reserve collections manager. Before that he was operations and liaison officer at the Victoria & Albert Museum and an assistant keeper at the Staffordshire Arts & Museum

Service. He has an MA in Museum Studies from the University of Leicester and specialised in social history collections for his AMA, the Museums Association Diploma.

Alan Wood, assisted by Jean Symons, continues to lead daily tours of the building at 1.30pm and the doors are generally open at all other times.



Mike Wall introduces the draught horse team bells to their new home during the major operation to move the Museum's collections to the Gridshell.



John Hurd, left, and Mike Piggott hang the Museum's collection of draught horse harness on the new racking in the Gridshell store.

Mike Wall

In 1999 the Museum received a grant from the Designation Challenge Fund for a three-year project to review our collections prior to their move into the Downland Gridshell. Mike Wall was appointed collections manager in October that year and brought with him an extraordinary – and extraordinarily appropriate – range of experience.

Mike's career has included working as an assistant to the keeper of the agricultural implements and machinery collection at The Science Museum and in the mid-1980s he joined the Amberley Chalkpits Museum as manager and later curator. In between he spent a decade at the 'University of Life', travelling and working with a variety of craftsmen and studying dying lifestyles.

He brought all this experience to bear on the daunting task of reviewing and sorting our collections. As the storage space at Charlton was full much time had to be spent on re-arranging things to get access to other things, and finding temporary storage space. This frustration was more than offset by the excitement he experienced in discovering a multitude of gems in the collections. His wide experience, retentive memory and personal friendships with numerous producers and users of the items he was reviewing stood

him, and the Museum, in very good stead. At the end of the project not only had he carried out or supervised a series of masterly reports on most of the collections, he had also greatly improved the depth and quality of the documentation accompanying them.

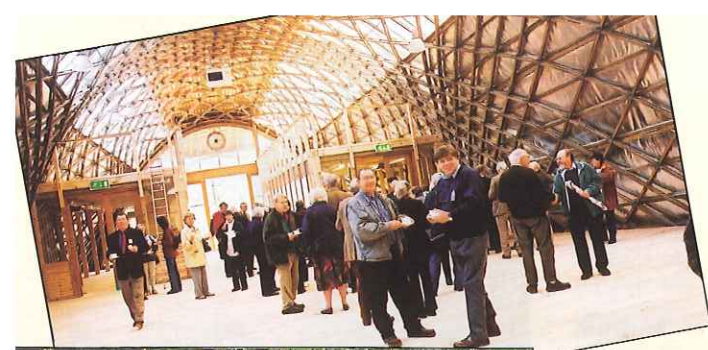
Mike was also an excellent team leader, gaining the confidence of existing volunteer helpers and recruiting others. Together with his two part-time staff assistants, Jon Roberts and Guy Viney, he ran a happy and productive team at Charlton.

The completion of the Downland Gridshell was, inevitably, delayed, but that enabled Mike to get nearer to completion of the review than he, or we, had dared hope was possible. Finally, in May this year he was able to start moving the collections into the new store, and printed his clear vision on the new arrangements.

Mike had always maintained that he did not want to stay at the Museum permanently, and to our great regret decided to leave at the end of July this year, four months after the end of the DCF scheme. However, he would like to return from time to time to carry out special projects on the collections he got to know so well, and for the Museum it would be both a privilege and a pleasure to work with him again.

Richard Harris

2002 – The Year in Pictures



At last – we can get into the Gridshell! Top, the first meeting to be held in the new building conservation centre and store was the Museum community meeting in March. Above, visitors can access the Gridshell for the daily 1.30pm tours. Inset, nearby is the memorial to Chris Zeuner, museum director for 27 years.



Collecting herbs from the garden of Poplar Cottage, a member of the History Re-enactment Workshop goes about her daily tasks during a week in summer when Poplar and Pendean Farmhouse are brought alive much as they would have been in the 17th century.



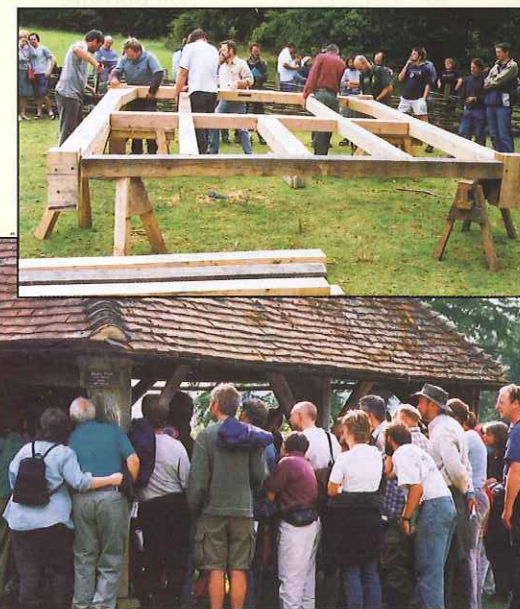
Bayleaf Farmhouse in spring. The recreated medieval farmhouse is perhaps the most evocative of all the Museum's exhibits. The period garden with its produce, laid tables and furnished rooms give visitors a unique insight into the life of a yeoman farmer and his family and servants in late medieval times.



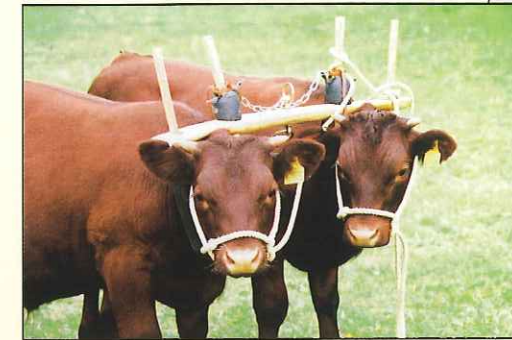
The Museum's resident pair of barn owls produced another quad of owlets this year: one of them is pictured. The adults could be seen regularly flying about the Museum site in the early morning and late evening hunting for food for their brood. "This is particularly good news as at other sites in the area many barn owls are rearing only one owlet," said site manager Nick Conway. "The Museum is obviously a good source of food and in turn they help us with natural pest control." For the second year the young owlets were

ringed and registered by the Sussex Ornithological Society.

The Museum's collections relating to historic buildings and rural life finally began the move out of the Charlton barns into the new purpose-built collections store on site in the basement of the Downland Gridshell. Here they are being carefully displayed on metal racking and will, for the first time, be accessible to visitors. In the photographs, below and right, Guy Viney uses cable ties to secure the Museum's large collection of cross-cut saws while some of the extensive collection of hand tools await their turn.



Chris Baldwin training the Museum's new pair of young Sussex oxen to the yoke with Bayleaf Farmhouse in the background. The two animals have already learned to work together and pull light objects. The aim is to demonstrate the use of oxen alongside the horses in a newly-created area of arable strips at the Museum.



Candle-making – a frequent hands-on activity for everyone to enjoy at the Museum – with Brian Weekes in charge, and there's the chance to buy beeswax candles to take home.



Frame 2002 – the annual conference of the Carpenters' Fellowship – took place at the Museum in August. Above from left, at the Wiston Waggon Shed listening to a talk about the Museum's buildings by Richard Harris; putting together the 'mystery' frame in which carpenters from all over the country contributed pieces ready to be joined together at the conference; Andrew Holloway of the Green Oak Carpentry Carpentry (carpentry contractors for the Gridshell) co-ordinated the 'jigsaw' – the frame turned out to be a children's climbing frame.

The Toll Cottage in the snow, pictured early this year by Guy Viney. The Museum site is particularly attractive in the winter months. See page 12 for more information on winter activities.



The Museum's working horses demonstrate timber loading during the Heavy Horse Spectacular in June. Derek Hilton, assisted by Pete Betsworth, Brian Silvester, Alan Wood and Patricia Wilkinson used the Museum's timber carriage in four demonstrations over two days.

COURSES PROGRAMME 2002-2003

BUILDING CONSERVATION AND RURAL TRADES AND CRAFTS

NOVEMBER

- 7- MSc in Conservation of Timber Buildings, Unit 1: **Richard Harris & visiting tutors**
- 9 Corn dolly workshop: **Verna Bailey**
- 11- Intermediate timber-framing: **Joe Thompson**
- 13 Timber decay: **Brian Ridout**
- 14 Repair of timber-framed buildings: **Richard Harris**
- 16 Christmas woodcarving: **Guy Bagshaw**
- 20 Joinery by hand: sash windows: **Ged Gardiner & Charles Brooking**
- 22- Improvers' willow workshop: **Deborah Albon**
- 23 **Albon**
- 30 Introduction to coppice management: **John Booker, Paul Pinnington & Chris Baldwin**

DECEMBER

- 5 Traditional timber-frame construction: **Richard Harris**
- 6 Herbal Christmas gifts and decorations: **Christina Stapley**
- 6 Christmas rag-rugging: **Linda Burden**
- 12 Herbal Christmas gifts and decorations: **Christina Stapley**

JANUARY

- 9- MSc course, Unit 2: **Richard Harris & David Woodbridge**
- 12 MSc in Building Conservation: Timber unit: Leader: **Richard Harris**

- 19 A winter walk in the woods: **Bob Holman**
- 22 Continuous hurdle fencing: **Bob Holman**
- 29 Specialist science and craft for building conservation: **James Strike**
- 30 Recording vernacular buildings for conservation, day one: **Richard Harris**

FEBRUARY

- 3-7 Intermediate timber-framing: **Joe Thompson**
- 7 Buildings as inspiration – a new course for quilters: **Effie Galletly**
- 11 English brickwork: Tudor to Edwardian: **Gerard Lynch**
- 12 History of English domestic architecture: 1400-1625: **James Strike and others**
- 20 Recording vernacular buildings for conservation, day two: **Richard Harris**
- 26 History of English domestic architecture: 1625-1830: **James Strike and others**

MARCH

- 7 Willow workshop; weave and wale a basket: **Deborah Albon**
- 10- Gauged brickwork, theory and practice: **Gerard Lynch**
- 12 **Gerard Lynch**
- 13 Recording vernacular buildings for conservation, day three: **Richard Harris**
- 17 Wattle & daub, a practical workshop: **Joe Thompson**
- 18 Sawing and hewing workshop: **Joe Thompson**
- 19 Medieval roof carpentry, a practical day: **Joe Thompson**
- 22- Vernacular wood finishes: **Guy Bagshaw**
- 23 **Albon**
- 27- MSc course, Unit 3: **Richard Harris & Joe Thompson**
- 30 **Joe Thompson**
- 26 Small animals for smallholders: **David Bland**
- 28 Rag-rugging workshop: **Linda Burden**

APRIL

- 7-9 Repair of traditionally constructed brickwork: **Gerard Lynch**
- 10 The Tudor bakehouse – use a 16th century bread oven: **Dawn Stevens**

- 10- Design & specification of leadwork: **Nigel Johnston**
- 11 **Nigel Johnston**
- 12- Willow for the garden: **Deborah Albon**
- 13 **Albon**
- 25 A dowsing experience: **David Russell**
- 26 Willow workshop; weave and wale a basket: **Deborah Albon**
- 28- Timber framing from scratch: **Joe Thompson**
- 4 **Thompson**

MAY

- 1 Traditional timber-frame construction: **Richard Harris**
- 3 Pole lathe turning: **Chris Smith**
- 3 Corn dolly workshop: **Verna Bailey**
- 6-8 Leaded-light stained glass workshop: **Tricia Christian**
- 8 The seasonal ladder: Day one: using fresh herbs: **Dawn Stevens**
- 10 A garden gate from scratch workshop: **Guy Bagshaw**
- 10 Bronze axe workshop: **Neil Burridge**
- 11 Celtic silver bangle workshop: **Neil Burridge**
- 14 Home Owners Day with **Jackson Stops & Staff**
- 17 Dawn chorus walk with breakfast: **Bob Holman**
- 20- Traditional painting and decorating techniques: **Joy and Wilm Huning**
- 23 **Huning**
- 21 The 16th century dairy; a practical day using milk: **Dawn Stevens**

course included a Victorian cornice demonstration piece which remains on display. For the first time the *Painting and Decorating* course had dust-free facilities. Enthusiasts and professionals alike learning crafts such as leaded-light stained glass windows, willow-work and rag-rugging have also enjoyed the space and light of the Gridshell classroom. A WEA session, examining farming tools and implements, was held in the Museum store downstairs. The scope is widening and we are learning to use the building to its fullest advantage.

The first set of an innovative series of *Evening Courses for Builders* took place in the summer and were very well received by the dozen or so builders who came to them. They appreciated the concentration on the practical aspects of traditional trades rather than the science. The sessions opened their eyes to building conservation and the use of traditional materials: some of them changed their practice immediately to include the use of lime mortars! The next set will be based on feedback from the participants and will be announced soon. We are considering a similar series for local farmers, who may also benefit from such sessions, on the care of their farm buildings.



Joy and Wilm Huning's traditional painting and decorating course revels in the light spacious conditions of one of the Gridshell's classrooms.

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

The successful and over-subscribed rag-rugging workshops are joined by two more traditional textile crafts in the next programme. Jan Britz, a feltwork designer/maker demonstrated and displayed her work at the Rare Breeds Show and is returning to run a practical felt workshop in the autumn. Effie Galletly (wife of Buro Happold director Michael Dickson) has been inspired by the Downland Gridshell building to produce a vibrant colourful quilted triptych now on display in the Gridshell. She is returning to the Museum to run *Buildings for Inspiration* – a new course for quilters who already have experience but are looking for new ideas.

A record number of applicants for the MSc in Conservation of Timber Buildings will result in 18 students starting the two-year course in November. The 2000-2002 cohort have all successfully completed the Post-Graduate Diploma and are now engaged in their dissertation research. We expect some MSc's to be awarded during 2003. The MSc is run by the Museum for Bournemouth University. It arose from the collaboration between the Museum and Bournemouth called the Joint Centre for Heritage Conservation and Management which was launched in 1992. The first MSc course began in 1994 and the course beginning this year is the fifth.

Learning timber conversion and construction techniques on the Timber Framing from Scratch course with Joe Thompson.



Holding our own

After the difficulties of 2001 one might have expected 2002 to be easier but the reality is that this year has been a struggle. Focusing on finishing, publicising and funding the Downland Gridshell; coping with the additional restrictions on participants of the Rare Breeds Show and getting to grips with new tasks has been time-consuming.

Increased marketing efforts of other attractions in the area and the Turner exhibition at Petworth House have contributed to greater competition but we

have held our own and at the time of writing our visitor numbers are exactly level with this time last year. We intend to increase our efforts next year with the recruitment of a marketing officer and improving our roadside signage.

However, we look forward to lots more visitors this year – to see the Tudor kitchen in full use throughout the winter, the Autumn Countryside Celebration, Tree Dressing and Christmas in Bayleaf and Winkhurst and, of course, the Downland Gridshell.

Gail Kittle

Winter Wednesdays

A year ago the trustees decided to change the Museum's opening arrangements this winter by opening to the public only at weekends, not on Wednesdays as well. The pattern of opening on Wednesdays was introduced several years ago to increase access to the Museum during the winter but visitor numbers were low.

Our intention is to find new ways of making the Museum available to visitors and as an experiment this winter the Museum will be offering 'Wednesday Specials'. These will be offered to selected companies and professional practices in the region, and will consist of a structured and guided visit, with special descriptions of aspects of our collection of buildings, a visit to the Downland Gridshell and a meal served in Winkhurst.

The Education Department will continue to offer Winter Workshops to booked school parties on Mondays, Tuesdays, Thursdays and Fridays, and training courses will be taking place on most days as well. The Museum receives visitors on 364 days a year, and is only closed on Christmas Day.

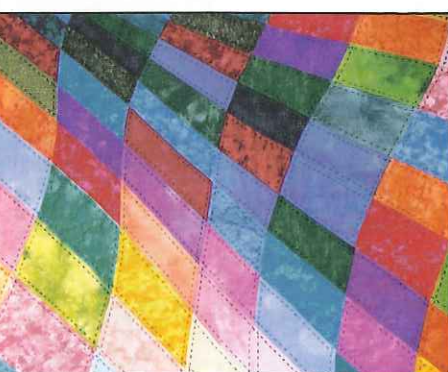


New retail manager appointed

Paul Maxted has joined the Museum staff as the new retail manager. He comes to us from the convenience store retail sector having been a partner in his family business since he left full-time education.

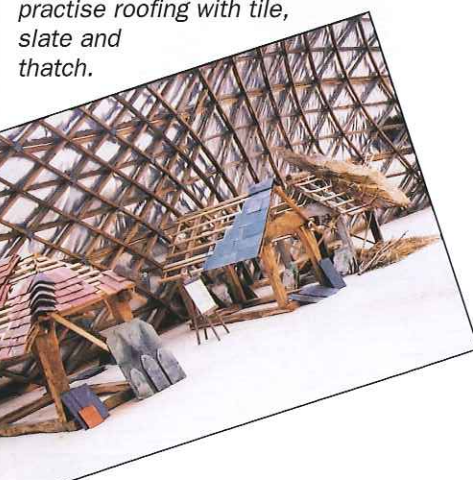
"It's been a difficult start to the job having had to recover from my recent illness," said Paul. "But the beautiful working environment and the many kind words from both staff and volunteers have been a real tonic."

Paying tribute to Keith on his retirement he said: "Taking over from Keith, who has done a marvellous job over the years, will be a challenge. I hope to build on his achievements."



Effie Galletly's quilt triptych inspired by the Downland Gridshell – she is to tutor a new course for quilters at the Museum.

Small timber-framed structures made by students on the Timber Framing from Scratch courses prove ideal for roofing courses, enabling students to practise roofing with tile, slate and thatch.



FRIENDS' NEWS

- **Spring tour 2003 – 24-29 April.** In 2003 the Friends' tour will for the first time head abroad – to Bruges, a delightful city in the Flemish-speaking part of Belgium which was European City of Culture 2002. A compact city with most attractions within walking distance of the centre, it has many cultural sights, good restaurants, markets and shops. Most people speak good English if your Flemish is not up to scratch.

The canals and the architecture are particular features: look out for the quality and variety of the brickwork. Great buildings and humble homes blend together and modern buildings have mostly been constructed with sympathy. There are 10 museums, many galleries, traditional and modern sculptures, the cathedral and other religious buildings.

The group will be accommodated in three hotels, the Asiris, Fevery and 't Pauw for five nights, bed and buffet breakfast. Dinner will be at restaurants in the town. The hotels have no lift and there are two flights of stairs: all rooms have ensuite facilities. When in Bruges dinner will be at the Oud Handbognhof, which features a long hall, once used for archery practice.

The programme begins on Friday with a guided tour of Bruges and afternoon boat trip. On Saturday the group journeys to Gent to visit the cathedral and the 1432 Van Eyck triptych, or the Stedelijk Museum voor Actuele Kunst, featuring contemporary art. Return is via Sluis (Holland) and Damme. On Sunday a battlefield tour will include the acclaimed In Flanders Field Museum. The group will stay on in Ypres for The Last Post and dinner before returning to Bruges. On Monday a trip to the rural Bacht de Kupe open-air museum with 46 building exhibits will be followed by an afternoon spent at leisure in Bruges.

Travel is arranged with City Holidays Ltd of Chichester via the 40-minute Eurotunnel shuttle. Cost will be not more than £350 per person including hotel stay, excursions, fees and dinners. Lunches, gratuities and travel insurance are not included. Travel insurance can be arranged with City Holidays Ltd. Participants will need a current passport and the currency of course is Euros.

Please ring Jean Piggott (01730 813126) for an application form. Rooms will be allocated by ballot. Applications will be opened on 15 November and you will be notified if you are successful and asked for a £100 deposit to confirm the booking.

- **Honorary members.** At our AGM in April Keith and Beryl Bickmore and Diana Zeuner were elected as Honorary Members of the Friends in recognition of their significant contributions to the Museum and to the Friends over many years.

- **Gift membership.** As an existing Friend of the Museum you can appreciate the pleasure that membership brings through your visits to the Museum and the satisfaction in contributing to the future development and maintenance of our unique project. Why not share this with your family or friends by making a gift of membership of the Friends this Christmas? Write to, or phone, the Friends' office for an application form. Completed forms should reach us by 2 December. Please let us know if you want the new member's information sent to yourself or directly to the new member's address. In this case we can include a greetings card including your message. In both cases the renewal reminder will be sent in a year's time to the member's address on the application form.

Annual membership subscriptions are: Family (2 adults and their dependent children or grandchildren) £38; Adult £17; Joint adults £34; Senior citizen (60) £15; Joint seniors £30; Child/student £9.

Obituaries

Michael Hickling, who has died aged 73, had been a volunteer at the Museum since 1989. Michael, who had intended to join the Royal Navy, sadly contracted polio and went instead into the shipping industry working in the City of London. After retirement he was a regular volunteer at the Museum, acting as a steward in Bayleaf Farmhouse, the Getting to Grips hands-on exhibition and in the ticket office. He also volunteered as a guide on HMS Warrior at Portsmouth.

- **Contacting the Friends.** If you have a membership query please contact our office at Friends of the Open Air Museum, Singleton, Chichester, West Sussex PO18 0EU. Membership secretary is Lisa Neville and the hon. treasurer is Maurice Pollock. For telephone enquiries call 01243 811893. The Friends' office is not staffed full time but please leave a message and we will call back as soon as possible. For information about Friends' events please contact Jean Piggott, hon. secretary, at Westwood, Pine Close, West Lavington, Midhurst, West Sussex GU29 0EW. Tel 01730 813126.

- **Summer Draw raises nearly £5,000.** The draw was made on 21 July during the Rare Breeds Show and raised £4,930. We are very grateful to the donors of the magnificent prizes and particularly to the Friends and visitors to the Museum who supported the draw so generously.



Friends' chairman Tim Heymann presents the first prize of a magnificent dolls house, made and donated by Beryl Armstrong, a Friend of the Museum, to Mrs Joan Hancock with her granddaughter, Georgina.

Paul Elliott, who had been a volunteer since 1991, was 82-years-old when he died this summer. He was a member of the British Red Cross Society and worked as an ambulance officer at Chichester. He came to the Museum when he retired from the Red Cross on age grounds and manned our first aid post at special events. Paul was also a member of the volunteer milling team, where his previous experience in milling in Suffolk came into good use.

Both will be much missed by the Museum.

Keith Bickmore

Children benefit from Barclays education project

The Barclays Special Educational Needs project has been a tremendous success, attracting children from across south east England. All the special event days have been fully subscribed and in some cases we have run additional similar days for smaller groups who were unable to join in on the main day.

The Preparations for a Tudor Christmas day, which attracted groups with the most profound learning disabilities and the severest mobility difficulties presented us with new challenges concerning access. We introduced mobile ramps and warm places for lunch for those children who couldn't move around enough to keep warm. Apart from the road surfaces we have been able to overcome a range of access difficulties at the Museum with the measures we have put in place for our SEN groups. Access is not just about mobility and we have been able to encourage greater intellectual access, working with a wide range of abilities, for instance from a small group from a single school.

Our education volunteers who have worked on the project have been wonderfully patient, adaptable and thoughtful in their work with the children, as have the specialist staff and the Barclays volunteers. We have had some lovely letters from children saying how much they appreciated the helpful attitude of staff and volunteers. We found that the best way to utilise the marvellous Barclays volunteers was to assign them to an individual group that they then supported throughout the day. This allowed the museum volunteers with their knowledge of the historical periods and specialist skills to concentrate on the delivery of the activities.



Children taking part in rural crafts during their visit to the Museum as part of the new Barclays Special Educational Needs Project. In the photographs children are taught the basics of hurdle making and willow weaving by Jon Roberts and Paul Pinnington, right, and harness cleaning by Marie Merritt.

The other special event days have mainly attracted children with moderate learning difficulties and some groups from mainstream schools comprising children with low ability in literacy skills. *Victorian Rural Life*, *Practical Technology*, and *Shakespeare for SATS* (the national test for children at 14 years of age) which ran over two days due to demand and the *Chaucer's Pilgrims* event day have all had an extremely positive educational benefit. One pupil who participated in the Shakespeare for SATS day achieved an above average mark for his understanding of the scenes in Macbeth in the exam. In fact, the benefits for pupils with low ability in mainstream schools have meant that the proposal to Barclays for further funding next year includes a section on making the scheme more accessible to this particular group of youngsters.

We are gradually increasing the breadth and depth of the work we do with



primary and secondary age children across the ability spectrum, through the provision of medieval workshops and those on the Civil War period, soon to come on stream, including specific Tudor workshops for Very Able Pupils (Key Stage 3). We are now also able to support tertiary studies in history using the buildings and the new forms of interpretation being introduced in the Museum.

This is a very exciting time for the Education Department. The way in which we present the wealth of knowledge within the Museum and all the people who work here is constantly being reviewed and developed. It is important for the future that we keep up with the pace of change within education generally – teachers and children have much higher expectations of a museum visit than we all had years ago!

Diane Walker

News in brief

- The Museum has many wonderful volunteers but we still need more! If you are an experienced cook looking for a new challenge Dawn Stevens needs some help in Winkhurst Tudor Kitchen. And Bob Holman would welcome some extra help looking after the Museum's seven period gardens. This work is physically demanding but at the same time you can learn about the old gardening methods. In addition, we are looking for volunteers to help with other projects including site work, setting up a recently donated

cider press and archiving the Museum's photographs. Contact Bob Easson if you are interested.

- Education officer Diane Walker would be very grateful for any offers of help for *Tree Dressing* on Sunday 1 December (10am-4pm) to work with children making lanterns and masks and with the general melee as they try to retrieve them before the procession starts! Are there any spare jam jars in the back of your cupboard that you could drop off at the Education Office prior to the event? The event gets bigger year by year and although I've recycled as many as I could from last year we still need more please.

- The Museum is now established as British importers of the famous *Swedish Gränsfors Bruks axes*. We can offer a full range of these superb hand-made axes from the small hunter's axe to the Swedish side axe used for converting timber. They can often be seen in use at the Museum on courses and projects. Each axe head has the 'signature' of the craftsman who made it: the handles are made from hickory. The axes are on display in the shop and information is also included on the website. An illustrated brochure and price list is available from Diana Rowsell.

New home for pigs at Pendean



A pigsty has been built behind Pendean Farmhouse and houses the Tamworth piglets born earlier this year. The building is a conjectural reconstruction as no 17th century pigsties are known to have survived, but it was the result of research and discussion.

The pigsty was produced on the *Timber-Framing from Scratch* course using hand tools and traditional systems of timber framing. The walls are of wattle and daub but protected from the pigs by oak slabwood boarding. The roof is thatched with re-used water reed – the likelihood is that while Pendean itself was probably tiled, its farm buildings were thatched. The yard is even more conjectural than the sty, using chestnut posts and rails, cleft boards and (a first at the Museum) a pivot-hung gate. It is paved with the correct local stone, Lower Greensand.

The pigsty incorporates a latrine for humans, which drains out into the yard. This is an ancient and widespread arrangement I have seen on English farmsteads as late as the 19th century and heard reports of in other countries. Pigs love human excrement – our digestive systems are inefficient and the pigs make use of the undigested protein. The term used is 'hog-bog'! Above the pigs area in the sty is a hen loft, another very common traditional arrangement. Access to the loft will be by peg ladder, which foxes can't climb.

The pigsty meets modern hygiene and space standards as well as being as authentic as possible.

The pigs are cared for by Paul Pinnington and Chris Baldwin of the Woodland Craft Centre. They purchased Amelia, a pedigree Tamworth sow, who produced 10 piglets in late May. When they were weaned at eight weeks the piglets moved into the sty, while



Amelia continues with her work of clearing ground in the woodland to create an area of wood pasture. Paul and Chris will maintain a regular breeding cycle.

Richard Harris

Winter at the Museum

Winter days are beautiful in the Museum's downland setting with warming fires providing a welcome in some of the 46 historic homes and workplaces which form the Museum's main exhibits.

The Museum's annual tree dressing event takes place on 1 December from 12 noon offering visitors the chance to join in this festival whose origins go back to ancient times. Visitors can take

part in the lantern-making workshop (bring a jam jar and a night-light), watch morris dancing, listen to story telling, plays and songs and finally join in with the lantern procession and dance around the tree as it is dressed. Mulled wine and mince pies will be served.

The Museum's annual carol-singing in North Cray hall house takes place on Monday, 16 December and in Christmas week (26 December – 1 January) come and enjoy a Tudor Christmas in Bayleaf Farmhouse and Winkhurst Kitchen. Both will be decorated as they would have been 400 years ago and visitors can enjoy sweetmeats and seasonal drinks.

The new Museum Christmas card features the market square in the snow. Two types are available, with a Christmas and New Year greeting, or blank for your own message. Five cards cost £2.49 and are available from the Museum shop.



Diary 2002-2003

Winter opening –
Weekends

1 November 2002 – 28 February 2003
(10.30am – 4.00pm)

New! Wednesdays – Special Interest tours of the Museum for pre-booked parties

Christmas and New Year –

26 December 2002 – 1 January 2003
(10.30am – 4.00pm)

Schools half-term –

24 – 28 February 2003
(10.30am – 4.00pm)

2003 season – Daily

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

Daily tours of the Downland Gridshell are available at 1.30pm when the Museum is open. Special group visits by appointment.

DECEMBER 2002

1 **Tree Dressing** – celebration of the life-giving properties of trees.

Dancing, lantern making, singing, story telling, plays, mulled wine

26 Dec- **Tastes of a Tudor Christmas** – in
1 Jan Bayleaf farmhouse & Winkhurst kitchen

FEBRUARY 2003

24-28 **Half-Term Activities**

MARCH

30 **Mothering Sunday** – free entry and a bunch of daffodils for mothers and grandmothers.

APRIL

20-21 **Easter Fine Food Fair** – superb opportunity to buy regional food from makers throughout south-east England. Brass band entertainment and cookery demonstrations

MAY

26-30 **Half-Term Activities**

JUNE

1 **Heavy Horse Spectacular**

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 £19.00. Under 5's free

Photographs in this issue are by Diana Zeumer, Editor, unless otherwise stated.



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