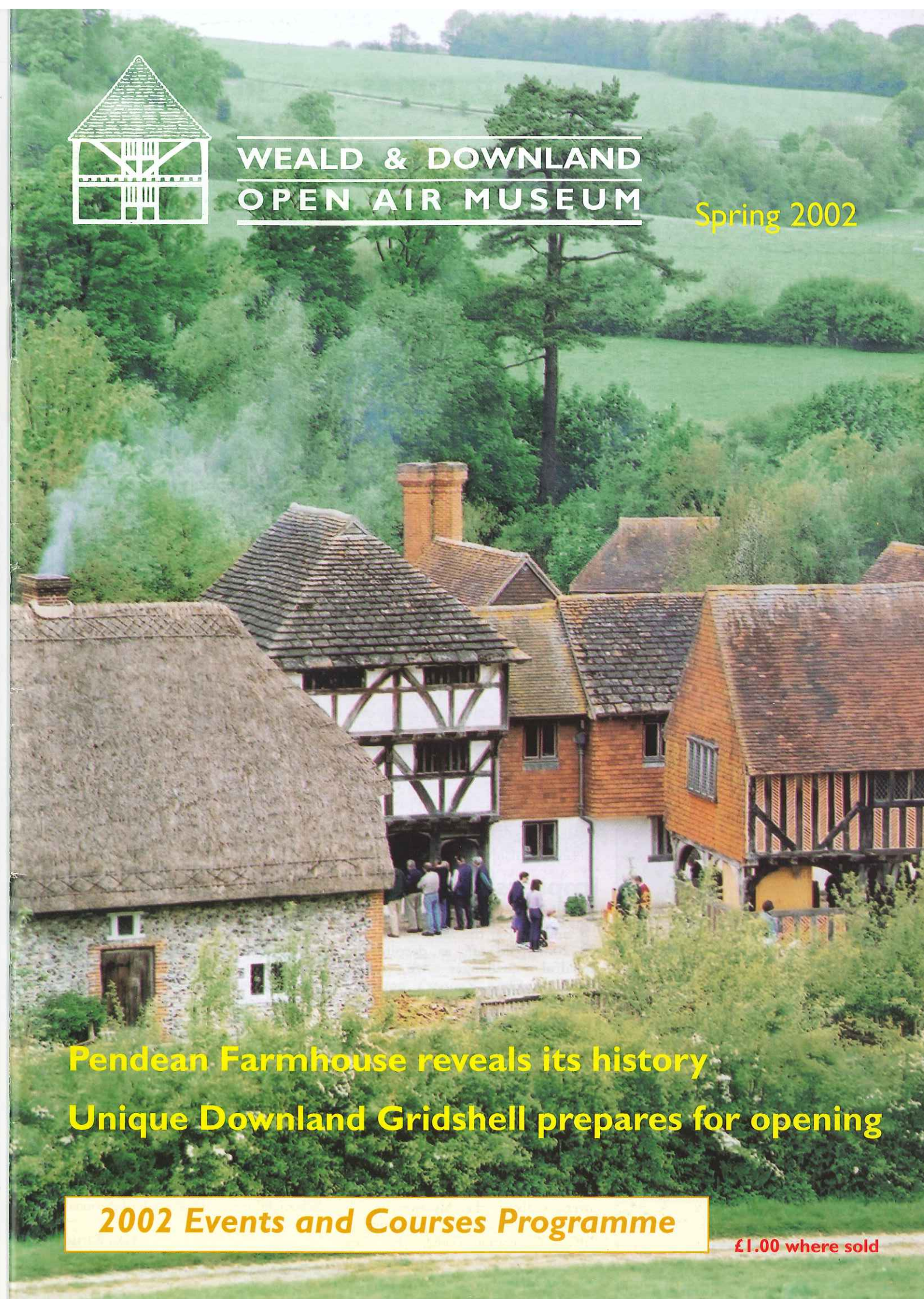




**WEALD & DOWNLAND
OPEN AIR MUSEUM**

Spring 2002



**Pendean Farmhouse reveals its history
Unique Downland Gridshell prepares for opening**

2002 Events and Courses Programme

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The Museum's next project . . . Tindalls Cottage

The Museum's main new exhibit project for 2002-3 will be the repair and re-erection of Tindalls Cottage, from Ticehurst in East Sussex.

Tindalls Cottage was dismantled in 1974 by the Robertsbridge & District Archaeological Society in advance of the construction of the Bewl Bridge Reservoir, and recorded by David Martin.

Tindalls is a late-17th or 18th century timber-framed cottage with a brick chimney at one end. It has two rooms on each floor, plus an attic and an outshot, and was probably the home of a smallholder. It fits in very well with the existing Museum exhibits, as it parallels the later development of cottages such as Poplar Cottage, in which a stone chimney was built inside the original smoke bay, and an outshot was added to the rear wall. Tindalls has a stone chimney and an outshot, but also the additional feature of an original attic room.



Tindalls Cottage.

The main windows were originally glazed with leaded lights, and its original winding stairs survived, next to the fireplace – the same position as in Poplar Cottage. Most of its original timber framing was complete, and it contained many re-used timbers. One of the first things we will do when the timbers are removed from storage is to examine them individually and try to work out what sort of buildings they originated in.

'Outstanding client' award

The Sussex branch of the RIBA (Royal Institute of British Architects) has given the Museum a special award as an outstanding client, in recognition of its role in commissioning the Downland Gridshell.

The award has been sponsored by the Italian lighting company iGuzzini Ltd and was presented to the Museum by branch president Giles Ings at their annual

dinner on 24 November. The prize money will be used to commission local artist Rachel Johnston to produce a metal panel for the Downland Gridshell that describes the building for blind people.

Miss Johnston, who lives in West Dean, works in metals, using etching, filigree and other techniques to produce fine and original pieces of work.

See page 4 for feature on the Gridshell.

Impressive visitor numbers – 2001

The hard work of all volunteers and staff at the Museum during 2001 paid off, as despite the dreadful challenges we faced, including Chris Zeuner's untimely death and five weeks' enforced closure due to foot-and-mouth restrictions, a total of nearly 140,000 people enjoyed the Museum. This was up more than 1% compared to 2000.

The number of visitors attending special events was generally up compared to 2000 but it was particularly gratifying to record a sustained increase in daily visitors throughout the season.

We continue to work hard to generate coverage about the Museum in all media, and 2001 saw an appearance on BBC1's Generation Game, when Reg

Knight showed contestants and over nine million viewers how to daub a wattle frame. We also had several appearances on BBC South and small items in national newspapers prior to special events, including a feature on the Autumn Countryside Celebration. There have been numerous articles on the Downland Gridshell including features in *The Independent*, *The Guardian*, *The Financial Times* and a whole page in the *West Sussex Gazette*. Radio interviews included Richard Harris speaking to Maxwell Hutchinson in *Let there be light* on Radio 4 and Diane Walker talking on Spirit FM on new workshops supported by Barclays and designed for schoolchildren with special educational needs (see page 31).

Gail Kittle

Winkhurst Farm was one of three buildings dismantled to avoid sewage contamination of the Bough Beech reservoir. Its timbers arrived at Singleton in January 1968 – the first building acquired by the Museum – and were re-erected the following year. It was recorded and analysed by R T Mason and R W Wood and interpreted as "a largely complete and well-preserved example of a small hall house dating around 1370".

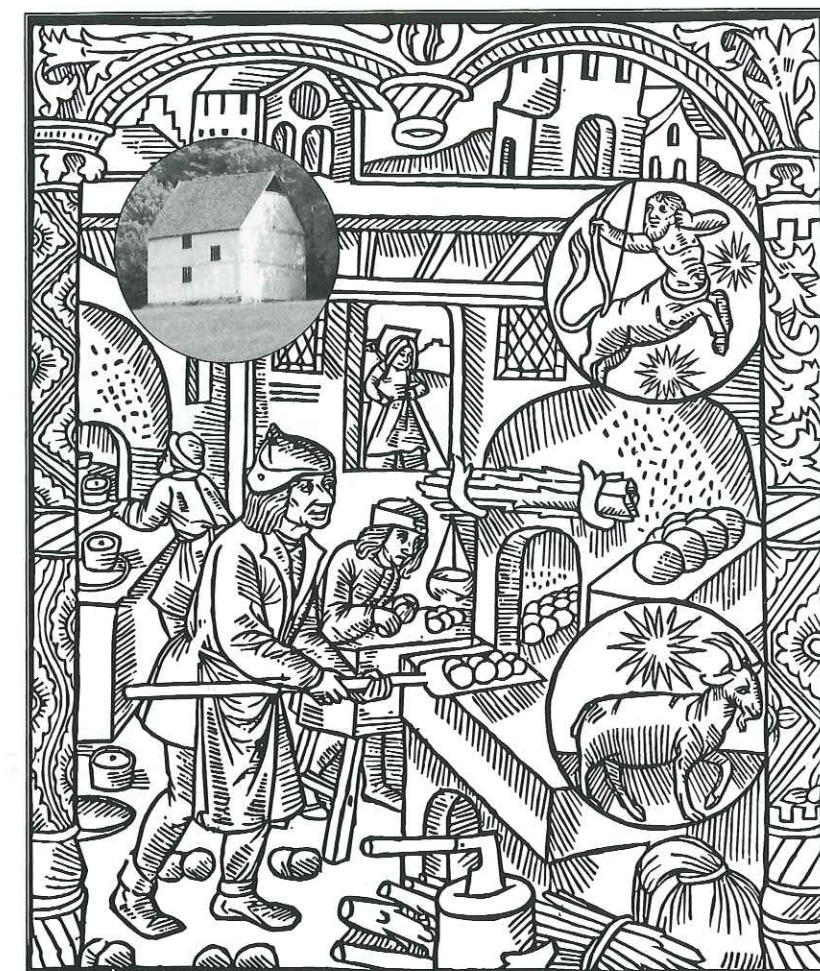
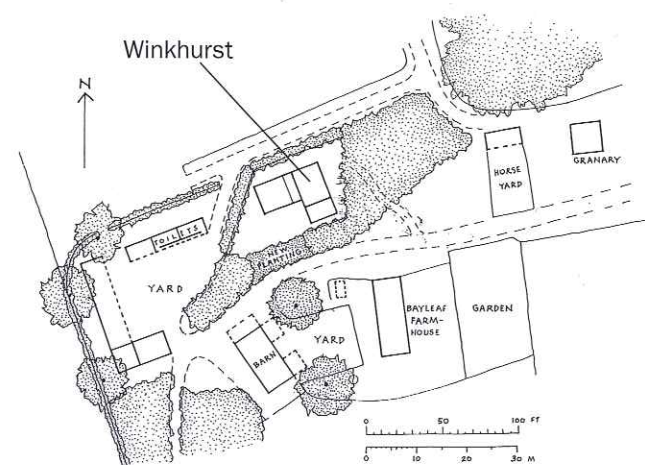
In October 1986 the Museum carried out a major programme of repairs to the building during which various observations were made that enabled us to propose a completely different interpretation: that it was originally built in the early 16th century (dendrochronological analysis suggests a date in the range 1492-1537) as a kitchen or service block, attached to – and functionally part of – a larger house. Originally it was attached to other structures on two sides (its original west and south sides).

Its site at the Museum was inappropriate both in topography (set high up on a Downland slope rather than in a low-lying Wealden pasture) and orientation (the building's original east wall was turned to face north at the Museum). The Museum felt that additional structures should be added to the building to represent those to which it was originally attached, but its site precluded this because of the steep slope. We therefore proposed that the only solution was to move it to a more appropriate site and the Museum trustees agreed in this in January 2000. Funding for the project was promised by the Designation Challenge Fund, with the Museum's contribution coming from Virginia Lyon's legacy.

The proposal

Winkhurst is to be presented to the public as a Tudor kitchen, fully reconstructed, authentic and operational. It

Drawing showing Winkhurst on its new site in proximity to Bayleaf.



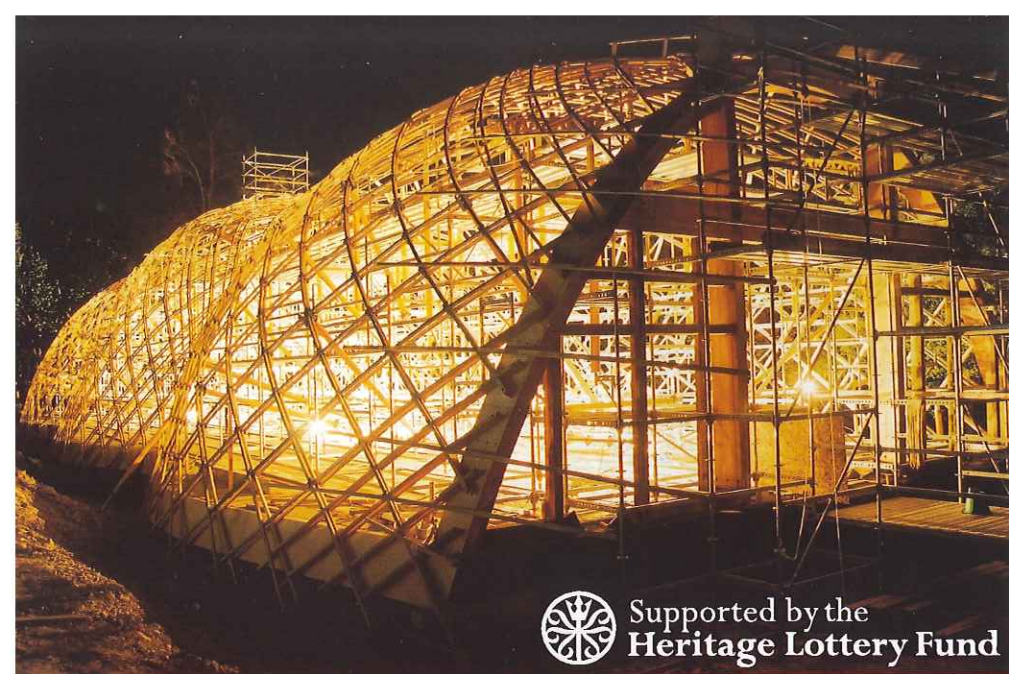
Richard Harris describes the re-location of Winkhurst Farm and its re-interpretation as a Tudor kitchen Re-interpreting Winkhurst

will complement Bayleaf Farmhouse, in that Bayleaf probably had an attached or detached kitchen in the 16th century but it has not survived. Winkhurst can therefore fill in an important gap in our interpretation of Tudor domestic life and enhance Bayleaf, which is furnished and interpreted to a date of c. 1540.

The site chosen was formerly in use as a pig yard, on the north side of the site road opposite Bayleaf Farmhouse. It is

surrounded by mature high hedges and planting, except for a 20ft gap on the south side, and therefore is a ready-made 'green display case'. In it, Winkhurst can be correctly orientated and small modern extensions can be added to its west and south sides: the Tudor kitchen will again be part of a larger building complex, making it easier for visitors to understand.

The modern extension on the west side forms a 20ft square room, separated from the Tudor kitchen by a broad entry passage, reflecting the possibility that this could have been the original medieval arrangement. The room will be used to house an exhibition on medieval and Tudor food production, preparation, cooking and eating, based on vivid illustrations from 15th and 16th century manuscripts. In size the extension reflects the wing that was attached to the west wall of Winkhurst when it was dismantled, but which was unfortunately discarded without a survey as it was thought to be much later and therefore irrelevant to the building being saved.



Supported by the
Heritage Lottery Fund

Building Conservation Centre opens on 24 June

GRIDSHELL – the final steps

By Richard Harris

Autumn 2001 saw steady progress in the construction of the Downland Gridshell. Watching it take shape during the year it was hard to imagine that the finished building could be as attractive and interesting as the exposed timber gridshell had been – but we need not have worried! The Western Red Cedar board cladding has created a beautiful shape and surface, fascinating and eye-catching yet completely in sympathy with its surroundings.

The building finally became completely weathertight just before Christmas, with the completion of the glazing – polycarbonate sheets running at high level on each side, just below the roof. When the interior scaffolding was removed we could at last experience the interior space. It is simply breathtaking! Its sheer size takes most people by surprise, but the main feature is the fascinating patterns made by the gridshell laths as they twist and turn from one side of the building to the other.

Practical completion is expected to be

in March, so by the time this magazine appears we will already be moving in. At first, most of the activity will be in the cavernous basement, which is designed as open access storage for the Museum's supporting collections of tools and artefacts. Mike Wall's team will be seeing the fruits of their labours over the last three years, as the precious collections – 10,000 objects collected over 30 years – will be transported from the barns at Charlton into their new home. Only a few people have had the privilege of seeing these items up to now, and we believe that the quality of the collections – the rarity and interest of the objects – will take the world by surprise.

Public access to the stores will be by arrangement with the curator, or during timed guided tours. Representative samples of the collections will be displayed within the stores and in the entrance lobby. A large area at the east end of the basement will be used for administration and processing the collections, with space available for further related activities including study

and research. The catalogues to the collections and the Museum's archives will soon be published on the internet, so we expect a great increase in the number of enquiries we receive.

Activity on the upper floor of the building – the great open space covered by the gridshell – will have a different and very varied character. It is designed as a workshop and layout space for the Museum's activities in repairing timber-framed buildings which have been dismantled and are to be re-erected as exhibits. This core activity requires a floor area big enough to lay out horizontally the largest constituent frame of any building, with working space around – when our colleague Peter McCurdy was framing the new Globe Theatre he used one of the biggest aircraft hangars at Greenham Common as his layout space! The first timbers to be laid out for analysis and repair will be those of Tindalls Cottage.



At one end of the space are two enclosed rooms. One will be the carpenter's enclosed workshop to contain and protect all the necessary tools and machinery. The other will be used to support the practical training courses which will be the other main activity in the building. All the courses that now take place in the temporary facilities elsewhere on the site will move to the Gridshell, with discussions and presentations in the enclosed room, and

practical work being done out in the main space. Thus, a visitor to the Downland Gridshell might see any one of the many varied courses that we offer, from *Timber Framing from Scratch* to pole lathing, traditional painting techniques, or gauged brickwork.

We also expect to use the space for occasional conferences and meetings. Our first *Volunteer Forum* will take place in the Gridshell on 25 March, and a month later we will use the space as part of our new *Sustainable Building Materials* event. On 24 June the grand opening will be held there, and a week later we are hosting an international conference on timber structures initiated by the project engineers, Buro Happold. Such events will have to be carefully planned so that they do not interfere with the



Opposite page: top, the gridshell at night.

Centre, Ted Cullinan of Edward Cullinan Architects describes the design of the Gridshell to visitors during a press day. Much of the detailed architectural work was undertaken by Steve Johnson. Mr Cullinan is standing on the viewing platform, in use all year giving people a bird's eye view of the building as it grew.

Bottom, left, the breeze block and concrete stage – Bognor Regis-based contractors, Chivertons, building the 5,000 sq ft Museum store, partially sunk into the hillside. This big new environmentally-controlled space will house the majority of artefacts from the Museum's nationally-designated collection relating to traditional buildings and rural life. Centre, with the deck of the Building Conservation Centre in place over the Museum store, the end frames are craned into position. The western end, pictured here, will be the entrance through which museum visitors will come to see building conservation work going on inside the Centre. Right, the extraordinary and unique grid of 120ft long oak laths is gradually lowered into position, using hundreds of jacks positioned throughout the space. Engineers, Buro Happold, led by

use of the space for its primary purpose, the conservation of exhibit buildings.

Access to the east end of the Gridshell will be from the car parks, so it is outside the Museum site and will be used as the 'working' access point for people and deliveries. The other end is inside the Museum and will be used by ordinary visitors. When the trees are in leaf the building will be glimpsed, but not fully visible, from the Museum site. Visitors will approach it through a narrow opening in the trees, and suddenly seeing its unique form at close range will be an unforgettable and inspiring experience. The door will be kept open so that all visitors can step into the space, and full access and an explanation of the building will be available on timed guided tours. Every day since 1 April

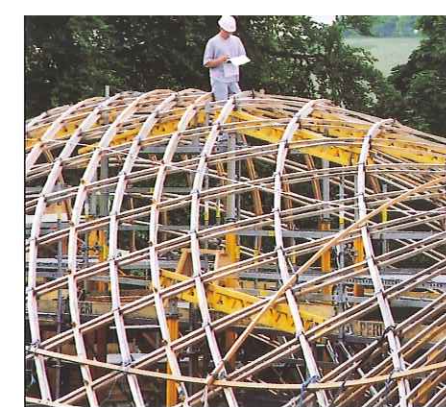
another Richard Harris, worked on the ground-breaking design at their Bath headquarters. In the photograph, Steve Corbett, who led a team of carpenters from the Greenoak Carpentry Company responsible for the assembly of the gridshell, is inspecting progress at one of the 'node' joints.

This page: Above left, the shell begins to take shape. As the grid was lowered only 0.7% of the laths broke – quite an achievement! Above right, we grew to love the delicate oak framework. Would it be the same when the cladding was applied? Well, actually the building goes on getting better! The Western Red Cedar is applied in waves across the undulating form. The inspiration the architects took from the South Downs becomes obvious.

Top, right, is he sitting comfortably? A member of the carpentry team checking details as the gridshell is tweaked to perfection.

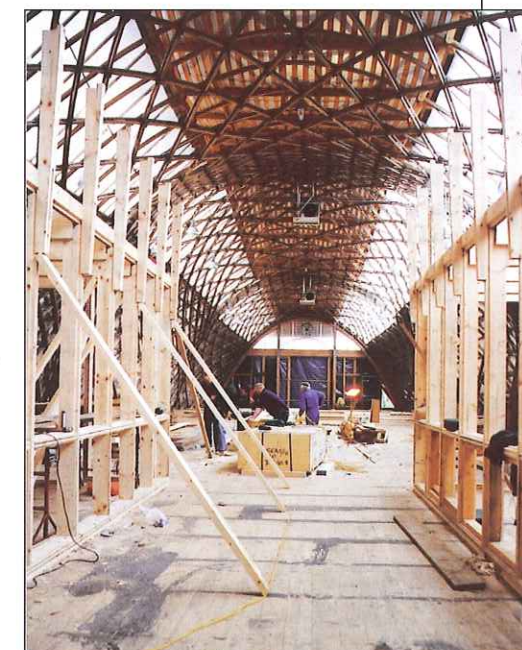
Right, above, inside the dramatic interior of the gridshell when the scaffolding was removed.

Right, the final form of the building's exterior is revealed.



our volunteer guide Alan Wood has taken a party of visitors to see the building under construction, and the popularity of these tours makes us believe that this approach will be a success.

All in all, the Downland Gridshell gives the Museum many benefits. It is a solution to the practical problems of storage and working space but it also has the power to inspire and delight our visitors – and inspiration and delight are exactly what museums should provide.



Sustainable Building Event celebrates Gridshell completion

The completion of the Downland Gridshell has offered the Museum an excellent opportunity to hold a Sustainable Building Event on 27/28 April. For our new Building Conservation Centre and Museum Store much thought was given to the use of sustainable materials, and this event – held within the dramatic interior of the gridshell structure – will be an excellent opportunity to find out about and source sustainable and ecologically friendly materials for use in any building project.

➔ Re-interpreting Winkhurst

The modern extension on the south wall (gable end) is merely a small 'token' to indicate the former existence of a building (pre-dating the Tudor kitchen) in this position, but it has an important interpretative function: the south wall of Winkhurst originally had no infilling studs or panels, and relied on the wall of the earlier building. This relationship can be re-established with the modern extension. It will be used as a modern kitchen (closed to visitors) in which the public health and hygiene requirements of food preparation and storage can be satisfied, and thus support the operation of the Tudor kitchen.

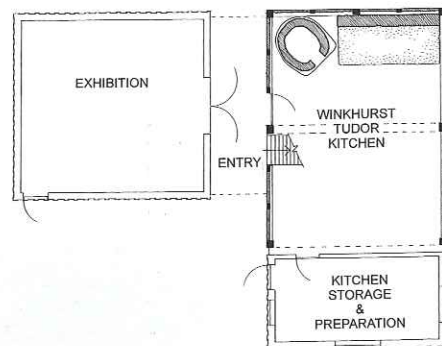
The design and choice of materials for modern extensions at the Museum has been carefully considered. Extensions to Crawley Hall in the Museum's village group were clad in tile hanging, reflecting their urban character, while small additions to Longport Farmhouse are in oak weatherboarding. For these extensions to Winkhurst we have chosen to use vertical boarding in cedar, a high quality and attractive material but without strong 'echoes' of particular historical periods. The cedar will weather to silver grey and, with the hand-made peg-tile roofs, will be very attractive.



Timbers from Winkhurst are transported to the Charlton workshop for repair by horse and timber carriage, driven by Rob Dash, with Pete Betsworth checking the load. Below, plan of the original building with its two additions.

The exhibition room will have an upper level 'clerestory' window of hit-and-miss boarding with internal glazing, while the modern kitchen will have a small single-light casement window in the boarding, and a stable door with a glazed upper half.

In the entrance passageway there will be a wall-mounted display telling the story of Winkhurst and explaining the reconstruction. The modern extensions will feature 'sustainable' insulation materials and a 'breathing' wall construction which will also be explained in a small display. All in all we expect this



renewed exhibit to introduce a strong new centre of interest onto the Museum site.

Winkhurst memories

We were delighted last year to hear from Mr Tony Palmer, who worked at Winkhurst Farm for about 13 years from 1948. His memories were very clear and gave us some valuable insights into the modern history of the house and farm.

Mr Palmer lived with his parents at nearby Oak Lodge Farm and started working at Winkhurst when he left school. He was the only employee. The farmer at Winkhurst was Mr Barrow; he was in his 70s, and his sons Dudley and Lionel ran the farm. It was mainly a dairy farm, with beef and poultry as well. The whole farm extended to around 150 acres, but only about 50 acres would normally be ploughed, and most of what was grown was used for feed. Meadow was grazed early in the year, with a crop of hay being taken later on.

"They had no pigs or sheep, no ducks and no geese. The poultry was quite a big thing: black and white speckled Marrans mainly for eggs, and the old hens went to Sevenoaks market, crated up. Part of the Barrow family lived at Goathurst Common, Ides Hill, and they had a dairy. They used to do milk rounds, and the eggs went from one Barrow

family to the other and were sold in the milk round. They had horse and cart milk floats and they used to do all of Ides Hill, part of Sevenoaks Weald, Goathurst Common – it was quite a big concern.

"Both of the cow sheds were milking sheds, two cows to a stand, not a parlour or anything like that. We did later go over to the Alfa Laval sheds but it was all handmilking at first. The open yard was a very rough cobblestone sort of area, between the sheds... We used to milk them all at one go."

One of the buildings at the farm was an oast house, which still exists and is now used as a visitor centre.

"The oast wasn't used as such during my time. Neither the Barrow family nor I were ever there when there were hops. We had an old gentleman who used to come and talk about it, and he remembered the hops... In the oast house we used to winch up the bags of corn, then we used to put it into a hopper. It came back down into the oast house, and we used to have to keep turning it with shovels to keep it dry so that it didn't go musty. It was always cleaned first, then it was filtered down to the oast house, then bagged as and when it was wanted, or if any was sold. But we still called it the oast house."

In the late 1950s there was a great flood which left Tony Palmer with clear memories.

"It was about 1957 or 8, September time, and we were harvesting. We had a very bad storm, which started about 6 in the evening, and the whole valley was flooded right the way through. It reached within a foot of the opening in the oast house, where we reversed the tractor in, and we spent 48 hours up there, we couldn't get out, stuck in the top of the oast house. We had a lot of pullets in arks, and we lost the whole lot, several thousand, from 3-4 months old to point of lay pullets. It was shortly after this that they started talking about the reservoir – whether this had a bearing on the fact that a lot of water gathered where the reservoir now is, I don't know."

The farm straddled a water course, with a large area shown on maps as a pond.

"There was no pond, just the stream and a swamp, a very boggy area going through to where the reservoir now starts. We could graze the area, but it was so boggy we couldn't do anything with machinery or even the horse. It was nearly all reeds."

Another area of the farmstead was used as a wood yard.

"This was where we made all the fencing stakes and gates, and we had tar barrels there

Supporting our volunteers

It has been said many times, but it cannot be repeated often enough: the Museum depends on its loyal, enthusiastic and skilful volunteers to keep going. Without them there would be no Museum.

For several years communication between the volunteers and the director has been through annual briefing sessions and a liaison committee. With the ever-increasing levels and complexity of activity we feel that the time has come to re-examine this pattern, and some new ideas will be tried in 2002.

Volunteers' Forum – Twice a year there will be a half-day session to which all volunteers will be invited – and to cope with the numbers it will be held in the Downland Gridshell. Instead of the customary briefing by the director alone, all senior members of staff will be present and will talk about current plans and prospects.

Newsletter – An internal newsletter (in addition to the bi-annual magazine) will be produced for circulation to staff and volunteers, informal but informative on current events, people and



Visitor services manager Bob Easson tackling the endless task of sorting out the volunteers rota. Here he discusses dates with Thelma Jack over Poplar Cottage fence.

issues. It will appear quarterly, probably in March, June, September and December.

Liaison Committee – The committee will be reconstituted, with one member

Joan Harding donates her house models

Joan Harding MBE is the founder of the Domestic Buildings Research Group (Surrey) and a long-standing friend and supporter (and, until recently, a Trustee) of the Museum.

Some years ago she attended evening classes in pottery and made a series of scale models of houses that she had surveyed and written up for the DBRG. Having recently moved out of her old home in Epsom, she no longer has room for the models and with her customary generosity has donated them to the Museum.

On Monday 19 November we held a lunch for Joan and some of her friends in the Surrey DBRG, including the current president, Peter Smith (author of *Houses of the Welsh Countryside*). The highlight of the day took place when Joan was thrilled to visit Poplar Cottage and see a fire burning there. Poplar Cottage is a 'smoke bay' house, and it was Joan who originally discovered smoke bays in houses in Surrey, but this was the first time she had ever seen one restored to its original use.

After lunch, Peter Smith presented to the Group and the Museum copies of the book about his greatest discovery in his research in Wales, a great timber house called Ty Mawr.

The model houses will be displayed in a specially-built case in Crawley Hall.

from each of the volunteer 'constituencies' at the Museum: stewards, education, 'Tuesday Gang', gardens, mill, shop, office, library, collections/conservation, and stables/livestock. Its task will be to discuss and review all matters relating to volunteer work at the Museum, including recruitment, operation, support and events.

Events – A series of visits and meetings will be held each year with a theme relating to work done by volunteers – for instance, visits behind the scenes at related enterprises. Events will be organised by the Volunteer Liaison Committee.

The first Volunteers' Forum will be held on Monday 25 March, and will have added significance as the first event to be held in the newly completed Downland Gridshell.

Volunteers needed for picture archives

West Sussex County Council has submitted an application to the Heritage Lottery Fund for a project called *Picture the Past West Sussex*, which aims to create a database of 50,000 of the best photographs and pictures of the county held by eight partner organisations. If the application is successful the project will start in January 2003. In phase I, which will last for 15 months, the Museum will contribute 1,500 images.

The eight partner organisations between them hold about a quarter of a million images of West Sussex in the past. The core of the Museum's collection consists of over 70,000 photographs taken by Roy Armstrong, the Museum's founder, of which about 22,000 are of West Sussex, and we have agreed to select about 1,500 of these for the database, and provide a written description of each one. We must start straight away if this is to be finished by mid-2003.

Once the images have been selected and identified, they will be scanned by staff at the project's digitisation unit at Worthing Library. The images will be available on the internet by the end of 2003, and on CD-ROM. In phase II of the project each of the partner organisations will be provided with IT equipment to enable them to establish public access to the database.

We need to establish a small team of volunteers to help the Museum play its part in this exciting project. If you would like to be involved and can spare a day a week or thereabouts, please contact Bob Easson at the Museum.

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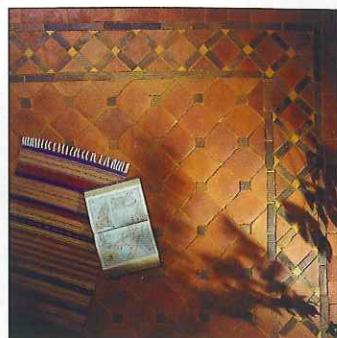
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Keith Bickmore 'retires'

Not for the first time, Keith Bickmore is retiring! But it's not really goodbye: he and his wife Beryl plan to continue their interest in the Museum.

Keith came to work at the Museum in 1983, following a successful career in the Metropolitan Police Force and the West Sussex Constabulary. As senior warden he was responsible for opening the Museum to the public and arranging the rota of volunteers, as well as running the Museum shop (then in the Lavant building, now the education centre).

Working with Beryl on the shop displays and with a supportive team of shop supervisors and volunteers Keith was responsible for the move of the Museum shop to the Longport entrance building and its growth into the successful enterprise it is now. It is entirely fitting that 2001 was the best year ever for the shop, which is a significant contributor to the Museum's finances.

Keith retired from his job as senior warden four year ago and continued part-time as shop manager. Now he is retiring from this post, but he remains committed to the Museum and its work and is already helping to arrange the Museum's presence at various shows and leaflet exchanges around the region. Keith is a keen gardener too, and he is



Keith and Beryl Bickmore.

eager to lend Bob Holman a hand looking after the Longport garden.

Keith's dedication was a vital factor in the development and success of the volunteer force at the Museum during the exceptionally busy years of the 1980s and 1990s. Keith spent considerable time on the telephone at home in the evenings ensuring a smooth and steady supply of volunteers for all the various tasks at the Museum, and he and Beryl always took the trouble to enquire after people if they were unwell and remembered birthdays and anniversaries.

He has done a magnificent job in building up the shop, which has developed a reputation for the wide variety of books and pamphlets available on the Museum's themes of traditional buildings, building conservation and rural life. Keith will remain in post until April including a handover period with the new shop manager, Paul Maxted.

Cleaning up!



Keeping things clean and shipshape is important for the quality of visitors' experience at the Museum – here Jan Ward gives a wooden stool in Whittaker's Cottages a polish.

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The Cotton Chair Collection

In Summer 2000 the Museum agreed in principle to accept the extremely important collection of provenanced vernacular English chairs from Dr Bernard (Bill) Cotton. Dr Cotton and the Regional Furniture Museum Trust, which had been formed to find a home for the collection, felt that the Museum would be ideal, so we undertook to look at the possibility of storing the collection in the new Downland Gridshell building.

A year later, however, there was a completely unexpected development, in that the Geffrye Museum in London found that it had the possibility of acquiring a very large neighbouring building, which would give it space for a library and learning centre, and for the Cotton collection. The Geffrye is England's leading museum dealing with 'middle class' furniture, and the Cotton collection would allow it to broaden its coverage to include rural as well as urban examples. Eventually the museum expects to be a centre for regional furniture studies – its director, David Dewing, is chairman of the Regional Furniture Society, which was founded by Bill Cotton.

All parties – Bill Cotton, the Geffrye trustees and our own trustees – felt that this solution offered the best prospects for the collection, and we have willingly accepted that it will not now be coming to Singleton. However, we have gained a great deal from our close contact with Dr Cotton, in that it has become apparent that the south east – our own region – is poorly represented in his collection, and lacks the benefit of the extraordinarily high quality research that he has done in other regions. We therefore propose to establish a research project into vernacular furniture of the Weald and Downland, starting with vernacular chairs of the 18th and 19th century. Dr Cotton has agreed to support and take part in this initiative, and we look forward to a long and fruitful relationship with him.

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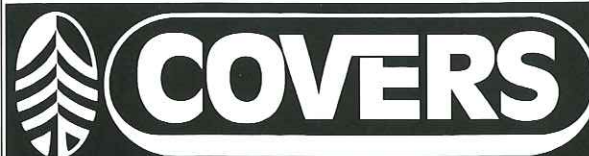
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Endowment Fund offers the
Museum financial security

Safeguarding the Museum's future

The Museum, now in its 35th year, has developed from small beginnings to official recognition of the quality of its work through the national Designation scheme – and all without any direct Government funding.

Over the years a considerable amount of money has been generated through fund raising, but in 2000 it was decided to establish a new registered charity to build an endowment fund with the specific purpose of underpinning the Museum's longer-term financial position.

In spite of 2001 being a difficult year for an open air museum – problems such as foot-and-mouth disease and the September 11 World Trade Centre disaster with its implications for tourism – progress was maintained and the new Building Conservation Centre and Museum Store will be open shortly, providing another major opportunity to publicise and expand our work.

Operating independently with no direct Government funding, all forms of support are vital to the Museum's future health and are gratefully received. The Museum has been fortunate to be in receipt of various legacies and personal donations over the years, and we are now particularly asking all our supporters and regular visitors to seriously consider making a legacy in their wills to help the Museum safeguard its future.

The Endowment Fund was launched with a substantial sum from the Minet legacy. Other monies have since been added, bringing the current total to over £100,000. These contributions have, in addition to legacies, come in the form of individual donations and shares (see right) which can be given tax-effectively through the Government's new Gift Aid schemes.

Legacies remain a most important way of increasing endowment income. If you would like to help the Museum in this way your solicitor can advise you. Legacies do not need to be large – all donations will be welcomed.

We hope you will want to contribute to the Endowment Fund, helping to support this very special museum.

Hugo Clifford Brown
Chairman of Trustees,
Weald & Downland Open Air
Museum Endowment Trust

HOW THE MUSEUM CAN BENEFIT FROM YOUR GIFT OF SHARES

If you own small numbers of shares that are of little value, it can cost you more than they're worth to sell them through a stockbroker. Instead you could give them to a charity – like the Museum – which will benefit the organisation and at the same time be tax-efficient for you.

The Museum is being helped in this scheme by ShareGIFT, run by the Orr-Mackintosh Foundation, and since we publicised it last year, several gifts of shares have already been made, to the benefit of the Museum. (The Orr-Mackintosh Foundation collects donated shares, sells them and donates the proceeds to charities.)

So how does it affect the share-holders? Since the last Budget share donors can give shares to charity without attracting capital gains tax. And, they can also reduce their taxable income by the full market value of the shares. This means that the net cost to a donor is only a fraction of the gift that the charity receives. It is even possible to arrange things in such a way that the gift costs the donor nothing. Instead of making an outright gift of shares the donor can sell the shares to the charity below their market price. The difference between the market value and the sale price of the shares to the charity is then used when calculating income tax liability.



Share giving is new, but gradually more and more charities are benefiting. This is yet another way in which you can help the Museum. To donate shares simply send in your share certificates quoting the Weald & Downland Museum as reference and enclose the coupon below. For further information contact ShareGIFT, 24 Grosvenor Gardens, London SW1W 0DH. Tel 020 7337 0501.

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The Museum's collections manager, Mike Wall, has been spearheading a complete review of our extensive collection of historic building parts, building trades and rural life, prior to its move to the new stores in the Downland Gridshell. Here he reports on this mammoth team effort . . .

Light at the end of the barn . . .

The funding from Resource: the Council for Museums Archives and Libraries, for our collections management programme expires at the end of March. The exodus from Charlton will mark the close of the two and a half year project which has proved to be an extraordinary learning experience for those of us fortunate enough to have been involved.

It would be rare for most museum curators to be given the opportunity – let alone the time – to get so closely involved with their entire collection! Yet, at the 1999 Downs Steam Show, Chris Zeuner was badgering me to apply for a job which involved review-

ing his Museum's 30-year accumulation!

The Museum stores at Charlton consisted of the large barn and most of the outbuildings in two adjacent yards, one of which also housed Roger Champion's carpentry shop. Every available space was filled with layer upon layer of objects; farm waggons were stacked three high, their wheels hung from the barn timbers; access to some of the outbuildings or through the barn was virtually impossible. Whilst sorting one often, almost archaeologically, 'scraped down' to the tidy 1980's level when Heather Champion, then Museum curator, had laid the foundations of the artefact storage and everything was in its rightful place!

Conservation piece . . . left to right, Mike Piggott, John Hurd, Lara Band, Ray Ashdown.

When I started, in November 1999, Ray Ashdown and Jim Burnham, the accessioners, were already installed each Wednesday at Charlton painstakingly recording every available detail and sketching recent acquisitions.

Mike Piggott bravely offered help that first winter and with his ever-patient resourcefulness we began to gain entry to the barn. It has often meant multiple movements, on a robbing Peter-to-pay-Paul basis, to make space to reach particular items, only to have to repeat the process sometime later. The wait for the 'final destination', namely the new stores, has been a constant frustration!

Mammoth transfer

Improvements to the accessions documentation were begun in January 2000 with the arrival of Samantha King and some new computer equipment. Sam prepared a basic donor database which she later merged with Richard Harris's artefact database into the nationally recognised MODES system. The mammoth long-term transfer of information from the Museum's record cards into MODES was continued by Guy Viney, who had become involved with the Museum whilst a BSc Heritage Conservation student and volunteer on the Poplar Cottage rebuild. Guy has since organised a volunteer team, now consisting of Dorothy Warren and Judith Williams who, at the time of writing, have completed a staggering 5,082 transfers from a total of 9,018 records!

Jon Roberts, already well known to the Museum as the wearer of many hats, both metaphorical and otherwise, joined the project in the spring of 2000 and has continued to play a vital part in the process not just for his many-faceted knowledge specialities but also for his much valued and highly relevant personal view of the Museum as a whole.

By this time we had evolved a necessarily somewhat flexible framework for assessing the collections based on the various merits of each item. These could range from the immediately obvious condition to the less apparent, and sometimes sadly lacking, known history. Armed with these simple guidelines and some previous knowledge – or the ability to gain it – we were able to investigate the mysteries of individual collections or smaller groups of artefacts.

That autumn our Wednesday band was made all the merrier by the arrival of Alison Bunning, who, as an architect,

has provided the most professional approach to surveying many of the building parts and other architecturally-orientated collections.

The planned and funded aim of the project was to survey, and, where necessary, to reduce the collections prior to their removal from Charlton. However many items were in need of first aid conservation treatment. Lack of funding meant that we could only achieve this with a high volunteer input so we appealed for help through the Museum magazine and, rather than sit back and wait for a response, Guy and I set up a makeshift workshop in one of the outbuildings. George Monger, the Museum's conservation consultant, most generously provided us with a manual of guidelines and product recommendations upon which our entire conservation programme has been based.

Meanwhile the excellent response to our cry for help was sufficient to set up volunteer conservation days on two days each week! Towards the end of 2000, just weeks before we planned to start and despite the excessive rainfall and flooding everywhere, our water supply was accidentally severed and we had no running water or loos! Charlton has many charms but is seldom the most welcoming of places in winter so the lack of mod cons and the desperately muddy conditions were hardly conducive to inviting newcomers to join us!

Undaunted by the harsh situation Lara Band arrived and put finishing touches to the workshop, including the COSHH regulations, and has since managed the conservation project. Lara, another multi-talented performer with a background which includes art history, field and experimental archaeology, was soon adopted by our 'happy family of strangers' and continues to work with us two days a week.

'Brains Trust'

The Wednesday conservation team consists of Lara and Mike Piggott ably assisted by John Hurd, a local historian in his own right but better known at the Museum as a jolly miller. Wednesdays have become the main operating day for the whole team when lunchtime discussion topics become something of a 'Brains Trust' often culminating in a finale anecdote from Roger or a sudden burst of death-defying canine tumbling from Alison's Dash or Roger's Taff!

Until the autumn, Friday became the second of our conservation days when the team consisted of Cathy Worvell, John Murray, Gillian Higginbottom and Jenny van der Pette. With both teams working at full tilt there were several



When is a door not a door . . . left to right, Alison Bunning, Guy Viney, Roger Champion, Jon Roberts.

anxious moments when it appeared they would catch up with the surveyors and work themselves out of a job!

Unearthing, assembling and researching the individual collections has certainly been the highlight of the project. In some cases it has been hard to resist getting deeply involved in research but our prime target has had to be the actual move from Charlton and we have usually only been able to leave a trail of clues for our successors. However, the fascinating Stevenson Collection from their Ashdown Forest farm was one exception for Lara who has made great progress in researching both the family and their farm.

Apart from our regular team efforts, some collections have received special attention from other surveyors. Early in the programme a review of the cart and wagon collection by David Viner was separately funded by the South Eastern Museums Service. A local NADFAS team, led by Jane Roff, carried out an impressively thorough assessment of the

smock collection and Philippa Edom, initially with us for one day's work experience, stayed on during the summer to complete a most professional survey of our sheep bells.

The surveys continue and will do so for some while after the move from Charlton begins and although several collections are yet to be uncovered, we are already aware of the many gems awaiting those who have never ventured behind the scenes. We all have personal favourites, ranging from the well-provenanced group of blacksmith-made windows, 'Tom's Pipe Dream' collection of land drains or the many local products prominent among the collections which enhance the Museum's strong regional character. The Allin tin-smithing tools and stock from their Midhurst shop remind me of schooldays there in the 1960s. We have several edge tools, axes, billhooks and a thatcher's eaves knife by Benjamin Moss of Chichester, which was also home to Halsted's, manufacturing ironmongers from whom we have a faghook and a horse-drawn roller endframe. There are more roller parts from Penfold's of Arundel and a winnower bearing their name; a seed dresser by Allmans of Birdham; an extremely rare bullock cart and two of the famous 'Unique' elevators by Carter Brothers of Billingshurst; rollers, ploughs, tyre bender and tiring plate from the evolving Guildford foundries of Filmer, Mason and Weyman and from Cannings at Finchdean Ironworks we also have rollers, ploughs and a cattle cake breaker.

The project has certainly been memorable for me, not only for the opportunity to work with a unique museum collection but also with a unique collection of human beings without whom it would never have happened. I do hope that they have all benefited from the experience as much as I have. Our director once said that we had 'gone native at Charlton' – probably the greatest compliment possible . . .

The natives are resting. . . left to right, Guy Viney, Mike Wall, John Hurd, Mike Piggott, Alison Bunning, Ray Ashdown.



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Two major events for 2002



Two popular events back for 2002 are the Rare & Traditional Breeds Show and the Storm of Arrows. The Rare Breeds Show (pictured below) will return after an absence last year due to foot-and-mouth disease, but organiser John Bushrod expects it to be as good as ever. One of the largest shows devoted to farm livestock in the south, the event is on 21 July and offers visitors a wonderful opportunity to get close to the extraordinarily diverse breeds of rare and traditional livestock in the region. This year there will be opportunities to have a go at weaving and spinning in the fleece tent, and a sheep dog trials display will take place in the main ring. The Storm of Arrows is back for its second year after a successful pilot last year (pictured above). On 21/22 September archers from all over the country will gather to take part in a variety of archery competitions and demonstrations, along with history re-enactment groups explaining the importance of the skill to our ancestors, who lived in houses very similar to many on the Museum site.



A new item for sale in the Museum shop is this attractive mug featuring Richard Harris's drawing of the market square. These are available at £5.95 each plus p & p. Collect your mug on your next visit to the Museum or contact the office or shop on 01243 811363.

GLORIOUS GOODWOOD

FRIDAY 7TH JUNE 2002

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Friday 7th June 2002

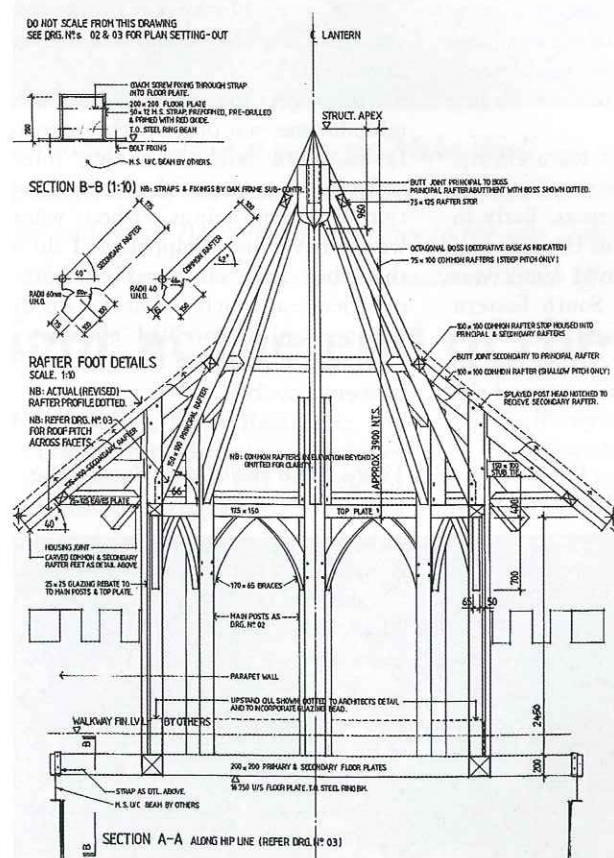
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In the past year we have undertaken a wide variety of projects; these range from bridges and lantern towers to houses, pool barns, conservatories and garden structures.

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GRAND SUMMER DRAW

Amberley Castle Country Hotel and Restaurant.

The Friends of the Museum are running a Grand Draw this year as part of their fund-raising activities for the Museum. The draw will take place on Sunday 21 July during the Rare Breeds Show.



Beryl Armstrong's dolls house.

1st Prize

A 1/12th scale dolls house based on a 17th century farmhouse, generously **donated by Mrs Beryl Armstrong**. Several months of craftwork goes into each of her houses and this prize is no exception. It is fully decorated, with lighting, and waiting for the winner to furnish in their chosen period. Mrs Armstrong has on many occasions exhibited her dolls houses at the Museum and has just had her second book published – *How to make your dolls house special*.

2nd Prize

A two-day 'Castle Break' for two people at the magnificent Amberley Castle Country Hotel and Restaurant, Amberley, West Sussex. To include Gourmet Castle Cuisine for two in the Queens Room Restaurant each night and full English breakfast. This prize has been **donated by Amberley Castle** which celebrates its 900th

anniversary in 2003. Regular tariff at the Castle ranges from £145 to £300 per room per night and winners can expect a luxurious stay. The winner can enjoy strolling through the village of Amberley, one of the prettiest Sussex downland villages, with its ancient Norman church, thatched historic homes and country pubs. There are the Amberley Wild Brooks to explore, the hauntingly beautiful water meadows of the River Arun, and the nearby castles of Arundel, Cowdray, and, further afield, Lewes. Close by is the historic city of Chichester with its cathedral, shops and renowned theatre, and Brighton, a haunt for antique lovers. Not far away are the famous houses of Goodwood, Petworth, Parham and Jane Austen's house at Chawton, and of course, not forgetting the Museum itself!

3rd Prize

A five-day return ferry crossing for a car and up to two passengers, between Portsmouth and Le Havre or Cherbourg in France. This prize has been **donated by P&O Ferries, Portsmouth**.

Other attractive prizes include –

- A weekend non-residential craft course at West Dean College, selected from the short courses programme, Winter 2002/3, **donated by West Dean College**.
- Return travel to the Isle of Wight for a car, driver and three passengers on the Fishbourne (Portsmouth or Yarmouth) Lymington service, **donated by Wightlink, Isle of Wight Ferries**.
- Two tickets to see *Chitty Chitty Bang Bang*, starring Michael Ball, at the London Palladium, **donated by Michael Ball**.

Please support the Draw by buying tickets, priced at 50p each. Friends of the Museum will find two books of four tickets included with their Magazine. Tickets will also be on sale at the Museum on special event days and can be obtained by contacting the Friends office on 01243 811893. PLEASE RETURN ALL TICKETS, SOLD OR UNSOLD, to the promoter at the Friends of the Museum in the envelope provided as soon as possible. Thank you very much for your support.

- A case of wine from Arthur Purchase & Son of Chichester, believed to be the oldest surviving wine merchant in the country with an unbroken family history, **donated by Arthur Purchase & Son**.
- *Two tickets for the Goodwood Circuit Revival Meeting (Saturday programme).
- *Two tickets for the Goodwood Circuit Revival Meeting (Friday programme).
- *Two tickets for horse racing, Gordon Enclosure (non-festival meeting, Saturday programme). *All donated by the Earl of March and the Goodwood Road Racing Company.
- Two tickets for Chichester Festival Theatre, for a weekly production Monday to Thursday, Summer season 2002, **donated by Chichester Festival Theatre**.
- Lunch for two at the Millstream Hotel, Bosham, Chichester, **donated by the Millstream Hotel**.
- Gift vouchers for £30 for the purchase of goods at The Body Shop, **donated by The Body Shop**.
- Cowdray Park Polo Club – car pass plus two entry tickets for the Members' Enclosure on any day except Gold Cup Finals Day 2003, **donated by Cowdray Park Polo Club**.
- Gift voucher for £25 for the purchase of goods at Cedar Nursery, Birdham Road, Chichester, **donated by Cedar Nursery**.
- Spread Eagle Hotel & Health Spa – afternoon tea for two people, **donated by Spread Eagle Hotel**.
- Day visit to Butlins, Bognor Regis, for two adults and two children, **donated by Butlins Ltd**.

P&O Ferries on the Portsmouth-Le Havre/Cherbourg route.



Museum provides leading resource for building conservation and rural trades training

The Museum now offers one of the most extensive continuing education programmes of any museum in the UK. Covering building conservation and rural trades and crafts, the training on offer at a variety of different levels makes an important contribution to the skills base in both areas.

2002 will see the Building Conservation Centre in the Downland Gridshell coming into full use, and with that the programme will have the scope and space to continue to grow. The vast area inside the building will give us the opportunity to have several things going on at the same time to the benefit of the students and craftspeople involved, and Museum visitors as onlookers.

As ever the vast majority of the courses are led not by teachers but by experts in their fields who are also engaging communicators and who leave what they really do to share their skills and knowledge with groups of eager people for a few days.

Learning how to make useful objects for the garden out of willow.



Timber-framing from scratch, the unique course for which the Museum is now well known, in which students frame a small building beginning with the tree. Here course leader Joe Thompson discusses the theory, before everyone gets down to work.

Building Conservation Courses

All the timber and joinery courses held during the Winter were fully subscribed. We now look forward to a season which will include repeats of successful day schools, longer courses, and new courses in response to demand from the building conservation industry.

The resounding success of last year's **Traditional roof coverings** course means that the repeat in July will be led by a similar line-up of tutors and will incorporate constructive comments received. The **Traditional painting & decorating** course with Wilm and Joy

"A good balance between theory, history and practical. Relaxed and friendly, delighted in focus on practical work." Participant, **Repair of traditionally constructed brickwork**

Huning has now expanded to four days giving students more hands-on experience.

The now famous **Timber-framing from scratch 7-day workshop** in October produced the frame of the new pigsty for Pendean Farmhouse. An intermediate framing course finished it off and now it is ready for infilling and roofing, in time for the return of the pigs following foot-and-mouth disease. Another small frame is to be sited at Poplar Cottage to serve as a wood store. Other timber courses repeated include **Repair of timber-framed buildings, Traditional timber-frame construction, Timber identification** and **Timber decay**.

The **repair of traditionally constructed brickwork** course and the day school on **Disguised brickwork**, have been scheduled for March and April. The **Lime mortars for brickwork**

and **Lime plasters and renders** day schools, always in demand, are repeated in June and July. **Wattle & daub** was also a great success with most of the students still here at 6 o'clock not wanting to leave until the job was finished!



Gerard Lynch, who runs the courses on brickwork and lime, discusses the constituents of lime mortar with course participants.

A brand new day school on **Flint buildings** will take place in July using the knowledge and expertise of one of the county's listed building officers and a flint craftsman who has worked on buildings at the Museum. This will be the precursor to a **Local stone study day**, exploring the use of stone in the local landscape and using interesting local buildings as examples.

MSc

The current cohort of MSc students complete the taught units this month, and it is expected that some students from the previous cohort will be awarded their MSc at Bournemouth University graduation ceremony in April. This will be an academic milestone in the history of the Museum.

WEALD & DOWNLAND OPEN AIR MUSEUM

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11 March	Disguised historic brickwork The use of paint, plaster and lime to ornament and delineate brick structures from the Roman period until the 18th century. Leaders: Gerard Lynch & Timothy Easton £80	17-19 June	Advanced gauged brickwork A theoretical and practical course designed for those with some experience of gauged brickwork. Hands-on work will include setting out, cutting and constructing a gauged arch. Leader: Gerard Lynch £220
12-13 March	Historic forms of jointing and pointing brickwork The development of jointing and pointing from the Tudor period to 20th century. Practical sessions to include selecting materials and tools, preparation of joints for re-pointing, mortar mixes and preparation and after care of joints. Leader: Gerard Lynch £160	20 June	Lime mortars for traditional brickwork Lectures and practical demonstrations on the traditional preparation and uses of limes and lime mortars and the modern misconceptions about them. Leaders: Gerard Lynch & Douglas Johnston £90
13 March	Recording vernacular buildings for conservation Three linked day-schools. Leader: Richard Harris	1 July	Traditional lime plasters & renders A practically based day school covering the fundamentals of lime plastering from the simplest renders to the finest ornamental work. Lectures followed by practical demonstrations, hands-on experience and opportunity for discussion. Leaders: Ian Constantinides & Jeff Orton £90
14 March	Day one Observing and sketching. Improving the accuracy of rapid sketches, the geometry of construction, using string lines, drawing individual timbers, rubbing surface features, recording brickwork.	9 July	An introduction to historic ironwork Study the history and development of ironwork using examples from the Brooking Collection. Case studies from Dorothea Restorations and practical demonstrations in the Museum forge. Leaders: Geoff Wallis, Andrew Breese & Charles Brooking £90
15 March	Day two Imposing a grid. Setting up a plan grid, setting up levels, recording a timber frame, using a grid to record complex patterns by sketching, tracing and photography.	11 July	Flint buildings, their history, repair and restoration A day school exploring this plentiful but difficult to use local building material, aiming to encourage sensitive and authentic repairs using local craft skills. Lectures and demonstration. Leaders: Brian Dawson & Duncan Berry £90
11 & 12 April	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 £80	15-18 July	Traditional roofing methods Four linked days exploring the traditions, methods and materials used in the roofing industries. Day one: Roof geometry, theory and practice of 'cut & pitch' Leader: Joe Thompson Day two: Thatch, lectures and practical demonstrations. Leaders: John Letts & Chris Tomkins Day three: Slate, conservation and repair of stone roofs and the use of new local stone slabs. Leader: Terry Hughes. Stone, conservation, repair and the use of new local stone slabs. Leader: Terry Hughes. Day four: Leadwork, theory, repair & replication. Leader: tba. Tile, the history of hand-made clay peg tiles and their refinements. Leaders: Peter Minter & Michael Fildes £90 p/d
15-17 April	Repair of traditionally constructed brick work Causes of failure and decay and selection of methods of repair. Practical sessions including cutting out bricks, taking out defective joints, stitch repairs and reinforcement and patch pointing using lime mortars. Leader: Gerard Lynch £220	17 September	Wattle and daub Uses, decay mechanisms and principles of repair. A day of lectures and demonstrations. Leaders: Ian Constantinides & Joe Thompson £100
22-28 April	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 £395	23-29 September	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 £395
1 May	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. £80	1 October	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 £90
2 May	Timber repair workshop A practical day of demonstrations and hands-on sessions. Participants will each have the opportunity to execute repairs on a genuine historic timber. Leader: Roger Champion £80	10 October	Construction & repair of timber frame buildings Exploration of the background to timber framed buildings, dating techniques, structural problems and sympathetic remedial methods. Leaders: Richard Harris & Richard Oxley £80
3 May	Roof geometry Theory and practice of 'cut & pitch' roofing. A practical overview of various methods, with the students marking, cutting and fitting rafters. Leader: Joe Thompson £90	13 November	Timber decay and its treatment An examination of the causes of decay in hardwoods and soft woods, fungal and insect damage. Treatments with and without the use of chemicals, monitoring to maintain healthy buildings. Leader: Brian Ridout £90
13-15 May	Introduction to 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 £220	14 November	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. £80
28-31 May	Traditional painting & decorating techniques Four-day course based on case studies of projects from different periods (Baroque to Georgian to Victorian) using traditional and modern materials. Demonstrations and hands-on experience of the techniques involved in graining, marbling, and stencilling. Leaders: Wilm and Joy Huning £240	5 December	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 £80
12 June	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 £90		
13 June	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 £80		

Enquiries to Diana Rowsell, Training Co-ordinator on 01243 811464.

Evening Courses for Builders

The Building Conservation Centre will provide the ideal venue for a new and innovative series, *Building conservation courses for builders*. Top experts in their fields will lead sessions aiming to meet the training needs of local builders interested in undertaking work on old buildings and enabling them to bridge the skills shortages that exist. The sessions will be held on weekday evenings starting at 5.30pm with tea available from 5.00pm and finishing at 7.30pm. Within the initial series there will be mini-series covering *Repair of timber-framed buildings; Brickwork, mortars, plasters and renders* and *Traditional roofing methods*. The Museum is being guided by builders, who are at the 'sharp end' of building conservation, to develop the series. The 48 buildings of the Museum will provide an unrivalled teaching resource and inspiration.

"Very enlightening, in-depth information. I felt well informed. Well planned and arranged. Good tutors." Participant, *Joinery by hand - sash windows*

Traditional Rural Trades and Crafts

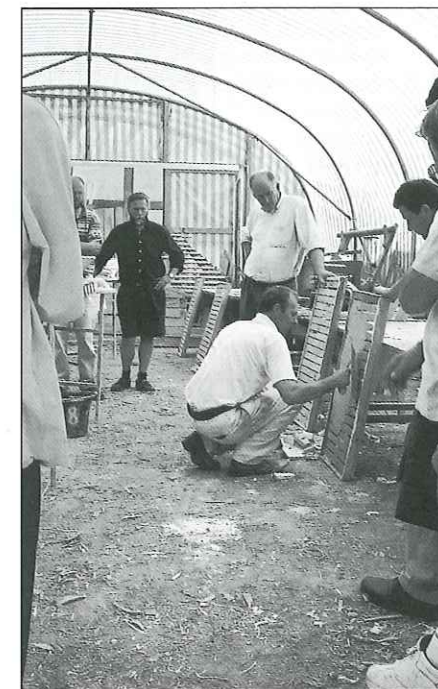
The *Introduction to coppice management* day was very well received and will be repeated in November again using the knowledge and expertise of Chris Baldwin and Paul Pinnington from the Woodland Craft Centre and local expert John Booker. Paul and Chris will also run an *Introduction to charcoal burning* in July, taking students through the whole process from selecting wood to use to marketing the final product.

"Exceeded expectations. Everything was a whole new learning experience, many misconceptions were corrected today. First class." Participant, *Lime mortars for brickwork*

Continuous burdle fencing, led by Bob Holman, took place in the Winter with the Museum left with the benefit of new fencing and the 12 students armed with the skills to make their own fence. By popular demand a *Woven sheep burdle* course will be run in June, suitable for complete novices with all tools and materials provided. Students will work in pairs to produce two woven hazel hurdles, one each to take home.

The development of the *Pole lathe courses* into one that produced a stool

with a woven sea-grass seat was a great success and is to be repeated this year along with the beginners and improvers day schools. Likewise the *Garden willow weekend*, where students made a wide range of useful and ornamental objects for their gardens out of English willow. Each successive *Corn dolly workshop* has some 'improvers' on it, eager to develop their skills for more complex designs. The courses are led by Verna Bailey, a regular demonstrator who also helps out with children's activities. The *Dowsing day* will see founder Trustee of the Museum, David Russell give another group of participants the knowledge and confidence to dowse for themselves.



Ian Constantinides demonstrating the application of plaster.

Among the arts and crafts courses available this year are more *Rag-rugging days* led by Linda Burden who brings a lively contemporary feel to this old vernacular craft. On the *Leaded-light window course* it has been astounding to see the quality of work achieved in four days. Many students take home their new skills and tools to embark on ambitious individual projects. This course is led by regular demonstrator Tricia Christian, whose husband John demonstrates smithing in the forge.

A new mini-series of courses is being offered by Guy Bagshaw, whose existing connections with the Museum are two-fold; he is a current student on the Museum's MSc course and he has been project-managing the carpentry on the Downland Gridshell for the Green Oak Carpentry Company with previous MSc student Steve Corbett. Guy will lead



Students taking part in one of the pole lathe work series of courses, making their own stools.

three workshops in 2002. The first of these will explore *300 years of vernacular wood finishes*, including oil, wax, paint and resin. The others, known as *Kitchen treen*, involve making a 17th century spoon rack and carving a butter-stamp with a Christmas design.

Neil Burrridge's *Historic metalcraft day schools* will include casting in pewter for the first time, with the secondary aim of producing some replica pewter items for Bayleaf Farmhouse. Places will be in demand - the same is true for the walks. Bob Holman will lead two *Nightjar walks* (28 June & 5 July), in addition to the *Dawn chorus walk* which has an even earlier start at 4.00am on 18 May. The *Fungi walk* will also be repeated. Last year's autumn afternoon walk with 17 people led by Anne Yarrow of Wilderness Wood found no less than 35 different species including the very uncommon Magpie fungus.

"The setting is unique and the content of the course was comprehensive. Met my needs well." Participant, *Traditional roofing methods*

Gordon Rushmer will mount a new exhibition of his work in the cross-wing of Longport for the beginning of the season with originals and prints for sale: his popular drawing and watercolour courses will be in a new format this year. Each of three courses in the summer will consist of five consecutive days at the Museum, first *Developing drawing skills* (May), then *Beginners watercolour* (August) and an *Improvers watercolour course* in September. This demand for improvers courses goes right across many subject areas. People enjoy and get a lot out of courses at the Museum and want to come back to learn more. However it is important to cater for the beginners who relish the first opportunity to try their hands at a new craft.

EVENTS DIARY 2002

Key:
Courses – blue
Special events – brown

MARCH

- 3 Introduction to driving heavy horses: Rob Dash
- 10 **MOTHERING SUNDAY** Free entry and a bunch of daffodils for mothers and grandmothers!
- 11 Disguised brickwork: Timothy Easton & Gerard Lynch
- 12-13 Jointing & pointing historic brickwork: Gerard Lynch
- 13-15 Recording vernacular buildings for conservation: Richard Harris
- 19 Rag-rugging workshop: Linda Burden
- 21-24 MSc course: Unit 8
- 24 Introduction to chain harrowing with heavy horses: Rob Dash
- 27 Small animals for smallholders: David Bland



- 31- **EASTER FINE FOOD FAIR** Fabulous 1 April opportunity to buy quality food and drink from producers of South East England

APRIL

- 11-12 Design & specification of leadwork: Nigel Johnston
- 13 Friends' Annual General Meeting at West Dean House – 2.30pm
- 15-17 Repair of traditionally constructed brickwork: Gerard Lynch
- 20 Pole lathe turning: Chris Smith
- 20-21 300 years of vernacular wood finishes: Guy Bagshaw

- 21 Heavy horses – shaft & pole work: Rob Dash
- 22-28 Timber framing from scratch: Joe Thompson
- 26 Willow workshop, weave and wale a basket: Deborah Albon
- 26 A dowsing experience: David Russell
- 27-28 **SUSTAINABLE BUILDING EVENT**

Discover more about and source sustainable and ecologically friendly building materials for your own project

MAY

- 1 Repair of timber framed buildings: Richard Harris
- 2 Timber repair workshop: Roger Champion
- 3 Roof geometry: Joe Thompson
- 13-15 Introduction to gauged brickwork: Gerard Lynch
- 13-17 Introduction to drawing in a variety of media and techniques: Gordon Rushmer
- 18 Dawn chorus walk with breakfast: Bob Holman
- 18 Bronze axe workshop: Neil Burridge
- 19 Celtic silver bangle workshop: Neil Burridge
- 19 Heavy horses – plaiting & show preparation: Rob Dash
- 22 Home owners' day with Jackson-Stops & Staff: Various speakers
- 22 Friends' visit to Hatfield House, Hertfordshire
- 25-26 **HEAVY HORSE SPECTACULAR** A wonderful and continuous display showing the grace, skill and power of these equine giants – now two days!
- 28-31 Traditional painting and decorating techniques: Joy and Wilm Huning



JUNE

- 3-7 **HALF-TERM ACTIVITIES** Lots of countryside skills and crafts to get to grips with
- 7 Goodwood Race Evening featuring Weald & Downland Museum Maiden Stakes. Tickets available from 01243 811363
- 8-9 English Heritage Timber Construction Masterclass with West Dean College: Peter McCurdy
- 12 Joinery by hand – sash windows: Ged Gardiner & Charles Brooking
- 13 Traditional timber framed construction: Richard Harris
- 13- “UNDER MILK
- 15 “WOOD” with the Chichester Players. 7pm. Open air theatre



- 14 Bees for beginners: Heather Champion
- 14 Rag-rugging workshop: Linda Burden
- 16 Heavy horses – driving for those with experience: Rob Dash
- 17-19 Advanced gauged brickwork: Gerard Lynch
- 20 Lime mortars for brickwork: Gerard Lynch & Douglas Johnston
- 20 Friends' visit to the New Forest
- 20-21 A heyday of herbs – 15th century: Christina Stapley
- 24 **OPENING OF DOWNLAND GRIDSHELL**
- 27-28 Time for Timber, international conference
- 28 Nightjar walk with hot drinks: Bob Holman

JULY

- 1 Lime plasters and renders: Ian Constantinides & Jeff Orton
- 4 **“THE RELUCTANT DRAGON”** Open air theatre by the lake with Illyria, starting at 7pm. A charming tale casting a different light on St George and the dragon
- 5 Nightjar walk with hot drinks: Bob Holman
- 5-7 **TUDOR COOKERY DAYS** Top food historian Peter Brears cooks over an open fire in a Tudor kitchen building
- 6 Medieval meal in the house from North Cray: 6.30pm, Peter Brears presiding
- 6 Bronze rapier workshop: Neil Burridge

- 6 Pole lathe turning – beginners and improvers: Chris Smith
- 6-7 Kitchen treen – make a spoon rack: Guy Bagshaw
- 7 **EARLY MUSIC AFTERNOON** Groups of musicians perform medieval, Tudor and Stuart pieces in and around our historic buildings
- 7 Bronze age pewter bangle workshop: Neil Burridge
- 9 Historic Ironwork: Charles Brooking, Geoff Wallis & Andrew Breese
- 11 Flint buildings, their history, repair and restoration: Brian Dawson & Duncan Berry



- 13 Introduction to charcoal burning: Chris Baldwin & Paul Pinnington
- 15-18 Traditional roofing methods: A line-up of experts
- 18-19 A hey-day of herbs – 16th century: Christina Stapley

- 21 **RARE & TRADITIONAL BREEDS SHOW** Textile-based activities, sheep dog trials, plus rare and traditional animals
- 26 Friends' visit to Sackville College and Penshurst Place

AUGUST

- 3 Corn dolly workshop: Verna Bailey
- 3 Bronze axe workshop: Neil Burridge
- 4 Jet necklace workshop: Neil Burridge
- 4 South Down Harness Club Annual Show
- 7, 14, 21 & 28 **Children's Activity Wednesdays.** A series of special days throughout the school holidays, where accompanied children try out different countryside skills and crafts
- 9-11 “Frame 2002”, Carpenters' Fellowship Annual Conference
- 12-16 Beginners watercolour course: Gordon Rushmer

- 16 St Roche's Day Service on the Trundle. 6pm. An open air service on the site of the chapel of St Roche, patron saint of healing

- 22-26 **RURAL HISTORY RE-ENACTMENT** Meet the people who may have lived in one of the Museum's historic farmhouses and discover the joys and stresses of their lives

SEPTEMBER

- 13 Willow workshop: Deborah Albon
- 16-20 An improvers watercolour course: Gordon Rushmer
- 17 Wattle & daub workshop: Joe Thompson & Ian Constantinides
- 19 Friends' visit to Kelmscott Manor and Buscot Park
- 19-20 A hey-day of herbs – 17th century: Christina Stapley
- 21&28 Make a hand turned stool on the pole lathe: Chris Smith
- 21-22 **A STORM OF ARROWS** Demonstrations of archery through the ages, opportunities to have a go, a Storm of Arrows, falconry and a medieval craft court
- 23-29 Timber framing from scratch: Joe Thompson
- 28 Friends' Michaelmas Supper at the Museum
- 28 Bronze rapier workshop: Neil Burridge
- 29 Bronze age silver neck torque workshop: Neil Burridge

OCTOBER

- 1 Timber identification: David Woodbridge
- 5-6 Willow for the garden: Deborah Albon
- 10 Construction & repair of timber framed buildings: Richard Harris & Richard Oxley
- 11 Fungi Walk
- 23-24 Beyond the green baize door: Peter Brears
- 26-27 **AUTUMN COUNTRYSIDE CELEBRATION** Come and absorb the atmosphere, sounds and smells of our rural heritage and enjoy the completion of a traditional harvest
- 28-30 Leaded-light stained glass workshop: Tricia Christian
- 28- 1 Nov **HALF-TERM ACTIVITIES** Lots of countryside skills and crafts to get to grips with

NOVEMBER

- 2 Introduction to coppice management: John Booker, Chris Baldwin & Paul Pinnington
- 9 Corn dolly workshop: Verna Bailey
- 13 Timber decay and its treatment: Brian Ridout
- 14 Repair of timber framed buildings: Richard Harris
- 16 Kitchen treen – seasonal designs on a butter pat: Guy Bagshaw
- 27 Friends' visit to Cabinet War Rooms and Apsley House



DECEMBER

- 1 **TREE DRESSING** 12 noon-4pm. A very unusual celebration of the life-giving properties of trees. Bring a jam-jar! Procession at 4 pm.
- 5 Traditional timber framed construction: Richard Harris
- 6 Christmas herbal gifts & decorations: Christina Stapley
- 6 Christmas rag-rugging workshop: Linda Burden
- 12 Christmas herbal gifts & decorations: Christina Stapley
- 26- 1 Jan **CHRISTMAS IN BAYLEAF** See Bayleaf Farmhouse decorated for Christmas and enjoy festive sweetmeats and drink





Heavy horse courses are very popular, with students learning from the Museum's own working Shires, Jim (left) and Neville, seen here with Derek Hilton at the NFU Ploughing Match at Chidham on the West Sussex/Hampshire border in early Autumn last year. The courses are run by Museum horseman, Rob Dash.

Historic food consultant Peter Brears returns to the Museum in July to lead his team in a Tudor cookery and food service event which will culminate in an authentic *Medieval meal* cooked and served by a team of volunteers and presided over by Peter Brears in authentic dress and accompanied by appropriate music.

The *Small animals for smallholdings* day which had to be postponed because of last year's foot-and-mouth precautions is now to take place on 27 March with the participants getting the benefit of David Bland's wealth of knowledge. He will focus on the husbandry of poultry, sheep, goats and pigs, including their housing, feeding and breeding. Heather Champion's *Bees for beginners* is to be repeated on 14 June giving another group of enthusiasts the chance to learn about these very hard-working creatures.

"Lovely tranquil place, excellent resources. Found it so satisfying to do something creative." *Participant, Willow workshop*

The Museum's partnership with Jackson Stops & Staff continues with the now annual *Home owners' day* on

22 May. Once again there will be expert guidance from Simon Lloyd-Davies, a Surrey surveyor and Duncan O'Kelly, a Sussex architect. Last year's venture into the period gardens will be expanded by popular demand. Owners of old houses and cottages from right across the Weald & Downland region and beyond have attended these day schools in previous years.

Following the success of *The millennium of herbs* many students expressed the wish to gain a deeper understanding of the history of herb use, so this year there will be three pairs of days concentrating on each of three centuries, 15th, 16th & 17th, *The hey-day of herbs*. These will include in-depth exploration of sources of rare herbs and spices, their storage, range of uses and prices. The new format will give plenty of time for the preparation and cooking of many well-researched recipes sometimes using ingredients from the Museum's period gardens. In each pair of days, day one covers cookery and household uses while day two looks at cultivation and medicinal uses.

Also in the House & Home group of courses is *Beyond the green baize door*, a two-day course led by Peter Brears, giving an outstanding opportunity to learn how households were managed over 400 years and with fascinating site visits to parts of Cowdray Ruins and Petworth House which are not normally open to the public. This course is particularly suitable for people professionally involved in historic houses who will benefit from Peter's extensive research into this aspect of social history from the 16th-20th centuries, but interested amateurs will also have much to learn.

"A wonderful balance between the academic content and the informal ambience." *Participant, Millennium of herbs*

Heavy Horses

Heavy horse enthusiasts find our programme of experience days most enjoyable: some people come just to have a good day out while others book to seriously learn the skills to manage their own heavy horses for ploughing and/or driving.

We plan soon to organise training for the Road Driving Test validated by the British Horse Society and the Draught Horse Training Committee which will be open to experienced people including past students and volunteers and will give them the chance to gain a recognised qualification in the handling of heavy horses on the road.

Enriching your visit



The Museum's buildings are brought to life in a variety of ways for visitors – not least by the army of demonstrators who display their skills in building trades and rural life crafts of all types. In the photograph is Chris Smith (who also teaches our pole lathe courses)

Dates, detailed leaflets and booking forms are available for all the day schools and longer courses. Diana Rowsell will be pleased to help each individual choose the right course whether they have a professional or recreational need. Contact 01243 811464, fax 01243 811475 or email wealddown@mis-tral.co.uk.

"Very interesting – we should have come years ago!" *Participant, Home owner's day*

Bookshop

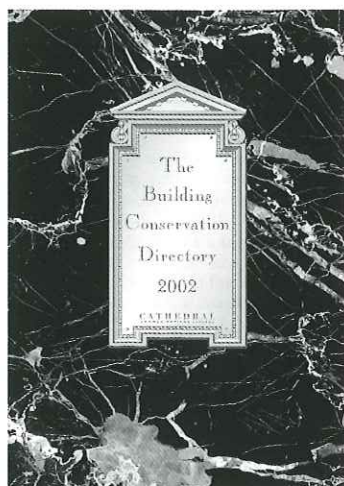
The Museum bookshop supports the Lifelong Learning programme through its stock of many specialist books which are not readily available elsewhere. We produce a publications list for historic buildings and building conservation titles, for which we provide a mail-order service all over the world. Even on winter days the shop is open at lunchtimes for course participants to browse and purchase.

WEALD & DOWNLAND OPEN AIR MUSEUM COURSES IN RURAL TRADES AND CRAFTS MARCH-DECEMBER

24 March	Heavy Horses Introduction to chain harrowing with heavy horses A chance to improve your driving skills in the field including setting out and turning a pair of horses. Ploughman's lunch included. 10am-4pm. £50	13-17 May	Drawing workshop Five consecutive days drawing a wide variety of aspects of the Museum environment in a variety of media and techniques. Coffee, lunch and tea included. 9.30am-5pm. £200
21 April	Introduction to shaft & pole work Learn the specialist tasks involved in harnessing heavy horses to shafts and poles. Ploughman's lunch included. 10am-4pm. £50	18 May 3 August	Bronze axe workshop Explore the processes and problems of the ancient metalworkers' craft. Take home your own bronze axe head. Coffee and tea included. 9.30am-4pm. each £60
19 May	Plaiting & show preparation Experience preparing heavy horses for shows and parades, grooming, plaiting and decorating manes and tails with ribbons and feathers. Ploughman's lunch included. 10am-4pm. £50	19 May	Celtic silver bangle workshop Silver has been worked in Britain since before the Romans arrived. Decorate a strip of silver with your own early Celtic pattern. Coffee and tea included. 9.30am-4.30pm. £45
16 June	Driving heavy horses – for those with Develop your driving skills with further experience of chain, shaft and pole work. Ploughman's lunch included. 10am-4pm. £50	6-7 July	Kitchen tree; make a traditional spoon-rack A 17th century spoon-rack will provide the focus for this introductory weekend to the development of woodworking skills. Coffee and tea included 9.30am-4.30pm. £95
27 March	Traditional rural skills Small animals for smallholders A day-school to explore the feasibility and management of a smallholding with sheep, goats and poultry. Feeding, housing, breeding and regulations. Coffee, lunch and tea included. 9.30am-5pm. £45	6 July 28 Sept	Bronze rapier workshop As casting methods improved, blades increased in length. A classic rapier 14 inches long will be cast using a stone mould and authentic techniques. Coffee and tea included. 9.30am-5pm. each £80
20 April	Pole lathe turning: turn a simple object the traditional way An introduction to wood turning on the traditional pole lathe. Participants will have their own simple turned objects to take home. Coffees and teas included. 9.30am-4.30pm. £50	7 July	Bronze age pewter bangle workshop Ribbed bracelets were very fashionable in the Bronze age. Cast your own ribbed bracelet in lead-free pewter in a stone mould. Coffee and tea included. 9.30am-5pm. £40
26 April	A dowsing experience A day exploring the background and practising the ancient craft of dowsing with a short demonstration from Southern Water on hi-tech detection methods. Lunch included 10.30am-3.30pm £20	4 August	Jet necklace workshop Jet with its deep black lustre is hard enough to work with simple tools. Cut, shape and polish beads using ancient methods to make a necklace. Coffee and tea included. 9.30am-5pm. £40
26 April 13 Sept	Willow workshop, weave and wale a basket Using English brown willow and traditional techniques; learn to 'weave and wale' a basket to take home. Coffees and teas included. 9am-5pm. each £45	12-16 August	Beginners watercolour workshop Five consecutive days of basic watercolour tuition, working out of doors in the Museum environment. Coffee, lunch and tea included. 9.30am-5pm. £200
18 May	Dawn walk with breakfast Guided walk through local woods to hear the dawn chorus. Start at 4am and finish with full breakfast at the Museum. £10	16-20 Sept	Improvers watercolour workshop Five consecutive days of advanced watercolour tuition, working out of doors in the Museum environment. Coffee, lunch and tea included. 9.30am-5pm. £200
8 & 9 June	Woven hurdle making An introductory two-day course for novices to learn the basic skills and make a traditional woven hazel sheep hurdle. Lunch included. 9.30am-4.30pm. £140	29 Sept	Bronze age silver neck torque workshop Make your own stylish and elegant neck torque based on a Bronze age design using silver rod. Coffees and teas included. 9.30am-5pm. £50
14 June	Bees for beginners An introduction to bee-keeping past and present. See inside a skep and a modern hive, learn about their function and take part in driving bees to a new hive. Bring a packed lunch. 10.30am-4pm. £30	16 Nov	Kitchen tree; Christmas carving Explore carving in the round; your own butter stamp, lemon squeezer or wooden spoon will provide plenty of scope for woodworkers of all abilities. Coffee and tea included. 9.30am-4.30pm. £50
28 June & 5 July	A Nightjar walk Guided walk through local wood to find nightjars, glow worms, deer and other nocturnal creatures. Start at 9pm and finish with hot drinks at the Museum. £7	6 December	Christmas rag-rugging Make seasonal decorations and gifts in a festive atmosphere. £35
6 July 21 & 28 Sept 13 July	Pole lathe turning – beginners and improvers Make a hand-turned stool on the pole lathe (two days). £130	22 May	Historic buildings & gardens Home owners' day A day of expert guidance for owners of old houses and cottages run with the support of Jackson-Stops & Staff. Will include advice on periods gardens and opportunity to see Museum buildings. Coffee, lunch and tea included. 9.45am-4pm. £35
3 August 9 Nov	Corn dolly workshop Learn the history and development of this ancient craft, as well as the practical skills involved in making corn dollies. Coffees and teas included. 10am-5pm. each £40	28-31 May	Traditional painting and decorating techniques A four day practical hands-on course looking at period properties (Baroque to Georgian to Victorian) and using traditional techniques and materials. Coffee, lunch and tea included. 9am-4.30pm. £240
5 & 6 October	Willow for the garden Make interesting contemporary plant supports to enhance your garden using English willow and traditional methods. A two-day course. Coffees and teas included. 9am-5pm. £90	20-21 June 18-19 July 19-20 September	A hey-day of herbs First of three sets of courses aimed at deepening participants understanding of herb use in history by concentrating on each of three centuries over two days. Coffee, lunch and tea included. 9.30am-5pm.
11 Oct	A fungi walk Explore the variety of fungi on the Museum site and in the woods, and be guided as to their delicacies and dangers. Start 2pm. Finish with tea & cake. £10	15th century 16th century 17th century	Thurs 20-Fri 21 June £45 p/d Thurs 18-Fri 19 July £45 p/d Thurs 19-Fri 20 Sept £45 p/d
19 March 14 June	Arts & crafts Rag-rugging – a traditional textile form Rag-rug making is a uniquely accessible folk craft. This workshop gives a lively modern feel to this Victorian textile craft. Coffee and tea included. 9.30am-4pm. each £35	6 July	Medieval meal in the house from North Cray Enjoy a meal made with authentic period recipes in the atmospheric environment of an historic building. Peter Brears, historic food consultant, will be presiding, with suitable musical accompaniment. 6.45pm. £20
20-21 April	300 years of vernacular wood finishes A two-day hands-on workshop exploring the possibilities of 17th, 18th and 19th century wood finishes made from animal, vegetable and mineral sources. Coffee & tea included. 9.30am-4.30pm. £95	23-24 Oct	Beyond the green baize door An outstanding opportunity to learn how households were managed over a period of 400 years with fascinating site visits to parts of Cowdray ruins and Petworth House not normally seen by the public. Coffee, lunch and tea included 9.30am-5pm. £100
29 April- 1 May 28-30 Oct	Leaded-light stained glass workshop Learn the traditional techniques of leaded-light windows and in just three days make something that will last forever. Coffee and tea included 9.30am-4.30pm. each £150	6 Dec 12 Dec	Christmas herbal gifts & decorations Make up to five different festive herbal compositions such as wreaths, fragrant baskets and candle decorations. Coffee and tea included. 9.30am-4pm. each £30

Enquiries to Diana Rowsell, Training Co-ordinator on 01243 811464.

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The early months saw Susan, Alan and I attending history lectures in East Wittering primary school. Our tutors were Mr J. R. Armstrong and Mr Kim Leslie. Never were three people more enthralled with their new evening lectures on cold winter nights. So much so, that we got caught up in the current interest of the lecturers – namely the Weald and Downland Open Air Museum. We saw colour slides of some lovely old buildings being re-erected and also other buildings in store and waiting to be dismantled. We heard about the great shortage of money to get a museum of this kind going. Someone in the class offered to organise small activities to raise funds. Jumble sales, etc, were dreamed of. I rather sheepishly said that I wasn't the money-raising type but I would help on the museum estate if my small effort would be of any use. To my surprise my offer was immediately accepted. I was told there were many jobs I could do such as laying and clearing pathways through the woods and burning unwanted wood and rubbish. This thrilled me no end but no one at this point seemed to want to say exactly where the museum site was. Others asked if they could visit the site, only to be told that an organised visit would be arranged later. I realised later that the secrecy was important because until Mr Armstrong was assured of one's sincerity he did not want people let loose among such valuable properties.

On Sunday 17 May 1970 we were taken on a tour of the few buildings erected on the Museum estate. It was a lovely day, the weather good and everyone so nice explain-

ing what Weald and Downland was all about. We were also taken to the old railway cutting to see other buildings in store. We laughed and chatted and pledged to do all we could to help this venture get off the ground. Two weeks after this saw we three at the museum, in working clothes, at about 11 am. The 31st May 1970 should go down in history, in the Denton history anyway. We collected dead wood, had a bonfire and generally tried to make ourselves useful. The following Sunday saw little cliques forming. Kim Leslie and Susan were making steps in one part of the woods and Alan and I were making steps near the charcoal burning area. We also cleared a site under a

Matti Denton's diary

Matti Denton was one of the earliest volunteers at the Museum, starting in 1970, and she kept a diary of her volunteer activities in 1970, 1971 and 1972. Here we reproduce a few extracts which give a flavour of life at the Museum in those early pioneering days. More extracts will be printed in the next issue.

big beech tree and laid down a tree to be used as a rustic seat. We cleared an immense amount of 'Old Man's Beard' from two holly trees, near the top of the Gonville Gate.

January 1971

The waggon shed framework is erected now by the granary. A huge plastic shed covers the whole frame and Roger is to use this as a workshop whilst he is working on Bayleaf. Up to now he has had to stop work each time it has rained. This plastic sheeting has in fact made the waggon shed more like a greenhouse and we volunteers on a Sunday are more than glad to accumulate there for our lunch break. It has a warm atmosphere and being a jolly lot of working pals we have many a laugh.

During the six weekends we were open last autumn we learned that our car park was not big enough – by a very large amount! The cars spilled over on to the museum site and were parked in ever increasing numbers alongside the toll cottage. This was not to be allowed to continue because one of Roy's first wishes was that all mechanical things, ie, cars, coaches, bicycles or scooters should be parked out of sight, so on the first Sunday of 1971 that we really knuckled down to work, we were clearing higher up into the woods alongside the Goodwood Road. A bulldozer came on weekdays to do the major earthmoving and we volunteers did the clearing around the edges where the bulldozer couldn't get. The weather was cold and sometimes a bit foggy but we had huge bonfires to clear the rubbish and to warm ourselves.

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FRIENDS' NEWS

Friends day trips 2002

Hatfield House, Hertfordshire

Wednesday 22 May

Built in 1611 by Robert Cecil, 1st Earl of Salisbury, and still the family home of the Marquess of Salisbury, the state rooms at Hatfield hold famous paintings, exquisite furniture, fine tapestries and historic armour. Superb examples of Jacobean craftsmanship can be seen throughout the house. The gardens date from the 17th century and were laid out and planted by John Tradescant the Elder and contain orchards, elaborate fountains, scented plants, water parterres and a herb garden. At the Palace Yard Restaurant lunch can be taken, or you can bring a picnic.

Cost: £15 (includes private tour of house and coach fare)

A day in the New Forest with a cruise on the Beaulieu River

Thursday 20 June

Our New Forest guide will meet the coach for morning coffee before we explore the myths and legends of the forest. Lunch is taken at Beaulieu before a visit to historic Bucklers Hard, a hamlet on the banks of the Beaulieu river where oak from the forest was used for ships for Nelson's fleet. After a 30-minute trip up the river towards the sea and back, we visit the Maritime Museum. The day ends with afternoon refreshments.

Cost: £19 (includes tour, river trip and coach fare)

Sackville College and Penshurst Place

Friday 26 July

The day begins with a tour of Sackville College in East Grinstead, an almshouse built around 1619. The modernised interior provides good quality affordable housing for old people. We arrive at Penshurst in time for lunch in the Garden Tea Room, or you can bring a picnic. After a visit to the house and toy museum we re-assemble for a tour of the gardens and a cream tea.

Penshurst Place has been described as the grandest and most perfectly preserved example of a defended manor house in England. It has been the ancestral seat of the Sidney family since 1552. Notable features are the 60ft high chestnut roofed

Friends events 2001

The Spring Tour 2001 was based in York where we visited the newly-refurbished Jorvik Exhibition, enjoyed a specialist tour of York Minster's exquisite stained glass and a cruise on the river seeing York from a different perspective. A day was spent at Ryedale Folk Museum where we received a warm welcome, and after briefly visiting Whitby, we enjoyed a nostalgic ride on the North Yorkshire Moors Railway. We visited Castle Howard, Bolsover Castle and the Canal Museum at Stoke Bruerne – a very full and enjoyable time.

Day visits were made to Stapehill Abbey and Gardens; Brasenose College, Oxford and Waterperry Gardens; Somerset House; Salisbury to visit Malmesbury House and Mompesson House, and finally visits to Leighton House and the Royal Hospital for a fascinating look at the life of a Chelsea Pensioner.

Barons Hall built in the 14th century. Architectural additions made during the following three centuries give Penshurst Place unrivalled visual charm and a timeless quality, with an impressive collection of portraits, tapestries and furniture. A new exhibition to open this year celebrates its 450 years as a family home. There is also a gift shop and a plant centre.

Cost: £20 (includes entrance to both houses, coffee, garden tour and cream tea)

Volunteers urgently needed

Can you spare a day to help us man the Friends' stand and recruit new members on the special event days? Please contact John Hutson on 01243 784877 if you can help.

Kelmscott Manor and Buscot Park

Thursday 19 September

On arrival at Kelmscott, Lechlade we will have an introductory talk and are then free to explore the house, the country home of William Morris, poet, craftsman and socialist. The house contains a collection of the possessions and works of Morris and his associates, including furniture, textiles, carpets and ceramics. Lunch is at the Stable Restaurant, which has an attractive, moderately-priced menu.

Buscot Park (National Trust) is an 18th century neo-classical house containing the Farringdon Collection of paintings and furniture. In the park there is a water garden designed in the early 20th century by Harold Peto, and tea can be taken in the tea-room.

Cost: £24 (includes entry to Kelmscott Manor, Buscot Park and coach fare. £19 to National Trust members on production of their card)

Cabinet War Rooms/Apsley House, London

Wednesday 27 November

In August 1939, one week before the Second World War began, the Cabinet War Rooms became operational in a former government storage basement. In 21 rooms the most senior figures of Britain's Government and its Armed Forces worked and slept, surviving the ferocious air attacks on London. The rooms have been kept exactly as they were, and visitors step back in time, experiencing the atmosphere and conditions and witnessing the places where Winston Churchill took decisions crucial to the survival of the nation. We will receive a short introductory talk and audio tour. Lunch will be a packed lunch brought with you, or a visit to a nearby café or pub.

Apsley House, Hyde Park Corner, is still the home of the 8th Duke of Wellington and his family. Enjoying the best address in town – No 1, London – there is a very impressive art collection with works by Goya, Landseer, Brueghel and Rubens, which will be explained by a knowledgeable guide.

Cost: £20 (includes entrance to both venues, talk, guide and coach fare)

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FRIENDS' NEWS

Friends Fund Raising Events

FRIENDS' GRAND SUMMER DRAW – see page 16 for details

Open Air Theatre by *Illyria*

Thursday 4 July

Illyria is performing again by the lakeside with a production of *The Reluctant Dragon*, by Kenneth Grahame. This is the enchanting tale from the author of *Wind in the Willows* of a boy who befriends a lovable dragon which has moved into a cave near the village. When the villagers find out they send a distress call for St George, Slayer of Dragons. . . . Following their success with *Alice in Wonderland* last year, this internationally-renowned troupe bring to the Museum stage another classic of children's literature, featuring live actors, and a real 20ft dragon! Suitable for saints and damsels aged five and over.

It starts at 7.00pm, with entrance to the Museum at 6.00pm. Why not bring a picnic to enjoy before the performance. Low back seating and rugs will be needed to sit on. The Museum café will be open for hot and cold drinks.

Cost: Adults £12. Children £6. All tickets on the night of the performance £12.

Michaelmas Supper

Saturday 28 September

This popular annual event will be held in the Sole Street building at the Museum. For comfort, numbers are limited to 38, so please apply early!

Cost: £16 (includes a glass of wine. There will be an opportunity to purchase a bottle to have with your supper.)

Friends contributes £84,902

The Friends – one of the largest museum Friends groups in the country – makes major annual contributions to the Museum's work. In 2001 £84,902 was given to the Museum (£65,675 in 2000). The money was spent on a variety of capital projects and support for the essential activities necessary to maintain the core Museum operations on a day-to-day basis. Among projects to benefit were support for the livestock programme (owing to foot-and-mouth disease the sheep, pigs and cattle had to be cared for off-site); the historic gardens; waggons preservation; the demonstrators programme; foreign guide leaflets; a new pickup truck and an extension to the Longport entrance building for storage.

A Booking Form, giving costs of each outing, is included with this mailing. Please read instructions on the booking form carefully. Applications will be opened on 8 April 2002 and in the event of any trip being oversubscribed allocation of tickets will be decided by lot. Booking forms 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

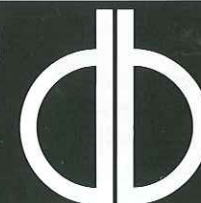
Saturday 13 April at 2.30pm in the Old Library, West Dean House

Our speaker this year will be Richard Harris from Buro Happold, engineers to the Downland Gridshell.

We look forward to welcoming many of you to this meeting in the Old Library at West Dean House. Tea will follow in the dining room.

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The Museum's livestock

Dorset Down sheep, belonging to David Benson, were grazing on the Museum site when it opened in 1971, a tradition which continued with the Southdown flock of David Humphrey of East Dean. The rural context of most of the Museum's building exhibits and the development of the rural life collections led naturally to the acquisition of farm livestock for the site. In 1988, with the help of the Friends, 15 Southdown ewes were bought from Mr Humphrey, with the intention of keeping the flock small by selling lambs each year. Horace 'Shep' Oliver, Mr Humphrey's shepherd helped look after the flock until he died in 1989, aged nearly 90. The flock later expanded with the addition of Romney sheep, another important regional breed until in 2000, 33 ewes were put to the ram.

The first Sussex oxen to be owned by the Museum arrived in 1982 from Peter Clery's farm at Upwaltham. They were called Hearty and Heedless, and were trained to work together under the yoke and do carting and site jobs at the Museum. Two more bullocks were acquired in 1985, and three heifers in 1988, the latter in preparation for the opening of the Bayleaf Farmstead in 1989.

The Museum's long association with Shire horses began with Rhyme, who came to Singleton from Whitbread's London stable in 1979. He was followed by Freddie, from the same stable, but sadly both horses had to be destroyed because of diseased bones, a legacy of their years pounding London streets. Their replacement was William, an eight-year-old Shire cross owned by Chris and Diana Zeuner. William was a more appropriate carthorse type than the tall brewery horses. William worked diligently for the Museum throughout the 1980s, working on site at farming and forestry tasks and promoting the Museum off site at parades and events. Jim arrived from a prominent West Country Shire breeder to enable a pair to be worked, rapidly building a reputation for a superb temperament. With William's demise through age, Jim was joined by Neville from the East Midlands, and by Rosie, who has produced a succession of excellent foals.

As this brief outline shows, livestock have been present on the Museum site since the earliest days, and have become an established and much-loved feature. In February 2001 all that changed with the sudden advent of foot-and-mouth disease. We could not risk opening while livestock were still on site, as the infection could have been brought in by a visitor.

So the sheep and cattle were moved to grazing land off site, kindly provided by Museum Trustee Lady Elizabeth Benson, and the pigs and rams to Park Cottage, thus allowing the Museum to re-open on 1 April.

Now (January 2002) the epidemic appears to be over, and we are planning to bring the animals back. The break, has, however, given us time to re-think our livestock policy, so there will be a few changes in the arrangements under which the animals are kept in an attempt to maximise their value as part of visitors' experience at the Museum.

Livestock will be held on site for five purposes:

- To show the most traditional regional breeds and explain the changes brought about by modern breeding
- To provide a context for associated artefacts such as harness, sheep bells, and wheeled vehicles
- To bring specific buildings to life, demonstrating the importance farm livestock held for the occupants of our building exhibits
- To show specific themes in regional agriculture, such as the use of Sussex oxen for ploughing, and Downland sheep management
- To provide an enjoyable atmosphere and surroundings for visitors.

For the sheep we will revert to the original policy of having a flock of about 15 Southdowns being kept on the Museum site. We hope to reintroduce sheep shearing, and to show other aspects of traditional Downland sheep management as well.

The operation of the horses – which have remained on site during the FMD epidemic as they are not susceptible to the disease – will remain as it is at present.

The previous herd of Sussex cattle has now been sold, and we are to acquire a pair of new-born Sussex calves that will be trained by Chris Baldwin, who operates at the Woodland Craft Centre at the Museum. They will learn to work under the yoke, and if successful we will acquire a further pair in a year or two's time. The oxen will demonstrate ploughing as well as carting and general duties, so that visitors will be able to compare horses and oxen.

Paul Pinnington, Chris's partner at the Woodland Craft Centre, will take responsibility for pigs, acquiring two Tamworth sows to keep at the Museum. We are building a pigsty behind Pendean Farmhouse, where the sows will have their litters, and they will also work in the woods, cleaning the ground. Paul will also keep a poultry flock, probably Dorking hens, at Pendean.

Richard Harris



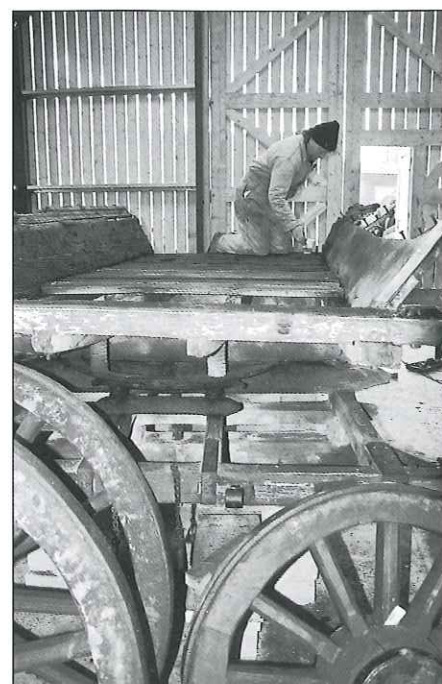
Conservator George Monger was recently (rather than restoration) work to three important waggons from the Museum's collections. Here he describes how he went about the task.

Waggons receive new lease of life

Three waggons from the Museum's extensive collection – a Hampshire waggon, a Surrey waggon and a Sussex waggon – were chosen as typical examples of their type to display in the recently re-erected cart shed near the stables. As the waggons have been identified as part of the main, core collection, a decision was made to conserve rather than restore them.

Conservation involves retaining as much of the original material as possible, keeping changes that have been made and replacing parts and repairing damage only when necessary for structural or, sometimes, cosmetic reasons. Carrying out conservation work rather than restoration means that the Museum has decided the examples chosen are sufficiently important that they should not be used, as this would cause

George Monger conserving the waggons.



irreparable damage. Instead they will be used for display and research only. Importantly conservation can also reveal, and retain, historical evidence of use, of modification and of ownership and of the work history of an item.

This is clearly shown in the Hampshire waggon. The sign writing on the offside shows R. Corbett as the owner's name. However, during cleaning it became apparent that there was another name under the paint and, when the headboard was cleaned and a consolidant applied to the paint, the faint letters of *The Revd. Lionel Corbett* could be made out.

This suggested to me that the waggon had been built for and/or used on a Glebe Farm. Mike Wall, the Museum's collections manager, was able to contact members of the Corbett family who came to see the waggon and told us that the Reverend Lionel Corbett had forsaken the cloth and ran a Stud Farm and that was where the waggon had been used. It was therefore considered important that both the sign written names were conserved.

The front board was very fragile and loose and much of the board support was degraded. The top, side rails, which attached to the front board, were missing. It was decided to let in new rails to support the front board.

Unfortunately, the bolster had cracked on the nearside so that one of the brackets had dropped slightly. It was not possible to lift the bracket without causing great strain on other parts of the waggon, including the headboard; consequently the let-in rail was given an elegant curve which it never had before. However, the main objective, to secure the headboard, was achieved. The compromise has been noted in the conservation record, which

will be added to the object's history file.

The Sussex waggon chosen for the project was owned by S. Stevens & Son, Colemans-Hatch, Sussex, and was in good condition, but there are a number of signs of active woodboring insects (probably *anobium punctatum*, Common Furniture Beetle).

An interesting point about this waggon is that it not only illustrates a traditional waggon type but also shows how farmers adapted waggons for use with tractors. The forecarriage had been broken and repaired using a steel bar, and hitching eyes for a drawbar had been fitted to the axle – these could be very damaging to a waggon because the angle and area of the pulling stresses were changed. Many waggons so adapted can be seen to be damaged on the axle and on the bolster around the fixing pin which joins the forecarriage, waggon body and axle together. Fortunately, little damage was done to this waggon.

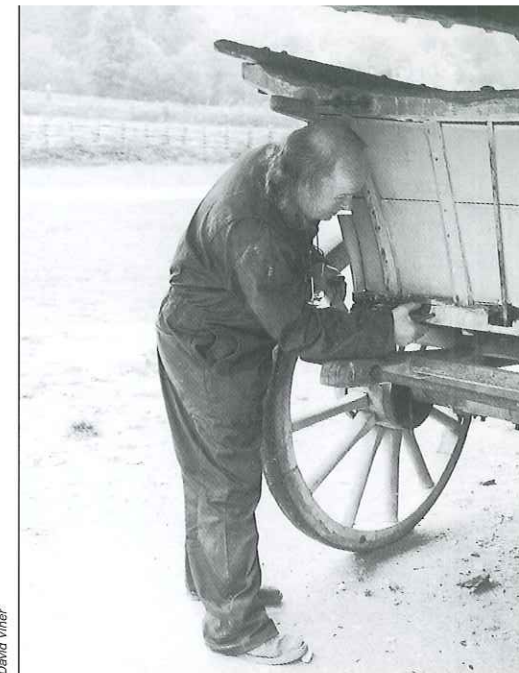
Again the requirement was to conserve what we have and to retard further deterioration. Corrosion was cleaned off the metalwork and a protective treatment applied, the wood was treated for wood boring insects, the surface cleaned and a consolidative coating applied to the paintwork.

Sadly, the maker's plate on the Hampshire waggon was stolen shortly after George Monger had completed his conservation work on the vehicle. The Museum would obviously like to recover it and would be pleased to hear from anyone who spots it at a rally or event.



The third waggon, a Surrey waggon, (owned by Cyster, Northam, Sussex) is a good example of its type but in a bad condition. The wheel hubs had a great deal of rot, the floorboards had almost completely gone, and there was rot and wood loss in many of the body frame timbers. The headpiece had broken on the nearside and the rear axle had broken on the offside so that the wheel adjacent to the break was fouling against the waggon.

The broken axle probably caused twisting of the body and contributed to



the breakage of the headpiece. As the breaks appear to have happened some time ago the twist in the body seemed to be set so that it was not possible to pull the break ends of the headpiece together without exerting enormous pressure and probably causing another part of the waggon to break. It was, therefore, considered better to leave the headpiece as it is and not to try to pull the break ends together.

Wheels can be a big problem. They are usually made from three different types of wood – ash for the felloes (the outer part of the wheel), oak for the spokes and elm for the hub – the felloes and the hub are prone to rot. Often the hubs will rot deep in the wood with the painted surface giving the appearance of sound wood. It is therefore necessary to ensure that any consolidant used penetrates deep into the hub. The hubs for the Cyster waggon all needed some consolidation and filling to improve their strength and appearance.

The rear axle was jacked at the break to try and give the offside wheel a better alignment, stainless steel bolts were used to pull the break joints together, and a steel bar let into the length of the axle, covered with a filling and coloured to blend in.

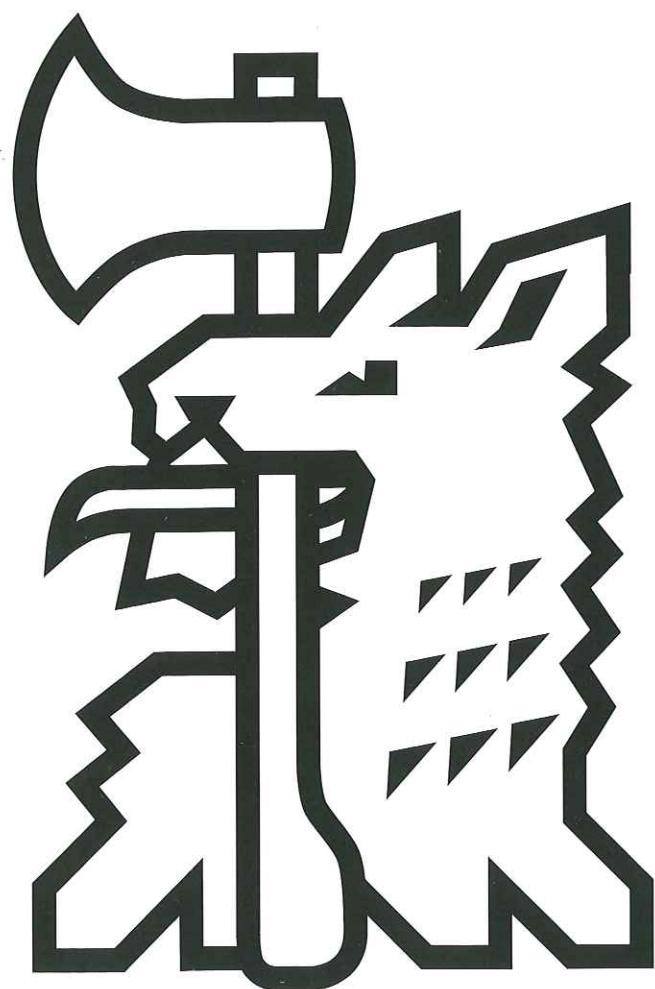
Although the initial conservation treatment to the waggons has been completed, in the display situation in which they are kept, there will be a conservation maintenance requirement to ensure that the waggons are not further degraded by woodboring insects which were missed during treatment (there may still be insect activity below the paintwork which has not been affected by the wood treatment) and corrosion due to harsh weather conditions.

The conservation treatment, however, should retard the degradation of these waggons so that they can continue to be displayed as Weald and Downland waggon type examples.



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Diane Walker heads a very active Education Department, with a small army of dedicated volunteers. Here she reports on another challenging year...

Keeping children busy

It has been an extremely busy Autumn and Winter for visiting school groups. Numbers of children participating in the Winter Workshop programme rose sharply, which meant an enormous amount of challenging work for all involved – without their energy and commitment to making school visits so special our programme would be the poorer.

It has brought us yet another **Sandford Award for heritage education**: I attended the awards ceremony at the Tower of London in November and was very proud to receive it on behalf of the fantastic team of people I work with.

The new **Medieval programme** came on stream over the Winter and was piloted very successfully with a group of 90 pupils from Cowplain Secondary School in Hampshire. Six separate activities happen simultaneously, with all the children rotating through the activities by means of a pilgrimage map. The workshops have included spinning and weaving, cooking and table manners, clothes, personal equipment and adornment, threshing, winnowing and exploring the mill, investigating Bayleaf farmstead and in addition, I have been brought out of archaeological retirement to consider the nature of evidence and what we can learn from it with the excavation finds from the deserted Medieval village of Hangleton near Brighton. I have to confess that sitting on the earth floor in the cottage from Hangleton reminded me, and my lumbar region, why I gave up digging in the first place!

New activities have been developed to supplement those already in place for the **Victorian Winter Workshops**. Jean Piggott is leading the way on the creative front with patchwork and dish cloth knitting sessions for children and we have put together a small handling collection of items to look at the way in which food was preserved and stored in a home like Whittaker's Cottage. We are also taking the opportunity to get the children involved in those chores around the home that give them an insight into what their lives might have been like had they been born 120 years ago. Not only that, but their efforts at dusting, polishing, bedmaking, carpet beating and sweeping up the leaves from the paths help towards the modern housekeeping programme.

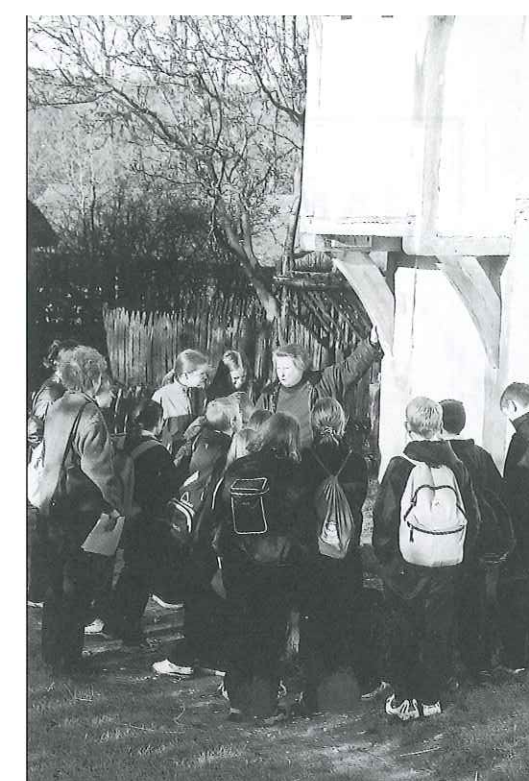
The first of the event days forming part of the **Barclays Special Educational Needs Programme** happened in the middle of December. Preparations for a **Tudor Christmas** was enjoyed by over 50 pupils with severe learning difficulties, many of whom had travelled over 100 miles to take part. They learnt how to do a Tudor dance, make sweetmeats, dip candles to light the festivities, decorate the hall of Bayleaf, collect Yule logs and investigate the smells of the period – but only the nice ones: you can take it too far you know! A large number of the children had very limited or no speech, but a hug and a grin from one of them as they got



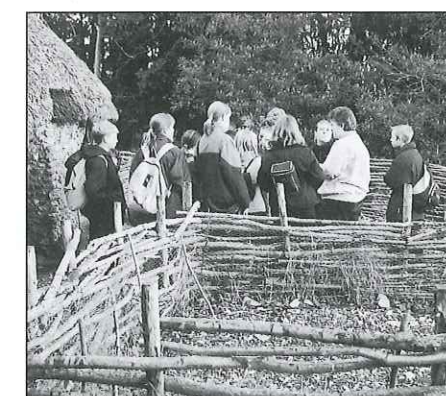
back onto their minibuses said so much more than words could. Most of the places for the other special event days are already booked up. In fact, we had to run the Shakespeare day twice to accommodate all the groups that want to attend.

The education volunteers have been involved in a considerable amount of **training** over the last six months. In addition to refresher days prior to the re-commencement of the Winter Workshops, we have all had a fascinating time learning how to dye wool and linen with natural dyes with Michelle Green. Many of the dyestuffs were from the gardens and trees in the Museum and the results were pretty impressive. We were horrified to discover that 'Barbie pink' was a medieval possibility! Other experiments with this arcane art form produced a series of satisfying browns, umbers, yellows, greens, blues and a selection of unusual mixtures... I still haven't had the courage to wear to work my previously white shirt which is now a rather fetching shade of purple!

The dyed yarns were used the following day for weaving on a variety of looms with Hester Adams, another of our talented volunteers. Some of the cloth that Hester has woven is now being used for clothing for the Medieval



Children attending one of the Museum's Medieval workshops in the Winter. Top, education volunteer Barbara Glancefield introduces the group to a most interesting part of Bayleaf Farmhouse, the garderobe; left, Jean Piggott gives the children some experience of one of the most important tasks in Medieval life, weaving, and, below, education officer Diane Walker (in the white jumper) describes life in 13th century Hangleton Cottage.



and Tudor periods. A number of people participated in a training weekend studying historic clothing and its construction. It was a fascinating workshop where even the most reticent seamstresses managed to produce something wearable or usable.

We finished off our training programme for 2001 with a trip to see the Canterbury Tales Experience, which became an experience for a variety of reasons mostly unconnected with the exhibition itself! However, the day was very useful in giving everyone something of the flavour and smell of medieval life and gave a good grounding for those involved in the Medieval pilgrimage activities.

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PENDEAN

A farmhouse from Midhurst, Sussex

Location

The Pendean tenement of about 40 acres of land, was situated in the valley of the River Rother, south-east of Midhurst, where loamy soil was combined with layers of sandstone. At Pendean the soil also included hill gravel and flint rubble. This was not prime agricultural land and was suitable mainly for common grazing, or for rabbit warrens. However, the existence of Roman bricks, tiles and roofing slabs in the area may indicate that the site had been occupied at an early date.¹ In later years, owing to the unpromising nature of the site, Pendean was normally worked in conjunction with Costers or Costards mill, or with the neighbouring farm called Hurstlands.

Manor and parish

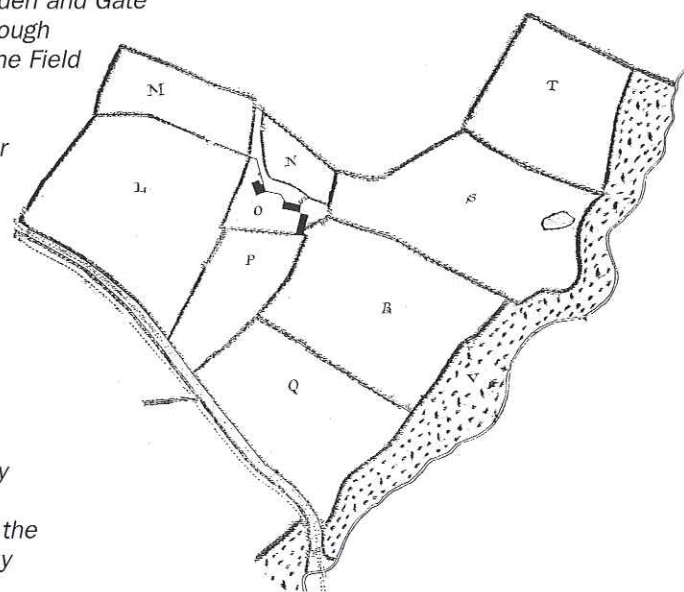
A small area of land surrounding Pendean was an outlier of the Manor and the Parish of Woolavington. The isolation of this outlier and its distance from the main portion of both manor and parish, which were sited at East Lavington where the manor house (now known as Seaford College) and the neighbouring church were built, caused problems. The occupants of Pendean often had difficulty in identifying the parish in which they lived, and

parochial and manorial officers were similarly baffled. One possible bonus was that the outlying holding at Pendean may have benefited from weaker supervision than was the norm, and, as it lay right on the edge of the manorial common, its occupants may have expected and acquired unauthorized supplementary grazing there.

Pendean Farm, based on a map made in 1771. The field names were:

- L The Field above the Pendean Garden
- M The Old Furze Field
- N The Furze Field by the House
- O The House, Garden and Gate
- P The Ball Field Rough
- Q The Dunford Lane Field
- R The Six Acres
- S The Pond Field
- T The Further Four Acres
- V The Pendean Moor

The total area of land was about 41 acres. Pendean Common lies to the north of the house, the south-east boundary is a stream called Costers Brook, and the south-west boundary is Dunford Lane.



Pendean on its original site, from the south east.

History – the 15th century: Pendens & Costars

The surviving records relating to Pendean, which was known at that time as Pendens, commence at the end of the 15th century, soon after the end of the Wars of the Roses, when Henry VII, the first Tudor monarch, had recently come to power. It was a time of change, marking the conclusion of the medieval period and, according to historians, the commencement of the modern era. It is probable, though, that in this rather isolated part of Sussex, medieval customs continued to operate for some time to come.

The early history of Pendean is not well documented. For some time before 1489 the holder of this 40-acre tenement was Thomas Carter.² He also possessed a second tenement not far from Pendean called Costars or Costards, which consisted of a cottage, eight acres of land and a watermill. It is here that Carter and his wife Johane must have lived, since there was no dwelling house on the Pendean tenement.

Thomas's possession of these two properties would probably have established him as a man of some substance. Although Pendean provided necessary agricultural land for subsistence for Carter and members of his family, abundant crops would not have been expected in the sandy soil. However the possession of a watermill would have created a steady source of income, since many tenants of the manor living in that locality would have been obliged to bring their corn to the mill to be ground. Millers often had a reputation for overcharging and giving short

measure, and have not always been kindly portrayed in literature – Chaucer's *Canterbury Tales* is an example.

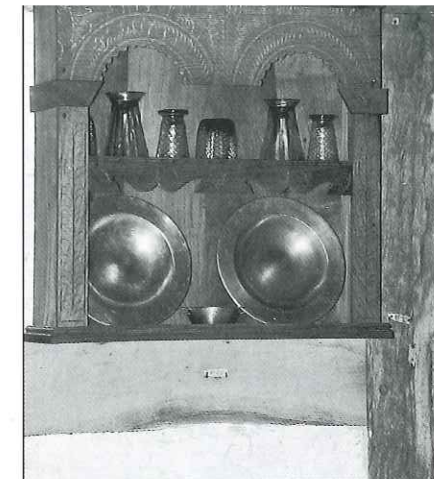
Thomas Carter died in 1489. This event was recorded in the Court Roll of Woolavington Manor on 6 August. Death duties, claimed by the Lord of the Manor, were an ox (valued at seven shillings) in respect of his land, plus six pence for the cottage at the mill. No claimant appeared in court to demand the holdings, which remained in the hands of the lord of the manor for a year and a half. On 16 March 1491, Thomas's widow finally attended a manor court and claimed the right to inherit. The matter was deferred on the grounds that she had not provided sufficient evidence to substantiate this demand. On two other occasions Johane repeated her attempts to claim the property, but with no success.³ Unfortunately, the surviving Lavington Court Rolls contain no further reference to Thomas Carter or his heirs and after his death there is a considerable gap in documentation.

The 16th century

Fifty years later, in 1542, the 40 acres of copyhold land called Pendens in the parishes of Woolavington and Midhurst was granted to Robert Colebrook.⁴ When he died in 1554, Colebrook bequeathed Pendean to Joan, his wife, for her lifetime and added the proviso that on her death they were 'to remain to my son John Colebrook'.⁵ Colebrook identified the property as 'my lands towards the parish of Heyshott', thereby suggesting, that from an early date, the owners and occupiers of Pendean had difficulty in identifying which parish the property was in.

It is believed that Joan Colebrook, the widow of John, married Richard Coldham soon after 1554.⁶ By the 1560s a Richard Coldham, whose near-gentry family was based in Midhurst, was upwardly mobile and increasing his holdings in that town. He leased more land from Viscount Montague of Cowdray, the magnate landlord who possessed large estates in both eastern and western Sussex.⁷ In the west of the county, Montague's estate was centred in the parishes of Midhurst and Easebourne.

In 1564 the lord of Woolavington manor, Henry, the last Fitzalan Earl of Arundel, together with his daughter Jane, and her husband Lord Lumley, granted Richard Coldham, yeoman of Midhurst, a 10,000 year lease of the copyhold lands, totalling 40 acres, known as Copards and Pendens. The grant recited that the two tenements had once been owned by Joan Colbrooke, the widow and former wife



During last year the Museum completed a project to furnish Pendean as it would have been in the year 1609 when it was built by Richard Clare. Note the 'ruddled and pencilled' brickwork of the chimney stack in the photograph below, a device to reflect the status of the owner. The project was funded by the Designation Challenge Fund.

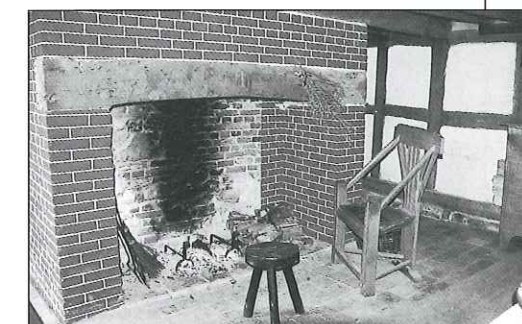


of Robert Colebrook and that both Robert and Joan Colebrooke had died before the lease was granted.⁸ This 10,000 year lease was one of several similar long lease properties in Woolavington Manor granted to copyholders by Fitzalan and the Lumleys.⁹

The Earl of Arundel was a godson of Henry VIII after whom he had been named. As a young man he had been placed in the king's household, and was received with affection by Henry VIII. During Henry's reign he served the crown loyally, and was appointed as Lord Chamberlain, holding this office until the death of the king in 1547. It was not easy to remain in royal favour at this period, but Fitzalan remained a devout Catholic. In later years this caused problems.

In 1551, while Edward VI was king and much influenced by Protestant advisers, the Earl of Arundel was arrested and taken to the Tower of London, where he remained for 12 months. On the accession of the Catholic Queen Mary, he was again in royal favour. He was retained in high office for a time by Elizabeth I, but by 1564 he had begun to lose favour at Court.¹⁰ He was still a devout Catholic, and had almost certainly been engaged in plots against the Queen.

In 1564 Fitzalan resigned all his ceremonial offices and retired to his Sussex estate, where he embarked on a substantial and costly re-building programme at Arundel Castle.¹¹ Since the Earl and the Lumleys were Catholics, they may also have required some extra cash, in order to pay the fines levied for non-attendance at church. Many magnate landowners in western Sussex retained their affiliation to Catholicism. It was a costly loyalty, which must have rubbed off on their tenants. Another local Catholic magnate, whose family was later to purchase Pendean, was Lord Montague. He had inherited the



Cowdray estate shortly before being created a viscount by Queen Mary in 1554.¹² When Elizabeth I ascended the throne, she held Lord Montague in high esteem for his talents and loyalty to the crown. She continued to do so, despite his continuing adherence to the Catholic faith.

The Elizabethan church settlement must have confused a great many people. A number of Sussex priests were displaced. Both town and country folk – tradesmen yeomen and farm workers – living in the vicinity of Midhurst might have looked to Montague for guidance or protection. The Protestants among them would have found little comfort, since Lord Montague deviated from the norm and continued to retain Catholic priests as his personal chaplains.¹³ Protestantism was the state religion, but Cowdray became a haven for Catholics. Everyone was expected to attend the local Protestant church, and could be fined for not conforming, so this anomaly created and forged local divisions.

Henry, Earl of Arundel and his son-in-law, Lord Lumley continued to sell their Sussex properties. In 1578, they sold Woolavington, Graffham and Wonwerth manors to Giles and Frances Garton. Giles Garton was described at the time as an ironmonger and citizen of London.¹⁴ The term 'ironmonger' used to describe him, is not helpful, for he

→ PENDEAN

was not a tradesman. He was a successful London businessman with a considerable investment in the iron industry. Due to advances in technology and the local availability of the factors of production, this was a thriving industry in Sussex at this time. Giles Garton's son, who became Sir Peter Garton, had had legal training. Since Pendens and Copards were held of Woolavington Manor, the tenant of the property now owed fealty to the Gartons.

When he retired to Arundel from London, Henry Fitzalan had expended money on rebuilding his Sussex house. At Woolavington, the new lords of the manor, soon followed a similar course. In 1568 Giles Garton began to re-build and enlarge his Manor House.¹⁵ Possibly the Coldhams, as tenants of the manor, might have been expected to make a contribution to the cost. Different members of this family owned several properties in Graffham and Woolavington, and appeared to juggle ownership among themselves. In 1579 John Coldham sold a substantial holding called Mansers and Calloways to William Coldham.¹⁶ On the 9th July 1589 Richard Coldham, who had received Pendens and Copards from his brother William, was ordered to pay fealty at Woolavington Manor Court and show his charters.¹⁷ In 1597 John Coldham attended a manor court and paid fealty to Pendens and Costards.¹⁸

The 17th century: A house is built at Pendean

At a court held on the 17th June 1603, shortly after the death of Queen Elizabeth I and in the first year of the reign of James I, John Coldham sold Costards Mill to Thomas Hodges. From this time the two properties Pendean and Costards had separate descents.¹⁹

Early in 1609 Pendean was sold to Richard Clare by John Coldham of Midhurst, gent., executor of the will of Richard Coldham. Immediately before the sale the property was occupied by John Clare (who was probably Richard Clare's father) and Richard Figge, who may have worked in partnership with John Clare. Although some time and effort has been spent in an attempt to trace Richard Figge, he has proved to be elusive. A possible connection may have been Robert Figg who lived in Upmarden and applied for a marriage licence in 1632.²⁰ It appears that the Figge family had early ties with Horsham.

At the time of the sale Pendean contained 40 acres of land, and a barn and a

grant of herbage and pasture for 100 sheep and 14 bullocks or other beasts on the common land of Woolavington manor. This was for the residue of the 10,000 years lease, which had been granted in 1564. The charge was a yearly rent of seven shillings and fourpence.



Museum carpenter Roger Champion working on the back of an oak chair, which now sits by the fire at Pendean.

Richard Clare, the new owner of Pendean, must have purchased the property with the intention of building a house there, and he set about doing so immediately. A report on the dendrochronology of Pendean, sets the date of building as 1609, the date of the sale to Richard Clare.²¹

John Clare, the former occupant of Pendean, was living at Hurstlands when he died. This property, which belonged to the Cowdray estate, was on the opposite side of Dunford Lane to Pendean, and later became known as Haulkers or Aulkers Farm. A mid-17th century Cowdray estate map shows the exact site of the farmhouse and the names of the fields.²² Unfortunately it does not show Pendean, as it had not yet become part of the Cowdray estate.

John Clare made his will, stating that he was 'weak in body' on 12 June 1615. The will was proved on 8 July in the same year. He described himself as 'John Clare of Hurstlands in the parish of Wollavington, yeoman'.²³ His bequests included the gift of 'a table with a frame in the parlour' to his son Richard, which was presumably transferred from Hurstlands to Pendean in due course. Although he had been a man of some substance, for the description 'yeoman' indicates that he was considered to be higher on the social scale than a husbandman, but not quite the equal of a gentleman, John Clare was certainly not wealthy and owed money to two of his sons, and he could not sign his name – the will was signed with a cross.²⁴

On 20 January 1627 the baptism of Anne, daughter of Richard Clare was recorded in the Midhurst parish register.²⁵ This suggests that Richard Clare, in the same way as his father, regarded the church at Midhurst as his parish church.

Pendean purchased by Lord Montague of Cowdray

On 24 July 1639 Richard Clare assigned a 9,000 year lease of Pendean to Lord Montague of Cowdray for the sum of £410, and an annual payment of seven shillings and four pence. From this time, Pendean ceased to be mentioned in Woolavington Manor Court Rolls. It became a copyhold tenement of the manor of Cowdray, and by the following year, it appears to have been let to Henry Clare. Henry attended a Cowdray manor court held on 3 April 1640.²⁶ Subsequent entries in the court books indicate that Henry continued to hold Pendean.

In February 1642 Richard, Henry and William Clare signed the Protestation Oath, before the minister of Woolavington parish. All males over the age of 15 were required by law to do this.²⁷ Richard Clare, although he had sold Pendean, was still alive and living in Woolavington. Henry continued to pay homage at manor courts quite frequently during the 1640s and 1650s.

Henry Clare's death was presented at a Manor Court on 7 September 1658.²⁸ The property he had held was described as a messuage, barns and lands called Hurstlands, the rent for which was twenty-six shillings and eight pence yearly. The heriot of a horse, valued at five shillings was demanded. The estate was divided between John, who was his elder son, and Henry his younger son.

The names of the fields allotted to each son were entered in the court book and indicate that the property called Hurstlands also included the Pendean tenement. Henry was granted the messuage, barn, tenement and several fields called: the Seven Acres, the Four Acres, the Three Acres, the South Field, the Long Field, the Herring Hedge, the Moor and the Clearhole.²⁹ John's inheritance included the Alder, the Two Marsh Fields, the Middlewood, the four Old Fields, the Upper Old Fields, the Furzes Fields and the Meads Plot. Both sons were granted these lands for the remainder of their lives, at a yearly rent of thirteen shillings and fourpence each. A Cowdray map, dated c. 1650 indicates the names of the fields which belonged to the farm called Hurstlands.³⁰

Perhaps it was the acquisition of part of Hurstlands, which provided John Clare with the means to marry, for on 10 July 1661 John Clare of Woolavington, yeoman, applied for a marriage licence. His intended bride was Martha Ide, a maiden from Singleton. It was usual for a wedding to take place in the bride's parish, but this marriage was solemnised at Cocking, probably because the parson at Singleton had died in 1656 and his successor had not been appointed.³¹

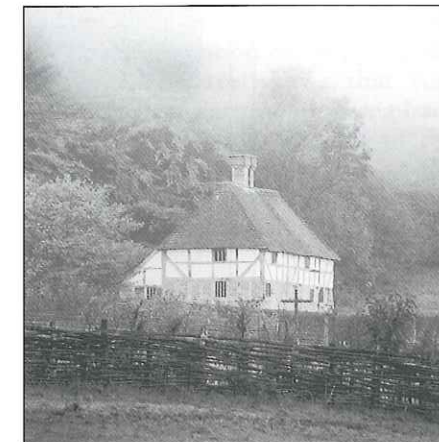
At a Cowdray court, held on 16 September 1662, both John and Henry Clare appeared as homagers, and for several years thereafter both brothers attended court fairly regularly.

Nicholas Austen at Pendean

It appears that Henry Clare had sublet Pendean by 1680 and Nicholas Austen was living there.³² Austen may have settled at Pendean, as a retirement home. He had previously lived in Heyshott, with which his family had been connected for several years. He had been a churchwarden in that parish in the 1670s, when he had occupied Dunford and 42 acres of land.³³ He owned another small cottage, with two acres of land in Easebourne, which one of his sons inherited. Nicholas Austen died in 1697.

His will makes no mention of Pendean, probably because he was leasing it and did not own it. He described himself, rather modestly, as a husbandman. He made bequests to his three sons Thomas, William and Nicholas and to his daughter Margaret West. The poor of Heyshott and Woolavington were beneficiaries and were to receive twenty shillings. Nicholas bequeathed twenty shillings to his wife Susannah and also a half of all his household goods. His son William was to receive all his clothes.³⁴

Nicholas Austen's inventory was made on 22 October 1697, and on this document he was described as a yeoman.³⁵ At least four men undertook the task of listing his goods and chattels, but time has not dealt kindly with the badly decayed document, consisting of two sheets, on which the result of their labour was recorded. However, it is possible to tell that the house where he was living when he died contained a



kitchen, a hall, a brewhouse, a milkhouse and a bakehouse, and that it had three upstairs rooms or chambers. Nicholas Austen had the use of three barns and he appears to have been engaged in mixed farming. He possessed fifty-six sheep, four hogs, ten cows and four oxen and a stock of barley, oats, peas and hay.

The death of the last of the Clare owners of Pendean

During Nicholas Austen's occupation of Pendean, Henry Clare decided to make sure that his own children Thomas and Elizabeth would have the right to be admitted as free tenants to the messuage called Hurstlands after his death. In October 1685 he attended a Manor Court to stake their claim to the following fields: the Seven Acres, the Four Acres, the Three Acres, the Southfield, the Picked Field, the Furzefield, the Brookfield, the Homing Hedge, the Moore and the Clayhole. Thomas and Elizabeth were granted the reversion of the messuage and Thomas was admitted to the property.³⁶

On 18 August 1696 John Clare was admitted to a tenement and a virgate of land called Hurstland. Field names were given in the Court Book. They were The Two Marshcroft, The Middle Wood, The Lower Field, The Upper Field, The Furzy Field and The Mead Plot. However, the Court ruled that John's admission was to be delayed and was not to take place until after the death of his mother Martha Clare.³⁷ On 12 November 1697 Henry Clare and Martha Clare were recorded as copyhold

tenants, but it appears that it was Martha who held Hurstlands.

The death of Thomas Clare was recorded in the Court Book on 5 April 1701. John Clare must have predeceased his mother, as Widow Martha Clare continued as tenant until her death was presented on 8 April 1708. She does not appear to have had any heirs and the Court Book recorded that the land was later re-claimed by the lord of the manor.³⁸ It was no longer a copyhold tenement. The owner of the Cowdray estate now had sole control of Pendean.

The second half of this paper, which continues the story of Pendean up to 1968, can be seen in the Museum library.

All documents cited, unless otherwise stated, are housed at the West Sussex Record Office, Orchard Street, Chichester. I would like to thank Assistant Archivist Tim McCann and all the Search Room staff for their valuable help. Abbreviations: SAC = Sussex Archaeological Collections; SAS = Sussex Archaeological Society; SRS = Sussex Record Society; VCH = Victoria History of the County of Sussex.

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Course Leader: Richard Harris, Director at the Weald & Downland Open Air Museum; runs the MSc course in Conservation of Timber Buildings for Bournemouth University; specialist author on the construction and repair of timber framing.

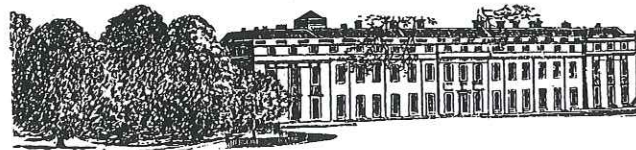
Principal Tutor: Peter McCurdy, trained in architecture, has long specialised in repair projects on timber buildings; his company's most renowned achievement being the reconstruction of Shakespeare's Globe Theatre. An intensive introduction to historic timber-frame structures. It begins by examining the original methods of framing and construction then concentrates on problems, failures and methods of repair; comprises lectures, case studies, demonstrations and practical exercises.

*ALL COURSES IDEAL FOR CPD

For further information on all the courses in this programme, please contact Patricia Jackson, Building Conservation Masterclasses Course Developer, West Dean College, West Dean, Chichester, West Sussex PO18 0QZ. +44 (0) 1243 818294 or fax +44 (0) 1243 811343 E-mail: pat.jackson@westdean.org.uk Web: www.westdean.org.uk

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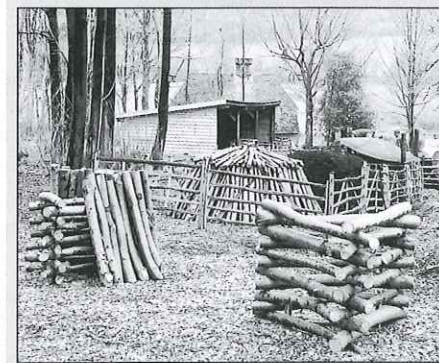
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Down in the woods . . .



One of the most fascinating parts of the Museum is the Woodland Craft Centre in the woods near Pendean Farmhouse, where coppice workers Paul Pinnington and Chris Baldwin provide a variety of products made from wood – hazel hurdles, besom brooms, thatching spars, charcoal and garden furniture. Above, Chris (left) and Paul attending to their charcoal kiln and, below, the traditional charcoal burning camp exhibit. Woodland products can be bought from Paul and Chris through the Museum shop or direct from them on 01243 811553 or 01243 779796.



News in brief

■ Museum visits and special events are greatly enhanced by our programme of demonstrations of building and rural trades and crafts. The buildings and rural life collections come to life when there is a blacksmith, leadworker, woodcarver, basket maker or spinner working away at their craft and explaining the various techniques. We are always interested to hear from potential new volunteer demonstrators of appropriate crafts who can offer their time and skills to the Museum either on a regular or occasional basis. Please contact Diana Rowsell on 01243 811464.

■ The Museum is popular as a venue for weddings – last year 24 were held in the Crawley Hall building in the market

Museum gardener Bob Holman reports . . .

Harvesting the Bayleaf shaws

During the Winter the Museum's gardening team have turned their attention to cropping the shaws. The three shaws that surround Bayleaf Farmstead were planted in 1986/87 and were one of the earliest projects I undertook at the Museum.

Research into the planting of shaws – a common feature in the Weald – was undertaken by Ruth and Andrew Tittensor as part of the project to recreate a late medieval farmstead at Bayleaf.

Shaws were planted as a source of useful timber for fencing, firewood, tool handles and turned items. The species of trees within the shaws reflect these requirements – Hazel for fencing, pea sticks and nuts; Blackthorn for tinit (dead hedge material) and sloes; Ash for handles, pole lathes and firewood; Hawthorn and Crab-apple, Field Maple, Gean (Wild Cherry), Goat Willow and Oak. Many of the oaks originally planted have died. This was half expected as oaks do not tolerate chalk very well, but it was thought worth trying as the shaw at Bayleaf's original site at Chiddingstone, Kent contained a good percentage of them. Most of the species coppice well. Replacements required from time to time will include trees such as Holly, Spindle, Wild Pear and Chequer tree.

To assist the healthy growth of the

square. Many go elsewhere for their main reception but revel in the photographic opportunities offered by our unique site. There are 15 weddings already booked for this year and the first wedding of 2002 on New Year's Day had a particularly attractive backdrop following a fall of snow.

■ The Museum will host two important conferences this year – *Frame 2002 – the Carpenters' Fellowship annual conference* on 9-11 August and an international conference on building with timber, *Time for Timber*, on 27-28 June.

■ All sorts of local organisations are finding the Museum a suitable and unusual venue for their events and meetings. Among those taking advantage of our special facilities last year were West Sussex Social Services,



Bayleaf Farmhouse surrounded by its bushy productive shaws in June last year.

shaw and to produce materials just as our forebears would have done, the gardening team has cut out pea and bean sticks, wattle fencing material, firewood, bavins (faggots), heatherings and tinit. All the material will be or has already been used in and around the gardens.

The shaws were planted with the intention of being educational, useful and beautiful. They are certainly beautiful with Blackthorn flowering in April, Hawthorn in May and the dog roses in June, not to mention the catkins which are much appreciated by our visitors. Now that they have had several years of growth, they have become useful and will continue to be so. In addition to their role in the interpretation of Bayleaf Farmstead, the education department is able to include them in their education workshops based at Bayleaf. They certainly seem to be fulfilling the criteria set for them.

NHS Departments and The Crown Prosecution Service for training days, Lavant Valley Syndicate for an evening meeting, archaeology groups for seminars and local companies for corporate entertaining. Some need a bigger space than Crawley Hall can offer, and West Sussex County Council Education Department held its Ofsted report celebration as a family evening in a marquee. This year will see bookings from Arts and Business South East for a seminar, Southern Counties Heavy Horse Association for their monthly meetings and in May the CITB 6th Form Challenge will take place at the Museum. Numerous university groups visit for tours and talks and we can also host small conferences. The Museum is very responsive to the needs of academic and corporate customers. Please contact Diana Rowsell on 01243 811464.

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**Weald & Downland Open Air Museum
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