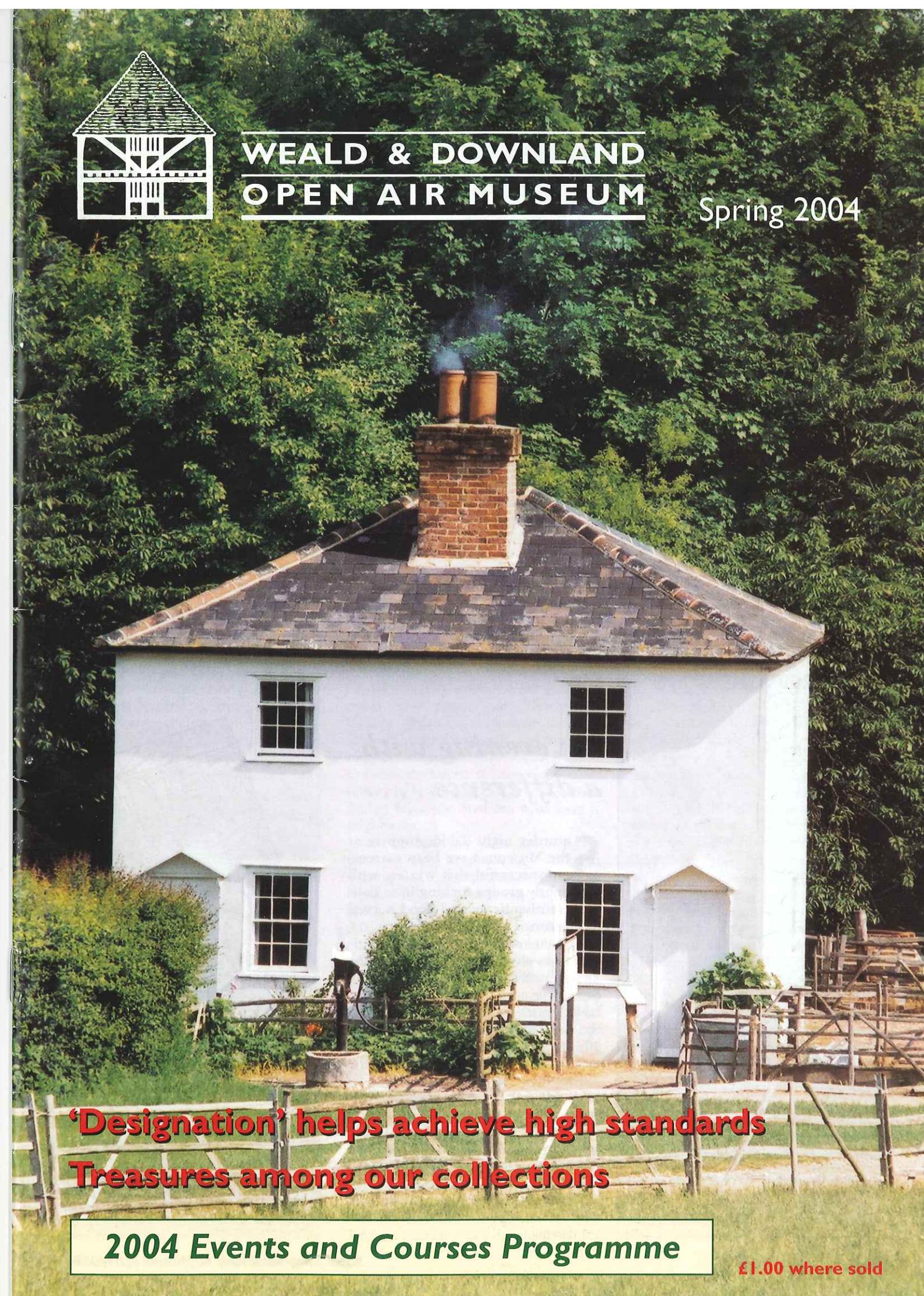




**WEALD & DOWNLAND  
OPEN AIR MUSEUM**

Spring 2004



**'Designation' helps achieve high standards  
Treasures among our collections**

**2004 Events and Courses Programme**

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### Opening Arrangements 2004–2005

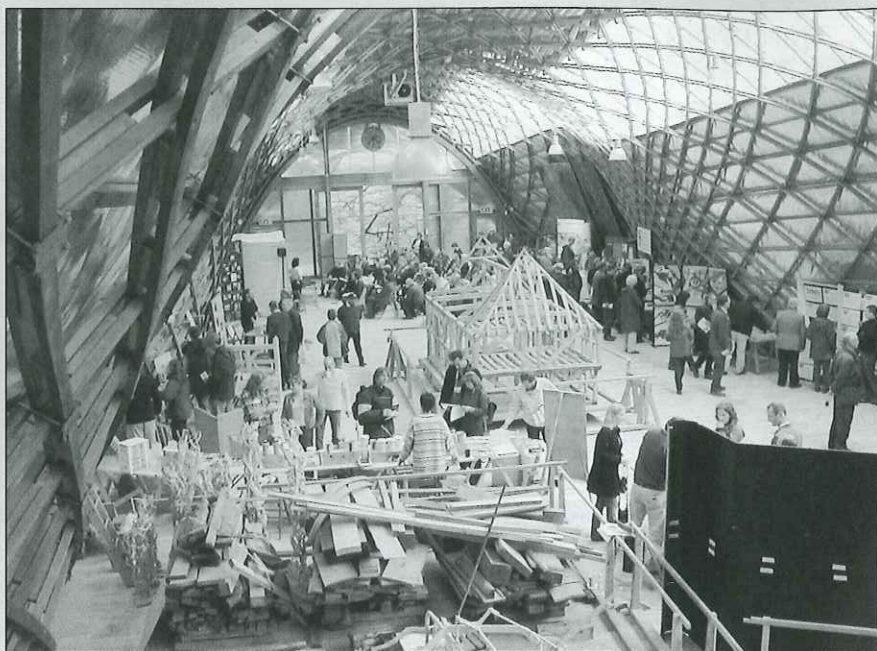
1 March – 31 October  
Daily 10.30am – 6pm  
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**Friends Membership:** 01243 811893  
**Fax:** 01243 811475  
**E-mail:** office@wealddown.co.uk  
**Website** www.wealddown.co.uk

Weald & Downland Open Air Museum,  
Singleton, Chichester, West Sussex  
PO18 0EU

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

Registered as a charity No. 306338  
ISSN 0953 6051

### Discover sustainable buildings at a special event at the Museum on 16 May



*This event is focused on exciting developments in environmentally-friendly sustainable construction techniques and materials. The seminar programme will cover such issues as the sustainable use of materials such as wood, water and sheep's wool; building with straw, centred around the assembly of a small straw house on the Museum site and sustainable water use in the home. Complementing this will be a trade exhibition with specialist organisations promoting a variety of low-impact building products and techniques. The Museum demonstrates sustainable materials in a variety of ways, notably through its innovative Downland Gridshell building and in the modern structure next to Winkhurst Tudor kitchen.*

### An evening with a difference...

**S**aturday night Tudor suppers at the Museum have been extremely successful this winter, with fortnightly groups tucking in to delicious authentic period food served by costumed cooks at Winkhurst.

This innovative Tudor dining experience takes place either in the Winkhurst Tudor kitchen or in the adjoining hall, depending on numbers. Seated at long tables guests discover a great deal about the food and manners of our forebears 400 years ago and enjoy an excellent meal as well!

The cost is £25 per person, including food and drink (ale, wine or apple juice), and a souvenir menu card. The dinners take place on fortnightly Saturdays at 7.00 pm. To book contact Julie Aalen on 01243 811363, email admin@wealddown.co.uk.

Why not choose this inspirational and unusual setting for an evening out with a difference?



### Tudor suppers in Winkhurst

*"What a super evening we had with our friends last Saturday. Not only was the food an amazing surprise at every course, but it was delicious as well. Well done to all of you. We learned a lot!"*

Richard Harris, Museum Director, reflects on the Museum's Forward Plan 2003-7

## Looking to the future

**W**ith the ambitious Downland Gridshell project completed and working, 2003 was the year to look to the future and chart the way forward for the next few years for the Museum.

The Museum's first corporate plan was adopted by the Trustees in 1994, covering the period up to 1999. In 2000 Chris Zeuner began work on the Forward Plan for 2000-5, but after his death in January 2001 that was put on one side in favour of solving more immediate problems. Then in 2002, with the Downland Gridshell open and the management of the Museum re-established, Gail Kittle and I started discussing with the Trustees the definition of a completely new document.

Our first move was to enlist the help of Jerome O'Hea, the retired chairman of Colt Group Ltd, and he gave us very sound advice. If the Forward Plan was to have the support of the organisation, then the organisation had to take an active role in its creation. Many meetings were held in order to achieve this, but the key one on 13 January 2003 was chaired by Jerome O'Hea and attended by senior staff and trustees. We were also supported by Jonathan Bryant, former chairman of the Association of Independent Museums and a close friend of Chris Zeuner who knows us well and contributed an ex-

perienced museum voice to our discussions.

The key idea to emerge from that meeting was that the Museum should celebrate the fact that our visitors are not restricted to following just one theme – traditional buildings – but can explore and enjoy the Museum in many different ways. The phrase that we have used to express this is "the web of diversity": the buildings are at the centre of a web connecting themes such as the landscape, artefacts, historic and environmental conservation, and science and technology.

More prosaically, we recognised that the facility most lacking at the Museum – and most often requested by our visitors – is a more modern café. What we need is a place where visitors can orientate themselves and plan their visit, but where they can also eat and shop. We have called this proposed new centre our 'Orientation Gallery'. Following discussions with the Edward James Foundation and the planning authority we have asked Edward Cullinan Architects to carry out a feasibility study to establish where such a facility might be sited and what form it might take.

The second key idea arose partly through our simultaneous work in writing an Interpretation Strategy, facilitated by a grant from the Museums, Libraries & Archives Council (MLA) under the Designation Challenge Fund. It is a simple and powerful vision: we have long recognised that what visitors most like to do when they come to the Museum is to talk – to each other, and to our interpretive volunteers on site. And if talk is important, then our most important job is to ensure that it is of the highest quality. To do this, we have received a major grant, also from MLA, to implement an ambitious programme of volunteer support (see page 12).

Of course, the Museum has a long history of developing new exhibits, and the Forward Plan continues this with proposals for a new major exhibit every two to three years. The first will be Tindalls Cottage, probably followed by

the dovecot from Milton Street and the bakehouse from Newdigate. In addition, we plan to continue to develop furnished interiors in all our domestic buildings, and to ensure that the quality of authenticity is maintained.

Of all the glories of the Museum, our site is probably the greatest, and we intend to do more to help visitors to appreciate and understand it. The field strips have provided a new focus of interest, but there are many aspects of the man-made and natural landscape that we can interpret much more positively than we do currently.

A key word in the museum world nowadays is 'learning'. All these proposals are intended to help encourage 'informal learning' amongst our visitors, but the Museum also has much-admired programmes of formal learning as well, both for children through the Education Department and for adults through our adult courses. All of these will continue to be developed.

The Forward Plan is an extremely important document for the Museum. We will refer to it constantly and it underpins everything we do. It is intended to be a 'rolling' plan, so there will be a new version every year, recognising progress and refining our future plans.





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## How 'Designation' is helping the Museum achieve high standards

The Museum is one of 62 institutions throughout the country that are 'Designated' by the Government as having outstanding collections – a very considerable achievement for a regional and independently-funded museum such as ours.

The Government has recently made nearly £5 million available for the continuation of the Designation Challenge Fund (DCF) for a further two years, and all museums with designated collections are eligible to apply for funds.

Our Museum has benefited significantly from the fund. In years one-three (1999-2002) we carried out a number of inter-related projects, including the preparation of the collections held at Charlton for their move to the new storage facilities in the Downland Gridshell, the furnishing and re-presentation of Pendean, relocating Winkhurst and equipping it as a Tudor kitchen, and commissioning background research into some of our major exhibits. In years four-five (2002-4) we used DCF funds to support the writing of an Interpretation Strategy and then received a major grant for the Volunteer Support project (see page 12).

In December we submitted an application for funds for years six-seven (2004-6). The application is for a two-year project to create a digitised catalogue (including images) to give web and on-site access to our collections of agricultural machinery and wheeled vehicles while re-organising and improving their storage. This will result in the access, documentation and storage of our entire collections reaching a high standard.

The background to this is that while almost all of our collections of buildings and artefacts are now fully accessible, either on site or in the Downland Gridshell open-access stores, we still have about 150 large objects, mainly horse-drawn agricultural machinery and wheeled vehicles, which are not accessible and need improved storage and documentation. If this project is approved we will employ a collections assistant in a temporary post for 21 months with the objective of reviewing all the large objects, cleaning and re-housing them in improved storage, and creating a computer record for each object with background research and images. An important aim of the project is to link

our records to those of other collections in the region, such as the Museum of English Rural Life (MERL) and the

MERL. We will also form links with the West Sussex heritage database project, using compatible software.

Museums with designated collections are expected to show leadership and achieve excellence in the management of their collections and facilitating public access. At the end of the project we will be able to demonstrate that all our accessioned collections will be –

- documented to the Museum Documentation Association's 'Spectrum' standards
- in storage that is either basic or good
- accessible to the public either through displays on site, or in our open-access store, or through the new digital resources being created by this project.

While there will be plenty more work to be done in the future on documentation, storage and access, it will be a great achievement for the Museum to be able to reach this level of collections care.

For further information about the Designation scheme, see the Museums, Libraries & Archives Council (MLA) website at [www.resource.gov.uk](http://www.resource.gov.uk) and follow links to Information, then Grants & Awards, then Designation.

Richard Harris



Dawn Stevens attending to the fire in Winkhurst Tudor kitchen. The Tudor kitchen project benefited from Designation funding.

Hampshire Museums Service, as part of the 'distributed national collection' database of rural artefacts, which is being promoted and underpinned by

The Designation Scheme identifies and celebrates pre-eminent collections of national and international importance held in England's non-national registered museums, recognising that organisations with designated collections care for a significant part of England's cultural heritage.

The scheme benefits England's culture in that it –

- identifies and protects key cultural assets in museums
- builds a picture of the nature of all collections described by geography, subject and quality.

- guards against the unwise disposal or neglect of the nation's treasures.
- helps ensure that national resources are directed intelligently.

The scheme also sets out to raise standards. Museums recognised by the scheme are expected to work towards the provision of high quality services, which deliver the fullest possible access to their collections. Those in the scheme are expected to help other institutions by sharing expertise, offering advice or lending objects. In wider terms, the promotion of Designation also gives a strong and important message that many of the richest museum collections in the country are not national museums.

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## Sir James Waddell

**F**or 18 years, from 1976 to 1994 Sir James Waddell was an authoritative and distinguished figurehead as firstly, chairman of the Museum Friends and latterly as the Museum's President. A resident of Lavant, he died on 3 January this year, aged 79.

Sir James joined the Friends committee in 1976, becoming the Friends' nominated Trustee to the Museum Trust in 1979. He succeeded Major General Hawes as Vice Chairman, resigning in 1990 and becoming our President later that year, following the resignation of Geoffrey Godber. Sir James retired in July 1994 and remained as a Vice President until his death. He was awarded life membership of the Friends in June 1990.

Sir James Waddell, CB, was a civil servant, retiring as Deputy Under-Secretary of State at the Home Office. His career included developing an inter-departmental response to terrorism, which had become a serious problem in the 1970s, and to national and civic emergencies generally. His contribution was called upon during the *Torrey Canyon* disaster, and the Grosvenor Square and Red Lion Square demonstrations in London against the Vietnam War. He also handled Home Office liaisons with MI5.

Diana Zeuner

## Rob Dash

**R**ob Dash, our former horseman and heavy horse tutor, and friend of the Weald & Downland Open Air Museum for more than 20 years, died tragically in January whilst out with horses on the roads close to his home at Dunsfold, Surrey. He was 59.

Rob first became involved with the Museum in the early years, demonstrating the traditional rural skill of horse ploughing for visitors. He became a stalwart supporter of all our heavy horse events over the years, and his knowledge of country matters was to be of help on numerous occasions. For many years he regularly horsed the Museum's fine Sussex waggon at events and parades, with his two beautifully-presented bay Shires with gleaming harness in tandem. At Portsmouth Parade Rob and his wife Paula drove this turnout, often laden with sheaves of wheat or faggots, while Museum director Chris Zeuner, his daughter Francesca and museum volunteers provided a second turnout, often the timber carriage. The pair were accorded the honour of bringing up the rear of the parade in a spectacular

In his earlier civil service career he was concerned with the planning and establishment of the new towns while at the Ministry of Housing and Local Government, and had a brief period in the Cabinet Office, after which he was promoted to the rank of deputy secretary. In 1966 he was transferred to the Home Office and given special responsibility for the Police Department. Over the next nine years he supervised the modernisation of the police service including the consolidation of some 120 small forces into 50 larger ones, laying the foundation for today's forces.

James Waddell was born in Edinburgh in 1914 and educated in the city and at Edinburgh University. He took the Civil Service entrance examination in 1936, transferring to the Ministry of Information in 1940. He was called up in 1944, travelling to France eight days after D-Day: he was wounded and repatriated, released from the Army and returned to the Civil Service.

Sir James gave the Museum the same devoted service he had to the country as a whole, providing modest, generous and loyal support of the institution throughout his involvement, which was much appreciated by staff, volunteers and trustees alike.

Diana Zeuner

fashion, providing the Museum with an excellent promotional opportunity.

Rob was particularly keen on encouraging new interest in heavy horses and became tutor for our heavy horse course programme. He was often assisted by his late stepfather, Bob Claydon, and provided students with knowledgeable and careful instruction on the skills of working heavy horses.

Above all Rob was a most competent ploughman and had been instrumental in starting the Southern Counties Heavy Horse Association, with which the Museum has a close relationship. It is a great sadness that he will now not be able to take up the association's chairmanship as expected this month.

After his departure as horseman nearly two years ago he remained a mentor for me on heavy horse matters, as he had been a great personal friend to my late husband, Chris. His loss will be hugely felt throughout the heavy horse world.

Diana Zeuner

Rob Dash driving his Shire to the Museum's Sussex waggon for the last time at the Heavy Horse Spectacular last year.

## Elizabeth Doff

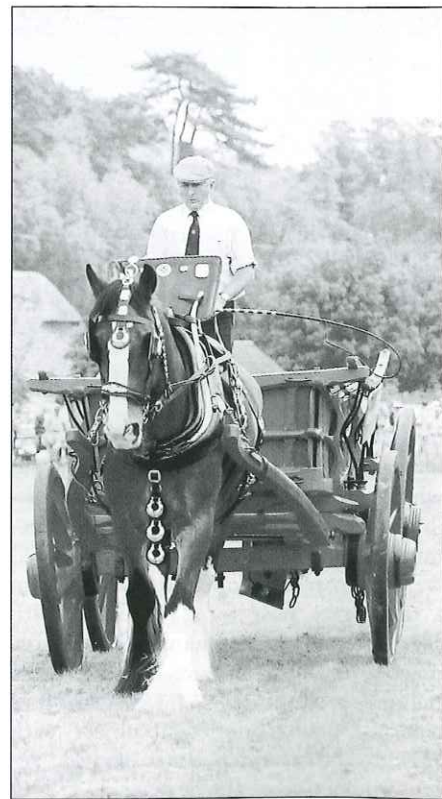
**L**iz Doff, Singleton resident and a great friend and supporter of the Museum, died in November 2003.

While living at Rushlake Green in East Sussex Liz became deeply involved with local history through the local group, the Warbleton and District History Society and her interest led her to take an Open University degree and eventually a PhD on the settlements and development of the Cuckmere Valley. She was appointed one of Sussex University's adult education lecturers, lecturing on local history.

In 1991 she moved with her husband, John, to Singleton and became deeply involved in the local community as churchwarden and school governor. She also taught classes at the Museum, and in 1999 agreed to become one of the Museum's 'commissioned researchers' for the Designation Challenge Fund project. Her main contribution was to re-examine the documentary history of Pendean farmhouse, which she did with great skill, enthusiasm and humour. A report on this was published in the Museum Magazine in Spring 2002. She then took on a similar task in relation to Lurgashall mill, and completed the report in November 2002. This document is available for study through our library.

Liz was a pleasure to work with and we will miss her.

Richard Harris



Weald & Downland Open Air Museum Spring 2004

## Heather Champion

**H**eather Champion was one of the longest-serving supporters of the Museum, arriving as a volunteer in the embryonic 1970s and making a very considerable contribution to the Museum's development over three decades. She died at St Wilfrid's Hospice on 22 December, aged 57.

Heather was brought up in the Vicarage at St Paul's Church, Chichester, where her father was the incumbent. She moved to the city with her family from Essex at the age of four. Heather was the middle of three children; Penny was her elder sister and Keith her younger brother. Her schooling took place in the city, including Chichester High School, and it was during her childhood that her life-long interest in nature was born. She and Keith made their own collection from flora and fauna that fascinated them. She developed a keen interest in sailing, regularly taking to the water of Chichester harbour in her yacht, *Kusnacht* and also spent much time walking, a pleasure which also remained with her for her lifetime. Heather decided to become a PE teacher and went to teacher training college at Avery Hill, going on to teach at Barnham Junior School.

Heather became a volunteer at the Museum after reading an article in the local newspaper in 1971 and was especially active in the woodcraft area, where a number of us were involved in demonstrating the traditional crafts of the woodsmen to the visiting public. In 1974 she was appointed the Museum's Education Officer. She spent two years developing an education service incorporating a loans service for schools, based on artefacts donated to the Museum for its expanding collections. She began to take a special interest in the cataloguing and conservation of these artefacts, which ranged from parts of historic buildings salvaged from the Museum's catchment area of the Weald and Downland to rural craftsmen's tools, agricultural equipment and domestic items. Through the late 1970s her work looking after the artefact collections took more and more of her time. All the entries in the accessions register are in her handwriting from March 1975 until January 1990, although she retained the

title of Education Officer until 1982. It is largely due to Heather's work in those 15 years that the Museum's collections are so enviably well documented.

In 1977 she married Roger Champion, the Museum's carpenter, and they went to live in a pair of unimproved cottages at The Warren on the West Dean Estate. From this unpromising building they constructed a warm and cosy home, with Roger making many of the necessary fixtures and fittings out of the traditional oak with which he was becoming increasingly familiar in his work at the Museum.

Heather's work at the Museum was varied – in addition to her main job she was an enormous asset on every building dismantling project the Museum undertook. Developing a close understanding of the attention to detail needed in taking a historic building apart, she could be relied upon to catalogue finds and building parts carefully and systematically. She also had a prodigious strength, moving heavy timbers around with her slight frame with apparent ease. Back on site she assisted Roger and the team with building re-erections: her knowledge and understanding of Roger's approach to this work was invaluable.

In 1980 the Museum took the lease on a barn complex in the village of Charlton – this was to be the new base for the artefact collection, and was a step change in our ability to care for the huge number of historic items the Museum now possessed. Heather supervised the move of the artefacts to the Charlton stores, where open days were held to allow interested visitors access to those items we were unable to display on the Museum site. Heather was responsible for the cleaning, numbering, cataloguing and labelling of thousands of items and took charge of the display of the important Plewis wheelwrighting collection in the Watersfield stable, where it was displayed for many years. The collections remained in the barn complex until their move into the Downland Gridshell stores, where they have been viewed daily by visitors since January 2003.

Heather's interests in the natural world were always a draw, and in adulthood she returned to the passion passed on to her by her father, beekeeping. In 1978 there were two hives at The Warren – by 2000 this had risen to 35. Other hives were kept at various times at the Museum, in West Dean Gardens, the Arboretum on the West Dean estate, East Dean, Iping Common, Lagness and Charlton. She became the swarm liaison officer for West Sussex and was regularly called on to tackle bee swarms throughout the Chichester police division (including the Museum!). From the hives she produced 1½ tons a year of honey, with each hive producing an average of one hundredweight. Honey was sold at the Museum, West Dean, WI stalls in Chichester and Midhurst, and from home –



Heather Champion making a traditional straw bee skep

many honey-lovers beat a path to her door to obtain her delicious product.

Honey production was taking up increasing time and she decided to go part-time at the Museum, eventually retiring from the staff in February 1990, although she continued to help out in various voluntary capacities, including building dismantlings and re-erections. When the Museum shop moved into the Longport house entrance building Heather became a part-time shop supervisor, remaining in that position until two years ago.

In April 2000 another interest was to draw her – bellringing. She started in Aldingbourne Church tower, going on to ring at Bosham, Easebourne, Midhurst, Walberton and Chichester Cathedral, meeting other bellringers wherever she went. Evenings and Saturdays were devoted to her new passion, and she also went ringing with her brother's family in Berkshire. On the day of her funeral a quarter peal was rung in her memory at Chichester Cathedral's belltower.

Perhaps the most important quality which Heather brought to her work at the Museum, and indeed to all her activities, was her warm and friendly nature. She always had a smile and a welcoming word. No matter what the circumstances her kindly approach and generous and happy attitude shone through: her optimism never wavered. Heather was truly a rare person: someone whose trust could always be counted on and whose support would never stall.

As Keith Bickmore, who spoke in the Gridshell following Heather's thanksgiving service said: "We have lost a true friend." Everyone at the Museum and involved in all her interests and activities will support that sentiment: Heather will be very sorely missed.

Diana Zeuner

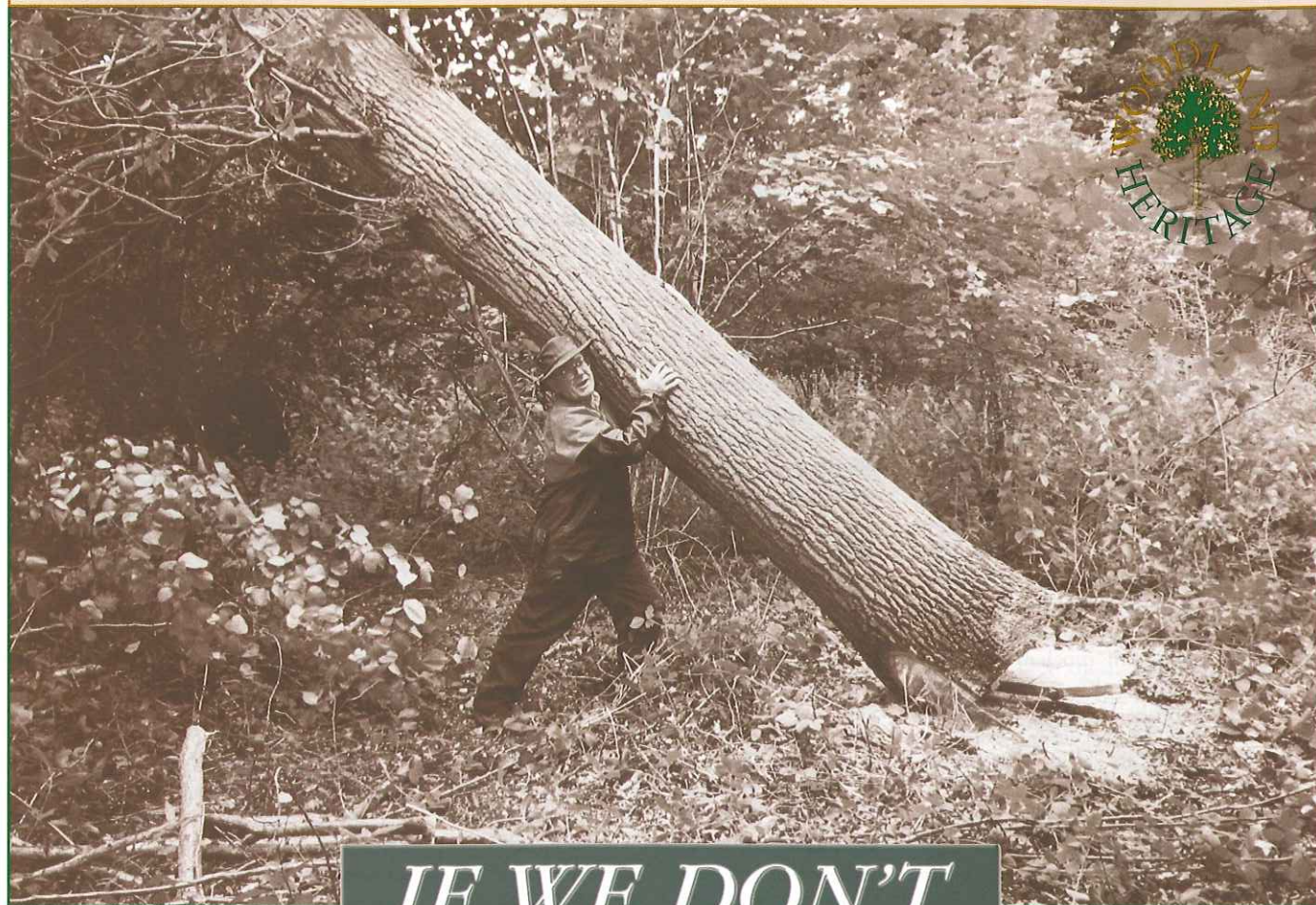
### A message from Roger Champion

*Since Heather entered St Wilfrid's on Saturday, 13 December where she died on 22 December, and subsequently until 13 January 2004 (the day after her funeral) we have received over 400 cards and letters – good luck cards, get well cards, condolence cards and letters of love and support. Heather's thanks come to everybody with the buzzing of bees, the ringing of bells and the sun in the blue sky. My thanks come merely in words.*

Weald & Downland Open Air Museum Spring 2004



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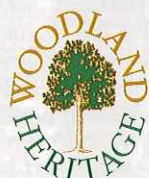
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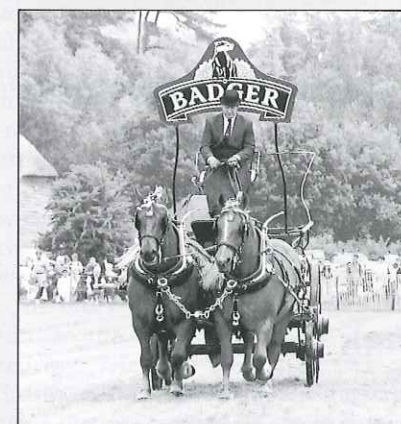
For those of you who will complete a self-assessment tax return for 2003/2004, and are fortunate enough to be due a tax repayment, the Inland Revenue are offering the ability to nominate your favourite charity to receive the repayment. This repayment can be gift aided making it even more valuable (by an extra 28%) to the charity. Each participating charity is given a unique code to be entered on the tax return. For our Museum, you have a choice of two codes:

**Weald & Downland Open Air Museum Ltd – the code is AAL45RG**

**Friends of the Weald & Downland Open Air Museum – the code is UAK70JG**

The Museum would be grateful for any support you can give us through this scheme.

## Experience the giants of the horse world at our Heavy Horse Spectacular on 6 June



See some of the largest horses in the country at this spectacular gathering of heavy horses – Shires, Clydesdales, Percherons, Suffolks and Ardennes. Pictured above is the Badger's Brewery turnout driven by Randy Hiscock of Dorset. A full programme of activities in the main ring is complemented by the new sport of heavy horse cross-country driving, the exciting obstacle course, demonstrations of timber handling and harness along with mares and foals and historic horse-drawn vehicles.

Weald & Downland Open Air Museum Spring 2004

## The Copper family returns to sing Sussex songs

There's another chance to hear the inimitable Copper family sing and tell stories from Sussex past at the Museum on 4 August.

The Copper family have made regular appearances at the Museum for many years, enjoying the traditional rural atmosphere in our downland setting and the historic buildings.

For more than 400 years the Copper family have lived and worked in and around the village of Rottingdean, five miles east of Brighton on the Sussex coast. They have worked as shepherds, carters, publicans and farm workers in the South Downs. For at least 200 years the family has been renowned as country singers and have been called upon to sing their songs at sheep-shearing suppers, harvest homes, family parties and pub sing-songs. In 1898 their songs were made known to a wider public when they were written down by Mrs Kate Lee. "About half a hundred" songs sung regularly by James "Brasser" Copper, a farm bailiff, and his brother, Tom, landlord of the Black Horse in the village High Street were published in the Folk Song Society's first journal around 1899: James and Tom were made honorary founder members.

In spite of the changing rural character of Rottingdean the family never lost their affection for the old songs and in 1936 Jim, son of James, wrote out the words of some 70 of them in an effort to keep the tradition alive. In 1950 Jim and his son Bob sang on BBC Radio, then at the Royal Albert Hall in London: numerous broadcasts, concerts and recordings followed. In 1958 Bob and Ron Copper sang at the Diamond Jubilee celebrations of the English Folk Song and Dance Society. On a large cake



were written the opening bars of *Claudy Banks* – the song considered to be the first song collected for the society, and they sang it while the society's president, Dr Ralph Vaughan Williams, cut the cake.

Bob Copper wrote three books in the 1970s, the seminal *A Song for Every Season*, which won the 1971 Robert Pitman Literary Prize, *Songs and Southern Breezes* and *Early to Rise*. Bob's children John and Jill inherited their father's love of the songs and they have now been joined by Jill's husband, Jon Dudley. The Coppers are still living on the Sussex cliff-tops and Jill's three sons, Mark, Andrew and Sean, together with John's sons Ben and Tom and daughter Lucy have all featured on the latest CD, *Coppersongs 3*, completing seven generations of singing Coppers.

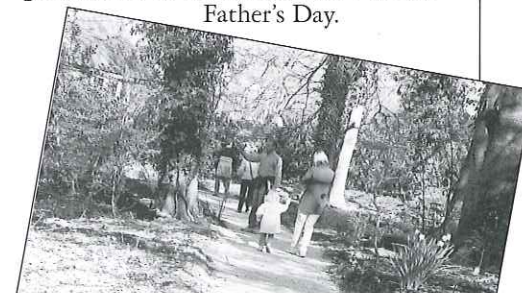
Bob is now in his eighties, but still singing strong. The evening, not to be missed, takes place in the Downland Gridshell and starts at 7.30 pm.

Tickets are £12 each and are available from the Museum Office, 01243 811363 or email [events@wealddown.co.uk](mailto:events@wealddown.co.uk) giving name, address, number of tickets required and credit card details.

## News in brief

Our programme of craft demonstrations enlighten and delight our visitors about a whole range of traditional crafts and skills. As well as special event days these are held on ordinary days and visitors are always delighted to turn a corner or enter a house and find someone demonstrating a craft such as corn-dolly making, lace-making, harness cleaning or blacksmithing. We plan to exploit the skills and enthusiasm of even more people this year to extend and enhance the programme and bring more living crafts to our public.

The Museum's traditional free bunches of flowers for mothers and grandmothers and free entry will continue this year on Mothering Sunday (21 March), but with a new twist. This year we are making sure fathers do not miss out on their special day on 20 June, and each family visiting on Mothering Sunday will receive one complimentary ticket for their father or grandfather to use for a return visit on Father's Day.





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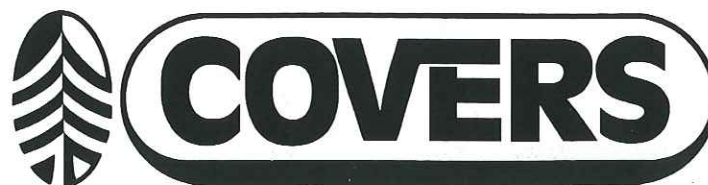
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Jeff Houlton, *Trustee and Webmaster,*  
explores the success of the Museum's website

**www.wealddown.co.uk**

**T**he Museum's website, launched in February 1999, has developed rapidly and is an important element in marketing our unique project.

In the first year it received some 15,000 visitors, but in 2003 this had risen to just under 200,000 visits. These came from all over the world, ranging from access to a single page to 1½ hours of intensive study. In 1999 the visitor survey revealed that 1.5% of our visitors, many from abroad, were prompted to visit the Museum by seeing the website. The figure now must be much higher.

The reason for building the website was to add another string to our marketing bow – to make information about the Museum, its events and activities available to a worldwide audience with the aim of encouraging people to visit. The content has been designed to give enough information to whet the appetite of the potential visitor but not so much information that they don't need to visit or buy a guidebook!

Our conventional marketing activities target the local area with newspaper adverts and leaflet distribution. Further afield in the UK we try to reach potential visitors by entries in tourist guides and through features and event diaries in magazines and newspapers where we are at the whim of the editor. The website allows us to publish what we like, when we like and to target everybody in the UK and the English speaking world.

In order to encourage visitors from further afield we have created a mini-tourism site for the Chichester and Sussex area and the many visitor attractions that are within a 10-mile radius of the Museum. In 2000 we added French, German and Dutch language areas to the website and hopefully, when time and money permit, we will be able to extend the range of languages offered.

The website is also a channel for distributing news about the Museum, to

keep people interested and promote further visits to the Museum, its events or courses. News releases and the house magazine are published on the web together with news of forthcoming events and the lifelong learning course programme. When Poplar cottage was rebuilt we showed its weekly progress on the website. This was well received and we now track all projects. The section on the Gridshell is extremely comprehensive and is a record for posterity of the development of this inspirational building.

To be effective the news section is updated as new material arises, or every two weeks. We want our potential visitor to think 'I wonder what's going on at the WDOAM' and check the website – it's just a click away.

The website also makes a significant contribution to the Museum shop, in particular the complete list of books and the high value Gränsfors axes sold through the shop are listed and can be ordered using the website.

From the outset we have kept the

design of the site simple and concentrated on high quality content and ease of navigation around the site. This has paid off as we regularly receive e-mails praising the layout and content of the website. These have come from as far afield as Australia, New Zealand and the USA. Perhaps the most satisfying was from a gentleman in California who was celebrating his 80th birthday who e-mailed to say he had just enjoyed visiting the website, which awakened fond memories of a visit he had made to the Museum on his 70th birthday. With the Internet and e-mail the world is truly a very small place.

The website is a community effort with input from many staff within the Museum. It has become part of the fabric of the place and an essential part of the promotion of the Museum and its activities and services.

And all this for a cost of around £350 per annum excluding volunteer time!

You will find the website at [www.wealddown.co.uk](http://www.wealddown.co.uk). Please send any comments to [jhoulton@globalnet.co.uk](mailto:jhoulton@globalnet.co.uk)



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## Gail Kittle leaves the Museum

**G**ail Kittle, who has been Operations Director since May 2001, decided in December 2003 that her increasing family commitments were making it impossible for her to meet fully the demands of her job, and she left the Museum at the end of February.

Gail came to us as Marketing Officer in March 1999 and impressed everyone with her skill and efficiency. After Chris Zeuner's death in January 2001 she was partly responsible for designing the management structure which was adopted by the Trustees, with an Operations Director and overall Museum Director. Over the past three years this has proved very successful, enabling us to build new financial and administrative procedures.

On a personal as well as a professional level Gail will be much missed. She seemed to know everyone and be everywhere at once, with the happy knack on busy days of knowing in advance where she would be needed next. She treated everyone and every situation openly and straightforwardly. With her departure we have lost a colleague whose opinion could be trusted on all issues in the Museum – personal, financial and museological – and who never stinted in her enthusiasm and dedication.

Luckily she will not be far away, continuing to live in Sullington with her family, and we very much hope that she will find ways to continue an involvement with the Museum in the future.

Richard Harris

## Juliet Wakelam

**J**uliet joined the Museum as Finance Officer in November 2003. Juliet has spent almost 20 years working in finance and accounting



Juliet Wakelam

including seven years running her own business importing fresh and frozen fish from 'eco-friendly' sources in the Caribbean, South Africa and Mauritius. Despite arriving at an immensely busy time Juliet has quickly got to grips with the complexities of the Museum accounts.

Juliet feels an affinity with the Museum as she comes from a farming background in the Channel Islands where her family used traditional farming methods including horses until relatively recently.

Richard Harris describes the new Volunteer Support Project

## Supporting the Museum's greatest asset – our volunteers

**W**e know that visitors' contact with volunteers at the Museum is highly valued and one of our key strengths. Visitor research conducted as part of the recent Interpretation Strategy confirmed this with comments such as "friendly", "helpful" and "knowledgeable" cropping up frequently.

Conversation is a very important part of the visitor experience at the Museum. Visitors talk to each other in groups of family and friends, but they also talk to the interpretive volunteers and staff on site – not only the stewards in the houses, but also those helping at the stables, the millers, gardeners, Winkhurst cooks, guides and demonstrators and those in the shop, ticket office and car parks. At many museums it is rare to find anyone at all to talk to, and the 'gallery atmosphere' discourages conversation. It is also the case that 'aural aids'

(commentary through earphones) tend to stifle conversation within visitor groups.

However, many volunteers feel the need for more information to help them fulfil their role. There are often quite complex arguments underlying the way the exhibits are presented, which visitors are keen to explore. In addition, many volunteers are well informed about one exhibit but may have a limited understanding of the rest of the Museum, and our Forward Plan envisages a broadening of the diversity of themes interpreted at the Museum. Over the years we have done much to train and support volunteers, with lectures, written material and through volunteers' own research. But with a greater than ever emphasis on learning we intend to do more to support them and their knowledge base.

There are currently about 300 people

registered as Museum volunteers, and we calculate that they contribute about 50,000 hours of work per year. Most of them meet and talk to the public, and to improve the support we give them we have developed and piloted an innovative proposal based on the production of a set of videos, backed up by paper and electronic resources. The rationale for using videos is that they will give guidance not only in *facts* but also in *arguments*. Lectures and discussions are by definition limited in supply and transitory, but the videos will give both facts and arguments in an accessible form that can be available to volunteers at their convenience. The other resources will provide opportunities for study in more depth.

The videos will vary in length and content according to subject. They will be part scripted, and part edited from impromptu conversations, shot on digi-

tal video and computer edited. Copies for use will be made on VHS tape and DVD. The original taped conversations will be retained as archives. We propose 24 subjects in the following four areas –

- underpinning knowledge and skills, including communication skills
- exhibit buildings
- building materials
- landscape and livestock

The project runs from October 2003 until March 2004, and is financed by a grant from the Designation Challenge Fund in recognition of the designated status of our collections. The video work is being carried out by three young graduates from the Portsmouth University course in video production (Aaron Smillie, Neil Wiseman and Ann Clarke), and the paper and electronic resources are being prepared by Jon Roberts and Lara Band.

## Volunteer millers retire



Heather and Peter Vincent at work in Lurgashall Mill, shortly before retiring after 20 years' voluntary service.



We are very sad to report the death of Peter Vincent just as the Museum's magazine went to press. A full appreciation will appear in the next issue.

**W**e recently said goodbye to two of our longstanding teams of volunteer millers – Heather and Peter Vincent, and Ruth and Peter Stock. Both had been part of the original group of milling volunteers, trained by Robert Demaus in 1984, and their departure gives us an opportunity to tell the story of the mill at the Museum.

It began in 1968, when the great autumn rains caused the millpond at Lurgashall to flood over the top of the dam, carrying away part of the road. The mass of water poured through the mill building, heaving the floors apart and disturbing the millstones, which crashed through rotting timbers. The brick and stone walls survived, as did the roof and upper floor, but the lower floors were badly damaged, though much of the machinery could be salvaged.

The building deteriorated further, and was eventually dismantled by Museum staff in 1973-4, the record drawings being made by Paul Simons. The upper and lower lakes were created in 1975, and the mill was rebuilt principally by John Friar. The machinery was restored by Peter Stenning, and the water wheel by Geoff Boxall. The mill wheel and leet were completed by 1979.

Robert Demaus came in 1980 to finish the restoration of the machinery and bring the mill into working order, seeing the project through to the point where flour suitable for sale could be produced. The opening was at Easter 1981, with Robert

having taken on the mill as a commercial venture under licence from the Museum, producing and selling stone-ground wholemeal flour. After a while, Robert asked for volunteers to learn how to operate the mill and take some of the burden of weekend duties. The Stocks and the Vincents were the first two teams to volunteer in 1984, sharing weekend duties, and were later joined by others. In 1987 Robert transferred responsibility for running the mill to the Museum, Neill Wilkins being employed as miller, but continued to look after the machinery as millwright. The West Ashling granary was added in 1986.

The teams of volunteers, including the Stocks and the Vincents, played a vital role in keeping the mill running for seven days a week during the season, and producing flour to keep up with demand. Mike Tighe came to the Museum in April 1989, and was miller until 1998, since when the mill operation has been run entirely by volunteers, with the support of Robert Demaus as millwright, Nick Conway giving day-to-day attention to the machinery, and Paul Maxted running the commercial side of the operation.

The operation of the mill is one of the great achievements of the Museum. It forms a superb working exhibit, staffed by volunteers who communicate brilliantly with the public, while its production of flour provides a key product for sale at the Museum – authentic, appropriate, high quality, and popular.

Volunteers work at the Museum in many different roles. To find out more contact Bob Easson on 01243 811933.

In order to make all this material available, we have moved the volunteers' 'tea room' to the lower room in the building from Reigate where all the new resources will be available. A loan system will be in operation for the videos, and we are also going to move the loan copies of books from our library into the new tea room in order to make them more easily accessible. There will be a TV and video player there, too.

This is a project of great significance for the Museum and we believe that it will maximise the benefit and enjoyment that visitors receive from what is arguably our greatest asset: the people who bring the Museum alive.

## Gypsy caravan joins Museum collections

**A** Gypsy caravan dating from the late 1880s is the latest addition to the Museum's collections. The Reading-style van is an excellent example of a south of the country travellers' van, retaining most of its original features and being very well cared for over its long history.

The caravan was offered to the Museum by its East Grinstead owner who had bought it in 1958 from an elderly lady from Rye, East Sussex who had lived in the van for the previous 38 years. The van has its original shafts, hay carrier and external lamps as well as all the interior fixtures and fittings and most of the contents from when it was sold in 1958. It has been regularly maintained by craftsmen and records kept of the work.

The Museum already possesses a collection of living vans, including two 19th century shepherd's huts and an early 20th century workman's hut which are on permanent display. The Gypsy caravan will undergo general maintenance before being found a permanent home on the Museum site.

"I am sure the Gypsy caravan will prove a very popular addition to the Museum's collection," says Museum director Richard Harris. "Its vernacular qualities are an appropriate complement to our other exhibits: it is a fascinating example of how much variation there can be in the homes and workplaces featured at the Museum, covering a period of some 500 years."



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## Guy Viney's new responsibilities

**G**uy first came to the Museum when he was a student at Bournemouth University and has worked for four years as a member of the collections management team and as a regular duty warden. About a fifth of his time is spent as Manager of the Downland Gridshell, and during the past year he has organised the booking and use of the space for many different events, as well as putting the finishing touches to the building to enhance its usability.

From the beginning of 2004 he has taken on new responsibilities, as the majority of his time will be spent on maintaining and developing our exhibit buildings, including their accessibility and presentation. In January and February he concentrated on enhancing the ever-popular hands-on installation *Getting to Grips* in the joiners' shop from Witely, and for the rest of the year he will be improving access to the buildings to ensure that the Museum complies with the requirements of the Disabled Discrimination Act when it comes into force in October 2004.

## Cornmillers Guild visits the Museum

Members of the Traditional Cornmillers Guild are pictured right at the Museum in November. This was the second time the Museum had hosted the Guild and Tim Heymann, Museum Trustee, greeted the guests, who last came in 1996. The Guild was established in 1987 for wind and water millers using, primarily, natural power to produce stone-ground meals and flours. Many make their living from running their mills. The Guild's aim is to maintain traditional milling standards, yielding high quality, well-presented products. Just over 10 years ago former Museum Director Chris Zeuner decided that the objectives matched those of the Museum with regard to Lurgashall Mill – one of the most popular exhibits on our site – and asked Peter and Heather Vincent to represent our mill at the Guild's half-yearly meetings, held at different mills around the country. In November delegates discussed a range of subjects, including the support of mills and millers with

serious problems, managing fire and safety inspections, insurance cover and methods of blending obligatory additives to white flour (thankfully, not a problem at Lurgashall Mill!). The day concluded with dinner at the Fox Goes Free, Charlton and many millers returned the following day for a tour of the Museum.



## Join the audience for *The Roses of Eyam* as the play moves through the Museum

"Isn't this a beautiful place? Shut away in the hills, so you'd never know it was there."

It could be a description of the Weald & Downland Open Air Museum, but in fact it is a quotation from the beginning of Don Taylor's play *The Roses of Eyam* and describes the village where the action unfolds. It was the catalyst which inspired the founder of a new local amateur theatrical company, Crooked Rose Theatre Productions, Gaby Pritchard, to stage the play here at the Museum. It struck her that not only was the Museum an ideal setting for the play, but that it would be possible to make use of the whole site.

Crooked Rose has been awarded a substantial grant by Awards for All, a joint Lottery grants programme, to help fund their production, which will take place at the Museum on 11-14 August, promenading around the entire site. The audience will follow the cast, as they move the action from one location to another.

The play tells the dramatic and true story set in Derbyshire in 1665 of a village infected with the plague. A tale of suffering and great fortitude, compassion and courage, it chronicles the way in which two clerics from either side of the political and religious divide forge an unlikely alliance to combat the terrifying

disease which ravages the population.

A bleak subject for an evening's entertainment? Perhaps, but the play deals sensitively with the subject and there are moments of wry comedy. Not only will the audience find themselves caught up in the thick of 17th century life as they travel around the Museum, they will also be able to partake of contemporary food and drink as refreshments during the interval.

*The Roses of Eyam* will be a community production with an enormous cast of local amateurs. There are still some non-speaking roles available, so if anyone is interested in taking part, or helping backstage, please contact Gaby on 01243 576105. Tickets are available from Chichester Tourist Information Office on 01243 775888.

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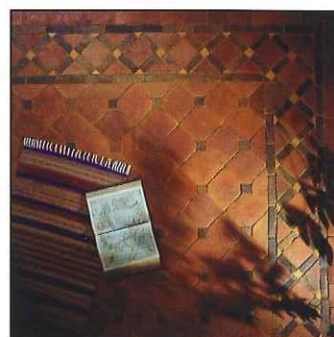
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# Learning at the Museum takes new strides

Last year was our busiest ever for courses in the building conservation and rural trades and crafts programmes. In all there were 187 course days during 2003 attended by nearly 1650 students and taught by more than 60 different tutors, who had spared time from their day jobs to share their knowledge and expertise. It is this group of people who enable us to put on quality programmes with such variety and scope.

It was especially pleasing to see eight students, including our carpenter in residence, Joe Thompson, qualify as Strength Graders of Oak at the end of The opportunity to learn the techniques of leaded-light stained glass making is available on two courses, 10-12 May and 4-6 October.

The Museum's range of courses in ancient metal working are increasingly popular. This year Neil Burridge will teach the manufacture of flanged axes to Bronze Age design, gold forging and silver and pewter bangle making.

a three-day course with David Woodbridge of Timber Tectonics and the Institute of Wood Science. There are few graders in the country and we have made a significant contribution to the timber industry by offering this training in an accessible way. The Museum is now exploring holding courses on softwood grading and the regular re-certification of these recent recruits.

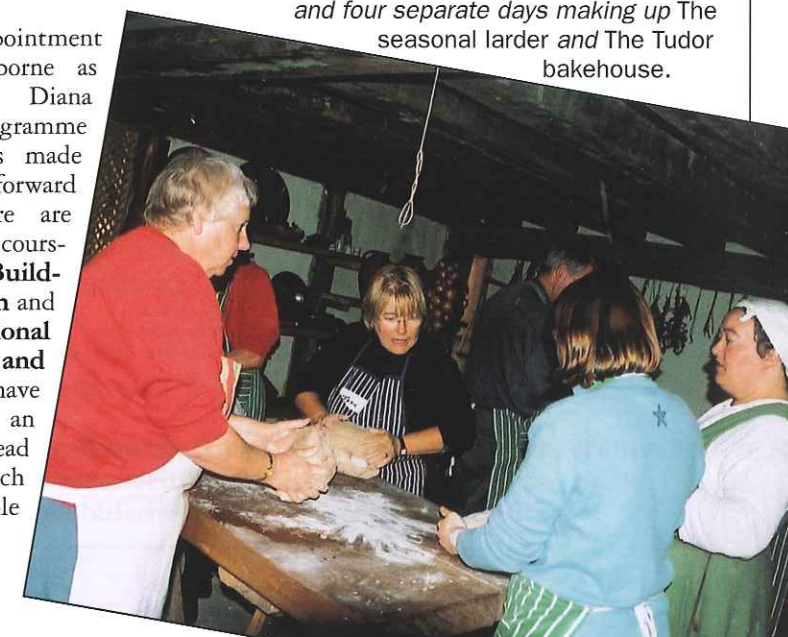
The oak grading was one of our new courses in 2003. Another was Timothy Easton's *Superstition Myth & Magic* and *The Painted House*, which created a lot of interest.

With the appointment of Rebecca Osborne as assistant to Diana Rowsell, programme development has made significant steps forward this year. There are eight brand new courses in **Historic Building Conservation** and 12 in **Traditional Rural Trades and Crafts**. We now have both leaflets in an easy to read A3 format which covers the whole year.



It's about this big... Joe Thompson, the Museum's carpenter in residence during a Timber-Framing from Scratch course. This year he is also teaching Wattle and Daub (22 March), Medieval Roof Carpentry (24 March), Oak and Iron (14 May), The Victorian Carpenter (22 October), Intermediate Timber-Framing (8-12 November) and contributing to the five linked days on Traditional Roofing Materials (12-16 July).

The Museum is offering an exciting range of courses based on the Winkhurst Tudor kitchen – here participants are busy making bread. This year's courses include The 16th century dairy; Potage to peacock – Tudor cooking across the social divide; Sugar and spice – the Tudor banquet; and four separate days making up The seasonal larder and The Tudor bakehouse.





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A wide range of practical workshops and seminars for surveyors, architects, craftsmen and anyone else with a keen interest in building conservation. All courses suitable for CPD (each day seven hours).

10 March	<b>Victorian developments in building design</b> Victorian Britain saw a huge increase in the number and variety of new buildings. This study day will explore the main aspects of these developments. Leader: Neil Burton and Susie Barson £90	27 May	<b>Repair of timber framed buildings</b> 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. £90
15-17 March	<b>Introduction to gauged brickwork</b> 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 £250	9 June	<b>Cob walling - history, theory and practice</b> The day school will explore the various types and methods of cob wall construction in the region. It will also examine causes of failure, repair strategies and problems relating to alterations to cob structures. Some hands-on practice. Leader: Kevin Stubbs £90
18 March	<b>English brickwork: Tudor to Edwardian</b> An introduction to the historical development, the causes of failure and the conservative repair relevant to Tudor, Jacobean, Georgian, Victorian and Edwardian periods in the history of English brick. Lectures and demonstrations. Leader: Gerard Lynch £90	14 June	<b>Flint buildings: history, repair and restoration</b> A day school which will explore this plentiful but difficult to use local building material. It will aim to encourage sensitive and authentic repairs using local craft skills. Lectures and demonstrations. Leaders: Brian Dawson and Duncan Berry £90
22 March	<b>Wattle and daub</b> Uses, decay mechanisms and principles of repair. A day of lectures and demonstrations. Leader: Joe Thompson £100	15-17 June	<b>Advanced leadwork</b> A three-day advanced leadwork course for those who wish to progress their leadworking skills. This course gives three days of practical work. Students will make patterns for a planter or hopper-head to their own design including decorative embellishments. Leader: Nigel Johnston (Lead Sheet Association) £250
24 March	<b>Medieval roof carpentry</b> A practical workshop to mark and cut medieval hip and jack rafters from blank timber to erected roof working on tie beams and wall plates of a full size frame. Tool kit provided. Leader: Joe Thompson £90	16 June	<b>Timber-frame repairs and reconstructions</b> A day of case studies on a wide variety of interesting projects including the Globe Theatre, Chatham Dockyard, Harmondsworth Barn, Long Crendon Courthouse and Barley Hall, York. Leader: Peter McCurdy £90
29-30 March 5-6 April	<b>Flint walling: A practical course</b> A two-day course covering the sorting, selection, preparation and knapping of flints. Experience of different styles of laying flints and the use of lime mortars. Leader: Duncan Berry £160	17 June	<b>Timber: Identification of species</b> 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
1 April	<b>Design and specification of leadwork</b> A foundation course for those with little or no experience of working with lead. Based on the theoretical application, concentrating on design and specification. Case studies of repair and renewal projects. Leader: Nigel Johnston (Lead Sheet Association) £90	21-23 June	<b>Advanced gauged brickwork</b> 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 £250
2 April	<b>Practical leadwork</b> One day practical lead course for those who have already attended the foundation course. Based on the practical aspects of working with lead sheet by bossing, leadwelding and casting. Leader: Nigel Johnston (Lead Sheet Association) £90	24 June	<b>Lime mortars for traditional brickwork</b> Lectures and practical demonstrations on the traditional preparation and uses of limes and lime mortars and the modern misconceptions about them. Leaders: Gerard Lynch and Douglas Johnston £90
21 April	<b>Conservation of historic ironwork</b> An introductory course. Examples from the Brooking Collection will show the history and development of ironwork, while case studies from Dorothea Restorations and practical demonstrations in the Museum smithy will illustrate its conservation. Leaders: Geoff Wallis, Charles Brooking and Andrew Breese £90	28-29 June	<b>Traditional lime plasters and renders</b> A practical two-day course 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 and Jeff Orton £180
26 April- 2 May 14-20 June 27 Sept- 3 October	<b>Timber framing from scratch</b> A superb opportunity to gain hands-on experience of timber framing the tree, participants carry out hand. Starting with conversion by hewing and sawing, then lay out and joint the frame using only traditional tools and methods. Leader: Joe Thompson £490	12-16 July	<b>Traditional roofing methods</b> Five linked days exploring the traditions, methods and materials used in roofing. Each day will include lectures, demonstrations and practical experience with the diverse materials.  Day one: <b>The roofing square</b> , theory and practice of 'cut and pitch' roofing. Leader: Joe Thompson Day two: <b>Thatch</b> , lectures and practical demonstrations. Leaders: David Brock and Chris Tomkins Day three: <b>Tile</b> , the history of hand-made clay peg tiles and their refinements. Leaders: Peter Minter and Michael Fildes Day four: <b>Slate</b> : conservation and repair of slate roofs, and <b>Stone</b> : conservation, repair and the use of new local stone slabs. Leaders: Terry Hughes and Michael Fildes Day five: <b>Leadwork</b> , theory, repair and replication. Leader: Nigel Johnston. £90 per day (All five days £425)
29 April	<b>Traditional timber-frame construction</b> 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 £90	22 October	<b>The Victorian Carpenter</b> A day school covering all aspects of the carpentry and timber work associated with Whitakers Cottages, a pair of 1865 semi-detached cottages on the Museum site. Leader: Joe Thompson £90
14 May	<b>Oak and iron</b> A day school covering the theory and practice of the interaction between metal and oak structures. A detailed look at the materials and techniques used for in-situ conservation and repair. Leader: Joe Thompson £90	8-12 November	<b>Intermediate timber framing</b> A five-day workshop aimed at those with some experience of timber framing and who wish to learn more about the marking and cutting of studs and braces. The frame worked on will be one that has recently been made on a Timber framing from scratch course. Leader: Joe Thompson £350
17 May	<b>Joinery by hand: sash windows</b> 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		
18-21 May	<b>Traditional painting and decorating techniques</b> A four-day course will be based on case studies of projects from different periods (Baroque to Georgian to Victorian) using traditional and modern materials. Participants will watch demonstrations and get hands-on experience of the techniques involved in graining, marbling, and stencilling among others. Leaders: Wilm and Joy Huning £280		

Enquiries about all courses to Diana Rowsell, Head of Learning at the Museum Office, Singleton, Chichester, West Sussex on 01243 811464, fax 01243 811475  
e-mail [coursedevelopment@wealddown.co.uk](mailto:coursedevelopment@wealddown.co.uk) Website [www.wealddown.co.uk](http://www.wealddown.co.uk)

## ➡ Courses

### Building Conservation Courses

The exciting new day schools which Joe Thompson is offering this year are filling up fast and we have already arranged to repeat his *Medieval Roof Carpentry* two days after the scheduled

### Timber Decay and its treatment:

"It was precisely what the professional needs required . . . a lot of knowledge was absorbed"  
"A very informative lecturer with an honest and instructive approach"

one. *From Crown Post to King Post, Oak & Iron* and *The Victorian Carpenter* are also creating a lot of interest. Joe has also agreed to run four *Timber Framing from Scratch* courses during 2004, which means that we have been able to shorten the waiting-list for this, our most popular and flagship course.

Student demand has led to a doubling up of the *Flint Walling* course, tutored by Duncan Berry, and we are welcoming back Kevin Stubbs of Bursledon Brickworks to lead the Cob Walling day. The wet trades are well represented with Gerard Lynch's *Gauged Brickwork* courses, his double-act with Douglas Johnston of Mason's Mortars for *Lime Mortars*, and the *Lime Plasters & Renders* with Ian Constantinides and Jeff Orton.

This year we are having a more focused approach to the architecture courses with the introduction of a

*Rag-rugging – this traditional skill is available, along with felting, in a series of courses dedicated to textiles throughout the year.*



Learning to make a bentwood chair.  
This year's course is on 13-14 March

*Georgian day* in February and a *Victorian day* in March. The Leadwork courses are expanding, with a second essentially practical day in April and the offer of an *Advanced 3-day Leadwork* course in June. There continues to be a steady demand for *Joinery by Hand – Sash Windows*, and we are exploring other areas of joinery where training would be welcomed.

Currently in the planning stage is a series of day schools on *Vernacular Architecture*. These will draw from a variety of experts in this field and we are also planning a series of seminars with the working title *Conservation Comes of Age* – a review of the development of building conservation over the last 30 years by the people who made it happen.

A new series of evening courses in building conservation for builders and farmers is planned, building on experience gained from a pilot scheme in 2002. SEEDA (South East England



*Students busy learning about furniture care – a two-day hands-on workshop exploring the methods of caring for furniture in the 17th, 18th and 19th centuries.*

### The Painted House:

"Extremely informative and fascinating"  
"Immensely stimulating"

Development Agency) is helping us with a grant for the creation of a Rural Teaching Facility which will be used for these evening courses and other day schools. The building will be situated behind the brick drying shed. We share SEEDA's anxiety about the skills shortages in the building trades and the state of the rural economy, and this new facility will help to address these problems.

### Traditional Rural Trades & Crafts

This programme continues to grow as we locate people with skills and knowledge relating to the Museum's collections.



Heavy horse tutors John McDermott and Robert Sampson are running the *Heavy Horse Experience Days* for beginners and improvers together, a successful formula with everyone having a rewarding and enjoyable time. Thanks go to Pete Betsworth, Alan Wood and the stable volunteers for the help and support they give to these days.

A *Poultry Handling* session has been added to the *Small Farm Animals for Smallholders* day school at the request of past participants. Following the huge sadness at the death of Heather Champion we are pleased that one of her local fellow bee-keepers, Sheila Berrett of

### Strength grading of oak:

"Exceeded my expectations by a wide margin . . . and provided fresh insight to the nature and characteristics of oak"  
"Professional in its presentation and engaging"

Bees & Things, has agreed to take on the popular day school *Bees for Beginners*.

Pole lathes were widely used by the Anglo-Saxons for bowl turning and by the chair bodgers. Chris Smith, the Museum's pole lathe turner, is offering a weekday workshop this year in addition to his usual Saturdays. We have also arranged a three-day workshop to *Make*

➡ page 23

*Robert Sampson teaching ploughing as part of the Museum's heavy horse skills programme. The courses take place during the autumn and winter.*





# EVENTS DIARY 2004

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

## MARCH

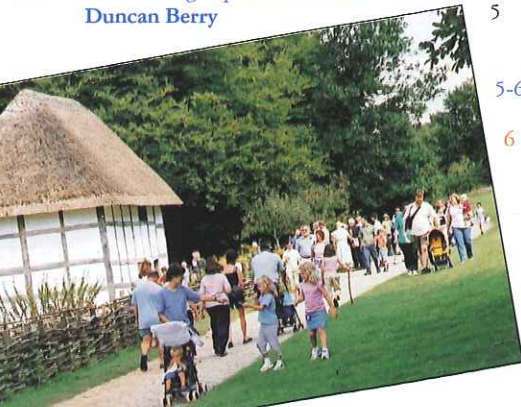
- 3 Launch of Forestry Framework Consultation in Gridshell.  
4 Small farm animals for smallholders: poultry handling: **David Bland**  
10 Victorian developments in building design: **Neil Burton & Susie Barson**  
11 Recording vernacular buildings for conservation: Day 3 – Studio techniques: **Richard Harris**  
13-14 Make a bentwood chair: **Nick Parker**  
15-17 Introduction to gauged brickwork: **Gerard Lynch**  
18 English brickwork: Tudor to Edwardian: **Gerard Lynch**  
19 Rag-rug workshop: **Linda Burden**  
21 Learn to drive heavy horses: **Robert Sampson & John McDermott**  
21 **MOTHERING SUNDAY** Celebrate this special day with free entry to the Museum and a bunch of daffodils for mothers and grandmothers!



- 22 Wattle and daub: **Joe Thompson**  
24 Medieval roof carpentry: **Joe Thompson**  
25 Small farm animals for smallholders: **David Bland**  
25-28 MSc Unit 8  
27 Willow basket workshop: **Deborah Albon**  
28 Driving heavy horses for those with experience: **Robert Sampson & John McDermott**  
29-30 Flint walling: a practical course: **Duncan Berry**  
31 Museum Community Forum

## APRIL

- 1 Design & specification of leadwork: **Nigel Johnston**  
2 Practical leadwork: **Nigel Johnston**  
5-6 Flint walling: a practical course: **Duncan Berry**



- 8 The seasonal larder: Spring: **Dawn Stevens**  
11-12 **CELEBRATE THE TASTE** In association with A Taste of Sussex to sample and buy quality fare from the local producers of the south east, plus tastings, cookery classes and demonstrations.  
17 Friends' Annual General Meeting in the Downland Gridshell  
21 Conservation of historic ironwork: **Geoff Wallis, Charles Brooking, Andrew Breese**  
22 Letters in stone: Day 1: **Cliff Palmer**  
26-2 Timber framing from scratch: **Joe Thompson**  
May Letters in stone: Day 2: **Cliff Palmer**  
29 Traditional timber frame construction: **Richard Harris**  
30 A dowsing experience: **David Russell**

## MAY

- 6 Letters in stone: Day 3: **Cliff Palmer**  
8 Corn dolly workshop: **Verna Bailey**  
8-9 Willow for the garden: **Deborah Albon**  
10-12 Leaded light stained glass: **Tricia Christian**  
12 Home owners' day with **Jackson Stops & Staff**  
12 Friends' visit to Red House and Hall Place, Bexley  
13 Letters in stone: Day 4: **Cliff Palmer**  
14 Oak and iron: **Joe Thompson**  
15 Dawn walk with breakfast: **Bob Holman**  
15 Pole lathe turning: **Chris Smith**  
16 **SUSTAINABLE BUILDING EVENT** Discover low impact, sustainable building products and techniques for the 21st century, including seminars, demonstrations and a wide variety of exhibits.  
17 Joinery by hand: sash windows: **Ged Gardiner & Charles Brooking**  
18-21 Traditional painting and decorating techniques: **Wilm & Joy Huning**  
19 Pole lathe turning: **Chris Smith**  
19 The 16th century dairy: **Dawn Stevens**  
20 The 16th century dairy: **Dawn Stevens**  
22 Bronze axe workshop: **Neil Burrridge**  
23 Green stone axe workshop: **Neil Burrridge**  
27 Repair of timber framed buildings: **Richard Harris & Roger Champion**  
31-4 **HALF-TERM ACTIVITIES** The 'natural world' inspires skills and crafts for accompanied children to enjoy and try.  
Jun

## JUNE

- 5 Family Barn Dance with BBQ in the Downland Gridshell, organised by the Friends of the Museum  
5-6 Improvers willow workshop: **Deborah Albon**  
6 **HEAVY HORSE SPECTACULAR** An unforgettable day filled with heavy horses. Magnificent displays and a grand parade of horse-drawn vehicles, all with continuous ringside commentary.  
9 Cob walling – history, theory & practice: **Kevin Stubbs**

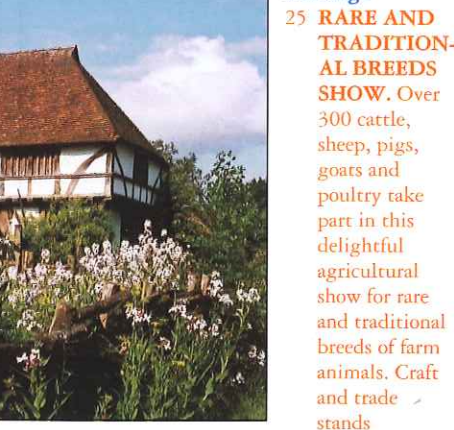
- 9 The cottage herb garden for beginners: **Christina Stapley**  
10 Potage to peacock: **Dawn Stevens**  
11 Bees for beginners: **Sheila Berrett**  
11 Felting for fun: **Janice Britz**  
12 Felt bag workshop: **Janice Britz**  
13 Plaiting & show preparation: **John & Claire McDermott**  
14 Flint buildings: history, repair & restoration: **Brian Dawson & Duncan Berry**  
14-20 Timber framing from scratch: **Joe Thompson**  
15-17 Advanced leadwork: **Nigel Johnston**  
16 Timber-frame repairs & reconstructions: **Peter McCurdy**  
17 Timber: identification of species: **David Woodbridge**  
20 **FATHER'S DAY**. Free entry for fathers and grandfathers with voucher obtained on Mothering Sunday  
21-23 Advanced gauged brickwork: **Gerard Lynch**  
23 Friends' visit to Royal Windsor and Runnymede  
24 Lime mortars for traditional brickwork: **Gerard Lynch & Douglas Johnston**  
25 Rag rug bag workshop: **Linda Burden**  
25 Nightjar walk: **Bob Holman**  
26 Bronze rapier workshop: **Neil Burrridge**  
26-27 Garden gate from scratch: **Guy Bagshaw**  
27 Gold forging workshop: **Neil Burrridge**  
28-29 Traditional lime plasters and renders: **Ian Constantinides & Jeff Orton**  
30 Sussex Heritage Trust Awards, Gridshell

## JULY

- 3 Nightjar walk: **Bob Holman**  
4 **EARLY MUSIC AFTERNOON**. 2pm. Song and dance from medieval, Tudor and Stuart times in the wonderful setting of our historic buildings. Come just to listen or join in the dancing!  
5-9 Beginners watercolour workshop: **Gordon Rushmer**  
7 Victorian herb favourites to enjoy: **Christina Stapley**  
8 The Seasonal larder: Summer: **Dawn Stevens**



- 9-10 **Association for Environmentally Conscious Building Conference**  
12 Traditional roofing methods Day 1: The roofing square: **Joe Thompson**  
13 Traditional roofing methods Day 2: Thatch: **David Brock & Chris Tomkins**  
14 Traditional roofing methods Day 3: Tile: **Peter Minter & Michael Fildes**  
15 Traditional roofing methods Day 4: Slate and stone: **Terry Hughes & Michael Fildes**  
15 Sugar and spice: The Tudor banquet: **Dawn Stevens**  
15 Friends' visit to Loseley Park  
16 Traditional roofing methods Day 5: Leadwork: **Nigel Johnston**  
24 Celtic silver coin workshop: **Neil Burrridge**  
25 Bronze age pewter bangle workshop: **Neil Burrridge**



- 25 **RARE AND TRADITIONAL BREEDS SHOW**. Over 300 cattle, sheep, pigs, goats and poultry take part in this delightful agricultural show for rare and traditional breeds of farm animals. Craft and trade stands  
28-25 **CHILDREN'S ACTIVITY WEDNESDAYS** (5 Wednesdays) Hands-on activities to inspire accompanied children including countryside crafts, Tudor cooking, plus meeting the Shire horses

## AUGUST

- 1 South Downs Harness Club Show  
4 **The Copper family** 7.30 pm. Sussex songs and tales. Tickets from Museum Office (01243 811363)  
7-8 **RURAL HISTORY RE-ENACTMENT**. Listen to the issues of the day as costumed characters re-enact a 17th century meeting and discuss the day to day running of a typical Wealden parish. Based in Titchfield Market Hall and Walderton Cottage.  
9-13 Drawing for watercolourists: **Gordon Rushmer**  
9-12 Letters in stone: **Cliff Palmer**  
11-14 **The Roses of Eyam Open Air Evening Performances**. 7.30pm. Follow the actors around the Museum. Based on true events in the Derbyshire plague village of Eyam in the 1660s. Tickets from Chichester Tourist Information Centre (01243 775888)  
14 Corn dolly workshop: **Verna Bailey**  
16 **St Roche's Day Service on the Trundle Hill**. 6.00pm. An open air service on the site of the chapel of St Roche, patron saint of healing. Meet at the Trundle: transport up the hill provided if required.

- 21 Celtic silver bangle workshop: **Neil Burrridge**  
22 Bronze age pottery workshop: **Neil Burrridge**

## SEPTEMBER

- 4 Pole lathe turning: **Chris Smith**  
7 Lady Ann Blencowe's cookbook: **Christina Stapley**  
9 The seasonal larder: Autumn: **Dawn Stevens**  
11-12 Willow for the garden: **Deborah Albon**  
13-17 Improvers watercolour workshop: **Gordon Rushmer**  
16 Preserving food in the 16th century: **Dawn Stevens**  
17 Rag rug workshop: **Linda Burden**  
25 Bronze flanged axe workshop: **Neil Burrridge**  
25 Willow workshop – weave & wale a basket: **Deborah Albon**  
26 Jet necklace workshop: **Neil Burrridge**  
27-3 Timber framing from scratch: **Joe Thompson**  
Oct Friends' visit to Southwark's Bankside  
28

## OCTOBER

- DTBA Fungi Walk: **Tim Westacott**  
2-3 Pole lathe turning – make a stool (Days 1&2): **Chris Smith**  
2-3 **AUTUMN COUNTRYSIDE CELEBRATION**. Come and experience the sights, sounds and smells of a traditional harvest: enjoy heavy horses ploughing, vintage tractors and steam threshing.  
4-6 Leaded light stained glass workshop: **Tricia Christian**  
5 Tudor bakehouse day: **Dawn Stevens**  
9 Pole lathe turning – make a stool (Day 3): **Chris Smith**  
20-21 Beyond the green baize door: **Peter Brears**  
21 Friends' visit to Chawton House Library  
22 The Victorian carpenter: **Joe Thompson**  
23 **SPAB (Society for the Protection of Ancient Buildings) Mills Section** training day  
25-29 **HALF-TERM ACTIVITIES** 'Farming in the field' – seasonal autumn activities for accompanied children to discover and try, also incorporating:  
28-30 **RURAL HISTORY RE-ENACTMENT**. Turn the clock back and meet the people who may have lived in one of the Museum's historic farmhouses.

## NOVEMBER

- 8-12 Intermediate timber framing: **Joe Thompson**  
11-12 The Painted House: **Timothy Easton**  
13 Stained glass Christmas decorations: **Tricia Christian**  
13-14 Woven hurdle making: **Nick Parker**



- 26 Christmas rag-rugging: **Linda Burden**

## DECEMBER

- 2 Carve a spoon for Christmas: **Guy Bagshaw**  
4 Herbal Christmas gifts and decorations: **Christina Stapley**  
5 **TREE DRESSING** from 12.30pm. A wonderful celebration for all the family of the life-giving properties of trees. Make a lantern (bring a jam jar!) and join the procession to dress the tree as darkness falls.  
9 The Seasonal larder: Christmas special: **Dawn Stevens**  
13 Herbal Christmas gifts and decorations: **Christina Stapley**



- 26-2 **TASTES OF A TUDOR CHRISTMAS**. See Bayleaf farmhouse decorated for Christmas as it would have been 400 years ago and enjoy festive sweetmeats and warming drinks from the Tudor kitchen.  
Jan 2005





## COURSES IN RURAL TRADES AND CRAFTS

<b>HEAVY HORSE EXPERIENCE DAYS</b>	
A series of days designed to give people the opportunity to work with the Museum's team of heavy horses and have a thoroughly enjoyable day. All days are hands-on and physically demanding.	
21 March	<b>Learn to drive heavy horses</b> Practical outdoor days learning to harness up and drive the Museum's draught horses in the field and on the track, chain harrowing and shaft and pole work. Beginners and improvers equally welcome. £75
28 March	<b>Driving heavy horses for those with experience</b> Develop your driving skills with further experience of chain, shaft and pole work, obstacle and cone driving included. Participants must have attended at least two of the earlier days in the series. £75
13 June	<b>Plaiting and show preparation</b> Experience preparing heavy horses for shows and parades: grooming, plaiting and decorating manes and tails. All the days start at 10.00 am at the Museum stables and finish around 4pm. A ploughman's lunch is included, please bring any other refreshment you may need. Everyone must wear sensible warm and waterproof clothing and suitable sturdy footwear. If you book and pay for more than four courses at one time you may deduct £15 from the total.
<b>COUNTRYSIDE SKILLS</b>	
13-14 March	<b>Make a bentwood chair</b> Learn how to make a comfortable natural bentwood chair to take home, selecting your own timber and using a minimum of tools to facilitate the steaming process. 9.30am - 4.30pm £150
4 March	<b>Small farm animals for smallholders: poultry handling</b> A half-day session giving participants the opportunity to handle a variety of poultry species. Advice and guidance on retailing eggs. 10.30am-2.30 pm £30
25 March	<b>Small farm animals for smallholders</b> A day school to explore the feasibility and management of a smallholding with sheep, pigs and poultry. Feeding, housing, breeding and regulations. 9.30am-5pm. £50
27 March	<b>Willow workshop: weave and wale a basket</b> Using English brown willow and traditional techniques learn to 'weave and wale' a basket to take home. 9am-5pm £50
30 April	<b>A dowsing experience</b> A day exploring the background and practising the ancient craft of dowsing. 10.30am-3.30pm £25
8 May	<b>Corn dolly workshop</b> Learn the history and development of this ancient craft, as well as the practical skills involved in weaving a corn dolly. 10am-5pm. £40
14 August	<b>Willow for the garden</b> Make interesting contemporary plant supports to enhance your garden using English willow and traditional methods. A two-day course. 9.30am-5pm. £100
8-9 May	<b>Pole lathe turning, turn a simple object the traditional way</b> An introduction to wood turning on the traditional pole lathe. Participants will have their own simple turned objects to take home. 9.30am-4.30pm. £50
11-12 Sept	<b>Willow workshop: an improvers course</b> A two day course for people who want to take their basket making further with different handles, and borders on round and oval baskets. 9.30am-5pm £100
11 June	<b>Bees for beginners</b> 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. 10.30am-4pm £30
26-27 June	<b>Garden gate from scratch</b> A two-day workshop to make an oak five-bar garden gate. Initial tool sharpening ready to cut a mortice and tenon joint by hand, sawing and planing. Some mechanical aids used. 9.30am-4.30pm £240
2-3 and 9 October	<b>Make a stool on the pole lathe</b> A three-day course spread over two weekends gives the opportunity to make an individual turned stool with a sea-grass seat. For people who have some experience of turning. 9.30am-4.30pm £140 plus small extra charge for the sea-grass
13-14 Nov	<b>Woven hurdle making</b> An introductory two-day course for novices to learn the basic skills and make a traditional woven hazel sheep hurdle. 9.30am-4.30pm £140
<b>WALKS</b>	
15 May	<b>Dawn walk with breakfast</b> Guided walk through local woods to hear the dawn chorus. Start at 4am and finish with full breakfast at the Museum. £12
25 June & 3 July	<b>Nightjar walk</b> Guided walk through local woods to find nightjars, glow worms, deer and other nocturnal creatures. Start at 9pm and finish with hot drinks at the Museum. £8
DTBA October	<b>Fungi walk</b> Explore the variety of fungi on the Museum site and in the woods, and be guided as to their delicacies and dangers. Start at 2pm and finish with tea and cake. £10
<b>ARTS AND CRAFTS</b>	
19 March	<b>Rag-rugging – a traditional textile form</b> Rag-rug making is a uniquely accessible folk craft. This workshop gives a lively modern feel to this Victorian textile skill. 9.30am-4pm £40
17 Sept	<b>Rag rug bag workshop</b> Recycle worn fabrics by making them into a beautiful and useful bag using traditional rag rugging techniques. An ideal workshop for those who are already familiar with the craft. 9.30am-4pm £40
25 June	<b>Felting for fun</b> An introduction to felting – experiment with wool from different sheep breeds and create colourful pieces of hand-made decorated wick fibres and yarns. 10am-4pm £40
11 June	<b>Felt bag workshop</b> Design and make a seamless bag from hand-made felt using updated traditional techniques. Dyed and natural wool will be provided. 10am-4pm £40
12 June	<b>Christmas rag-rugging</b> Make seasonal decorations and gifts in a Christmassy atmosphere! Traditional rag-rugging plus some glue and glitter. 9.30am-4pm. £40
26 Nov	<b>Leaded-light stained glass workshop</b> Learn the traditional techniques of leaded-light windows and in just three days make something that will last forever. 9.30am-4.30pm £150
10-12 May	<b>Furniture care – a practical guide</b> A two-day hands-on workshop exploring the methods of 17th, 18th, and 19th century furniture care, including Mrs Beeton's recipes for animal, vegetable and mineral polishes. 9.30am-4.30pm £100
22 May	<b>Bronze axe workshop</b> Explore the processes and problems of the ancient metalworkers' craft. Take home your own bronze axe head. 9.30am-5pm £60
23 May	<b>Green stone axe workshop</b> The early settlers in the Weald cleared the tree cover and changed the Wealden landscape using green stone axes. This workshop will cover knapping, grinding and polishing. 9.30am-5pm £40 plus £20 materials on the day
26 June	<b>Bronze rapier workshop</b> As casting methods improved, blades increased in length. A classic rapier 14 inches long will be cast using a stone mould and authentic techniques. 9.30am-5pm £80
27 June	<b>Gold forging workshop</b> A unique opportunity to work with pure gold and make a pair of sun disc earrings and to understand why early metal workers held this soft yellow metal in such high regard. 10am-5pm £35 plus £26 materials on the day
24 July	<b>Celtic silver coins workshop</b> The coinage of Iron Age Britain created some of the finest artwork of the ancient world. Participants will manufacture coin discs in silver and strike 10 coins using bronze dies. 10am-5pm £35 plus £5 materials on the day
25 July	<b>Bronze age pewter bangle workshop</b> Ribbed bracelets were very fashionable in the Bronze age. Cast your own ribbed bracelet in lead-free pewter in a stone mould and then clean and polish it. 10am-5pm £35 plus £5 materials on the day
21 August	<b>Celtic silver bangle workshop</b> Bronze age metalwork in Britain was influenced by designs from Europe. Using pure silver sheet decorate by punching, softening and hardening to create your own Celtic design and pattern. 10am-5pm £35 plus £15 materials on the day
22 August	<b>Bronze age pottery workshop</b> Exquisite pottery comes from the early Bronze Age burials sites. In this workshop participants will make their own pot and learn how to build a simple kiln for firing afterwards. 9.30am-5pm £35 plus £5 materials on the day
25 Sept	<b>Bronze flanged axe workshop</b> This workshop will centre on the archaeology with the smelting of copper and tin ores, forging and hardening of bronze. An exquisitely decorated flanged axe will be cast and cleaned. 9.30am-5pm £65
26 Sept	<b>Jet necklace workshop</b> Jet with its deep black lustre can be worked with simple tools. Cut, shape and polish beads using ancient methods to make a necklace. 10am-5pm £35 plus £10 materials on the day
5-9 July	<b>Beginners watercolour workshop</b> Five consecutive days of basic watercolour tuition, working out of doors in the Museum environment. This course offers a real-life challenge of working with watercolour. 9.30am-5pm £220
9-13 August	<b>Drawing for watercolourists workshop</b> Spend five days drawing a wide variety of aspects of the Museum environment in a variety of media and techniques. 9.30am-5pm £220
13-17 Sept	<b>Improvers watercolour workshop</b> Five consecutive days of advanced watercolour tuition, working out of doors in the Museum environment. 9.30am-5pm £220
22 & 29 April, 6 & 13 May	<b>Letters in stone</b> A four-day workshop learning the craft of carving in stone while creating a work of art. Beginners welcome, all tools and equipment will be provided. 10am-4pm. £200
9-12 August	<b>Stained glass Christmas decorations</b> A one-day workshop using coloured glass and copper foil to create individual decorations and light-catchers to enhance your home at Christmas. 9.30am-4.30pm £50 plus some materials on the day
13 Nov	<b>Carve a spoon for Christmas</b> Explore carving in the round by carving your own wooden spoon or ladle, plenty of scope for woodworkers of all abilities. 9.30am-4.30pm £50
2 Dec	<b>HISTORIC HOUSES AND GARDENS</b>
9 June	<b>The cottage herb garden for beginners</b> Learn the tried and tested methods of organic cultivation and harvesting of native herbs. The origins of the herbaceous border, when and how to sow, plant, clip and harvest for best results. 9.30am 4.30pm £45
7 July	<b>Victorian herb favourites to enjoy</b> Lavender, violets, chamomile tea and much more! A day exploring the Victorian era and making delights to take home. 9.30am-4.30pm £45
7 Sept	<b>Lady Ann Blencowe's cookbook</b> A rare opportunity to learn about the favourite recipes of this remarkable lady from the lady who has edited and interpreted her writings. A privileged window into well-to-do daily life at the end of the 17th century and dawn of the 18th century 9.30am-4.30pm £45
19 May	<b>THE TUDOR KITCHEN</b> An exciting series of day schools which explore the processes of Tudor food. All set in the fully equipped and interpreted Winkhurst kitchen, they will be hands-on days which follow the seasons and the diets of Tudor times, learning about the dishes enjoyed by courtiers and endured by peasants. The 16th century dairy £50
10 June	<b>Milk, butter and cheese played essential roles in the Tudor diet and daily life. During this practical day participants will use a hand churn to make butter, which will be salted and potted for winter and learn the processes of making soft and hard cheeses. An overview of all aspects of 16th century dairy production and use. 10am-4pm £50</b>
15 July	<b>Pottage to peacock – Tudor cooking across the social divide</b> This hands-on day offers the chance to prepare, try out and taste dishes from both ends of the social scale, from the plain and simple to the sumptuous and spicy. Genuine recipes and authentic replica equipment to produce two very different meals with a glimpse of the political and economic trends at the time. 10am-4pm £50
16 Sept	<b>Sugar and Spice: the Tudor Banquet</b> High class feasting in the 16th century was not complete without the 'banquet' course to finish off the meal in real style. This workshop provides the opportunity to make and sample delicious banqueting fayre. 10am-4pm £50
15 July	<b>Preserving food in the 16th Century</b> This workshop takes the practical approach to learning the key methods of preserving foodstuffs in Tudor England. This was essential to keep the population alive and well until the next harvest. Herbs, apples, preserves, pickles. 10am-4pm £50
10 June	<b>The Seasonal Larder</b> Four separate days from May to November aiming to show how the most can be made out of in season foods and how seasonal food gluts shaped the celebration of our traditional festivals. Genuine Tudor dishes set out for a feast. 10am-4pm £50
15 July	<b>Spring: 8 April Summer: 8 July Autumn: 9 September</b> Christmas special: 9 December 9.30am-2.30pm £50 each day
5 October	<b>The Tudor bakehouse – using a 16th century bread oven</b> Museum milled flour will be used to make common brown loaves of the working folk in the kitchen's historic bread oven. The day will include the role of bread in Tudor life, the law of the time and the special loaves baked for festivals. 10am-4pm £50
12 May	<b>Homeowners' day</b> A day of expert guidance for owners of old houses and cottages arranged with the support of Jackson-Stops & Staff. Will include advice on period gardens and the opportunity to see Museum buildings. 9.45am-4pm £40
18-21 May	<b>Traditional painting and decorating techniques</b> A four-day practical hands-on course looking at period properties (Baroque to Georgian to Victorian) and replicating effects using traditional techniques and materials. 9am-4.30pm £280
20-21 October	<b>Beyond the green baize door</b> An outstanding opportunity to learn about how households were managed over a period of 400 years with site visits to Cowdray ruins and Petworth House. 9.30am-5pm £100
4 Dec & 13 Dec	<b>Christmas herbal gifts and decorations</b> Make up to five different festive herbal compositions such as wreaths, fragrant baskets and candle decorations. 9.30am-4pm £35 plus some materials on the day

Enquiries to Diana Rowsell, Head of Learning, Museum Office, Singleton, Chichester, West Sussex on 01243 811464, fax 01243 811475, e-mail [coursedevelopment@wealldown.co.uk](mailto:coursedevelopment@wealldown.co.uk). Website [www.wealldown.co.uk](http://www.wealldown.co.uk)

## → Courses

a Stool on the pole lathe, complete with a woven sea-grass seat.

The archaeologically-based series of day schools led by Neil Burridge has expanded for 2004, with the inclusion of the *Flanged Axe Casting Workshop* as well as the opportunity to carve a Greenstone Axe as used by the early settlers in the Weald who cleared the tree cover and changed the landscape forever. Other days explore the coinage of Iron Age Britain when some of the finest artwork of the ancient world was created: participants will manufacture coin discs in silver and strike 10 coins using bronze dies. Continuing the theme of understanding the processes and problems of the early metal workers' craft there will be a *Gold Forging Workshop*, providing the opportunity to discover at

**Leaded-light stained glass:**  
"Wonderful – can't praise it enough"

first hand why early metal workers held this soft yellow metal in such high regard while making a pair of sun disc ear-rings. The *Silver and Pewter Bangle Workshops* introduce other well researched methods and designs. Bronze Age burial sites provide the inspiration for the *Pottery Workshop* where students will make their own pot and learn how to build a simple kiln for firing afterwards. Regular Museum demonstrator Cliff Palmer is to teach *Letters in Stone*, a four-day chance to learn letter-carving in April and August.

Replicating another old Wealden craft there will be two opportunities to join Tricia Christian's *Leaded-light Stained Glass Workshop* in May and October and this year she will be returning in November to run a one day *Stained Glass Christmas Decorations Workshop*. This adds to the seasonal days which already include the *Christmas Herbal Gifts & Decorations*, *Christmas*



The Museum's flagship course, Timber-Framing from Scratch, under way in the Jerwood Gridshell Space, taught by Joe Thompson. This year's courses will be on 26 April-2 May, 14-20 June and 27 September-3 October.

### Learn ploughing with heavy horses:

"It exceeded my expectations"  
"Very enjoyable day – all excellent, everyone very friendly"

*Rag-rugging and Carve a Christmas Spoon.*

Dawn Stevens, the Winkhurst Tudor Kitchen cook, is adding a *Christmas Special* day to the *Seasonal Larder* series of days in addition to *Sugar and Spice: The Tudor Banquet*. Reducing numbers to only five people on each of two days of *The 16th Century Dairy* will ensure that everyone has plenty of hands-on participation. We have now rebuilt our bread oven and will be holding our next *Bakehouse* day in October.

Christina Stapley, who has taught for some years at the Museum and is becoming well known as a herbalist, has edited and interpreted the recipes of Lady Ann Blencowe, wife of a 17th century judge, which are soon to be published as *A Book of Lady Ann Blencowe's Receipts*. To coincide with publication Christina will lead a day where participants can discover the techniques of cookery at that time, while making a selection of her delicious cakes, creamy desserts and preserves. It is expected

that some members of the Blencowe Family Association will attend.

Organic gardening is a subject close to many hearts in the quest for healthy food. On *The Cottage Herb Garden for Beginners* Christina Stapley will teach the tried and tested methods of organic cultivation and harvesting of native herbs. The day will include the origins of the herbaceous border with plenty of tips for best results. Another new day is *Victorian Herb Favourites to Enjoy* which will explore the Victorian era using such delights as lavender, violets and chamomile.

Gerard Lynch – one of our longest-standing tutors, with students at the end of the gauged brickwork course. He visits the Museum for a variety of courses on 15-17 March, 18 March and 21-23 June.



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MAY 4-7 BC 3D62  
CLEANING MASONRY BUILDINGS

Course Leader: John Ashurst Principal Tutor: Colin Burns  
An intensive and comprehensive course for practitioners and specifiers, covering the complex aesthetic, technical, practical and health and safety issues involved in the cleaning of stone, brick and terracotta buildings. With opportunities to try out a full range of equipment & techniques, this is an important course to accompany the new BS Code of Practice for Cleaning and Surface Repair of Buildings, Parts I and II.

MAY 18-21 BC 3D63  
CONSERVATION AND REPAIR OF PLASTERS & RENDERS

Course Leader: John Ashurst Principal Tutor: Colin Burns  
Rendered and plastered masonry and timber-framed buildings with rendered infill panels form a very important part of our historic and traditional building stock; repair and maintenance can be a major problem and remedial work and specification is often of poor quality. This unique course covers history, documentation, condition survey, repair options, specifications, execution and quality control of remedial works to lime, gypsum and cement-based internal and external wall plasters and renders, from roughcast to stucco and including plain, moulded, modelled and cast work, with practical workshop exercises.

JUNE 8-11 BC 3D64  
ECOLOGICAL MANAGEMENT OF HISTORIC BUILDINGS AND SITES

Course Leader: Alan Cathersides Principal Tutor: John Thompson  
Tutors: A team of acknowledged experts in their respective fields covering grasslands, lichen, trees and bats. The ecological importance of many historic sites and buildings has long been recognised, but the past decade has seen a renewed interest in this special subject, and a growing acceptance of the need to integrate the care of plants and animals into the conservation of historic fabric, sites and landscapes. The course looks at the key habitats involved and their management, with particular reference to some recent examples, including the implications of wildlife legislation.

JUNE 22-25 BC 3D65  
CONSERVATION AND REPAIR OF FLINT BUILDINGS

Course Leader: John Ashurst Guest Lecturer: Brian Dawson  
Principal Tutor: Colin Burns, Gerald Williams  
This detailed study of flint buildings covers the origins and characteristics of flint, regional variations in method and style of building, and the strengths and weaknesses of flint construction in different contexts. This course aims to establish a firm appreciation of the importance and quality of flint as a masonry material and to show how to assess the condition of flint walls, prepare the repair schedule and specification, and carry out the remedial treatment to high standard.

JULY 13-16 BC 3D66  
ADVANCED MASONRY REPAIR TECHNIQUES

Course Leader: John Ashurst Principal Tutor: Colin Burns  
A course designed for craftsmen, contractors and specifiers with experience of basic masonry conservation techniques, wishing to acquire specialist skills to tackle more difficult jobs. It covers aspects of stone conservation and repair specifically relevant to ashlar and architectural detail, including recording and taking off detail, poultice design for cleaning, mortar repairs, small scale stone piecing, fracture pinning and grouting, the replication of tooled surfaces and the use of consolidants and cosmetic treatments. Practical sessions using the ruinette and other stones on the banker give students the opportunity to practise all techniques under close supervision.

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Liz Campbell, West Dean College, West Dean, Chichester, W. Sussex,  
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From time to time the Museum sets up trials to research traditional crafts and skills. Here the late **Martin Hammond** of the British Brick Society reports on an experiment he helped with.

## Firing a brick kiln

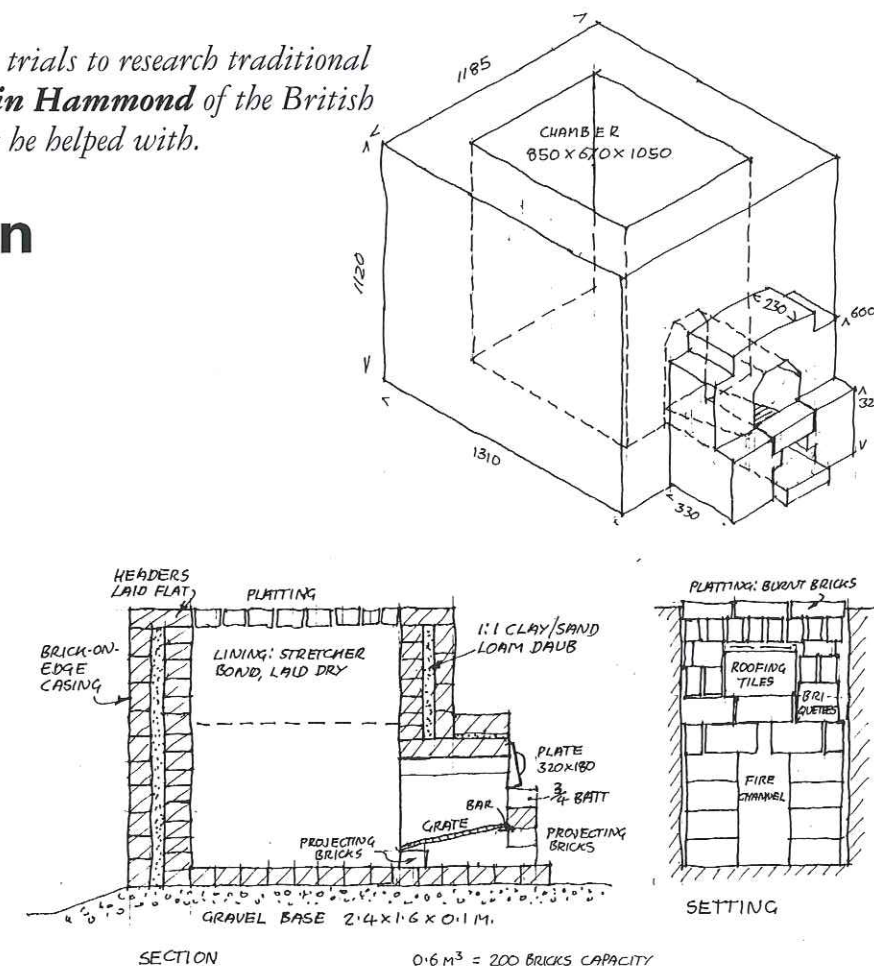
I was approached by the Museum in 2000 to build and fire a small brick kiln for the Fire Event, and decided to use a design which I had tried at home with success in 1978. The kiln would be built and set on day one, fired on day two and drawn on day three.

I arrived on site with all the tools and equipment I would need, having already given the Museum a specification and agreed what could be provided on site. At one end of the brick-making shed the turf had been lifted and levelled with gravel. At 11.30 am I started building the structure, with British Brick Society member Ron Ireland helping me. For speed the brickwork lining was laid dry, daubed outside with a 1:1 clay-sand mix and cased with bricks laid on edge. Around 500 lightly-burnt stock bricks were used. Setting the kiln with dried bricks started before the walls reached their full height. We used some Ibstock and Wealdmade stocks, a few of Ron Ireland's demonstration bricks made on site, and some briquettes and roofing tiles made by me at Bursledon Brickworks.

At 4.30 pm all was ready and the fire was lit. It was kept going slowly with two or three 3-4in diameter logs, 3ft long. At 6.00 pm the fire was banked up for the night with coal and coke breeze to burn all night without attention. I spent the night at the Museum hostel in West Dean: the clocks changed to British Summer Time during the night.

The next morning at 8.30 the fire had burned down and there were a few embers left, to be revived with paper and kindling. Once a good fire was going the grate was cleaned of ash. Large logs were fed in, two or three at a time. At 10.30 am the platting bricks were adjusted to draw the heat towards the back of the chamber. Several bangs were heard as some of the bricks shattered. It was later found that the Ibstock bricks, made of pure clay, were most prone to this. The Wealdmade bricks, which contained fuel, were unharmed. By 11.30 am there was a marked reduction in the amount of steam coming from the top of the kiln.

At 1.30 pm after lunch the front of the firehole was closed to increase the draught, and at 4.00 pm the bricks



around the fire channel were showing a good red glow and flames were coming out of the top of the kiln at each stoking. I continued stoking with birch and hazel logs, then after 5.30 pm with hazel only, 1½ in diameter, until the end of the firing at 7.30 pm. Then the fire-hole was closed up tightly and the kiln left to cool overnight. The weather had been dry during the day though showers had been forecast. But at 8.00 pm the heavens opened. An old brick-maker once told me that the platting bricks should be laid frog-upwards to catch any rain and evaporate it without harming the bricks being fired. By the end of the firing I noticed that the platting had dropped about ¾ in relative to the top of the kiln walls. This shrinkage was watched by the old kilnburners as an indication that the bricks were properly fired.

After a good night's rest I returned to the kiln at 11.00 am to start unloading. I had to remove a few courses from one of the side walls to reach in and get the bottom three courses of the setting out. The yield was as follows -

- 70 best quality, at least one good face and suitable for use in building. Light red to orange, including 21 good flared headers
- 60 second quality, chipped before going into the kiln or cracked during firing
- 23 re-fires, from bottom course and from back corners up to three courses from the floor

- 9 Ron Ireland's bricks. Rather sandy clay, used repeatedly in brick-making demonstrations and with moulding sand mixed in. One had cracked in half
- 8 50mm thick bricks
- 12 6in x 6in shelf briquettes
- 7 plain roofing tiles, 3 cracked or broken
- 21 rejects, shattered in firing. Residual moisture in early stages of firing

### Other details -

- Nominal capacity of the kiln was 200 bricks
- Fuel consumption was 0.75 cubic metres of assorted logs. Some of the hazel was a bit green
- The draught was satisfactory. The wind blew most of the time left to right across the kiln
- Use of a grate prevented excessive build-up of embers in the firehole. The gap under the back edge was periodically poked and raked out
- 9kg of breeze and 3kg of coal was used to bank the fire
- The best flared headers were from the fire channel lining in the front half of the kiln, and were dark brownish grey in colour. The Wealdmade bricks developed small grey hearts. Ron's bricks were rich bright red/grey/ purple brown

A larger kiln of 800-1000 bricks' capacity was suggested as a further experiment in the future. From the Museum's point of view the trial - and the whole event - was a success.



## FRIENDS' NEWS

### Friends day trips 2004

#### Red House and Hall Place, Bexley

Wednesday 12 May

The Red House (National Trust) was commissioned by William Morris in 1859 and designed by Philip Webb. It is constructed of warm red brick under a steep tiled roof with an emphasis on natural materials and a strong Gothic influence. The house retains many of its original features and fixed items of furniture designed by Morris and Webb, as well as paintings and stained glass by Burne-Jones.

Hall Place is a fine Tudor Mansion built in the reign of King Henry VIII for the Lord Mayor of London, Sir John Champneys, with a panelled Tudor great hall and minstrel's gallery. It has topiary, herb, secret and Italianate gardens, an herbaceous border and a plant nursery with a sub-tropical plant house.

Half the group will visit the Red House in the morning while the rest visit Hall Place and Gardens. After meeting for lunch at Hall Place the groups will change over. There is cafeteria on site and the Jacobean Barn which contains a Beefeater Restaurant and bar.

Depart Singleton 9.00 am, return 6.00 pm (approx)

Cost £17.00 (National Trust members £12)

#### Royal Windsor & Runnymede

Wednesday 23 June

Windsor Castle sits on a hill a fair way from the coach park, but this itinerary is designed with the older visitor in mind. To break up the walk to the castle we will take it in two stages – a gentle walk to stretch your legs after the coach journey, a stop for coffee, and then a short walk to the castle. City & Village Tours will provide a guide for a full and fascinating introduction to the castle including commentary in St George's Chapel, where you can sit down to listen.

The State Apartments are self-guiding but our guide will be available to answer any questions. Ranging from the intimate Charles II rooms to the vast Waterloo Chamber, the walls are hung with priceless works from the Royal Collections.

We stay in Windsor for lunch and round off the afternoon with a coach tour through Windsor Great Park to see the Queen's Ride and enjoy stunning views of the castle. We pass through Virginia Water and on to the historic meadows of Runnymede where Magna Carta was signed before going to Savill Garden for tea, then heading home.

Depart Singleton 8.30 am, return 6.30 pm approx

Cost £27

#### Loseley Park with pre-booked lunch at Chestnut Lodge

Thursday 15 July

A leisurely start to this outing – Loseley House has been the home of the More-Molyneux family since the beginning of the 16th century. When we arrive we will have a two-course lunch in the restaurant at a cost of £7.50 per head. You will have the choice of home-baked ham platter, mature cheddar ploughman's or poached delicie of salmon, served with roll and butter, followed by apple flan and tea/coffee. Please indicate your choice on the application form.

At 2.30 pm we start our guided tours of the house. The house is a fine example of Elizabethan architecture featuring

many fine works of art, including paintings, tapestries and panelling. The walled garden is based on a Gertrude Jekyll design: five gardens have been created, each with its own theme. It has a rose garden with over 1,000 rose bushes, a vine walk, fruit and flower gardens, organic vegetable garden and fountain garden. It also has a plant sales area. The Loseley Chapel, a haven of peace for quiet reflection, will be open from 2.00 pm.

Depart Singleton 10.45 am, return 6.00 pm approx.

Cost £11, plus cost of meal.

#### Bards, Bishops & Brothels – a visit to Southwark's Bankside

Tuesday 28 September

As an experiment to miss the rush hour traffic we leave and return later arriving in time for lunch at a riverside pub, or bring a packed lunch.

We will include a walking tour by the river, the history of the area is, well, saucy and full of contrasts, balanced by the serenity of Southwark's cathedral.

Part of our tour includes a visit to The Globe Theatre. In 1940's the late Sam Wanamaker arrived in London and made

his way to Bankside to pay homage to his beloved Shakespeare. All he found was a blackened plaque on a brewery wall. From one man's dream the most famous theatre in the world was re-born. The exhibition outlines the story of the Elizabethan stage and features gorgeous costume displays. The Museum was responsible for supplying chestnut battens for the roof and wattle for the walls.

Depart Singleton 9.30 am, return 8.00 pm approx.

Cost £24.

#### Chawton House Library

Thursday 21 October

Chawton House, an Elizabethan manor house, once belonged to Jane Austen's brother and has been restored as part of a major international project to establish the new Centre for the Study of Early English Women's Writing 1600-1830. It houses a collection of 9,000 (approx) books and manuscripts.

Chawton's recorded history begins in the Domesday Survey of 1086. A royal manor house flourished in the 13th century. The present house was built around 1588 by John Knight and has been modified and added to over the years. In the 18th century Jane Austen's brother, Edward, who had been adopted by the Knights, succeeded, and in 1809 was able to move his mother and sisters to a cottage in the village, now 'Jane Austen's House'.

In 1987 innovative ways were needed to restore the house and estate and eventually an American Foundation established a UK charity and bought a lease on the estate, house and land and purchased the Elizabethan stable block outright.

We will have a presentation about the history of the estate, an overview of the restoration project and aims of the charity, followed by a guided tour of various rooms of the house, out-buildings and courtyard, gardens and stables. There will be an opportunity to learn more about the open shelf collections in one of the library or reading rooms. At the end of the afternoon we will be served with tea and biscuits.

Leave Singleton 12.30 pm, return 5.00 pm

Cost: £12.50

*The cost in each case includes the coach, entrance fees and driver's gratuity. In the event of any trips being oversubscribed the places will be drawn by ballot. Applications will be processed on 19 March.*

Weald & Downland Open Air Museum Spring 2004

## FRIENDS' NEWS

### Friends grants for Museum work

The Friends made grants totalling £131,434 to the Museum in 2003 (£172,205 in 2002). The largest part of Friends grants normally goes towards supporting the Museum's day-to-day operational activities that keep the essential work of the Museum running. To better reflect this, the committee agreed to grant a sum of £80,000, paid in four quarterly instalments, to be spread across several core activities. This approach enabled the Museum to plan ahead in getting essential work done. Additional grants were added to this during the year as requirements were identified for projects that could not otherwise be supported out of the Museum budget. Grants made covered a wide range of areas and activities. Full details are contained in the Friends Annual Report and Accounts.

### Membership subscriptions 2004

Some Museum admission prices will be increased from 1 March 2004. To ensure that the Friends annual membership subscriptions maintain a reasonable relationship with admission prices, the committee has approved an increase in the family subscription to £45 and for an adult to £18 with effect from 1 March 2004. Other subscriptions remain unchanged.

Friends Subscriptions will be as follows:

Family (2 adults and dependent children or grandchildren)	£45
Adult	£18
Joint Adults	£36
Senior Citizen (60)	£15
Joint Seniors	£30
Child/Student	£9

Members who pay their subscription by Direct Debit will receive a letter with details of any revised payment, under the terms of the direct debit guarantee.



SATURDAY 5 JUNE 2004

### FAMILY BARN DANCE

in Downland Gridshell

Come and enjoy an evening of lively music and dances provided by The Reel Thing. The music is a combination of British and American folk tunes played for dances that can soothe or exhaust you – punctuated by songs and music to allow you to get your breath back for the next stint. The caller tells you what to do and when to do it, so come along and enjoy a great evening's entertainment. Bring your own picnic food and drink.

Cost: Adult £10.00. Family ticket £25.00 (2 adults + 2 children). Children £5.00

### Annual General Meeting

Saturday 17 April 2004 at 2.30 pm in the Downland Gridshell

After the business meeting the Museum director, Richard Harris, will update members on developments at the Museum. An illustrated talk will follow by Alan Green, a Georgian expert, on The Building of Georgian Chichester. After tea there will be an opportunity to see the Conservation Stores.

### New tour organiser needed

The Friends are looking for a volunteer to run the Spring tour for next year, following the retirement of Jean Piggott as Friends secretary and events organiser at the annual meeting. Please contact Friends chairman, Frances Messenger, via the Friends office in the first instance. Tel 01243 811893

### How to book

A Booking Form, giving costs of each event, for the trips and barn dance, is included with this mailing. Please read the instructions carefully. Applications for trips will be opened on 19 March 2004 and, in the event of any trip being oversubscribed, allocation of tickets will be decided by lot. (Sorry – no refunds unless tickets

can be sold to someone else. Gratuity to the coach driver is included in the price.) Booking forms should be sent to: Jean Piggott, 2 Pine Close, West Lavington, Midhurst GU29 0EW please and NOT to the Museum office. Please remember to enclose a stamped addressed envelope for the return of your tickets. Thank you.

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Weald & Downland Open Air Museum Spring 2004



Julian Bell, Museum Curator, focuses on some special donations to the Museum's collection of rural life artefacts

## Treasures among our collections

The Museum's artefact collections comprise some 10-12,000 items, stored in the Downland Gridshell and at other off-site locations. There is, however, only one which we can identify as having been purchased (the Reading Caravan acquired last year), the others having been donated.

This is a remarkable statistic and demonstrates the generosity and thoughtfulness of the regional population who, since the Museum opened in 1968, have supplied us with invaluable historical artefacts, images and information.

Each and every donation is important in its own way, whether it be a single item given, or the entire contents of a craftsman's workshop. The background information which we always endeavour to collect along with the artefacts adds an extra historical dimension to our collections, giving them both context and meaning. The majority of our items are now easily visible in the Gridshell Artefact Store, and many are displayed with a brief accompanying history of the donor.

This article focuses on three rather special donations to the Museum.

### The Swain Collection

A relatively small, but extremely interesting collection of cooper's tools were donated in 2003 by Jan and Andy Swain. Andy's grandfather, Thomas, had been a master cooper for the Watneys Brewery in Mortlake, and upon their inheritance of his tools, the Swains offered them to the museum.

Born in 1888 in Burton-upon-Trent, Thomas Swain moved to London aged 14 to begin his coopering apprenticeship with Watneys Brewery. Like many other able-bodied men, he joined the army and served during World War I and was comparatively fortunate to be invalided out of service, whereupon he returned to coopering until his retirement, some 50 years after he first began.

The collection is a wonderful, virtually complete, set of coopering tools which effectively demonstrates the variety of skills required by the craftsman. They would however be just another group (albeit a very good one) of craftsman's tools if it weren't for the detailed history of Thomas Swain provided by

his descendants.

Besides the artefacts themselves, and the background information, we were also fortunate to be able to take copies of a number of photographs and newspaper cuttings about Thomas and his time spent at the brewery.

Although not yet accessioned into the main museum collections, the breadth of information and completeness of the tools collection will provide us with a valuable addition to the small displays already set up in the Gridshell Store for visitors to study.

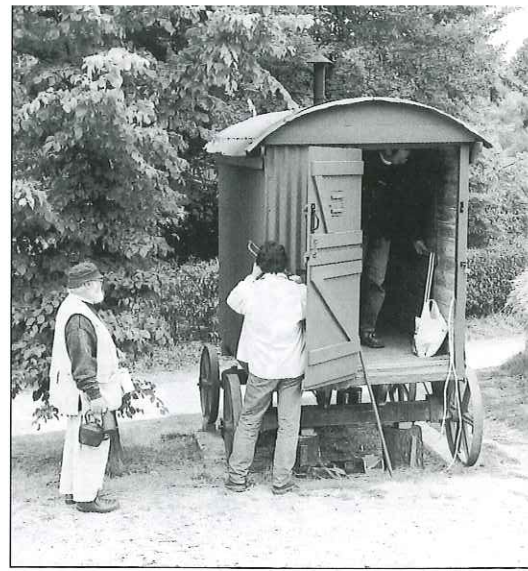
### The Best Collection

The Best family of farmers lived at Hazeley, near Winchester and upon his father's death, Mr P J Best (Phil) who was born in 1901, inherited the farm which was well furnished with traction engines and other agricultural machinery.

Rather than continue in the family tradition however, at the age of 33 Mr Best grasped an alternative opportunity and began a career as a threshing contractor, using much of the heavy machinery he inherited with the farm.

A large section of Mr Best's premises was unfortunately destroyed by fire in 1964 which prompted him to all but retire, engaging in only occasional threshing work until 1973.

Mr Best died in 1992 and in 2000 the Museum received a generous gift of two items of significant importance

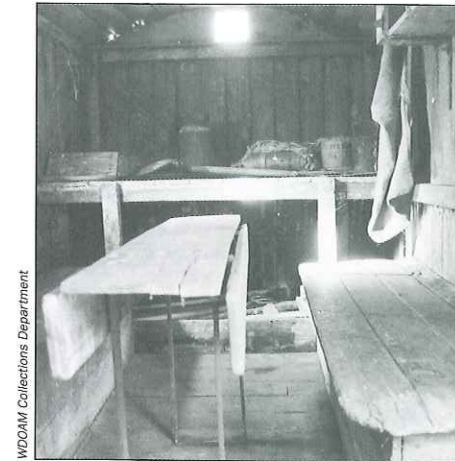


Julian Bell, John Hurd and Guy Viney preparing the restored shepherd's hut from the Best collection on its new site.



Phil Best's living van in the condition in which it was donated to the Museum.

Thomas Swain's topping out ceremony in 1916.



The interior of the living van.

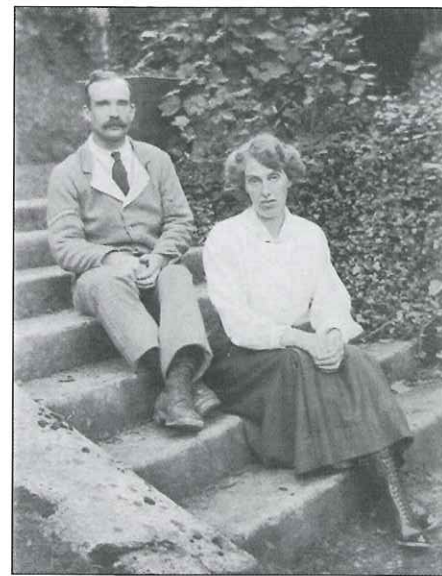
from his daughter: a shepherd's hut and a living van.

The shepherd's hut has recently been conserved and returned to a prominent display position on site next to the lambing fold where it will fulfil part of its original function come Spring when it will be used to shelter those members of staff overseeing the lambing.

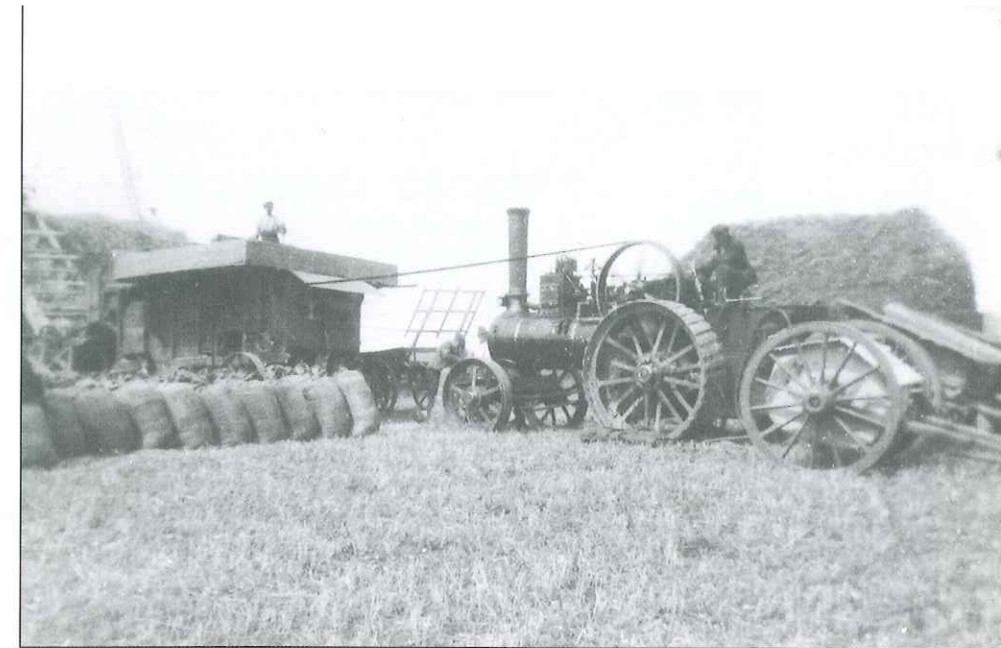
The other item we were given is a similar-sized living van which was used as a shelter, store and general tea hut for the Best threshing gang when they were out in the field. This is an amazing time capsule, as it came complete with all its fixtures and fittings and just as it was left following the last time it was used, even down to the jacket hanging on the back of the door. The Museum is planning to conserve the living van in the near future and display it on site alongside the shepherds hut and other similar collection items.

Besides the two wheeled vehicles, the Museum also received substantial historical information concerning the life, career and family of Mr Best including numerous photographs, copies of many of his diaries and active links to other

Thomas Swain and his wife Nellie in 1917.



Weald & Downland Open Air Museum Spring 2004



Mr Best's threshing set in operation.

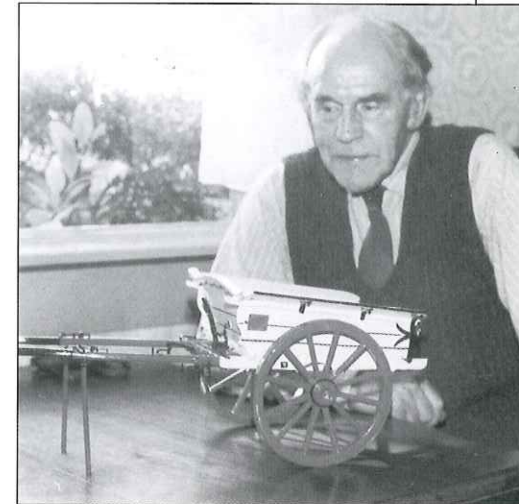
family members and friends. This again provides a very complete, historical background against which to place the donations.

### The Plewis Collection

The largest donation from a single source in the Museum's collections are the items originally belonging to Mr Arthur Thomas Plewis, a wheelwright, undertaker and general builder from High Halstow, Rochester in Kent.

The collection itself is incredibly varied and complete, being virtually the entire contents of Mr Plewis's workshop following his retirement in 1971. From awls and shaves to cart shafts and coffins, there is little of a craftsman's workshop that is not represented.

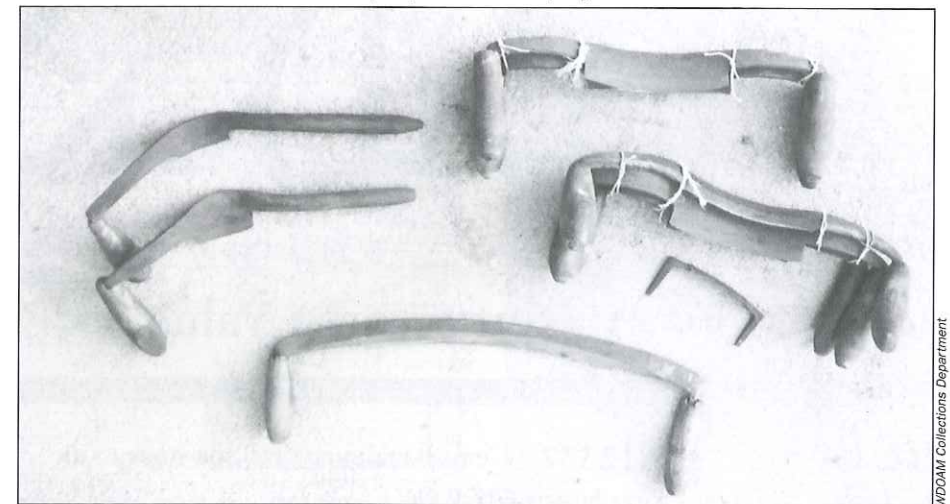
We also were fortunate enough to receive at the same time an incredibly detailed document of some 350 pages, written by Mr Plewis, recounting his "Fifty years spent as a wheelwright, undertaker etc". This provides a wonderful insight into his working life, starting as a 14-year-old apprentice cutting firewood at 7 o'clock each morning to hone his sawing skills, to taking



Arthur Plewis.

charge of the same business later in life until his retirement in 1971. The document is also hand-illustrated by Mr Plewis and provides visual confirmation of his vivid descriptions and a clear indication of the way in which the vast collection of tools and equipment which now reside at the Museum were originally arranged.

Tools from the Swain collection prepared for display in the Gridshell Store.

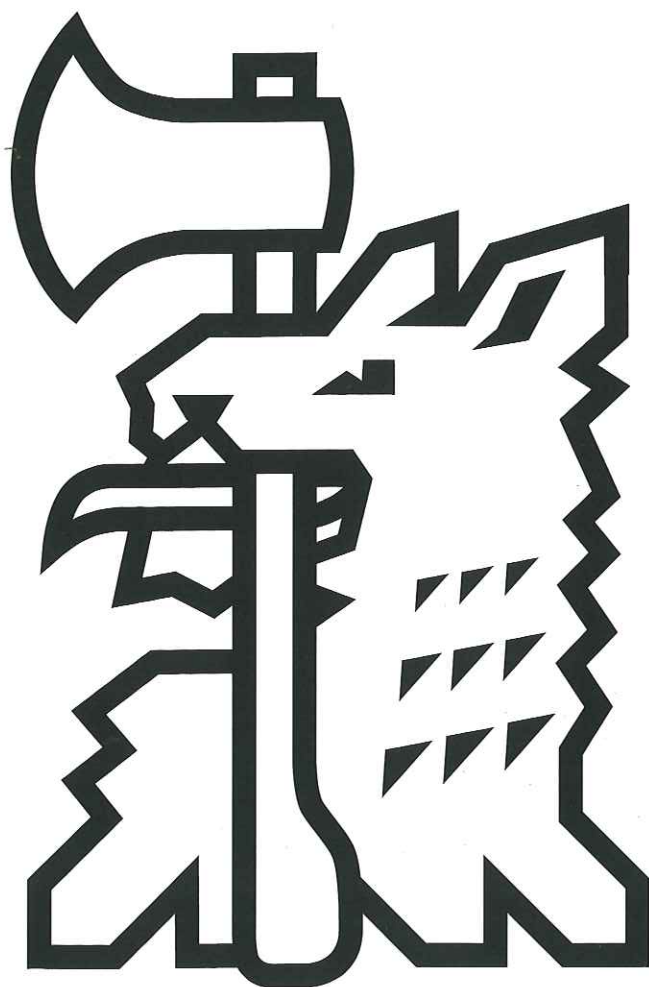






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## Visitors flock to our events

The Museum offers a varied programme of events throughout each year, intended to expand our interpretation of particular features of the Museum. The 2003 programme was supported by Woodland Heritage, whilst the content of most of the events was organised by Carol Brinson, events co-ordinator at the Museum. We were unbelievably lucky with the weather – fine weather for every event – and the visitors came!

The half-term activities were given themes to emphasise that children's activities at the Museum are really different and related to the work of the Museum. The event year started with warm, sunny, weather for February half-term and over 2300 visitors attended – 75% up on 2002!

The trend continued on Mothering Sunday: it was warm and sunny and there were 1486 visitors – nearly three times as many as in 2002!

Events at the Museum are free – included in the usual price of admission – but sometimes this is misunderstood. To integrate the *Fine Food Fair* with the Museum this year we arranged the food stalls along the Museum paths. This was a great success – everyone seemed to enjoy sampling the delicious regional food as they wandered round the site.

Visitors to the *Sustainable Building Event* can discover low impact, sustainable building products and techniques through seminars, demonstrations and exhibits. In 2004 the event involves a collaboration with the Association of Environmentally Conscious Building, who are holding their annual meeting this year at the Museum.

The *Heavy Horse Spectacular* with over 20 heavy horses providing a continuous display is a wonderful example of how events can provide an in-depth

insight into the Museum's exhibits – in this case our team of four Shire horses. The *Heavy Horse Spectacular* took place on the Sunday, with the British Heavy Horse Driving Trials Club cross-country driving trials in the Museum and the West Dean estate on the Saturday. The number of trade stands was increased and the event itself was enhanced by displays of horse-drawn hay making equipment.

The *Wood Show* was the highlight of our year of partnership with Woodland Heritage, and their members and contacts provided many of the highlights of the show including the display of fine bespoke furniture in the Jerwood Gridshell Space by Guildmark holders of the Worshipful Company of Furniture Makers.

The first Sunday in July heralds the lovely *Early Music Afternoon* – groups of singers and musicians offer performances of period music and dance in and around the Museum's buildings.

The *Rare and Traditional Breeds Show* retains the atmosphere of a traditional country show and in July 2003 managed to break the spell of foot-and-mouth disease which meant the cancellation of the show in 2001 and caused a decrease in the number of animals on show in 2002. In 2003 we were pleased to welcome new breeds and new participants. A good day (not too hot for the animals and not too cold for the people) brought in 4318 visitors.

We continued to offer *Children's Activities* every Wednesday throughout the summer holidays – again related to the Museum's buildings and the lives of the people who lived and worked in them. Over 5100 people enjoyed these activities.

Costumed re-enactment is always popular – as shown by 4774 visitors during the five days of the *History Re-enactment Workshop*.

The *Autumn Countryside Celebration* was brought forward almost a month to give enough time after the event and before the winter weather set in for the Museum to sow the fields with wheat for thatching, rye for traditional harness makers and the crops of the newly established traditional farming strips. None of the event was lost to poor weather, and over 5000 visitors attended, a record for recent years!

Throughout the winter the Museum is open for the exclusive use of schools and special interest tours during the week, opening for the general public at weekends. The last two events of the year take place in December. *Tree Dressing* is on the first Sunday afternoon and ends with lanterns being hung on the aspen trees and a spiral dance as dark draws in. In the week between Christmas and New Year the Tudor kitchen and Bayleaf and Pendean farmhouses are busy offering *Tastes of a Tudor Christmas* to all.

Over the year 44,630 visitors came to the Museum on event days – 34% of the annual total and 18% up on 2002! Twenty-nine per cent of visitors to events were Friends of the Museum. These numbers show that visitors are attracted by the additional interpretation and activity of special events.

In 2004 the events (see Events Diary, pages 20 & 21) are just as exciting. However, the introduction of more demonstrators and increased support to volunteers will make for a more fulfilling non-event day for visitors and, perhaps, an even larger increase in numbers next year. Weather permitting!

Gail Kittle

## Treasures among our collections

The Plewis collection is strong enough to be an excellent research or display tool without any additional information. However, the details of his life, work and the community around him provide a superb context into which these items can be placed,

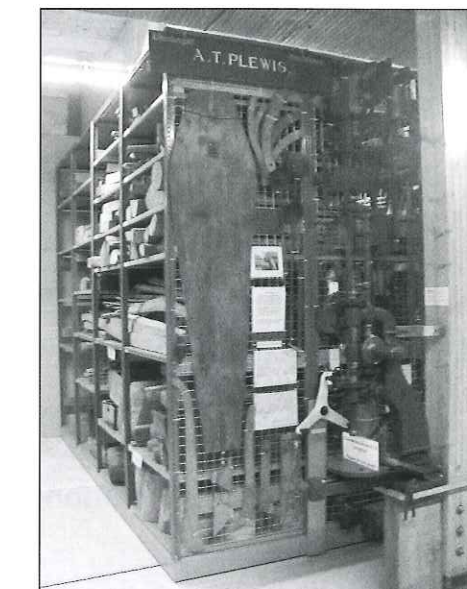
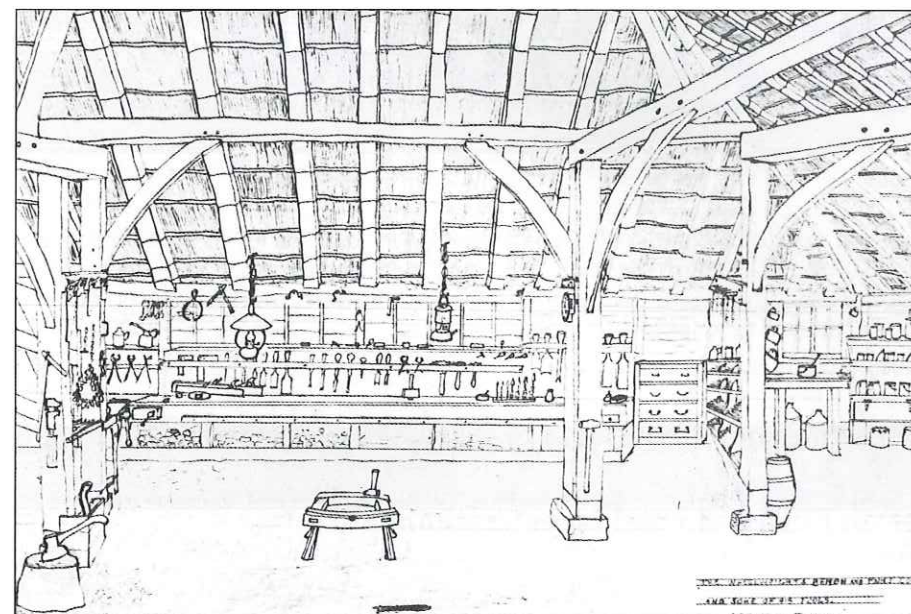
enabling a much more meaningful interpretation.

\* The *Gridshell Artefact Store* contains the vast majority of the Museum's collections and is accessible to all, either via the daily *Gridshell tour* or by prior appointment with myself or colleagues. The remainder of the

artefact collections are either displayed across the Museum site or are stored at a number of local, offsite stores. Although these other stores are not as accessible at the moment, plans are in motion for this to be addressed, beginning during the summer of 2004.

The display of Plewis's tools and equipment in the *Gridshell Artefact Store*.

Arthur Plewis's workshop, drawn by him to show the layout of the tools.



Weald & Downland Open Air Museum Spring 2004



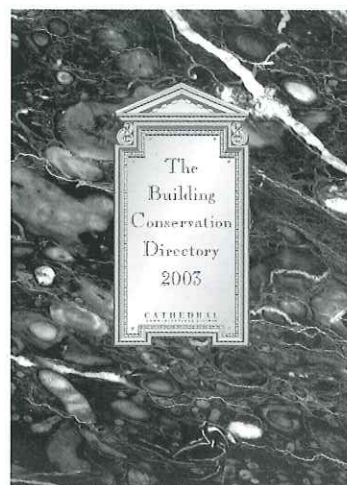
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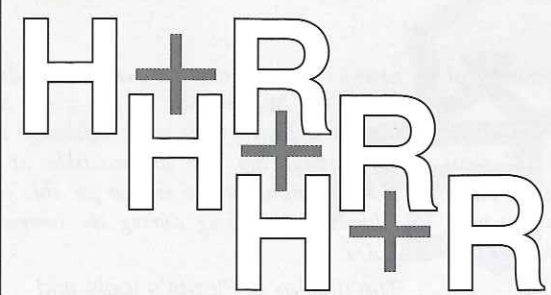
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**T**here have been significant developments in the Museum's service to schools in the last six months – and more is yet to come.

### New teachers' pack

In early October we received an offer from the Foyle Foundation of funds to support the production of a new teachers' pack. The aim of the pack is to respond to the changing needs of teachers who are seeking to fulfil the requirements of the National Curriculum by bringing groups to the Museum. We expect almost all visiting schools will use the pack, reaching over 20,000 children, and it will need to –

- guide teachers through the work required before the visit
- support them in their studies whilst at the Museum
- give suggestions for follow-up work after their visit
- show how a Museum visit can link to the National Curriculum
- show how a visit can be used as part of assessment work in schools

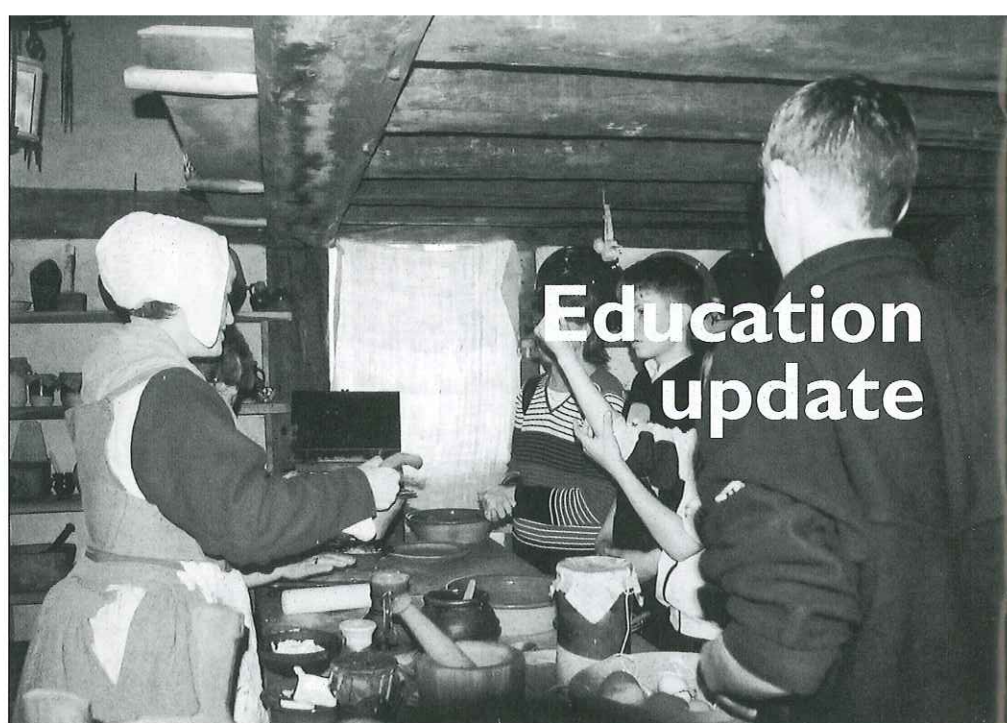
It will also reflect the key themes which have been identified in the Museum's Interpretation Strategy: buildings, conservation, landscape and science.

Teachers need an information pack that can be accessed easily and quickly, with all the relevant information for their visit clearly laid out. It will contain information sheets about the exhibit buildings at the Museum, background information sheets for teachers, study sheets for the pupils to use during the visit, and examples of best practice of teachers' resources and pupils' work. There will be two versions, one for the primary and one for the secondary phase, with different study sheets and exploration trails appropriate to pupils' age and the requirements of the National Curriculum. These pupils' sheets will also cater for children with differing levels of ability, the support of learning across the ability range being fundamental to our policy of intellectual access for all children.

We are most grateful to the Foyle Foundation for their generosity in supporting this project, and to Keith Oakley who has carried out much of the foundation work for the pack.

### Busy winter

It has been a busy and eventful few months for the Education team. The winter programme for schools has been very successful with over 1,800 children attending the medieval, Tudor or



## Education update

Victorian days. As always we have had the unstinting support of our marvellous team of volunteers, and it is entirely due to their hard work and professionalism that we have been able to continue to provide the winter workshops to the same high standard as before.

Training sessions were arranged over three days for all volunteers at the

beginning of the winter season. These involved cooking sessions in Winkhurst, the opportunity to learn more about historic farming and the Museum gardens, and a day in Bayleaf. All three days were well attended and enthusiastically received. In addition a further day in January was devoted to medieval and Victorian workshops.

### Something Special

**F**or two years Barclays have supported the Museum in the provision of workshops specifically focused for children with special educational needs, and we are pleased to announce that their support will continue for a third year in 2004. The *Something Special* workshops have been designed to fit the curriculum followed by SEN (special educational needs) schools and to meet the specific needs of pupils with various identified learning difficulties.

In 2003 our aim was to increase the number of children able to participate in SEN workshops, and altogether more than 800 children benefited from Barclays' support. We offered a total of nine days of special event workshops, all of which were fully booked. Part of our aim was to broaden the target audience to include pupils in mainstream schools with learning difficulties, and this was achieved through focused workshops, which are all being repeated in 2004:

*Shakespeare for SATS* – for pupils with low literacy levels or moderate learning difficulties taking SATS tests (23 & 26 April)

*Working with animals* – for pupils with severe learning difficulties (21 May)

*Fire and light* – for pupils with moderate learning difficulties (21 & 22 June)

*Chaucer's Canterbury Tales* – for pupils with low literacy levels in mainstream secondary schools (5 & 6 July)

*Harvest home* – for pupils with moderate learning difficulties (23 & 24 September)

In addition, support from Barclays in 2004 will enable us to increase the number of visits by children from SEN schools on 10 other days during the year, by bringing in increased numbers of support staff and volunteers to help deliver the Museum's normal range of workshops with a higher staff to pupil ratio. We are keen that Barclays' support will leave a lasting legacy in an enhanced ability for the Museum to offer bespoke workshops to children with special needs.

One of the main features of the Barclays SEN programme is that staff from local Barclays branches have helped with all the workshops, giving up their time as part of the Barclays employee volunteering programme, and will continue to do so next year. Up to six local staff attended each of the special workshops, acting as guides, helping children with tasks and ensuring that everyone kept moving.

The Barclays SEN programme has been of enormous importance in giving expression to our commitment to inclusion and access at the Museum, and has laid foundations on which we will build in the future.

## Staff changes

Following the departure of Diane Walker, our Education Officer, in August, the department was run by Ian Pearce as Acting Education Officer. Ian decided in November to leave in order to pursue other opportunities that had opened up for him, although he will continue to help the Museum when he can, and continues to run the Saturday evening suppers in Winkhurst.

In the four winter months the Museum offers 'Winter Workshops' for schools, and we are most grateful to Christine Standing, Sally Murdoch and Dawn Stevens for forming a most efficient team to run the programme, and to all the volunteers and helpers who have given their time and expertise.

Following a great deal of debate the Trustees have decided to make some significant changes in the way that we deliver educational services at the Museum. The most significant one is that Diana Rowsell has been given wider responsibilities and a new job title – Head of Learning.

Diana came to the Museum as Training Co-ordinator in September 1998 and has been highly successful in running and expanding the Museum's adult training courses. In addition, she has organised the Museum's programme of craft demonstrations, run weddings and Crawley Hall bookings, and managed the delivery of training to Museum staff and volunteers. In her new role she will have overall responsibility for co-ordinating all the Museum's formal learning programmes, including schools, adults and group bookings, and retain responsibility also for delivering staff and volunteer training. Diana trained and worked as a science teacher in secondary schools for many years, and was a governor of Bury primary school for 30 years, as well as bringing up six sons.

A further change is that the Museum has indicated to the West Sussex

Countryside Studies Trust (WSCST) that we no longer want to share our Education Officer with the Trust. All our previous Education Officers, since Elizabeth Newbery, have devoted part of



Diana Rowsell

their working week to running the education service at Goodwood through the WSCST, but we feel that a full-time appointment at the Museum is necessary. However, we will continue to support the WSCST, which we believe has an important role to play in co-ordinating and promoting countryside studies in the county, and we will look forward to co-operating with the Goodwood and West Dean estates in the provision of services to schools.

Before appointing a new Education Officer at the Museum we want to examine the service we give to schools to see how it might best be developed. In the meantime we have made an interim appointment to ensure that the service will be kept up to a high standard in the first half of this season. A permanent appointment will be made by the middle of the year.

## Museum magazine database

**T**he Museum was founded 35 years ago and inevitably memories of the events that marked its early development are beginning to fade. A number of the original founding trustees and volunteers are still active and we have recorded their memories on videotape as part of the Volunteer Support project (see page 12). However, the Museum also possesses a remarkable archive of magazines and newsletters, going right back to 1971 (the first Friends

Newsletter, April 1971), most of these edited by Diana Zeuner, in which the story of the Museum has been recorded year by year.

Recognising the value of this archive, Walter Greenway – one of our long-standing volunteers, who celebrated his 90th birthday in 2003 – is creating a computer database of all the articles in the magazines. Each entry will give the page and volume reference, the title and author, and a brief summary of the contents with all proper names and key

### Education volunteers needed for summer

Everyone has worked very hard during the winter to help maintain the high standard of our education service and with summer now upon us we will need further help in providing cover for schools. If anyone is interested in working with school children please contact Bob Easson, Visitor Services Manager (01243 811933) or Christine Standing in the Education Office (01243 811459).

### David Shean

We were all distressed to hear about the death of David Shean last May. David was a dedicated and enthusiastic volunteer, who gave generously of his time and his great knowledge, and he is sadly missed by all his fellow volunteers, the Museum staff and visiting school children. A crab apple tree was planted in David's memory in Pendean garden, and a similar tree has been planted in the orchard at David's home. Pat Shean very generously requested that donations in David's memory be sent to the Museum. Because of David's scientific background, and because he particularly enjoyed teaching the apothecary element of the winter workshops, it was decided that the money received through donations should be spent in commissioning a replica apothecary chest for use with schools.

Paul Pinnington has built the chest over the winter months. It is now nearing completion and is almost ready to be fitted out with the jars and canisters containing the herbs and spices, bleeding bowls, tools and instruments associated with the apothecary's art. The chest will undoubtedly be a valuable teaching resource, particularly for children with special needs, and a fitting memorial to a valued colleague and dear friend.

words recorded. All references to people, exhibits and events will be accessible in much the same way as we can find information on the Web. Users will then be able to consult a set of the magazines and newsletters in the Museum office or in the staff and volunteer resource room in the Reigate building. In the future perhaps we may be able to make the full text available on computer, accessible via our website. Any volunteers?



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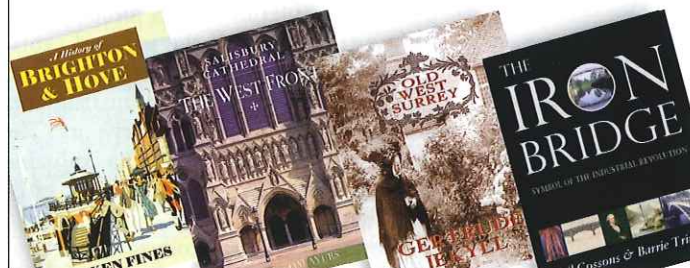
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The Museum's seven period gardens  
always create a great deal of interest  
for visitors. Bob Holman, the  
Museum's gardener, reflects on the  
year's work and looks at one plant in  
particular...

## Tudor flower border in Summer...

And a plant to delight us in  
the Winter

As I walked past Winkhurst  
Tudor kitchen the other day,  
my mind's eye returned to last  
summer and recalled how beautiful  
the flower border looked. What a joy  
it was! It was made up of a mixture  
taken from a Tudor plant list...  
Royal blue wild cornflower, looking  
like little tam-o-shanter; heartsease,  
normally a few inches high drawn up  
by taller plants to 18in or more; corn  
cockle, which in Tudor times was  
regarded as a pernicious weed  
because of its very hard and slightly  
narcotic seeds; corn marigold; sweet  
rocket; pot marigold and clove pink  
... to mention just a few.

Of course we hope to emulate it this  
year, and to this end we have cleared part  
of the shaw encroaching on the turf seat.  
This has given us a few extra square  
yards, part of which has already been  
planted with bluebells and Madonna  
lilies from Bayleaf. A greater variety of  
culinary herbs will be planted for Dawn  
Stevens and her team of Tudor cooks to  
use, as well as more pungent strewing  
herbs to add atmosphere and keep the  
wee beasts away.

Last autumn we had a 10-ton load  
of manure delivered, courtesy of  
Goodwood Estate – with so few animals  
on site there is a dearth of this good stuff.  
Even the stables are unable to satisfy our

The flower border at Winkhurst Tudor  
kitchen looking its best last summer.



## The Museum's most popular event – the Rare Breeds Show – 25 July

Time for celebrating all that hard work! A smallholder  
with her two prize-winning sheep has time to share her  
success. The event attracts more than 300 farm animals – cattle,  
sheep, goats, pigs and poultry – from all over the south east, as well as large  
numbers of visitors, who thoroughly enjoy the opportunity to get close to rare  
and traditional breeds of livestock, watch the judging and indulge in some  
countryside purchases among the craft and trade stands.



needs as most of this manure is straw.  
Our gardens have hungry soil, needing  
copious amounts of humus, and as we  
don't rely on artificial fertilizers it's very  
important to have adequate supplies.

There was an abundance of apples  
from Bayleaf orchard last year, and the  
gardening team spent several days pick-  
ing and carrying basketfuls of fruit  
including Warden pears and medlars to  
the stores at Winkhurst. Of course, some  
store better than others and Dawn uses  
them accordingly: the Warden pears  
need time to mature. When freshly har-  
vested they are like canon ammunition.

The Toll Cottage garden has undergone  
some alterations. The small area of herba-  
ceous border on the west side has been  
dug up, the plants divided, where neces-  
sary, and re-established on the other side  
of the brick path. The ground had  
become infested with ground elder and  
bindweed, despite our best efforts to erad-  
icate it. Having removed the plants we  
double dug, cleaned and heavily manured  
the ground, which this year will grow a  
crop of potatoes. The ivy was removed  
from the fence, ready for repair by the  
Tuesday Gang. The soil at the Toll Cot-  
tage is very slow to warm up in the  
spring: it's always the last to be sown. The  
bottom end is particularly bad and there  
is no point in doing anything with it  
until mid-May. It reminds me of an area  
we had at home when I was a boy: it was  
known as the Bishop's plot. Legend had it  
that a local man, something of a devil  
worshipper, was drowned in the River  
Severn about half a mile away. His body  
was laid out on this plot and since then  
little of substance has ever grown there.

At the time of year I am writing this,  
early January, Alexanders (*Smyrniolum  
olusatrum*) are looking luxuriant and very  
appetising. We probably get asked more  
questions about them than any other  
plants in the gardens. Brought to this  
country by the Romans as a vegetable  
and potherb, Alexanders continued to be  
cultivated by the Saxons as well as dur-  
ing medieval and Tudor times through  
to the early 19th century. With the

introduction of celery in the late 18th  
century it finally fell out of favour and  
later became known as poor man's celery.  
Through the centuries monks held it in  
high regard as a medicinal and culinary  
herb, while sailors gathered it and took it  
on board to ward off the scurvy.



Apples – and onions. Garden  
volunteers Jill Dickins and Thelma Jack  
taking in the harvest last autumn.



Alexanders were often blanched, either  
by covering them with straw or earthing  
them up. The flowers, before fully  
opened, are gathered and cooked, and  
very good they are too, tasting a little  
like purple sprouting. The seeds gave it  
one of its local names, black pot-herb:  
another name is Monk's salad. I came  
across a reference to the seeds in a 19th  
century herbal: "the seeds warm,  
strengthen and comfort the stomach, cre-  
ate an appetite and disperse wind, pro-  
mote urine and menses and give relief in  
the stragury." Well, what more could you  
want from a vegetable!



## New diploma programme at West Dean College

In an expansion of the range of conservation programmes offered, West Dean College has achieved the validation by the University of Sussex of a new PGDip (postgraduate Diploma) in *The Conservation of Buildings, Interiors and Sites*. It joins six other PGDip programmes (*Ceramics and Related Materials, Fine Metalwork, Books and Library Materials, Tapestry Weaving, Painting and Drawing and Art and Site*), and all seven programmes provide an opportunity for students to progress to one of two validated MA degrees in either *Conservation Studies or Visual Arts*.

The Museum has co-operated with the College, our neighbours in the Lavant valley, in the development of the new PGDip and MA programmes. Dr Roger Bown, West Dean's Head of Academic Affairs, has co-ordinated the validation, and has worked with Dr Edward Winters (Programme Leader and Research Fellow for Visual Arts), Pat Jackson (Academic Developer), Professor John Ashurst (Principal Lecturer for the Building Conservation Masterclass programme) and Pat Taylor (Programme Leader for Tapestry Weaving) in guiding this ambitious project through to completion. The road to validation involved consultation, committees and steering groups, with analysis, restructuring and design of programme content. The validation delegation from the University of Sussex spent two days at West Dean at the end of April, and we were all pleased to learn that validation was successfully achieved.

The new PGDip in *The Conservation of Buildings, Interiors and Sites* is a 36 week full-time course (September-July), organised in four study blocks, one of which is a six-week work placement. Practical workshop experience will be a feature of the course, and some of the existing *Building Conservation Masterclasses* will be incorporated into the teaching programme – the masterclasses are offered by West Dean in the context of a partnership agreement with English Heritage and the Museum. The Museum itself will be the venue for teaching the course unit concerned with timber framing and its conservation.

Those students who progress to the MA will start their MA studies in parallel with Blocks 3 and 4 of the PGDip, and then complete the MA with a 10-week period of full-time study during which they will complete a supervised individual project, with a combination of written and practical work. This will give students an opportunity to undertake an independent piece of work of a demanding nature, investigating in depth a subject of their choice.

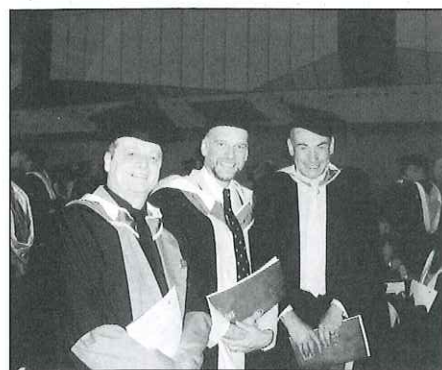
We look forward to working with West Dean College in the delivery of this new programme which will greatly enhance the reputation that the College and the Museum have already earned in the delivery of practical training in conservation.

## Fifth cohort of students complete PGDip at Museum

The fifth cohort of students are currently on track to complete the PGDip in *Conservation of Timber Buildings* which is taught by the Museum for Bournemouth University. It is a two-year part-time course, which we have now run for 10 years. An average of seven or eight students have completed each run of the course.

The PGDip is designed to lead on to the student undertaking a further period of study to write a dissertation for an MSc degree. Until recently, however, most students seemed to run out of steam having achieved the PGDip, which is taught in eight blocks of intensive study lasting four days. The students have all been mid-career craftsmen and professionals, and it is not surprising that they found it difficult to find time to research and write a dissertation in the middle of busy working lives.

In 2003, however, four students submitted their final dissertations and were awarded their full MSc degrees:



Diana Rowsell

**Robert Demaus**

*An assessment of conservation philosophies and their effect on the repair of timber-framed buildings*

**Guy Bagshaw**

*The transfer of wood-colouring techniques to the repair of timber frames*

**Richard Greening**

*The structure and conservation of historic timber church spires in the Surrey and Sussex Weald*

**Mark Hicks**

*A review of the standards of heat insulation in the walls and roofs of timber-framed buildings*

Congratulations to all four on a superb achievement!

The PGDip / MSc course was originally validated by Bournemouth University in 1994 and the first students enrolled in January 1995. The first re-validation took place in September 1998, and we now face a second re-validation this spring, which we hope will result in the course running for the sixth time, starting in October 2004. Both Bournemouth University and the Museum are committed to maintaining the very high standards that this course has established.

*Three graduates in the MSc in Timber Building Conservation, taught at the Museum, received their awards at the Bournemouth University graduation ceremony. From left to right, Mark Hicks, Guy Bagshaw and Richard Greening.*

## Two museum companies merge

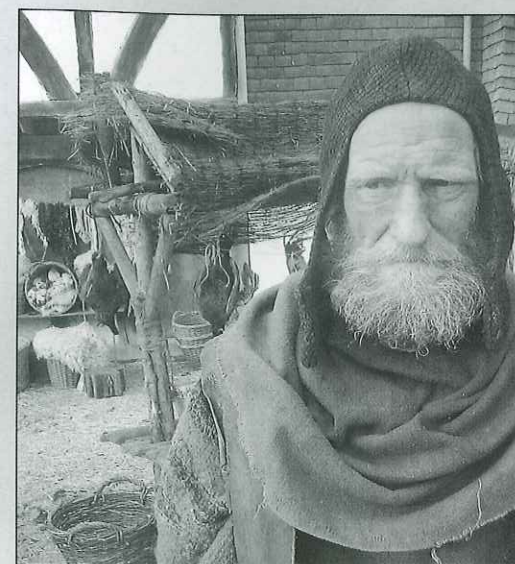
In 1998 the Museum formed a separate operating company to protect the collections of the Museum. Weald & Downland Open Air Museum Ltd held the collections and was responsible for educational activity, whereas Weald & Downland Museum Operations Ltd was responsible for the day-to-day operations and facilities for visitors. Both companies were charities.

However, current advice suggests that the arrangement of two companies does not protect the collections as previously thought, as one company is a wholly owned subsidiary of the other. The necessity to produce separate accounts for each company creates extra work and complications in ensuring the correct

allocations of income and expenditure. Therefore the decision was taken in 2003 by the Trustees of the Museum, to re-combine the two main companies. This took effect from 1 January 2004.

We now have Weald & Downland Open Air Museum Ltd and the trading company, Singleton Museum Services Ltd. The main Board of Trustees will continue to meet three times a year, as before and the new Executive Board will meet monthly. Both meetings are chaired by David Tomlinson, Chairman of Trustees. As the board of the operating company were all members of the board of the controlling company there are no changes in personnel.

Gail Kittle



## Using the Museum as a film location

*The Museum is increasingly used as an authentic period setting for filming, another way in which we can raise income to support our work in the fields of historic buildings and rural life. Here, the Museum's stockman, Pete Betsworth, takes time out from his usual tasks to take part in a recreated Tudor scene for Juniper Communications Ltd's Agincourt.*

## Using the Museum for a wide range of events...

Last year the Museum provided an interesting and unusual venue for a wide range of events run by diverse organisations. These ranged from informal meetings in Crawley Hall for a handful of people to large-scale conferences held in the Downland Gridshell.

We have been pleased to welcome student groups on special focused visits from Lambeth College, Plumpton College, Bournemouth University, UCL and David Martin's groups from Sussex University to name but a few.

Other visits were organised by DEFRA for a bespoke day on farm buildings, groups of chartered surveyors with a special interest in timber-framed buildings, HMS Sultan for planning meetings, the Brick Development Association for their annual meeting, SPAB (Society for the Protection of Ancient Buildings) millers section for their annual training day, the Architects Club for an evening visit and meal, the Worshipful Company of Plumbers Master's Day during the Rare Breeds Show and a group of probation officers from all over Europe for a flavour of Tudor England in the middle of their conference. We also hosted the South East RIBA masterclass and annual meeting followed by the opening in Gridshell of their exhibition of the work of Sussex architects.

West Sussex County Council enjoyed the use of the Jerwood Gridshell Space for the launch of its Cultural Strategy at which all the delegates were entertained with music and dance by local young people. In the same vein Chichester District Council used Gridshell for the 2003 Tourism Assembly as did Quality Edge for its end of year awards ceremony.

Many organisations like to use the facilities and ambience of the Museum to provide greater interest for their

members and guests. The Country Landowners Association held its annual conference for over 100 delegates from all over the region and the Forestry & Timber Association met to consider the building of the Gridshell with the architect and carpenter as speakers. West Sussex Museums Council and the Trussed Rafter Association held meetings in Crawley Hall. As usual the Sussex Downs Conservation Board requested extra spaces when they were holding their staff and training meetings.

On the purely social side, publishers John Wiley took advantage of the big marquee set up in readiness for the Rare Breeds Show to hold their summer event for more than 200 staff. The Veteran Car Club of Great Britain came to the Gridshell for a mid-summer evening supper preceded by guided tours.

Smaller parties included several landmark birthday parties (40th-90th) – from sedate tea parties to evening buffets, two naming ceremonies and two christening parties. All of these family events were held at the Museum because of the special place it is, tranquil and peaceful and yet with plenty for everyone whatever their age and interest, from studying buildings to admiring the Tamworth piglets. Their coming adds another dimension to the Museum and as I warn people when they first visit, they will return! It is that sort of place.

The Museum facilities serve many purposes and we often have to turn down potential bookings because of our own events. But we are always open to requests and will help facilitate these whenever it is practical. Please contact me on 01243 811464 or Rebecca Osborne 01243 811931 to find out more.

Diana Rowsell

## News in brief

■ 2003 was a busy year for weddings! Almost all couples and their guests enjoyed fine weather from April to October with most carrying on their celebrations outside for the rest of the day until the Museum closed. Bridesmaids and other child guests were taken to see the pigs and feed the ducks. The stable volunteers, whenever possible, passed through the Market Square with the horses at the appropriate time to everyone's delight. All the weddings were unique, but particularly notable for the Museum were the wedding of Graham and Karen Godley who worked for Barclays Bank and became involved in the Barclays



G White

Special Educational Needs project at the Museum, and that of Steve Corbett and his bride Carol, held in the Downland Gridshell. Steve was leader of the carpentry team who built the oak frame of the Gridshell. Fran Bell, who managed the Museum café, and her fiancé Mike Farley were married at the Museum and in August our local postman, Darren Pullen, married Paula McGovern from the nearby village of Charlton. Regular visitors to the Museum, Zoe Jack and Wayne Brodie followed their wedding with the planting of a field maple near the Catherington Treadwheel.





# Supporters

Major donors for 2003 include:

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**WEALD & DOWNLAND  
OPEN AIR MUSEUM**



**Opening times:**

**Daily 1 March – 31 October (10.30am-6pm)**

**Weekends 1 November – 28 February 2005  
(10.30am-4pm)**

**plus 26 December – 2 January 2005  
(10.30am-4pm)**

**and daily, November 2004 and  
February 2005 half-terms**

**Weald & Downland Open Air Museum  
Singleton, Chichester, West Sussex PO18 0EU**

**Museum Office Tel: 01243 811363 Fax: 01243 811475**

**Information Line: 01243 811348**

**E-mail: [office@wealddown.co.uk](mailto:office@wealddown.co.uk)**

**Website: [www.wealddown.co.uk](http://www.wealddown.co.uk)**

**Friends of the Museum Tel: 01243 811893**

**Museum Director: Richard Harris MA AADip**

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