

**WEALD & DOWNLAND  
OPEN AIR MUSEUM**

Autumn 2007

**Find out about  
wasteland cottages**

**How the Museum  
dates its buildings**

**Ockley hay barn to join  
historic building exhibits**

**Discover  
the Museum  
this winter**

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## DCMS/Wolfson Fund supports new vehicle and implement gallery

**T**he Museum made a successful bid to the DCMS/Wolfson Museums & Galleries Improvement Fund this year to support the construction of a new gallery for the storage and display of vehicles and implements from our collections. Most of these are currently stored off site and not accessible to visitors.

Thanks to the Designation Challenge Fund, most of them have been cleaned and photographed, and their storage has been greatly improved, but the new gallery will enable a significant number of them to be viewed by visitors and, if appropriate, brought into use by the stables team.

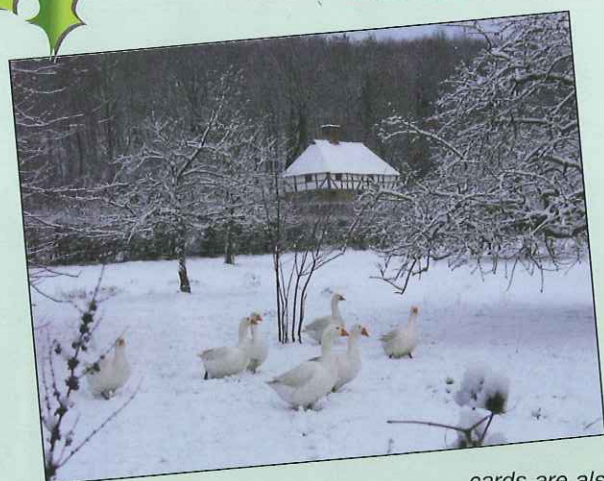
The site for the new building is the long narrow strip of land running from Whitakers Cottage to the clump of trees east of Poplar Cottage. It is bordered by two high hedges, the original

site boundary hedge on the north (Greenways) side, and on the south, a hedge planted to give the correct surroundings for the West Wittering school. The building itself is a pole barn shelter, with a monopitch roof which will be planted with sedum grass. Construction started in September and the building and displays will be completed well in time for the 2008 season.

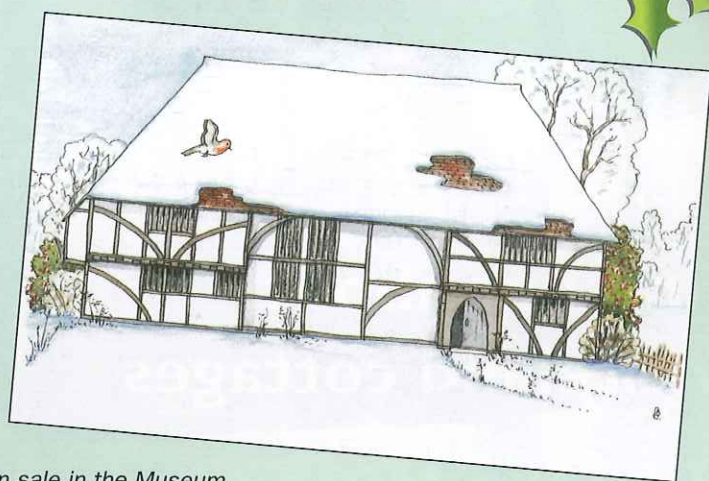
Two other buildings are also being constructed to shelter and display horse drawn vehicles and agricultural equipment. One is a lean-to behind the Witley joiners' shop, where the lime-slaking tanks used to be, and this will be used for the Gypsy waggon, the Reynolds van and the cattle waggon. The other is the hay barn from Ockley (see page 3) which will house the newly restored threshing drum and the hay elevator.

DCMS/Wolfson Museums and Galleries Improvement Fund was set up in 2002 to improve the quality of displays, public spaces, environmental controls and access for disabled visitors in museums and galleries across England. The fund makes £4 million available in each year. Museums and galleries eligible to bid for money from the fund include institutions sponsored by DCMS, designated collections in museums or universities (the Museum's collections are designated), and museums with non-designated collections in regional hubs. All bids are assessed by a panel of experts, which considers issues such as social inclusion, the care and display of collections, and the physical improvement of buildings and galleries.

## 2007 Christmas Card and Advent Calendar



This year's new Museum Christmas card features Pendean farmhouse in the snow with the Museum's geese in the foreground (left), taken by Julie Aalen. It is available in 10-card packs by mail order, at £6.20 per pack, including postage and packing. Each card includes the greeting, 'With best wishes for Christmas and the New Year'. The



cards are also on sale in the Museum shop in packs of five cards, at £2.95 per pack.

A new introduction for Christmas this year is an advent calendar featuring a painting of Bayleaf Farmhouse (right) by relief warden and artist Bob Ferry. It was Bob who created the Museum scene inside the current publicity leaflet. The Bayleaf advent calendar

has the traditional 24 doors to open, behind which are tiny images of various buildings and activities from around the Museum. The price is £4.50, and it is sure to prove popular with children.

To order both over the phone, paying with a credit/debit card, call the shop on 01243 811020.

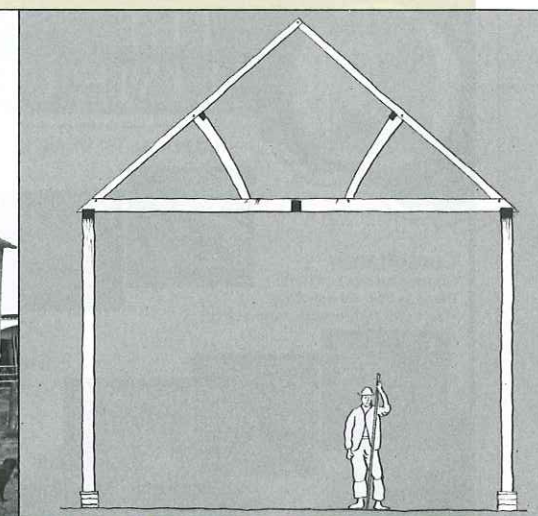
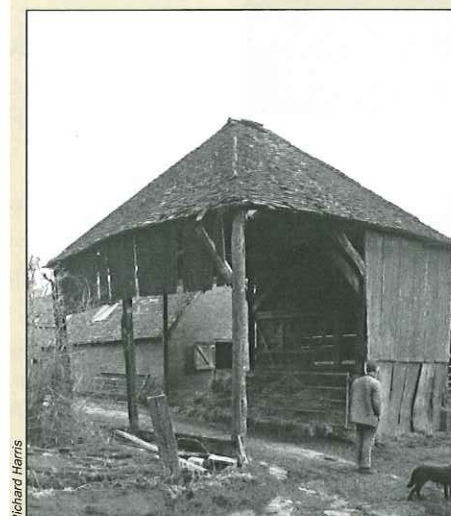
## Hay barn to be re-erected this winter

**T**he hay barn from Ockley, Surrey, in store at the Museum since 1985, is due to be re-erected on the site over the winter.

Hay barns are rare in our region. In 1835 J C Loudon wrote about them as follows:

*The hay-barn is commonly constructed of timber, and sometimes is open on the south or east, or even on all sides. ... They are found to be extremely useful and convenient during a catching and unsettled hay-harvest, and also at other seasons of the year. In wet and windy weather, they afford an opportunity of cutting, weighing and binding hay; none of which operations could, at such a time, be performed out of doors. Most farmers agree that hay may be put together earlier, even by a day, in a barn, than it would be safe to do in a stack. ... Many persons, on the other hand, think hay is more apt to heat in a barn than in the open air; and that they present no advantages which may not be obtained by the canvas stack-cover. If they do not possess considerable advantages, then the loss must be great, as the erection of such barns is a heavy expense.*

In 1985 I became aware of two examples of hay barns. The first was a very large one at Stag Park Farm, north of Petworth, on the farmstead that was created from scratch by the 3rd Earl Egremont in 1782. The accounts for the carpenters' work survive and show that the hay barn took 51 man-days to frame up and erect – and that one of the carpenters, Thomas Philps, was allowed two weeks' paid sick leave for "an accident he received from a fall when about the hay barn"! This was a huge building, 100ft long by 20ft wide and 20ft high to the eaves. It was later enclosed and underpinned for use as an engine house to serve the farm, but it is clear that in its original form it had open sides consisting of 10 open bays of 10ft each, but with a 5ft 'skirt' of boarding under the eaves.



Top left, the hay barn on its original site at Ockley Court Farm, from the north west. Top right, cross section through the Ockley hay barn. Below, the roof of the hay barn under repair in the Downland Gridshell, and left, Roger Champion working on the timbers.

The second hay barn was on Court Farm, Ockley, and it was kindly offered to the Museum by the owner Michael Calvert. The dismantling took place in October 1985, and the timbers have been in storage ever since. This was a much smaller affair, nearly square (20ft 6in by 22ft 8in on plan, and about 14ft high), but also open sided, and with a skirt of boarding below the eaves on two sides. It is of high quality timber-frame construction, and through dendrochronology we have found that its date of construction is 1804.

Having acquired the building we then faced the problem of siting it, and although suggestions were made that it might be re-erected to form a farmstead group with Court Barn, former Museum Director Chris Zeuner and I were never quite convinced that was the right approach. But more recently we have been considering ways of developing the interpretation of historic agriculture at the Museum, and we looked for a location nearer to the field strips. The site

we have chosen is at the top (southern) edge of Gonville field, close to the mature trees that surround Gonville Cottage. This is adjacent to, but outside, the Museum's main boundary, and has not in the past been considered for exhibit development, so we have agreed with the Edward James Foundation and Chichester District Council to establish a temporary site, to be re-examined within five years in relation to other development in the same area.

Planning permission has been received, foundations dug, and timbers analysed and repaired, so we expect the building to be re-erected before the end of the year. It will then be used to store and display our extremely valuable and recently restored threshing drum, dating from the 1860s, and our hay elevator, with the 'Best' living van standing adjacent, thus showing the main components of a 'threshing train'. See also page 5.

**Richard Harris**  
Museum Director



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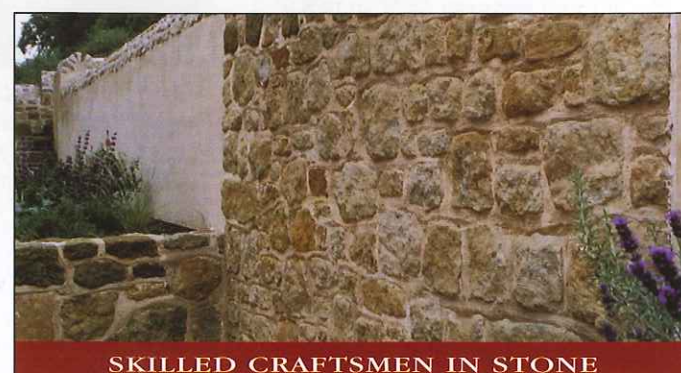
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**Landscape Conservation Management Plan under way**

As reported in the Spring magazine, the Museum has joined forces with the Edward James Foundation (EJF) to commission a Landscape Conservation Management Plan for West Dean Park. English Heritage has agreed to grant aid 50% of the cost, and following a competitive tendering process Nicholas Pearson Associates has been appointed as consultants to carry out research and prepare the plan.

The purpose of the plan is to underpin future management of the Park by EJF and the Museum, and to guide the location and design of development proposals. In detail, the aims are to:

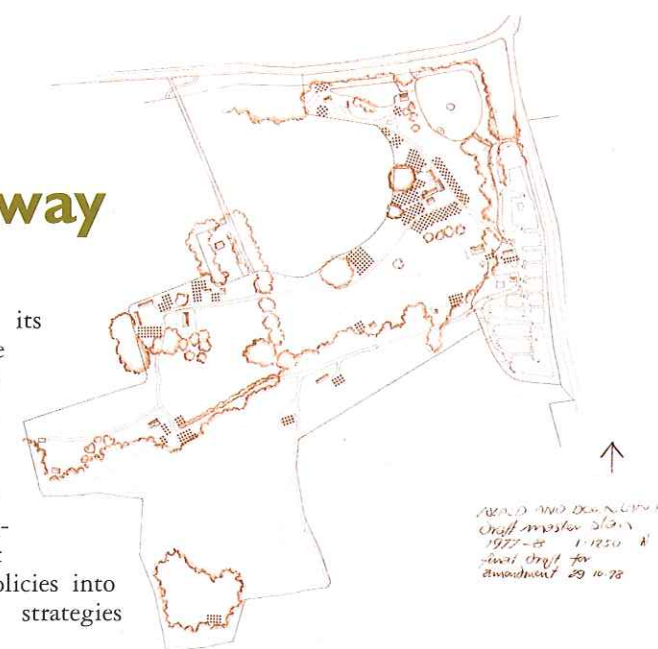
- Establish an understanding of the Park's development and assess its

significance

- Explore and discuss its vulnerabilities and the issues involved in its use, development and management
- Set a broad policy framework for its future use, development and management
- Develop the broad policies into workable long-term strategies and actions

Simon Bonvoisin and Caroline Garrett of Nicholas Pearson Associates started work in the summer and expect to deliver the report in the new year. The project steering group includes EJF and the Museum, English Heritage, Chichester District Council and Single-

ton and West Dean parish councils, the South Downs Joint Committee and the Sussex Gardens Trust.



**Threshing train display for Ockley hay barn**

The threshing train was a common site in pre-war England, and this winter we are setting up a display showing its main components – the threshing machine, the living van and the elevator.

During the summer, Paul Pinnington and Ben Headon completed the conservation and restoration of the Museum's threshing machine following a successful application to the PRISM (Preservation of Industrial & Scientific Material) Fund.

Research showed that it was built in 1862, making it a very early surviving example of agricultural equipment. Even more impressive was the fact that the internal mechanism was fully operational, if a little reluctant at first to turn over.

Its original wheels had long since been replaced with pneumatic tyres, so a set of new wheels of appropriate design was produced for the machine by Douglas Andrews of Heathfield in East Sussex which has greatly improved the overall appearance of the machine.

The second part of the threshing train is the contractors' living van, in which the threshing gang would have been based and kept their equipment (and refreshments). This vehicle is similar in appearance to a wheeled shepherd's hut and has been repaired, ready for display next to the threshing machine. Work has involved some minor repairs to the vehicle structure and replacement of most of the external corrugated iron cladding to make it weathertight. Again the original wheels had been replaced by

*"Threshing was a big excitement: a road train drawn by a steam traction engine, then set up in the farmyards and connected by a system of leather belts. The main part of the train was a threshing machine the size of a double-decker bus (or so it seemed to me); sheaves were fed into it, and from one outlet came sacks of grain, from another the straw was fed on to an elevator which took it to the top of the stack where men were waiting with pitchforks to make it into a neat structure."* (Lewis Sharratt)

pneumatic tyres, so a spare set of cast iron wheels which originally belonged to a shepherd's hut has been installed; however, these wheels are not exactly the correct size, so a more appropriate set of cast iron wheels is being sought.

The final part of the threshing train is the elevator, of which the Museum is lucky to have two very similar examples. We will be conserving one of them during the winter months ready for a final display of all pieces of machinery early in the new year.

These three elements of the threshing train will be displayed and housed in the historic hay barn from Ockley which is described on page 3. The re-erection will be carried out during the autumn by a team headed by Guy Viney.

The Museum's 1862 Marshalls of Gainsborough threshing drum (centre), drawn by a visiting steam engine which is also towing a living van, at the Museum's Autumn Countryside Show in October.





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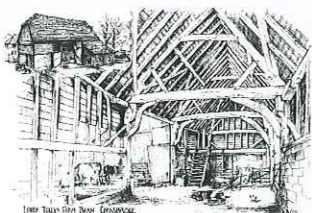
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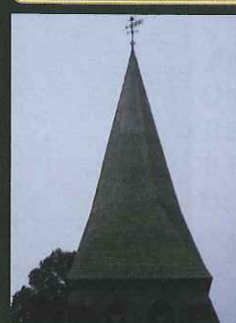
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## Collections update

### Tony White's collection

**T**ony White was associated with the Museum since its origins in the late 1960s, initially as a collector of artefacts for our collections and provider of storage space for them, later as a keen supporter and artefact donor in his own right.

Very sadly, earlier this year Tony died following a long illness. He was well aware this was going to happen and with typical thoroughness prepared his affairs meticulously and well in advance, also including the Museum in his thoughts.

As a local farmer and keen horseman, he had built up his own collection of harness and horse-drawn equipment and from time to time donated items to the Museum. In his final days he further demonstrated his generosity with a donation which would be the envy of any collector.

The first item comprises eight sets of team, or 'latten', bells. Such sets usually consist of between two and six bells mounted on a wooden frame which is then attached to the hames of a draught horse collar, providing warning to other road users of their approach. The Museum already had a good collection of team bells, but these latest additions make an impressive impact, particularly as four of the sets all belonged to one working horse team, and are marked accordingly, displayed in a wooden frame.

Tony also gave much of the harness he had collected and used with his own heavy horses, which he had sadly been unable to continue to manage some time ago. The harness is of very good quality and provenance and some of it will be used from time to time by our own Shire horses – something Tony would have been extremely happy with.

The final item he gave is probably the most valuable in terms of historical importance and rarity. It is a strawberry van (or waggon), a small, sprung farm vehicle which was used to transport the south-east Hampshire strawberry crop to market or railway stations for onward distribution. The van is displayed at the Museum in Redvins Yard.

Strawberry vans were often known as 'Hayter vans', as wheelwright and carpenter William Hayter of Portchester was principally responsible for their popularity. Our example is a 12-bushel capacity van and was supplied to Mr H Smith of Waltham Chase around 1910 at a cost of 44 golden sovereigns. Mr Smith was a resourceful smallholder and



This photograph shows the strawberry van at some time between 1912 and 1914 with 'Grandad' Smith sitting aboard beside his nephew Alan Victor Smith, while Bill Smith holds Tom the horse. It was a Saturday and they had been to Hambledon, about 24 miles away to collect a load of straw. Mr Smith senior's two walking sticks are propped in front of him; disability had forced him to use them since the age of 29 but he continued to support his family all his life. Tom, the horse, was purchased from Portsmouth Tram Company for seven sovereigns! He was probably considered unfit for public transport duties because of his slightly crooked near foreleg but, like all good smallholder horses, Tom was very much one of the family and always spoken of with affection.

the van was purchased with the proceeds of selling a fine litter of porkers! After returning from the war in 1918, 'Uncle' Joe Smith bought a smaller, 10-bushel size, van from Hayters. By then the cost had risen to 75 sovereigns!

The strawberry van was eventually purchased by Tony and painstakingly restored by Peter Ingram of Selborne in the 1970s – even retaining Hayter's painted trademark scroll banner and Mr Smith's 'parliamentary' name, as legally required, on the off-side front panel, together with his market number.

At his own request, the Museum provided our Shire horse, Neville, to pull the waggon for Tony's final journey from his farm to the local church for his funeral (pictured right) and, on a happier note, it was also used by many of the younger members of the family for their return journey back to the farm.

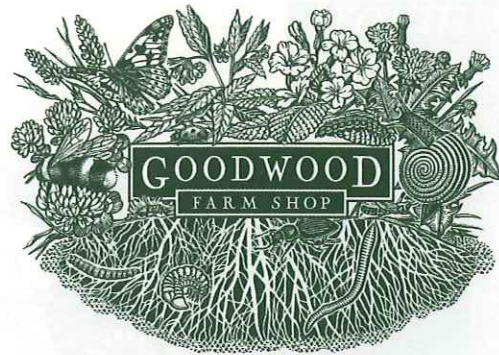
Julian Bell



One of the Museum's many sets of horse team, or latten, bells, from the collection of the late Tony White. Left, the tuning of 13 of the sets. Each set has two, three, four or five bells. The notes on the stave show the order of the bells in each set, but in use all the bells would chime in a random sequence.

Richard Harris





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## Poplar Cottage – a wasteland cottage from Washington, West Sussex

By Danae Tankard

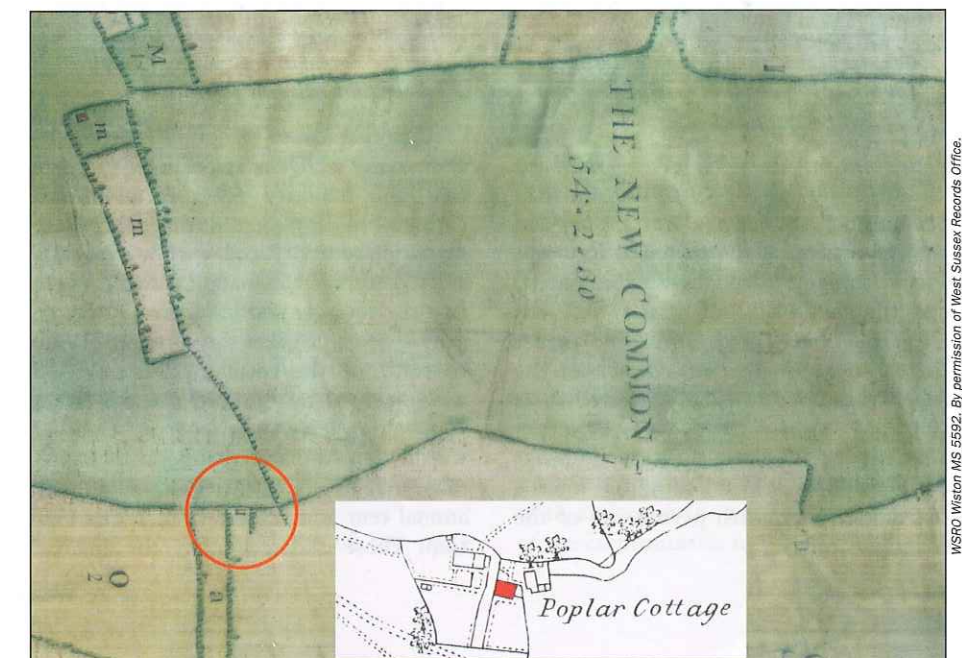
**P**oplar Cottage, from Washington in West Sussex, is a building of a distinctive type, with two rooms on the ground floor, two rooms above and with a smoke bay at the gable end and a hipped terminal at the opposite end. A smoke bay – a small bay which contains smoke from the fire – is an intermediate stage of development between the open hall and full chimneys. The date range for smoke-bay houses and cottages is from the early 16th century to the mid 17th century but the style of timber framing used for Poplar suggests that it was probably built towards the end of that period, possibly between 1630 and 1650. About 50 to 100 years later a brick and stone chimney stack was built inside the smoke bay and probably about the same time an outshot was added to the back.

David and Barbara Martin have identified Poplar Cottage as a wasteland cottage, that is, a landless, or near-landless, cottage built either on a wayside verge or as an encroachment on common land. Poplar was built on the edge of Washington Common, on what seems to have been the boundary of Washington and Chancton manors, a point which will be returned to later. Wasteland cottages were relatively rare in the late 15th and early 16th centuries but became common throughout the Weald and Downland region during the period 1580 to 1650, and may have accounted for about

15% of all rural housing by the second half of the 17th century.

The evidence from standing buildings, which undoubtedly represent only a tiny proportion of the actual number built, together with the documentary evidence, suggest that the late 16th and early 17th centuries saw an unprecedented explosion in cottage building. This was a response to the social and economic pressures of the period, which witnessed a rapid growth in population, putting pressure on land, the existing housing stock and opportunities for employment. An increasing proportion

Poplar Cottage (circled in red) as shown on a map of c.1739, on the southern boundary of Washington Common. Inset, detail based on the OS 1st edition 25in = 1 mile map, showing Poplar Cottage (red).



of the rural population became landless or near-landless, partially or wholly dependent upon wages, and subject to seasonal periods of under- or unemployment.

### Common land

Common land refers to the non-arable and unenclosed parcels of land on a manor such as wastes, woods and pasture. It was owned by the manorial lord but the tenants had the right to its natural products – for food, fuel and materials – and to pasture their animals. However, not everyone had equal rights to the use of common land. Common rights went with tenure, with some tenants entitled to a greater share of common resources than others. The use of common land was governed by manorial custom and regulated through the manorial courts. Manorial courts could qualify customary entitlements further through the issuing of ordinances or by-laws, restricting the use of commons to certain times of the year, the number and type of animals that could be pastured, or the amount of material that could be taken at any one time. Tenants who took more than their entitlement, or who otherwise infringed custom or ordinance, were presented in the manorial courts and fined.

The landless – squatters, inmates and their tenants – had no legal rights to the exploitation of common land, although in practice they might be allowed unofficial 'use rights', such as the gathering of fuel, or the pasturing of a cow. The exercise of common rights could form a substantial part of the income of the poor. It has been estimated that in the 18th century the pasturing of a single cow on common land might constitute as much as 40% of an agricultural labourer's income and fuel rights could





## Poplar Cottage

have been worth between 10 and 20% of earnings. Income derived in this way could allow a family to remain self-sufficient rather than become dependent upon parish rates. For this reason, although tenants were assiduous in guarding their common rights, they would tolerate unofficial use by those who might otherwise become a financial burden on the parish, for which they would all be liable.

### The regulation of cottage building in late 16th and 17th centuries

The problems caused by the illegal erection of 'cottages' on common land were explicitly recognised in 1589 when an act entitled 'An act against erecting and maintaining cottages' was passed. This stipulated that:

*For the avoiding of the great inconveniencies which are found by experience to grow by the erecting and building of great numbers and multitude of cottages, which are daily more and more increased in many parts of this realm, be it enacted ... that ... no person shall within this realm ... make, build and erect, or cause to be made, built or erected, any manner of cottage for habitation or dwelling, nor convert or ordain any building or housing made or hereafter to be made or used as a cottage for habitation or dwelling, unless the same person do assign and lay to the same cottage or building four acres of ground at the least, to be accounted according to the statute or ordinance De terris mensuran-dis being his or her own freehold and inheritance lying near to the said cottage, to be continually occupied and manured therewith so long as the same cottage shall be inhabited; upon pain that every such offender shall forfeit, to (the Queen) ... £10 of lawful money of England for every such offence.*

Exemption from the Act could be obtained by petition to the Quarter Sessions on grounds of poverty, provided the permission of the manorial lord was given. Lodgers (described as 'inmates') and the subdivision of houses were not allowed. This was qualified by an act passed in 1601 entitled 'An act for the relief of the poor' (usually referred to as the Poor Law Act) which gave churchwardens and overseers authority to build cottages on 'waste and common' for the use of the poor, with permission of the manorial lord:



Top, Poplar Cottage viewed from the north before dismantling, and, above, from the north west. Below, the north-east corner of the cottage in situ.



*It shall and may be lawful for the said churchwardens and overseers ... by the leave of the lord or lords of the manor, whereof any waste or common within their parish is or shall be parcel ... according to any order to be set down by the justices of the peace of the said county at their general Quarter Sessions ... to erect, build and set up in fit and convenient places of habitation, in such waste or common, at the general charges of the parish ... convenient houses of dwelling for the said impotent poor.*

A comparison of manorial records with the records of Quarter Sessions suggests that the majority of cases of illegal cottage building were dealt with by the manorial courts. Faced with an illegally erected cottage the manorial court might fine the cottager and order him or her to pull it down or grant the cottager licence to continue the cottage. Cottages that were licensed by the lord became either copyhold or leasehold properties; in other words their inhabitants became legitimate tenants of the manor, paying an annual rent and subject to manorial custom. Those indicted before the Quarter



Sessions received similar treatment: they could be fined and ordered to pull the cottage down, or they could be given a licence, with the consent of the manorial lord, and allowed to continue it. Licenses could be granted for a set period of time or in perpetuity. Evidence from both types of source material suggests that by the late 17th century the rate of illegal cottage building had declined markedly.

### The manorial status of Poplar Cottage

Poplar Cottage lay within the parish of Washington, which in the late 17th century had a population of about 400 to 450. Land in Washington was divided between two manors, Washington and Chancton, and both manors had rights of common on Washington Common, as well as having common land elsewhere within the parish. The manorial status of Poplar Cottage has always been problematic to those attempting to research the history of the house. A map of the manor of Washington dated c.1739 shows the cottage set on its own on the edge of Washington Common and outside the boundary of the manor on land held by Sir Robert Fagg, lord of the neighbouring manor of Wiston. Additional research has now established that in 1715 Fagg bought a chunk of the former demesne lands of Chancton manor from the lord of Chancton, James Butler. This chunk included 85 acres in the north of Findon and 70 acres in Washington. Although the exact bounds are unclear, the 70 acres appears to have comprised the land to the south of Washington Common (and so including Poplar Cottage), extending to the top of Chanctonbury Hill. By the 19th century this land, and Poplar Cottage, had been incorporated into the Wiston estate, owned by successive members of the Goring family.

The court book for the manor of Chancton beginning in 1603 records several presentments in the manorial court in the early 17th century for the illegal erection of cottages on manorial waste. For example, in 1603 the court presented that 'William Wilkin has encroached on a parcel of the lord's waste called Washington Common and thereupon has built a certain cottage without licence'. And in 1605 five tenants were presented together for building cottages without licence on manorial waste and each fined 6s 8d, and ordered to pull their cottages down or face a further fine of 10s. The earliest surviving court book for the manor of Washington begins in 1682 by which time there were at least half a dozen wasteland cottages, all copyhold properties. Such cottages can be identified either because they are described as 'formerly part of the waste' and/or because of their location on or besides manorial waste.

### Cottages and the social status of their inhabitants

Despite extensive research it has not been possible to identify the earliest occupants of Poplar Cottage. However, a broader analysis of 17th century

cottagers enables us to draw some conclusions about the occupants' probable social and economic status. The requirement of the 1589 act that cottages must have at least four acres of land must have represented the minimum amount of land then thought necessary to sustain a family. We know from the Washington tithe map and award of 1839 that at that date Poplar had 26 perches of land, which is about one sixth of an acre. The size of this holding (essentially a garden) has been recreated at the museum on the small plot of land on which Poplar Cottage is now situated.



Poplar Cottage during dismantling, showing the sooted wattle and daub remains of the side of the smoke bay built into the stonework of the later chimney.

Indictments before the Quarter Sessions for illegally erecting cottages which record the defendant's status show that they were typically either husbandmen, labourers or craftsmen, with husbandmen forming the largest single group (reflecting the predominance of this group in rural society). Those granted licences either to erect or to continue cottages were typically, although not exclusively, paupers, reflecting the requirements of the 1589 act. To put these social groups in context, in 1577 when William Harrison wrote his *Description of England* he divided the population into four 'sorts' of people, gentlemen, citizens or burgesses, yeomen and 'artificers and labourers'. The last group Harrison described as 'day labourers, poor husbandmen, and some retailers (which have no free land), copyholders, and all artificers, as tailors, shoemakers, carpenters, brickmakers, masons, etc'. In terms of social status, Harrison's 'fourth and last sort' were, however, above the level of the truly

"It is probable that the early occupants of Poplar Cottage were husbandmen, earning their living from the land."

poor, whom Harrison divided into a further three 'sorts', the impotent poor, those who are poor 'by casualty' and the 'thrifless poor'.

It is probable that the early occupants of Poplar Cottage were husbandmen, earning their living from the land. Since the land adjoining the cottage was clearly insufficient to sustain a family, the occupants are likely to have derived much of their household income from the exercise of unofficial use rights on Washington Common. They may also have supplemented their income by working as agricultural labourers for larger landholders. Alternatively, they may have earned a living from one of the more poorly paid rural crafts – Harrison's 'artificers' – perhaps as a shoemaker, weaver, or bricklayer, all occupations present in 17th century Washington.

### Living on the margins?

The location of Poplar Cottage on the boundary of two manors is unlikely to have been accidental. Manorial boundaries and areas of common land were clearly marked out both by natural features and boundary markers such as hedges, stones, crosses, poles and fences and were periodically surveyed and recorded by groups of tenants. The c.1739 map of Washington shows that Washington Common was hedged, with access by gate at various points. However, the original builder and occupant of Poplar may have hoped that its location on the boundary would mean that it would escape scrutiny by either manor. The fact that it survived suggests that at some point the status of the cottage was legitimised, presumably as part of the manor of Chancton, and it became either leasehold or copyhold. The lives of cottagers have been described as 'economically marginal', subject to intermittent hardship during periods of under- or unemployment or when they had too many mouths to feed or became old or infirm. Nevertheless, they represented a significant – and visible – proportion of the rural population, and, as such, were an integral part of the communities in which they lived.



## People

**Mark Buxton** took up the post of Horseman at Easter this year, and will be responsible for the care and welfare of the Museum's working horses, their use in a wide range of agricultural and site-based tasks, and the co-ordination of a team of volunteers. Mark was already known to the Museum as for 13 years he has been head horseman for the Royal Parks, based in Richmond Park, Surrey, and attended our Heavy Horse Spectacular with its show turnout. The Weald & Downland Museum's former Director, the late Chris Zeuner, had assisted the Parks management with the



Mark Buxton and Mac.

re-introduction of horses to the Parks and the Museum's horses took part in several events there. At Richmond Mark had three Shire horses, their vehicles and harness, to care for, and alongside attendance at major events, such as The Lord Mayor's Show, he was much involved in education, including school visits. Prior to this post he worked at the Royal Parks in estate management. Mark is a marine engineer and served in the Royal Marines after which he worked on charter boats in the south of France and later for British Aerospace. Shortly after Mark joined the Museum, a new Shire horse was acquired: Mac is 10-years-old and was bred by the notable Shire breeder, the late Denys Benson. He has an excellent pedigree but is an 'old-fashioned' sort of Shire, with good draught qualities. He has already worked well as a pair with Neville, the Museum's other working Shire gelding.

**Jo White** and **Vicky Guest** have joined the Museum's interpretation team as Interpretation Assistants. They join our Head of Interpretation, Hannah Miller and Woods and Crafts Interpreter, Jon Roberts. Rachel Neville, Schools and Interpretation Officer, works closely with Hannah and Jennie Peel, Schools Services Manager, providing a valuable link between the two departments, both based in the building from Lavant.

Jo White came to the Museum in October 2006 with a Fine Arts degree and teacher training experience, having lived and worked in the West Sussex area all her life, and having a passion for history, interpretation and all things creative. Vicky Guest graduated with an MA in Museum Studies at the start of 2007 after completing an archaeology degree and has a great deal of personal experience working with various live history groups. Vicky worked on placement at the Ryedale Folk Museum in North Yorkshire last summer.

Their role is primarily to interpret our domestic buildings and surroundings – often in Tudor or Victorian period clothing. The task involves strong practical and intellectual skills to fulfil the many different aspects of the interpretation role at the Museum –

**Lucy Hockley** was recruited in April to join Diana Rowsell and Rebecca Osborne in the adult courses team. Lucy's first degree was History with German which she studied at Durham and she recently completed a postgraduate course in Heritage Interpretation at Ironbridge (Birmingham University) where she gained useful experience for her role here. Courses are run seven days a week, so Lucy and Rebecca share weekend responsibilities, Lucy working Tuesday-Saturday, and Rebecca Sunday-Thursday. This new appointment will enable the Museum's courses to continue to develop and expand, including the implementation of a second MSc course to be validated by Bournemouth University and starting next academic year. The post is being financially underpinned for three years by the



Vicky Guest preparing food in Winkhurst Tudor kitchen as visitors arrive.

researching and developing new projects, managing and training volunteers, delivering workshops and demonstrations as well as the regular housekeeping necessary to keep the domestic buildings well presented.

In addition Vicky and Jo supervise and manage the daily running of our working Tudor kitchen, Winkhurst, putting into practice the many new ideas which flow from all Museum departments, as well as maintaining a high standard of interpretation on a daily basis.

Sargent Charitable Trust in addition to the financial support we already receive from the Mitford Foulerton Trust.

**Karen Barrett**, who has been involved with the Museum for many years, has formally joined the staff in the schools department. "Already we are benefiting from her encyclopaedic knowledge of the workings of the Museum," says Schools Services Manager Jennie Peel, "and it is a joy to have her working with us".

**Lisa Prescott** has joined the Museum as the new administration assistant, replacing Holly Elliott, who is moving to Toronto. Lisa will be working full-time, undertaking general administration, organising children's birthday parties and running the trade stands with Sue O'Keefe.

## News in brief

■ The Images of Bayleaf exhibition, which took place in the summer, was opened by Roger Champion, who as the Museum's master carpenter, had been intimately involved with Bayleaf Farmhouse from the beginning of its life as a Museum exhibit. (In the photograph, right, he

is with Diana Rowsell, Head of Learning) Following an appeal in the Spring Museum Magazine submissions rolled in, from models of all kinds, to paintings, rugs, engravings, crocheted wall hangings and photographs. Added to these were items from within the Museum's own collections, including tea towels and archive photographs. Roger Champion lent carvings of an acorn and a chain, made from original Bayleaf



Continuing our series in which tutors on the Museum's courses write about their subject and involvement with the Museum.

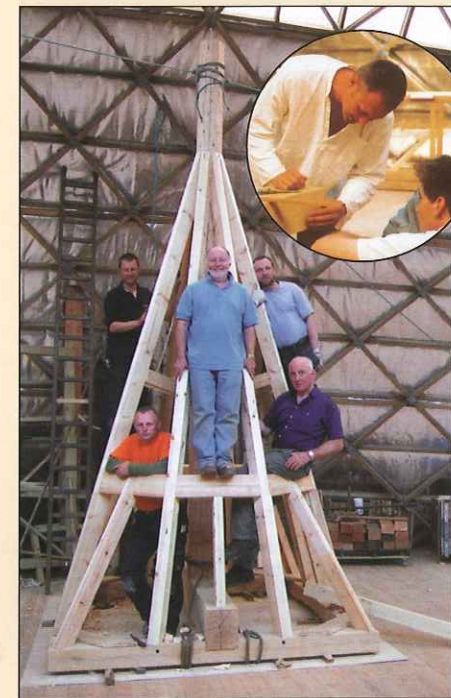
## Timber framing in the Weald and Downland

I first visited the Museum in the late 1970s as a schoolboy, and remember a timber frame in the process of being erected – Pendean Farmhouse, I think. I started to visit again about 10 years later, now as a fledgling timber-frame carpenter, each time seeing something new in the frames re-erected at the Museum.

I became 'carpenter in residence' in 2002, moving my workshop to Singleton, and studied the buildings in greater depth. Now, nearly 30 years after my first visit I can still find fascinating aspects of detailing and arrangement of the different timber frames, even though I have studied them countless times. Such is the depth of the resource of the Museum's re-erected buildings.

This resource is tapped into many times in the practical historic carpentry courses that I teach, which are based in the Jerwood Gridshell Space. With each new course I am able to find a long list of buildings that will specifically illustrate the great variety and chronology of the development of timber framing in the Weald and Downland region. With historic frames from the late 14th century to the late 19th century, ranging from domestic, to communal to agricultural to small scale industrial, the Museum is like a multi-faceted jewel, with so many different ways to view it.

This year has presented me with a number of new challenges and opportunities, including cutting and pitching a spire and prefabricating and erecting a North American-style frame. Whilst there is neither at the Museum, I have looked at other buildings to illustrate solutions to these carpentry problems. First came the request to construct a timber spire, which would act as a



Students with the reconstructed church spire which has enabled the Museum to teach the carpentry techniques involved, and the craft of shingling. The spire is now based behind the Joiner's Workshop. Inset, Joe Thompson teaching timber framing in the Downland Gridshell.

model upon which the craft of oak shingling could be demonstrated and practiced. I started looking at every church spire I could and again was presented with a great variety of shapes and sizes. To see what I mean compare the church spires of Bosham to Plaistow to West Dean to Sompting. Luckily I was ably guided by steeplejack Peter Harknett, and architect John Deal, who assisted me with all aspects of the design as well as on the course itself. Diana Rowsell and I decided this would

make a wonderful training opportunity and I am indebted to all the students who put in so much hard work to make the spire such a successful project. This, of course, is another great strength of the Museum, the vast knowledge of the staff, tutors and students.

The recent 'Square Rule' timber frame course arose as a result of requests from students wishing to learn more about the North American framing techniques. Square Rule is essentially a 19th century method. It was never really adopted in the UK, but many of the concepts that underpinned it were present in 18th century framing methods and in the 19th century frames that we have re-erected at the Museum. So yet again I could delve into the resource and perceive the buildings in the light of 'division of labour', standardisation and interchangeability.

By happy circumstance the dismantled timbers of the late 18th/early 19th century hay barn from Ockley were laid out in the Gridshell for repair prior to re-erection. This allowed the students to closely investigate and compare the carpentry techniques that they were practising with those from a UK example of the same period.

So whether looking at kingposts, crown posts or decayed and repaired bayposts there are ample examples with which to educate, inform and inspire visitors to the Museum, and to tell the story of timber framing in the Weald and Downland.

Joe Thompson runs Sussex Oak and Iron from his workshop at the Museum's Downland Gridshell and teaches a number of timber-framing courses, notably the Museum's flagship Timber-framing from Scratch course.

timbers which could not be used in the restoration. Local artist and course tutor Gordon Rushmer curated the exhibition, housed in the Downland Gridshell, assisted by Rebecca Osborne. Younger visitors competed for a prize for the best Bayleaf drawing and the best Bayleaf poem. The exhibition was manned by stewards, many of them members of the dedicated Bayleaf steward team.

■ On 15 July 2,000 women and their supporters converged on the Museum for the second Cancer Research UK Race for Life to be held here. Rebecca Osborne and Lucy Hockley from the Museum staff joined the runners, taking part in memory of loved ones they had lost, as well as family and friends who had survived the disease. The race, which took place through the Museum and West Dean's beautiful parkland, raised some £150,000 for Cancer Research.



## Obituaries

### Jim Oliver

Jim Oliver died on 19 May 2007 in his 90th year. A farmer by profession, he farmed 400 acres in Send, Surrey, but was also a keen student of local history, especially vernacular architecture. He was a member of the Vernacular Architecture Group and of the Wealden Buildings Study Group, serving as Vice President 1984-6 and President 1986-8. In 1983 he became Deputy President of the Hampshire Field Club and was deeply involved in studies of historic landscapes in Wessex.

Jim was a great supporter of the Museum and had been involved with its foundation in the late 1960s. However, it was not until 1982 that he became formally involved as a member of the Sites and Buildings Committee, which was then under the chairmanship of Robin McDowall. He became a trustee of the Museum in 1986, and in 1987 took over the chairmanship of the Sites and Buildings Committee, which he held until its last meeting in 1990. In that capacity he was also a member of the Executive Board. He retired from trusteeship in 1995 but remained as a vice-president.

Jim is remembered with affection and gratitude by the many people whose interest in history he kindled and encouraged.

Richard Harris

### Lord Nathan

Lord Nathan became the Museum's President in October 1994 in succession to Sir James Waddell. He held office until December 1996 when the Museum's restructuring combined the chairman and president into a single post, and he remained as a vice president until his death.

He lived at Lickfold, Petworth, and at the time of his Museum presidency he was chairman of the Sussex Downs Conservation Board which had (and, as the South Downs Joint Committee, still has) its offices at the Museum. The beauty of the Sussex Downs was very close to his heart, and he was Past-President of the Society of Sussex Downsmen. He was a member of the Court and Council of Sussex University, having been awarded the degree of Honorary Doctor of Laws in 1988.

Lord Nathan was a prominent solicitor in the City and for many years was senior partner of solicitors Herbert Oppenheimer, Nathan and Vandyk.

Richard Harris

### Marjorie Hallam

Following our obituary for Marjorie Hallam in the Spring issue magazine Dr Janet Pennington wrote to point out Marjorie's involvement with the Wiston Estate Study Group.

This group was also founded by the Museum's founder, Dr Roy Armstrong, in 1976. Dr Pennington became its honorary co-ordinator and is certain that Marjorie was one of its founder members. Others closely involved were John Friar, Tony Jenner, Gordon Lawrie, Jim Oliver, Joyce Sleight and Jill Turner.

The group's aim was to record all the agricultural buildings on the c.5,000 acre Wiston Estate. In the process of recording the structures the derelict Poplar Cottage and a cartshed were identified as being good examples of their type, and subsequently were rescued from slow destruction and came to the Museum.

Marjorie attended nearly all the meetings, records Dr Pennington, which were usually held at Gordon Lawrie's house opposite Wiston Pond. "Marjorie

was always full of ideas, much knowledge and wisdom, and she soon produced lists of all the farms and other buildings on the estate. I remember her with affection and gratitude."

The group gradually faded away, following the deaths of Roy Armstrong and Tony Jenner, and now, Jim Oliver (see left). However Dr Pennington has offered the Museum her small archive from the group for the Museum's Library.

"The group was an important part of the study of local vernacular buildings led by Roy Armstrong while the Museum itself was being developed," said Museum director Richard Harris. "We are very pleased to have been offered Janet's archive of minutes and papers and will be delighted to add it to our material in the Armstrong Library."

*\*An oak seat in memory of Marjorie Hallam has been placed near Pendean Farmhouse, the building with which Marjorie is most closely associated.*

## Sadly, during the year a number of volunteers have passed away.

Mary Hum was a volunteer for many years, working in the ticket office, shop, the main office and the information desk in Hambrook Barn. She was also a member of the Friends committee. Monica Hannevold, a former headmistress, was for many years a shop supervisor until the removal of the shop from the Lavant building to Longport visitor entrance. Sandy Lane, who had been assistant to West Dean's former agent, Tim Heymann, volunteered for many years, working in the ticket offices, shop, mill, on car parking, guided tours and general building exhibition interpretation. Jeff Lyons was a dedicated volunteer who was both a steward and Gridshell guide, always able to help

at short notice. Jeff had been a volunteer for the past six years and died aged 76 at home in Emsworth after a short illness. Gertie Whittle was a long-serving volunteer, working mainly in the shop. Diana Buxton was a volunteer for many years, and also a Friends committee member. Cynthia Haworth was a long-standing volunteer, working in the shop in the days when it was in the Lavant building. Eve Becher, another Friends committee member, worked as a volunteer in the shop, on ticket sales and at the reception desk in Hambrook Barn.

*Thank you to Keith Bickmore and Bob Easson for providing details of the volunteer activity of the above Museum supporters.*

## Collections update

Knowledge of the Weald & Downland Museum's collections seems to be spreading: I recently received an e-mail offering a number of carpentry machines from an enthusiast in Sheffield and I was pleasantly surprised to think that of all the museums in the country, the donor picked us! Being far outside our geographical collecting area (Kent, Sussex, Surrey and Hampshire) the offer was declined, but it was nevertheless a very interesting call.

### Keepers Hook

This very interesting and beautifully made but slightly grizzly item (right) was donated by Mike Bulpett from Chidham. He acquired it from a local gamekeeper who had made it by hand from leather and hooks to advertise the effectiveness of his pest control. When employed by a landowner to rid his property of vermin, he would strap the hook to a fencepost and hang from it whatever he had managed to trap – rats, moles, crows and the like. We have it displayed in the Gridshell Store – without these additions.



### David Russell

David Russell, who died on 12 September 2007, was an architect with special knowledge of historic buildings, and a friend, supporter and trustee of the Museum since its inception.

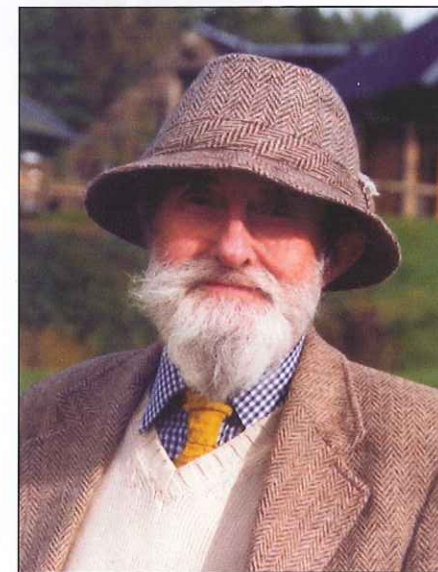
David was born in 1922 and served as a pilot in the RAF from 1940-1950. He spent a year studying archaeology before moving to architecture, which was reflected in his deep knowledge of old buildings. His professional life was spent at John Schwerdt and Partners in Lewes, a 50-year stint from 1956 to 2006. Among the thousand or so projects on which he worked were Brotherhood Hall in Steyning, Lurgashall Winery and Midhurst Public Library. Several of his projects received awards, and he designed two buildings which have been listed, one as a modern building but the other as Georgian (a replica which deceived the lister!).

In June 1966 he met Museum Founder Roy Armstrong and became involved in the project to create an open air museum in Sussex. In April 1968 he was elected chairman of the newly formed Committee for Crafts and Industries, which supervised, amongst other things, the development of the Museum's collections of tools, artefacts and equipment which now, 40 years later, is stored and displayed in the Downland Gridshell. The first acquisition, labelled 1968/01, a cooper's heading knife, is still safely held in the collections.

David remained chairman until the committee ceased to exist in 1974, and in 1975 he joined in quick succession the Buildings and Site Planning Advisory Committee (then chaired by the Museum's Honorary Architect, John Warren), the Museum trustees (then known as directors), and the Council of Management (the equivalent of our present Executive Board). In 1985 the Museum's constitution was changed, and in 1988 David became a member of



David Russell, below, and above, the aerial photograph of the Museum in its Lavant valley setting, taken by David Russell in 2004.



the Executive Board, and remained so until his death.

David was very adventurous and had extremely wide interests. Outside

architecture these ranged from old cars and sailing to skiing and dowsing – on which he taught a course at the Museum every year from 1999. But his greatest love was flying, which he re-started in 1997, and which he was still doing two days before he died.

David was a wonderful friend and supporter of the Museum. Generous to a fault, he would always respond fully to any request for help, and he contributed to numerous projects at the Museum. In 2004 I asked him if he could take some aerial photographs to help us, but I did not realise what a perilous operation this was until he described his technique of holding onto the joystick with one hand while leaning out of the window with the camera held in the other! But the results were spectacular, and one photo in particular seems to me to capture better than any other I have seen the beauty of the Museum's site in the Lavant valley, with the river reflecting the sky and making it visible as a silver trail heading off to the west and south.

His wise counsel and quiet manner will be very much missed.

Richard Harris

### Horse Shoes

A nationally significant collection of c.500 horse shoes was very generously given to the Museum by Ken Smith. He collected them over the last 25 years of his life. They range in date from 11th or 12th century to the present day and although many of them originate from slightly outside our geographical collecting area the quality, range and provenance of the shoes is superb.

Accessioning this massive collection and recording all

their details is a very daunting task, but as Ken is due to retire in about two years' time he has kindly offered to return to the Museum to catalogue the collection for us.

Julian Bell







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## Museum gardener, Bob Holman, retires

**A**fter 20 years as the Museum's gardener, Bob Holman has retired. Few people have done as much as he has to shape the Museum – not only the physical shape of the gardens themselves, but also our commitment to communicate at the highest possible level with our visitors.

The story really begins at a meeting held on 1 May 1985, at which proposals for Bayleaf were discussed for the first time. "Bayleaf could be interpreted as a late-medieval complex ... The garden project should perhaps be phase 1." A report was commissioned from Dr Sylvia Landsberg, and a great deal of discussion ensued, but by the autumn of 1987 we were ready to make a start, and Bob was employed as a part-time gardener to make it happen! The garden and shaw were created and planted in 1988 and the Bayleaf project opened on 26 May 1989.

Bob maintains that at the beginning he had little knowledge of garden history, but he brought a deep and extensive knowledge of the countryside, and his interest was such that he rapidly became deeply immersed in the history and lore of plants. The Museum also gave him scope to exercise two of his other talents, photography and communication, and anyone who has attended one of the many illustrated lectures that he has given over the years will readily attest to the excellence of both.

The Bayleaf garden demonstrated what a successful and important role gardens could play in the interpretation of our exhibits, and with the guidance



Bob Holman busy at work fencing the Bayleaf paddocks.

of Sylvia Landsberg, Bob proceeded to create five others after Bayleaf. The first was attached to the Hangleton cottage, but in spite of Bob's valiant efforts for 10 years, the combined depredations of rabbits and small boys proved too much, and we are now planning a complete change to bring the cottage much closer to its original situation as revealed by archaeology.

All the other historic gardens have flourished. The first, established in 1996-7, was the garden and orchard attached to the house from Walderton, closely followed by Whittakers Cottages in 1998, Poplar Cottage in 1999, and Pendean farmhouse in 2001. All these

gardens have matured beautifully, and are greatly appreciated by visitors. In 2004 Bob reorganised the Toll Cottage garden, that had originally been created 20 years before, and also laid out the little garden behind Winkhurst Tudor kitchen. Throughout his 20 years at the Museum Bob has been helped by a small but dedicated team of volunteers, many of them expert gardeners in their own right. Thelma Jack and Jill Dickins were the first, but there have been many others.

From his earliest days at the Museum, Bob has been willing to give talks and take walks, and they have been much in demand. From Dawn Chorus walks which started in 1990, through the 'Millennium of Herbs' course he delivered with Tina Stapley in 2000, and numerous days spent training people to weave continuous wattle fencing (a crucial feature of the Bayleaf landscape), he has played a central role in the development of the Museum's Lifelong Learning programme. He also played an important part in helping interpreters in Winkhurst Tudor kitchen to link recipes and household customs to the plants and herbs growing in the gardens.

In spring 2001 Bob wrote in this magazine: "Don and Helen Baldwin of Black Dog Nursery propagate a number of our wild flowers and herbs for us, and when I call to see them I look over the many trays of germinating seeds until I see the ones labelled 'Bob's weeds' – then I know I am in the right section!"

Let's hope Bob's weeds will be with us for many years to come!

Richard Harris

### MSc in Timber Building Conservation

In April it was a pleasure to go to Bournemouth University for the graduation ceremony for the Museum's MSc graduates. Richard Fox, Chris Howe, who travelled from his home in Australia, and David Wilkins, who also received the outstanding student award donated by the Mitford Foulerton Trust, were awarded their MSc degrees. Mike Fitzgerald received his in absentia and Ken Hume will receive his in November. John Cartwright and Matthew Hopgood received their PGDips. Course leader and Museum Director Richard Harris is delighted that the students' hard work has seen its reward.

### British White bull wins at Persil-sponsored rare breeds show!

The annual Rare and Traditional Breeds Show, now in its 22nd year, drew big crowds on one of the rare delightful days this July. Magnificent rare breed cattle, sheep, goats and pigs were judged in the show rings, followed by classes for the next generations of livestock handlers, while practical demonstrations and displays in the trade stand area included spinners, weavers, dyers, and a range of country crafts. Persil's sponsorship is part of its Dirt is Good campaign. "It is wonderful to have a company such as Unilever helping us with our work in preserving and promoting rare breeds in British farming," said Henry Warner, the Museum's Head of Operations. In the photograph is the show champion and winning bull, Bridge Homestead Maraca, owned by Geoff and Marion Scotches: Marion is a former secretary to the director of the Museum.





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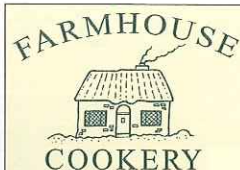
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# EVENTS DIARY 2007-08

## NOVEMBER

10/11 **PIG TO PORK** Learn about jointing, salting and using pork. Watch demonstrations of preserving and cooking, and sample some delicious pork cooked over the open fire in the Tudor kitchen. For younger visitors, don't miss the Big Pig Gig, with piggy arts, crafts, games, stories, poems and more! From 10.30am-4.00pm.

## DECEMBER

2 **TREE DRESSING** 12.30-4.00pm. 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 trees as darkness falls. Plus headdress-making, story-telling, music, dance and seasonal tasty treats!

### A SUSSEX CHRISTMAS

26 December-1 Jan 2008

Experience the traditions of Christmas past. Enjoy period music and games. Sample delicious festive food and drink prepared in our historic houses, each one decorated as it would have been for the festive season - come and enjoy a truly merry Sussex Christmas! From 10.30am-4pm.

## FEBRUARY

18-22 **HALF TERM ACTIVITIES** What do you mean it's cold? Put on your winter woollies and wellies, come to the museum and warm up with a week of creative activities and countryside skills: outdoor trails, arts, crafts, and ideas to inspire accompanied children of all ages. From 11am-4pm, under cover if wet.

## MARCH

2 **OPEN HOUSE ON MOTHERING SUNDAY** A special spring day to welcome visitors old and new at the start of the season! £1 entry for everyone, plus our traditional bunch of daffodils for mothers and grandmothers!

21-24 **EASTER FESTIVITIES** Activities and Easter celebrations for all the family throughout the holiday weekend. Activities include traditional crafts and pastimes, storytelling, music, tasty seasonal fare, and games and activities with younger visitors in mind, plus an Easter bonnet parade on the Monday.



## MAY

4/5 **CELEBRATE THE TASTE** A wonderful choice of quality fare to sample and buy from the local producers of the south east, plus tastings, cookery classes, demonstrations and children's activities. In association with *A Taste of Sussex*.

26-30 **HALF TERM ACTIVITIES** Come and enjoy the great outdoors and make the most of the countryside which is bursting with life at this time of year. Learn about the natural world with trails, scavenger hunts, arts and crafts using natural materials, and a host of outdoor games. For accompanied children of all ages, from 11am-5pm, under cover if wet.

### 31-1 June HEAVY HORSE SPECTACULAR

One of the south's biggest gatherings of heavy horses: two unforgettable days of displays, demonstrations and a grand parade of horse-drawn vehicles, all with continuous ringside commentary.



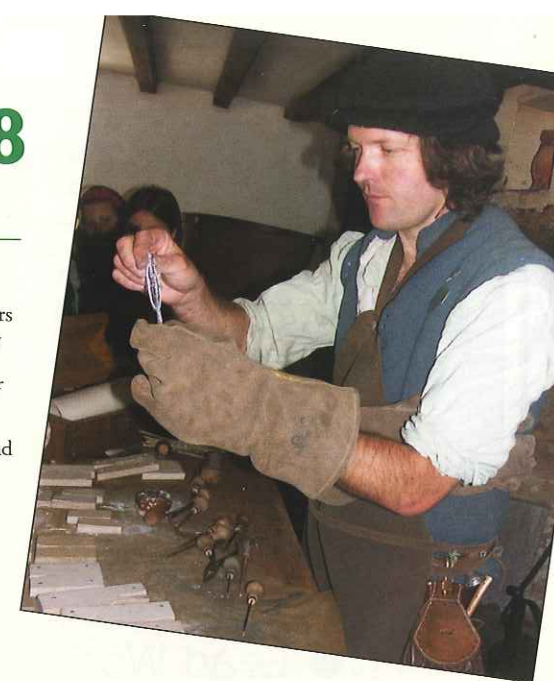
## JUNE

15 **FATHER'S DAY** Toys For The Boys! A chance for dad (and the rest of the family!) to try some unusual and challenging countryside activities. Sample some of the Museum's courses in traditional rural trades and crafts, drive a vintage tractor and work with the Shire horses.

## JULY

6 **EARLY MUSIC AFTERNOON** 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!

20 **RARE BREEDS SHOW** Over 500 cattle, sheep, pigs, goats and poultry



take part in this delightful agricultural show for rare and traditional breeds of farm animals. Plus craft and trade stands with a countryside theme.

### 30-27 August WONDERFUL

**WEDNESDAYS** Hands-on activities to occupy children of all ages! Have a go at all kinds of interesting and unusual country skills, crafts, activities and games: many similar to those undertaken and enjoyed by our rural ancestors. Lots of outdoor and indoor fun from 11am to 5pm, under cover if wet.

## AUGUST

16 **ST ROCHE'S DAY OPEN AIR SERVICE** A free 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.

16/17 **STEAM FESTIVAL** Following its popular re-introduction last year - all the bustle and excitement of a Steam Festival, with steam engines on display and demonstrating the kind of work around the Museum's site for which they were originally designed. Plus steam rollers, steam lorries, working models, model boats on the lake, and a variety of trade stands to browse and buy.

## OCTOBER

4/5 **AUTUMN COUNTRYSIDE SHOW** Come and experience the sights, sounds and smells of a traditional harvest: enjoy heavy horses ploughing, vintage tractors, steam threshing and countryside crafts to browse and buy.

27-31 **HALF TERM ACTIVITIES** Wickedly wonderful seasonal activities, fun and farming for accompanied children of all ages! Help with the harvest (bring your wellies!); discover an interesting use for the humble apple; carve a really scary pumpkin; and enjoy arts, crafts and much more. Activities from 11am-4pm, under cover if wet.

## DECEMBER

### 7 TREE DRESSING

26-1 January 2009  
**A SUSSEX CHRISTMAS**



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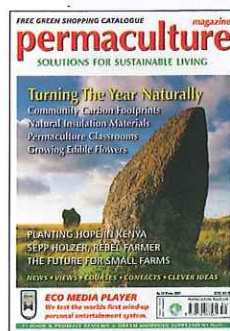
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Discover more about buildings and rural crafts through the Museum's extensive courses programme

## The Museum's Lifelong Learning Programme

### Building Conservation

Day schools and longer courses on timber buildings and their conservation continue to be the core of the Museum's building conservation courses and several new courses are being introduced for 2007-2008.

Master carpenter Joe Thompson's new programme includes *The Mortice and Tenon*, a workshop focusing on marking and cutting out this classic carpenter's joint. *An Introduction to Timber Repairs* is a three day workshop introducing a range of timber repairs including scarfing new oak on to old. For those with a more academic interest David Yeomans and Jim Blackburn will deliver *Carpentry Today*, exploring how medieval frames can be redesigned to suit today's buildings. *Strength Grading of Oak* is back, a certified course which is invaluable for timber framers who wish to grade their own oak.

In June the new *Door in a Day* course proved so popular that we ran it twice and students went away with a half-size door they had made: it is repeated in the new programme.

The new *Square Rule Framing* course in August was a great success, giving participants the opportunity to explore first-hand how the North American pioneers adapted their European carpentry to suit the needs of the New World. This runs again in August 2008.

With so many timber-framing courses each year there are several oak frames available for sale. They make excellent garden rooms, offices or play houses, clad in materials of your choice. The frames are 10ft square x 7ft to the eaves and 12ft 8in to the ridge. Costs vary between £2,500 and £4,250 depending on the degree of completion. Contact Diana Rowsell on 01243 811464, headoflearning@wealddown.co.uk for further information.

All course enquiries to Diana Rowsell,  
Head of Learning, Weald & Downland Open Air Museum, Singleton,  
Chichester, West Sussex PO18 0EU.  
Tel 01243 811464/ 811931. email  
courses@wealddown.co.uk. Website  
www.wealddown.co.uk.

The Spire Project supported by The Carpenters Company created much interest this year and we now have a 14ft spire erected behind the Victorian Workshops and two shingling training days have already taken place, using the spire. Peter Harknett, Britain's oldest practicing steeplejack, will be back in 2008 to teach more practitioners who wish to contract for shingle roofs and

architects who need to be able to specify.

The *Recording Vernacular Buildings for Conservation* series, which we expanded this year to include computer-aided design and digital photography, has expanded again for 2008 to include digital manipulation of images of buildings. The photography elements will be delivered by past MSc student Adam Wilson.

The Museum was very fortunate in June when Bill Sargent, pargetter, offered to assist Ian Constantinides and Jeff Orton at the *Lime*



Students with the product of the square rule timber framing course. 'Square rule' is a framing system that contrasts with the European 'Scribe rule' system and it is believed the Museum's course is the first ever taught in this country. An article will appear in a future issue of the magazine.

*Plaster & Renders* day. This new element delighted the students and the Museum now owns a beautiful pargetted Southdown ewe. In 2008 this will become a full day's course in its own right and will be followed by a wholly practical day in the plastering department of Highbury College, Cosham, Portsmouth.

The course evaluation sheets we ask students to complete had suggested some additions to the brick courses. High level repair, pointing and gauged work is already well catered for, but the need for a basic brickwork course is now being addressed with a day of lectures and practical sessions aimed at homeowners who want to understand more about bricks and bricklaying. Also in the new programme is *Brickmaking Technology* which will cover the geology of brickmaking, historic techniques, hands-on brickmaking and a visit to a local hand-made brickworks. Progress is being made to develop a stone-masonry course in collaboration with the

Worshipful Company of Masons and Cathedral Works Organisation.

### Traditional Rural Trades & Crafts

2007 has been a very good year for these courses with several day schools repeated to meet demand. We are always listening to students' suggestions and while we cannot bring them all to fruition, we are pleased to include new courses among old favourites in our new programme.

The Christmas series of day schools now includes a workshop to make *Stained-glass Christmas Decorations*. Two new *Stone Carving* courses will focus on learning how to carve a leaf and a Tudor Rose. Some of the water-colour courses have been changed to encourage new students. In 2008 three day courses held over a weekend and five new day walks with a sketchbook will be offered for those who cannot commit to a full Monday to Friday course.

The woodworking courses have been expanded to include a *stick-making day school* led by Charles Hutcheon, and former bentwood chair students are encouraged to return to make a rustic table.

To add to the textiles series there is a new *crochet day school*, a *traditional patchwork day* and a day learning *quilting* techniques inspired by the Museum buildings. Three new *herb day schools* will explore herbs that were in use in the 15th, 17th and 19th centuries. The 15th century day will focus on the herbs of the Medieval Manor, the 17th century day on the herbs that came from the New World and the 19th century day on the healing and poisonous natures of some herbs. Three other courses, *Wildlife Friendly Gardening*, *A Taste of the Good Life* and *Food for Free* should attract people wishing to reduce their carbon footprint and

behave in a more environmentally positive way.

Also new in the programme is *Location, Location... and Energy Performance* which like *Get a Taste of the Good Life* and *Green Architecture* are delivered in collaboration with Impetus Consulting. This day school will concentrate on the now obligatory Home Information Pack and Energy Performance Certificates and show participants how to maximise their energy performance rating to enhance the value of their home.

Courses for smallholders are always popular and to add to those we are offering days on hedge-laying, techniques and materials for fencing your patch, and hanging a gate without the use of concrete. In May Richard Williamson agreed to lead the *Dawn Chorus Walk*, which despite a 4.00am start, is always fully subscribed. He led us through West Dean Woods and we even heard a nightjar! He will lead both walks in the 2008 season.



# Courses Programme 2007-08 – Building conservation and the use of traditional materials and processes

## TIMBER DECAY AND ITS TREATMENT

An examination of the causes of decay in hardwoods and softwoods, fungal and insect damage. Treatments with and without the use of chemicals, monitoring to maintain healthy buildings.  
Leader: Brian Ridout

**Tuesday 6 November 2007 £95**

## AN APPRECIATION OF EARLY OAK FURNITURE

An illustrated lecture exploring the qualities and characteristics of early furniture, followed by a guided visit to a local private collection of oak furniture.  
Leader: Victor Chinnery

**Friday 9 November 2007 £75**

## JOINERY BY HAND: SASH WINDOWS

The historical development of sash windows with practical. Demonstrations of traditional joinery processes. Opportunity to examine original examples from the Brooking Collection.  
Leaders: Ged Gardiner and Charles Brooking.

**Monday 12 November 2007 £95**

## AN INTRODUCTION TO DATING TIMBER FRAMED BUILDINGS

Roof timbers often provide the best evidence for the period of construction. We will use the Museum buildings to look at roofs dating from the late 1300s to the 1900s. Learn to spot the differences between a crown post and a king post, see how radically different the medieval roof is to the Georgian roof, watch the purlins appear and disappear over the centuries and marvel at the skill of the carpenters in their precise work. A wonderful opportunity to observe and be guided around so many varieties of roof all within easy walking distance of each other.  
Leader: Joe Thompson

**Friday 14 March £95**

## RECORDING VERNACULAR BUILDINGS FOR CONSERVATION

*Seven linked day schools:*

### OBSERVING AND SKETCHING

Improving the accuracy of rapid sketches, the geometry of construction, using string lines, drawing individual timbers, rubbing surface features. Recording brickwork.  
Leader: Richard Harris

**Tuesday 26 February £95**

### RECORDING HISTORIC BUILDINGS USING COMPUTER AIDED DESIGN SOFTWARE: VECTORWORKS

Students will use Vectorworks to produce an accurate and highly editable and good looking drawing, using a measured survey as a starting place.  
Leader: Steve Brann

**Wednesday 27 February £95**

### IMPOSING A GRID

Setting up a plan grid, setting up levels, recording a timber frame, using a grid to record complex patterns by sketching, tracing and photography.  
Leader: Richard Harris

**Tuesday 4 March £95**

### ARCHITECTURAL PHOTOGRAPHY

An introduction to the discipline of architectural photography, covering composition, exposure methods including the zone system, digital and film recording media and equipment. Includes practical exercises in composition and recording of architectural details using the Museum buildings, followed by basic digital transfer and an explanation of file types. Short practical digital sessions in classroom and a viewing of the day's results.  
Leader: Adam Wilson

**Wednesday 5 March £95**

### STUDIO TECHNIQUES

Basic equipment and materials, technical conventions, line, shade, stipple, shadows. Three dimensional visualisation. Drawing for publication.  
Leader: Richard Harris

**Tuesday 11 March £95**

### PHOTOGRAPHIC RECORDING: DIGITAL MANIPULATION

Following a brief introduction to the digital recording of architecture, and a short session photographing Museum buildings, students will learn about digital practice including perspective control, cropping, image manipulation, file transfer for publication, types of image manipulation software including photoshop and phase one and sending picture in emails.  
Leader: Adam Wilson

**Wednesday 12 March £95**  
(£630 if all seven days are booked together)

### PREPARING CONSERVATION PLANS

Designed for those responsible for managing repair projects in historic buildings, providing an insight into the preparation of conservation plans. Techniques of building investigation and recording will be explored. Conservation professionals will be taken through the process from initial survey, specification, work carried out and presentation of the client's final report.  
Leader: Kate Clark

**Tuesday 6 May £95**

*Students taking part in the strength grading of timber course.*

## ROOF FRAMING

A five-day practical course for students who have attended the timber framing from scratch course. The common principal, hip and jack rafters are marked, cut and pitched on the wall plates and tie beams of a timber frame. The Museum exhibit buildings are studied to illustrate further variations.  
Leader: Joe Thompson

**Monday-Friday 26-30 November 2007,  
Monday-Friday 19-23 May £475**

## EVERYTHING YOU WANTED TO KNOW ABOUT OAK

An introduction to the growth, conversion, seasoning and uses of oak for carpenters, joiners and cabinet makers. The day will look at how to choose and specify oak for carpentry (new build and repair), joinery and furniture making. The use of oak is growing evermore popular but it is not always being used correctly or successfully. We will be looking at the tried and tested traditional methods and how we can learn from these to avoid failures and misunderstandings.  
Leader: Joe Thompson

**Friday 7 December 2007 £95**

## FLINT WALLING: A PRACTICAL COURSE

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.  
Leaders: Mark Middleton and Chris Rosier

**Monday-Tuesday 10-11 December 2007,  
Monday-Tuesday 4-5 February £180**

## WALL FRAMING

A five day practical course for students who have attended the Timber framing from scratch course. The studs and braces of wall frames are marked, cut and fitted to a prefabricated timber frame bay. A number of tours around the Museum site demonstrate changing styles over the centuries. The completed work is erected on the last afternoon.  
Leader: Joe Thompson

**Monday-Friday 21-25 January,  
Monday-Friday 16-20 June £475**

## ENERGY CONSERVATION IN TRADITIONAL BUILDINGS

The day will include looking at the implications of improving energy efficiency for traditional buildings, a review of the relevant regulations and guidance, case studies and a practical session of carrying out an air pressure test.  
Leaders: Richard Oxley and Phil Ogley, Oxley Conservation

**Monday 4 February £95**

## GREEN ARCHITECTURE

Reduce the environmental impact of building at the design stage. These courses are for architects and designers who are concerned with sustainability issues in new-build and refurbishment. Sessions are offered to suit your particular interests, be they domestic house building, commercial and industrial architecture or self-build.  
Leaders: Dave Barton of Impetus Consulting sustainability specialists

**Wednesday 6 February, Thursday 4 September £95**

## TIMBER: IDENTIFICATION OF SPECIES

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

**Monday 11 February £95**

## TIMBER FRAMING FROM SCRATCH

A superb opportunity to gain hands-on experience of timber framing. A five-day practical course introducing students to the historic use of structural oak framing, tools and techniques. The posts, cills, plates and tie beams of a 10ft square timber frame are prefabricated during the course using only traditional tools and techniques. The focus is on marking, cutting and erecting the joints connecting the bay post, wall plate and tie beam to form a single bay. This frame is erected on the Friday afternoon.  
Leader: Joe Thompson

**Monday-Friday 11-15 February, Monday-Friday 21-25 April  
Monday-Friday 15-19 September, Monday-Friday 20-24 October £475**

## THE GEORGIAN TRADITION

There were many developments in architectural style and technology during the Georgian period from 1700 to 1830. A series of lectures on some of the key features of the period.  
Leader: Neil Burton and associate lecturers

**Tuesday 12 February £95**

## CONSTRUCTION AND REPAIR OF TIMBER FRAMED BUILDINGS

Exploration of the background to timber framed buildings, dating techniques, structural problems and sympathetic remedial methods.  
Leaders: Richard Harris and Richard Oxley

**Thursday 14 February £95**

## AN INTRODUCTION TO TIMBER REPAIRS

Three practical days introducing students to a range of timber repairs. The course will include the approach to timber frame conservation, the use of hand and power tools, scarfing new oak on to old, and smaller patch repairs. A variety of repairs around the Museum provide further examples, and also show the effects of time.  
Leader: Joe Thompson

**Wednesday-Friday 27-29 February £285**

## LATH-MAKING WORKSHOP

Learn how to split oak, ash and hazel to form laths for plastering or daubing. Students will make a panel to take home.  
Leader: Nick Parker

**Friday 7 March £95**

## VICTORIAN AND EDWARDIAN BUILDING TYPES

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, including housing for the masses and some civic and industrial buildings.  
Leader: Susie Barson and associate lecturers

**Friday 7 March £95**

## THE MORTICE AND TENON

A practical workshop focussing on marking and cutting the carpenter's classic joint. Students working with wet oak and hand tools will mark, cut and drawbore the mortice and tenon that is used extensively in timber-frame construction. Power tools and oak pin/peg-making will be demonstrated. Suitable for all ranges of experience, including previous students who are looking for a refresher day. The completed joint will go home with you.  
Leader: Joe Thompson

**Monday 10 March £95**

## WATTLE AND DAUB

Insights into the historic use of wattle and daub, and its repair and conservation today. A morning of touring the Museum's examples followed by an afternoon of 'hands on' practical exercise applying wattles and daubing them.  
Leader: Joe Thompson

**Monday 17 March £100**

## CARPENTRY TODAY

A course for architects and carpenters. The growing popularity of green oak and large softwood framing is encouraging a wider exploration of their possibilities. But the image of the medieval frame is inappropriate for today's buildings and some rethinking is needed. This course will consider lessons from early structures and will suggest new techniques that can be used, and discuss the contractual arrangements for their design and construction.  
Leader: David Yeomans and Jim Blackburn

**Tuesday 18 March £95**

## ENGLISH FURNITURE-MAKING TRADES OF THE 16TH AND 17TH CENTURIES

An illustrated lecture considering the ways in which trade practices dictated the form and appearance of post-medieval furniture and woodwork, followed by an accompanied tour of the furnished interiors around the museum site.  
Leader: Victor Chinnery

**Wednesday 19 March £75**

## GAUGED BRICKWORK

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

**Monday-Wednesday 21-23 April £330**

## LEADWORK COURSES

**An introduction to leadwork for specifiers and installers**  
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

**Thursday 24 April £110**

### Practical leadwork

For those who have already attended the foundation course. Based on the practical aspects of working with lead sheet by bossing, leadwelding and casting.

**Friday 25 April £110**

**Three day advanced leadwork course** for those who wish to progress their leadworking skills. This course is three days of practical work where students will make patterns for a planter or hopper-head to their own design including decorative embellishments.  
Leader: Nigel Johnston

**Wednesday-Friday 11-13 June £330**

## AS GOOD AS NEW: IN-SITU REPAIRS TO HISTORIC TIMBER STRUCTURES

A course for architects, engineers and surveyors offering a step-by-step approach to the specification of remedial work to historic structures, wholly or partly in timber. The course will cover an introduction to structural analysis, the criteria for repair: strength/durability/appearance, repair forms, the ways in which steel can extend the use of remedial techniques to the specifier, and case studies.  
Leader: Peter Ross

**Tuesday 29 April £95**

## TRADITIONAL TIMBER-FRAME CONSTRUCTION

A one-day course on traditional systems of timber framing, including demonstrations on timber conversion, principles of layout, scribing method, pegs and assembly.  
Leader: Richard Harris

**Thursday 1 May £95**

## OAK SHINGLES: History, manufacture and use

A day of talks, demonstrations and practical experience of the equipment used in cleaving and finishing oak shingles under the guidance of the most experienced steeplejack in the country.  
Leaders: Peter Harknett and John Deal

**Tuesday 13 May £95**

## REPAIR OF TIMBER FRAMED BUILDINGS

A 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.  
Leaders: Richard Harris and Roger Champion

**Thursday 15 May £95**

## EARLY OAK FURNITURE: AN IN-DEPTH EXPLORATION

A two-day course based in and around William Shakespeare's town of Stratford-upon-Avon, looking at important collections of post-medieval English oak furniture and their domestic contexts. There will be an in-depth consideration of wear and patination, and the problems presented by fakes and restorations.  
Leader: Victor Chinnery

**Monday-Tuesday 19-20 May £275**

## SHINGLING WEEK

Spend a week shingling a recently constructed spire on the Museum site.  
**Day 1:** Introduction and traditional oak shingle making  
**Day 2:** Application of shingles to the flat panels  
**Day 3:** Application of shingles to the triangular braches  
**Day 4:** Setting out the shingles above the braches  
**Day 5:** More shingling  
Leader: Peter Harknett, with John Deal

**Monday-Friday 2-6 June £450**

## COB WALLING – HISTORY, THEORY AND PRACTICE

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 working with chalk.  
Leader: Kevin Stubbs

**Wednesday 4 June £95**

## A DOOR IN A DAY

"The making of a simple four-panel inside door was considered a good days work" (Walter Rose, *The Village Carpenter*, 1937). This course will cover all of the procedures involved in making a door by hand. Imperial measurements will be used for historical authenticity and almost all of the tools used will be of the 19th century.  
Leader: Ged Gardiner

**Monday 9 June £150**



*Shingling the spire, with Peter Harknett.*

## REPAIR OF TRADITIONALLY CONSTRUCTED BRICKWORK

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

**Monday-Wednesday 16-18 June £330**

## LIME MORTARS FOR TRADITIONAL BRICKWORK

Lectures and practical demonstrations on the traditional preparation and uses of limes and lime mortars and the modern misconceptions about them.  
Leaders: Gerard Lynch

**Thursday 19 June £110**

## BASIC BRICKWORK FOR HOMEOWNERS

A day of lectures and practical sessions for homeowners who need to understand more about bricks and bricklaying. The morning session will cover the characteristics of bricks, the historical background, conservation, care and repair of historic brickwork including an introduction to lime mortars. During the afternoon there will be practical sessions on basic bricklaying including techniques, setting out and bonding arrangements, profiles and corners, and plumbing points, gauges, lines and levels.  
Leaders: Kevin Stubbs and Ray Moseley

**Friday 20 June £95**

## TRADITIONAL LIME PLASTERS AND RENDERS

*Three linked courses exploring the uses of traditional lime plasters and renders.*

### HISTORIC PLASTERS AND RENDERS

A two-day course covering the fundamentals of lime plastering from the simplest renders to the finest ornamental work. Lectures, demonstrations and discussion, with opportunities to handle tools and samples of the trade.  
Leaders: Ian Constantinides and Jeff Orton

**Monday-Tuesday 23-24 June £190**

### PARGETING

The history and development of pargeting styles, from late Tudor to the Arts and Crafts Movement. Demonstrations and hands-on work with carved wooden stamps and freehand work depicting flora, birds and mammals in the Jacobean style.  
Leader: Bill Sargent

**Wednesday 25 June £95**

### PRACTICAL LIME PLASTERING

A purely practical day learning the basics of lime plastering, to include historic in-situ run moulds, casting and benchwork re-creating Victorian designs. The course will take place at Highbury College, Cosham.  
Leader: George Terry

**Thursday 26 June £95**

### THE ROOFING SQUARE

The use of the roofing square is a fundamental skill of carpentry. Students will first use the square to carry out a number of simple practical exercises, then to mark out rafter pitch boards and rafter patterns. These will then be used to cut the rafters for lean-to, gable and hip roofs. This day will help demystify this essential carpentry skill.  
Leader: Joe Thompson

**Friday 27 June £95**







## Building conservation courses

### PRACTICAL THATCHING

An opportunity to learn how to thatch. A hands-on day thatching with straw on a model roof using traditional tools and techniques, whilst learning about this historic craft and the wide variety of materials used.  
Leader: Chris Tomkins

Tuesday 1 July £150

### ROOFS AND ROOF COVERINGS

A day covering the use of historic roofing materials including thatch, shingle, tile, slate and lead, including causes of failure, conservation care and repair. Practical afternoon session on tile and slate.  
Leader: Kevin Stubbs with Mike Fildes

Friday 4 July £95

### BRICKMAKING TECHNOLOGY

The day will cover the background, geology and regionality of brickmaking, historic techniques of brickmaking, a hands-on opportunity to make a brick and visit to a local handmade brickworks.  
Leader: Kevin Stubbs

Wednesday 16 July £95

### SQUARE RULE TIMBER FRAMING

A hands-on course learning how the North Americans were fabricating timber frames in the nineteenth century. Their system had evolved from the "melting pot" of European carpentry cultures combined with the straight timbers available from the virgin forests. However the roots of the new system can clearly be seen in the scribe rule practised in Sussex in the 18th century. Students will mark and cut the timbers for a small frame that will be erected on the last day.  
Leader: Joe Thompson

Monday-Friday 18-22 August £475

### STRENGTH GRADING OF OAK

A certified course. An introduction to the methods used for stress grading hardwoods. Successful completion of this course will result in a Certificate of Proficiency to Visually Strength Grade Temperate Hardwoods (oak) to BS 5756:1997.  
Leader: David Woodbridge

Tuesday-Thursday 9-11 September £450

### JOINTING AND POINTING OF HISTORIC BRICKWORK

The development of jointing and pointing from the Tudor period to 20th century. Practical sessions to include selecting materials and tools, preparation of joints for re-pointing, mortar mixes and preparation and after care of joints.  
Leader: Gerard Lynch

Monday-Tuesday 15-16 September £200

### ENGLISH BRICKWORK: TUDOR TO EDWARDIAN

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

Wednesday 17 September £95

## Leadworking demonstrations in Court Barn



The leadworking demonstration area in Court Barn has been completely refurbished to meet current health & safety requirements and is operating once again. Edward Hopkinson and Phil Mead from the Worshipful Company of Plumbers have worked with Richard Harris and Hannah Miller at the Museum to complete an improved working area, with both demonstrators and visitors able to enjoy the benefits. The facilities, run by the Plumbers' Museum Trust, were re-launched during the Steam Fair weekend with a meeting of Worshipful Company of Plumbers' members and guests with lunch and tour of the Museum by Richard Harris. Terry Fillary and David Cook gave a demonstration of lead casting with an informative and entertaining commentary. The Museum will be able to draw on more than 20 leadworkers to demonstrate this increasingly specialised craft in Court Barn.

# Courses Programme 2007-8 Rural trades and crafts

## COUNTRYSIDE SKILLS

### POULTRY HUSBANDRY

A half-day session giving participants the opportunity to handle a variety of poultry species. Advice and guidance on retailing eggs. 10.30am-3.30 pm.  
Saturday 3 November 2007, Saturday 19 April £45

### INTRODUCTION TO COPPICE MANAGEMENT

A practical day encompassing good practice in coppicing to make best use of coppiced products with the safe use of tools. 9.30am-4.00pm. Friday 9 November 2007 £60

### WOVEN HURDLE MAKING

An introductory two-day course for novices to learn the basic skills and make a traditional woven hazel sheep hurdle. 9.30am-4.30pm.  
Saturday-Sunday 10-11 November 2007 £165

### WILLOW WORKSHOP: IMPROVERS

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.  
Saturday-Sunday 17-18 November 2007 £120

### CHRISTMAS STAINED GLASS WORKSHOP

Make a small copper foiled stained glass panel, and learn many skills including how to cut glass to a precise pattern, grind glass edges and joining pieces using copper foil. Students can work on a design they have brought with them, or ones provided by the tutor. Suitable for beginners or those with some experience. 9.30am-4.30pm  
Friday 23 November 2007 £70

### LEATHER WORKSHOP

Through making either a belt or a wallet learn hand stitching and dyeing techniques. The belt will be plain, laced or stamped with a choice of buckles. The wallet will be decorated with your own unique carved design. 9.30am-4.30pm.  
Saturday 24 November 2007 £60

### CONTINUOUS HURDLE FENCING

Learn the practicalities of making a continuous wattle fence using mature hazel rods woven between upright supports. Advice on sources of materials, tools needed etc. 9.30am-4.30pm  
Wednesday 16 January £50

### STICKMAKING WORKSHOP

A market stick is a traditional type of stick for country walking, and also used by farmers to take to market. It is a good basic stick, suitable for beginners to make. 9.30am-5pm  
Saturday 1 March £65

### HEDGELAYING

Students will learn to thin out then lay selected material to form a stock proof hedge which is pleasing to the eye. Tips will be given for uses of the discarded material. 9.30am-4.30pm  
Saturday-Sunday 8-9 March £130

### TRADITIONAL ROPE WORK

Come and try your hand at the art of traditional rope work. Students will make a round clout mat and a sailor's whisk brush during the day. 10am-4pm.  
Saturday 9 March £40

### WILLOW WORKSHOP: WEAVE AND WALE A BASKET

Using English brown willow and traditional techniques learn to 'weave and wale' a basket to take home. 9am-5pm.  
Saturday 29 March, Saturday 5 July £50

### MAKE A BENTWOOD CHAIR

Learn how to make a comfortable natural bentwood chair, selecting your own timber and using a minimum of tools to facilitate the steaming process. 9.30am-4.30pm.  
4-5 April £200

### STONE CARVING WORKSHOP

These workshops are for people who wish to develop skills in carving with Bath stone. Students on the one-day workshop will carve a leaf design, and on the two-day course there will be time to complete a Tudor rose. 9.30am-5pm.  
Saturday 5 April £70, Saturday 6-Sunday 7 September £140

### MAKE A RUSTIC TABLE

Students will select their own material and using basic woodworking tools to make a unique table, which also complements the bentwood chair. 9.30am-4.30pm.  
Sunday 6 April £75

### CORACLE MAKING WEEKEND

Coracles are traditional riverboats. Round in shape, they are paddled with one oar. On this two-day course you will make a traditional ash slatted coracle to take home, and try out your boating skills on the Museum's millpond. 9.30am-4.30pm.  
Saturday-Sunday 26-27 April £200

### SKEP MAKING

Learn to make a useful addition to the beekeeper's equipment from straw, and find out how skeps are used in beekeeping. A rustic feature for a cottage garden. 10.30am-4pm.  
Thursday-Friday 1-2 May £90

### POLE LATHE TURNING

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.  
Saturday 3 May, Saturday 28 June £55

### IRONS IN THE FIRE

A practical day in the Museum's 150 year old working smithy, learning about the traditional skills of the village blacksmith. Each student will make their own simple object to take home. 10am-4pm.  
Saturday 3 May, Saturday 6 September £65

### INTRODUCTION TO CHARCOAL BURNING

A practical day exploring charcoal burning, using both traditional and current methods: from selection of wood to lighting the kiln, to marketing the product. You will have a bag of charcoal to take home. 9.00am-5.00pm.  
Saturday 3 May £50

### DOWSING WORKSHOP

Exploring the background and practising the fascinating ancient craft of dowsing. 10am-1.30pm.  
Friday 9 May £25

### FENCING TECHNIQUES FOR SMALLHOLDERS

Post and wire, post and rail, close boarding and panel fencing techniques will all be explained and demonstrated on this course. 9.30am-4.30pm.  
Saturday-Sunday 17-18 May £120

### SMALL FARM ANIMALS: SHEEP AND PIGS

A day school to explore the feasibility and management of a smallholding with sheep and pigs. Feeding, housing, breeding and regulations. 9.30am-5pm.  
Saturday 17 May £65

### GATE HANGING

Gate hanging without the use of concrete. Learn how to dig a neat hole and secure a gate post with stones and soil and then hang a gate. 9.30am-4pm.  
Monday 19 May £60

### BEEES FOR BEGINNERS

An introduction to bee-keeping past and present. See inside a skep and a modern hive, learn about their function and take part in driving bees to a new hive. 10.30am-4pm.  
Friday 23 May £40

### FOOD FOR FREE

Learn how to identify seasonal wild foods, distinguish similar species and gain an understanding of the history and folk lore attached to the plants. Then take a guided walk around the Museum to find plants and learn how to prepare a meal from them and other staples. 9.30am-4.30pm.  
Saturday 24 May, Saturday 28 September £65

### CORN DOLLY WORKSHOP

Learn the history and development of this ancient craft, as well as the practical skills involved in weaving a corn dolly. 10am-5pm.  
Saturday 28 June, Saturday 23 August £50

### BIRDS OF PREY EXPERIENCE

A unique opportunity to learn about the husbandry and training of birds of prey, make falconry furniture, handle and fly the birds in the Museum's parkland and learn about the history of hunting with birds. 10am-4pm.  
Friday 15 August £50

### THE BEEKEEPER'S PREPARATION FOR WINTER

Find out about when and how to take off honey stores in autumn, reducing the structure of the hive and feeding to prepare the bee colony for the coming winter. A useful follow-on from beekeeping for beginners. 10.30am-4pm.  
Friday 26 September £40



Learning how to make a coracle.

## EARLY TECHNOLOGY WORKSHOPS

### TRADITIONAL ENGLISH LONGBOW

Learn to make a working bow, from a single stave of timber to a medieval design, and then learn to fire it. 9.30am-5.00pm.  
Friday-Sunday 2-4 November 2007 £250  
Wednesday-Friday 17-19 September £260

### BRONZE AXE WORKSHOP

Make a bronze flat axe from the early Bronze Age to take home. You will experience at first hand the melting and casting of bronze with charcoal, and the problems that early metalworkers had to overcome. This workshop centers mainly on casting with a charcoal heat source and stone moulds. 9.30am-5pm.  
Saturday 5 April £75

### GREEN STONE AXE WORKSHOP

The early settlers in the Weald cleared the tree cover and changed the Wealden landscape, firstly with flint axes, but later with hard stone axes. The green stone axes from Cornwall were probably some of the best. This workshop will cover knapping, grinding and polishing. 10am-5pm.  
Sunday 6 April £60

### BRONZE RAPIER WORKSHOP

As Bronze Age casting methods improved, blades increased in length. A classic rapier 17 inches long will be cast using a stone mould and authentic techniques. Could this be the root of the sword of Arthurian legend? 9.30am-5pm.  
Saturday 10 May £85

### GOLD SUN DISC WORKSHOP

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. The workshop will cover forging, simple repose and decoration work, with silver ear loops included. 10am-5pm.  
Sunday 11 May £65



Dawn chorus walk led by naturalist Richard Williamson.

### SILVER WRIST TORQUE CASTING

Cast your own classic Bronze Age wrist torque with round body and flared terminals in pure silver, to a design starting from around 2000BC. 9.30am-5pm.  
Saturday 7 June £65

### BRONZE SOCKET AXE WORKSHOP

This workshop will explore the manufacture of socket axes in the late Bronze Age. The group will have the opportunity to cast two experimental axes, work on their own casting and look at different hafting methods. 10am-5pm.  
Sunday 8 June £60

### PREHISTORIC COOKING

How did people cook in the past and what did they eat? Explore different cooking methods and sample delicacies from the ancient past, from making flour and cooking bread, to cooking in clay pots, cooking fish and deer on stone, and boil-in-the-bag, Stone Age style.  
Sunday 29 June £50

### SILVER SPIRALLED WRIST TORQUE

Working with pure silver rod using Bronze Age methods you will make a wrist torque with twisted body and forged terminals. 10am-5pm.  
Sunday 6 July £65

### SILVER LEAF-SHAPED BRACELET WORKSHOP

Create a beautiful bracelet using Bronze Age techniques including punch decorating pure silver sheet and spiralling silver rod to make double spirals for the terminals. 9.30am-5pm.  
Saturday 2 August £55

### PREHISTORIC BEAD AND CORDAGE WORKSHOP

Beads are one of the oldest forms of body adornment, and probably started with animal teeth and seashells. Working with shell, bone, jet, amber, shale and silver this workshop will make beads and cordage using ancient technology. 10am-5pm.  
Sunday 3 August £45

### PREHISTORIC TOOL MAKING WORKSHOP

Using the methods of ancient British people, including flint knapping, cordage manufacture from natural fibres, working with bone and antler, you will produce your own hafted tool to take home. 9.30am-5pm.  
Saturday-Sunday 9-10 August £100

### EWART PARK BRONZE SWORD WORKSHOP

A two-day workshop exploring the manufacturing of the classic leaf blade, each student will work on their own sword, cleaning, forging and riveting handles. Sat. 9.30am-5pm, Sun 10am-5pm.  
Saturday-Sunday 11-12 October £180

## HEAVY HORSE EXPERIENCE DAYS

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, starting at 10am and finishing at 4pm.

### PLOUGHING WITH HEAVY HORSES

Covering the basics of ploughing including preparing the harness and the plough for work in the field. Beginners and improvers equally welcome.  
Sunday 11 November 2007, Sunday 18 November 2007, Sunday 2 December 2007 £80

### CARE AND MANAGEMENT OF HEAVY HORSES

A mix of theory and practice using the Museum's team of heavy horses. An introduction to stable care, feeding, harness and safe handling of draft horses, with some opportunity for driving.  
Sunday 20 January £80

### HORSE LOGGING

For those with some heavy horse experience. A day working with heavy horses extracting timber from the Museum woods. Participants must be agile and physically fit.  
Sunday 16 March £80

### DRIVING HEAVY HORSES

Harness up and drive the Museum's draft horses in the field and on the track, chain harrowing and shaft and pole work. Beginners and improvers equally welcome.  
Sunday 20 April, Sunday 11 May, Sunday 25 May, Sunday 8 June £80

If you book and pay for four or more courses at one time you may deduct £15 from the total.







## Rural trades and crafts courses

### HOMES

#### AN APPRECIATION OF EARLY OAK FURNITURE

An illustrated lecture exploring the qualities and characteristics of early furniture, followed by a guided visit to a local private collection of oak furniture. 10am-4pm.  
Leader: Victor Chinnery. **Friday 9 November 2007 £75**

#### WILLOW WREATH FOR CHRISTMAS

Make up to three willow wreaths to take home and decorate for Christmas. Choose from traditional round, star or heart shapes, using either buff or brown willow (or a mixture of both). These re-usable wreaths are a beautiful addition to your Christmas decorations, and are also great to give as presents to your friends and family. 9.30am-5pm. **Saturday 8 December 2007 £40**

#### CHRISTMAS HERBAL GIFTS AND DECORATIONS

Make up to five different festive herbal compositions such as wreaths, fragrant baskets and candle decorations. 9.30am-4pm.  
**Saturday 8 December 2007, Tuesday 18 December 2007 £40 plus some materials on the day**

#### HOW TO BE A HOUSE DETECTIVE

Techniques for tracing the history of your house will be revealed in this day school covering both physical features and the use of primary sources commonly held in record offices and local history libraries. 9.30am-4.30pm. **Monday 3 March £60**

#### LOCATION, LOCATION ... AND ENERGY PERFORMANCE

The new Home Information Packs and Energy Performance Certificates for house sellers mean that the saleability of your house will be affected by its energy efficiency. This course will show you how to maximise your energy performance rating and thus the value of your home. It will cover a wide range of ideas from simple, low cost energy efficiency tips to generating your own renewable energy. 9.30am-4.30pm. **Thursday 3 April £75**

#### SOAP AND SOAP MAKING

Find out how people lived without modern detergents. A day-school on Tudor hygiene and cleanliness, learning how to make lye and soap, and the uses of soapwort. 10am-4pm. **Friday 4 April £60**

#### PEOPLE AND HOUSES IN THE WEALD & DOWNLAND REGION

The day will explore the history of five of the Museum's houses by placing them in their social and economic context and looking at the social status and household structure of their earliest inhabitants. An overview of the methods and sources for reconstructing the past will also be provided. 9.30am-4.30pm.

**Part I: 1300-1650 Thursday 10 April**  
**Part II: 1650-1900 Thursday 22 May £60**

#### GET A TASTE OF THE GOOD LIFE – SUSTAINABLE LIVING

Whether you are aiming for self-sufficiency or simply want a greener lifestyle, this course aims to inspire and help you live more sustainably. Topics covered will include generating your own energy, growing your own food, making the most of your resources and reducing the impact of your home on the environment. 9.30am-4.30pm. **Wednesday 30 April £75**

#### 15TH CENTURY – HERBS IN THE MEDIEVAL MANOR

From household accounts, cookery recipes and leechbooks comes a wealth of information and recipes using herbs as flavourings, colourings, preservatives, fragrances, medicines and pest repellents. In making recipes participants will learn to balance herb flavours in sweet and savoury dishes to create a delicious spread on the table in North Cray. Scented water for washing, blending fragrances and protection in strewing herbs and decorating the house for special occasions will bring the past to life. Sage, parsley, garlic, tansy, pot marigolds, rosemary, saffron and wormwood are some of the herbs explored on the day. 9.30am-4.30pm. **Saturday 14 June £50**

#### SECRETS OF THE TUDOR STILLROOM

The stillroom was the source of a variety of potions, salves, pest repellents, cleansers, cosmetics and fragrant mixes in addition to the all-important distilled aromatic waters. Come and explore some of the recipes handed down over the generations from medieval times, making cough sweets, salves, herb honeys and drinks. 9.30am-4.30pm. **Friday 20 June £50**

*Living willow chairs.*



#### HERBS FOR HEALTH

The origins of the herbaceous border lie in growing herbs for home remedies in the past. Led by a medical herbalist, the course offers guidance on the most safe and useful herbs to grow and how to harvest and use or preserve them. A practical day, including the opportunity to make a footbath, herbal honey syrups, herbal teas, infused oil, a herb pillow and more. 9.30am-4.30pm. **Monday 21 July £50**

#### 17TH CENTURY – HERBS OF THE NEW WORLD

Find out about the herbs used by settlers setting out for North America in this century of change and discovery. From the herbs they took with them such as great mullein, plantain and tansy, to new world herbs like gums, sassafras and Virginian snakeroot, students will learn about the use of herbs in medicines and cookery. 9.30am-4.30pm. **Thursday 21 August £50**

#### 19TH CENTURY – HERBS, ELEGANT AND DEADLY

During the 19th century the medicinal herb patch evolved into the herbaceous border. At the same time people who were better-off developed flower crafts. Come and re-create their elegant effects using pressed, dried and fresh herbs and seeds in miniature gardens and baskets for display. The contrasting healing and poisonous natures of herbs will also be explored. 9.30am-4.30pm. **Tuesday 23 September £50**

### GARDENS

#### LIVING WILLOW WORKSHOP

Come along to this one-day workshop and make a living willow chair which you can plant in your own garden. 9.30am-5pm. **Saturday 23 February, Sunday 24 February £75**

#### WILDLIFE FRIENDLY GARDENING

The day will be full of tips on how to make your garden more wildlife friendly, including biodiversity and the organic approach, design and layout to help create a balanced and abundant wildlife garden. 10am-4.30pm. **Tuesday 11 March £50**

#### WILLOW FOR THE GARDEN

Make interesting contemporary plant supports to enhance your garden using English willow and traditional methods. 9.30am-5pm. **Saturday 24 May £60**

### THE TUDOR KITCHEN

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.

#### MEAT AND MORE MEAT!

If you want to eat the best, freshest and tastiest meat around it helps to be able to prepare it yourself. The day will focus upon the practical skills of skinning, drawing, plucking and boning a range of birds and other game, and at some of the more interesting ways of cooking it. 10am-4pm. **Wednesday 7 November 2007 £60**

#### TUDOR CHRISTMAS FOOD

Ditch the turkey, and have a go at something really traditional. A Tudor Christmas was a time of food, food and more food, when all the best things came out of the store cupboard to fuel twelve days of eating, drinking and making merry. We shall be cooking up a storm with shred pies, Twelfth night cake, brawn and roast beef. 10am-4pm. **Tuesday 11 December 2007 £60**

#### THE 16TH CENTURY DAIRY

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 cheeses. An overview of all aspects of 16th century dairy production and use, plus a look at early 17th century dairying. 10am-4pm. **Wednesday 21 May £60**

#### TUDOR SALADS AND VEGETABLES

There may not have been vegetarians in Tudor England but there were plenty of vegetables, salad leaves and edible flowers. Explore a whole host of period recipes centered on herbs and vegetables of all kinds, from Peas Pottage to Grand Salat. The tradition of fasting days provides us with a strong and varied range of meat-free dishes to draw upon, and include an impressive number of different edible plants, some familiar and some less so. 10am-4pm. **Tuesday 3 June £60**

#### THE TUDOR BAKEHOUSE – BREAD

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 technology of the Tudor bread oven, the law of the time and the special loaves baked for festivals. 10am-4pm. **Wednesday 10 September £60**

#### THE TUDOR BAKEHOUSE – PIES AND PASTRIES

A selection of techniques and recipes from a Tudor bakehouse, from hand-raised standing pies to deep fried choux pastry bennets. 10am-4pm. **Thursday 11 September £60**

#### PRESERVING FOOD IN THE 16TH CENTURY

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. Meat, fish, herbs, vegetables and fruit. 10am-4pm. **Wednesday 1 October £60**

### DRAWING AND WATERCOLOUR WORKSHOPS

All of our workshops are run by practising professional painter and experienced tutor Gordon Rushmer. You will be given in depth tuition in all watercolour techniques and introduced to the full range of materials in idyllic and tranquil surroundings. We have workshops to accommodate both complete beginners and experienced artist, and our small groups enable one-to-one tuition.

**Weald & Downland Open Air Museum Autumn 2007**

#### WEEKLONG COURSES

##### OIL PAINTING WORKSHOP

Oil painting in the fresh air – challenging but equally rewarding. This course will explore various painting techniques and give students of all abilities the freedom to work on a range of subjects from still life to landscapes and people. 9.30am-5pm. **Monday-Friday 30 June-4 July £250**

##### IMPROVERS WATERCOLOUR WORKSHOP

Five consecutive days of advanced watercolour tuition, for those who have already given watercolour a try and want to take it further. You will be working out of doors in the Museum environment. 9.30am-5pm. **Monday-Friday 14-18 July, Monday-Friday 8-12 September £250**

##### THE DOWNLAND SKETCHBOOK

This very popular course is both fun and instructive. You will walk a different route every day – nothing to taking – with plenty of opportunities to stop, admire the scenery and fill your sketchbook. Wear your walking boots! 9.30am-5pm. **Monday-Friday 13-17 October £250**

*If you book and pay for two or more weeklong courses at one time you may deduct £20 from the total.*

#### WEEKEND COURSES IN WATERCOLOUR

##### BEGINNERS WATERCOLOURS

Try your hand at watercolour, with expert guidance from an experienced artist and tutor. A comprehensive beginners course, covering choice of materials and explaining various techniques, including wash, stipple and drybrush. 9.30am-5pm. **Friday-Sunday 6-8 June £180**

##### WATERCOLOUR SKETCHING

Learn how to paint fast and loose in watercolour working out of doors in the museum environment – buildings, trees, animals . . . you paint it! 9.30am-5pm. **Friday-Sunday 25-27 July £180**

##### PAINTING OLD BUILDINGS IN WATERCOLOUR

Take inspiration from the beautiful buildings in the museum and variety of textures including stone, brick, flint, timber and thatch. 9.30am-5pm. **Friday-Sunday 8-10 August £180**

##### STILL LIFE WITH A TWIST

Take inspiration from the unusual artefacts in the Museum's collection and enjoy expert tuition in various media, including pen and wash, watercolour and pencil drawing. 9.30am-5pm. **Friday-Sunday 5-7 September £180**

##### DAY WALKS WITH A SKETCHBOOK

Five separate day walks guided and tutored by Gordon Rushmer. Downland and seaside, churches and boats. Come on one, two, or all. Maximum distance seven miles, packed lunch provided. 9.30am-5pm.

**Wednesday 21 May – Upwaltham Church £60**  
**Thursday 26 June – Bosham £60**  
**Friday 1 August – The Trundle £60**  
**Monday 22 September – Bignor £60**  
**Tuesday 7 October – Pagham Harbour £60**

### TEXTILES



*A final piece from the Elizabethan walnuts course.*

techniques, and knotting and wrapping to create special three-dimensional effects. 10am-4pm. **Saturday-Sunday 9-10 February £85**

##### ELIZABETHAN WALNUTS

These little drawstring bags hide a secret, they are made from covered walnut shells. Embellished with beads, sequins and stitches, these were a popular gift in the time of Elizabeth the First. Come and make like a queen for the day! 10am-5pm. **Monday 10 March £45**

##### KNITTING WORKSHOP

For those starting out or wanting to rekindle their skills in hand-knitting with an emphasis on learning a good, efficient technique, and with an adventurous approach! 10am-5pm. **Monday 17 March £45**

**Weald & Downland Open Air Museum Autumn 2007**

*Beautifully-made products from the felt bag workshop.*



##### PATCHWORK WORKSHOP

From simple fabric pieces make a charming cushion cover or wall hanging. Students will learn to make a version of the traditional Double Wedding Ring design and the workshop is suitable for both beginners and more advanced students. 10am-5pm.

**Saturday 29 March £45**

##### RAG-RUGGING – A TRADITIONAL TEXTILE FORM

Rag-rug making is a uniquely accessible folk craft. This workshop gives a lively modern feel to this Victorian textile skill. 9.30am-4pm. **Friday 4 April, Friday 13 June £45**

##### LEARN TO CROCHET

Produce your own unique work of art! During the day you will learn the basics of crocheting and how to read a pattern. 10am-5pm. **Monday 28 April £45**

##### SPINNING PREPARATION AND THE DROP SPINDLE

You will also learn about fleeces and carding wool ready for spinning. First day of two linked workshops. 10.30am-4.30pm. **Monday 12 May £45**

##### FELTING FOR FUN

An introduction to felt making – produce a colourful piece of handmade felt using dyed wools. Includes preparation of the fleece and some "rainbow" dyeing. 10am-4pm. **Saturday 24 May £45**

##### FELT BAG WORKSHOP

Design and make a seamless bag from hand-made felt using updated traditional techniques. Dyed and natural wool will be provided. 10am-4pm. **Saturday 14 June £45**

##### FABULOUS FELT FLOWERS

A day making felt blooms, bobbles and bangles! Try your hand making beautiful felt flowers to decorate bags, hats, jackets, etc. Felt bobbles can be used for necklaces or as buttons for bags and clothing, and thin felt rope joined in a circle can make bracelets or lengths for bag straps. 10am-4pm. **Saturday 21 June £45**

##### QUILTING

Using the Museum buildings and environment as inspiration for the design, you will make the centre of a quilt or a cushion cover, and learn about the history of traditional English quilting. The day is ideal for beginners – if you can thread a needle you can quilt! 10am-5pm. **Sunday 22 June £45**

##### NATURAL DYEING

Learn the basics of dyeing with natural materials, covering different types of mordants and their effects on colours obtained, dyeing with fresh and dried materials, dye-plant identification, environmental considerations, and the effects of dyes on various fibres. It's almost like magic! Students will have a selection of dyed yarns to take home. 9.30am-4pm. **Friday 25 July £45**

### WALKS

##### CANDLE LIT WALK

Explore the Museum by candlelight, and experience a winter's evening without electricity! A guided walk starting at 5pm, finishing with mulled wine and mince pies. **Friday 7 December 2007, Tuesday 18 December 2007 £10**

##### WILD FLOWER WALKS

Spend an afternoon learning about the wild flowers which grow in the meadows and woodland on the Museum site. Walks will take place in spring and summer. Starts at 2pm and finishes with tea and cake. **Spring wild flower walk: Thursday 17 April**  
**Summer wild flower walk: Friday 27 June £12**

##### EVENING WALK AROUND THE MUSEUM

See the Museum in a different light. Take the chance to explore the Museum out of hours with a guide. 6pm start, ends with hot drinks. **Friday 9 May £10**

##### TREE WALK

Stroll through the woods at the Museum whilst your guide shows you different species of tree and gives advice on how to identify them. Starts at 2pm and finishes with tea and cake. **Thursday 15 May £12**

##### DAWN WALK WITH BREAKFAST

Guided walk through local woods to hear the dawn chorus. Start at 4am and finish with full breakfast at the Museum. **Saturday 17 May £15**

##### NIGHTJAR WALK

Guided walk through local woods to find nightjars, deer and other nocturnal creatures, and maybe even glow worms! Start at 9pm and finish with hot drinks at the Museum. **Friday 6 June £10**

##### BAT WALK

Join our guided bat walk, where bat detectors will be used to locate and identify the different types of bat that live around the Museum site. A wonderful opportunity to learn about these beautiful and fascinating creatures. 8pm start, ends with hot drinks. **Friday 5 September £10**

##### FUNGI WALK

Explore the variety of fungi on the Museum site and in the woods, and be guided as to their delicacies and dangers. Start at 2pm and finish with tea and cake. **Friday 17 October £12**



## FRIENDS' NEWS

The Friends is a support organisation for the Museum, which runs fund-raising events and social activities for its members. It is one of the largest museum Friends groups in the country, with some 4,700 memberships representing about 11,000 individual members. Since its inception it has raised a total of £1.3 million for the Museum, making a major contribution to the Museum's work.

### Friends events 2007

The Friends held two successful fundraising events this summer. The fourth annual Barn Dance was held once again in the Downland Gridshell, with The Reel Thing supplying the music and Hilary Bolt instructing the dancers. More than a hundred people of all ages were welcomed to a glorious evening, with picnics taken in the break outside at the top of the hill.

The second event at the end of June was Proms By the Lake, a new venture for the Friends. The excellent Bognor Regis Concert Band supplied the music. Sadly the weather was not kind on this occasion and it rained almost all evening. Fortunately we had sold many tickets in advance but not all ticket-holders braved the elements. Nearly a hundred did, bringing brollies, gazebos and fishing tents to keep dry. We were very grateful and greeted them all with a round of applause and a free entry ticket to the museum on a future occasion. Picnics carried on in the rain, and the café opened to provide welcome hot drinks: everyone had a great evening despite the weather. Thanks to a substantial contribution from

### Help with the Friends' tent

The Friends would welcome help from some able-bodied men or women to erect the Friends tent at Museum events. This year it has become clear that we suffer if we do not have a presence near the field entrance: we will be drawing up a rota of volunteers to ensure that we can have the tent in place before each event. There are around 12 events throughout the year, and if we can attract enough helpers, each will only be required a few times a year. The work is not excessively strenuous. If you feel able to help please contact Cynthia Rivett on 01243 527124.

### Friends' Spring trip 2007

On 30 April 49 contented people returned to the Museum at the end of the Friends' Spring trip to Durham. Christine and Brian Weekes, the organisers, had provided an interest-full excursion to please everyone. The secret may have been in the choice of hotel (used by the Friends some 10 years ago) in the centre of Durham, so that anyone not wanting to participate in a particular day outing could still enjoy this delightful small city.

The journey to Durham was broken by an all too brief stop at Hardwick Hall. Once settled into the Royal County Hotel, there was time for a pre-dinner stroll across Elvet Bridge over the River Wear for a glimpse of the market square with the Cathedral beyond.

Next day took us to Beamish, North of England Open Air Museum, with its varied and extensive displays including a coal mine, town centre, railway station and farms, all set in c.1913, with the exception of Pockerley Manor and Wagon Way, set in 1825. The exhibits were linked together by a fleet of buses and trams.

The Cathedral was host to a major service celebrating the centenary of the Scouting Movement on Saturday, but Christopher Downs, the Cathedral Architect, gave a stimulating talk about the building and its history. Later we left for Wallington to see the National Trust house and its surprising and stunning walled gardens. An added surprise was to meet Paul Nichol who many will remember from his Goodwood days. The return was via Gateshead where we walked over the Millennium Bridge and saw the Sage building, an impressive modern centre for the Arts.

On Sunday morning, some drew breath, or joined the Cathedral service, but in the afternoon we arrived at Raby Castle for a guided tour, proceeded by a soup and savoury lunch in the (at least to

Barclays Bank Community Fund, the total raised by the two events came to £5,816.

The Friends committee is also grateful to TMS Show Services and to the Museum café for their generous support.

### Friends' Treasurer

It was announced in the spring magazine that Maurice Pollock would step down as Hon Treasurer at our AGM in April. Unfortunately, due to business commitments arising late in the day, the treasurer-designate was unable to take up the post. Thanks to an appeal within the Museum's volunteer community, Richard Wilde responded to the call and was appointed Hon Treasurer of the Friends of the Museum in July. Richard has been volunteering as a member of the 'Tuesday Gang' and brings wide financial and commercial experience to the position. Lisa Neville, as membership secretary, is now working with Richard. At the committee meeting in July, Maurice was elected to continue on the committee.

### Honorary membership

At the Friends AGM in April retiring Chairman, Frances Messenger and retiring Honorary Treasurer Maurice Pollock, together with his wife, Ann, were elected honorary members for their outstanding contribution to the Museum over many years. Frances became Chairman of the Friends in April, 2003, succeeding Tim Heymann, after many years interest and volunteering at the Museum.

Maurice, who remains as Honorary Treasurer to the Museum itself, and his wife, Ann, have also given dedicated service to the Museum since their arrival in the village of Singleton in 1993. Ann has undertaken a variety of volunteering activities and Maurice became Friends treasurer in 1997, becoming Museum treasurer in 2000.

some eyes) rather over-restored and decorated stables. Our coach driver took us through attractive minor roads to High Force Falls nearby. There was time to walk the paths to the falls, although they were perhaps not at their most impressive due to the dry April.

The last full day was spent at Alnwick. This walled castle dating from the 11th century has, somewhat like Raby, a luxurious 19th century interior, although completed with rather more style and confidence than Raby. Nevertheless, both offered much to admire, not only architecturally, but the furniture, porcelain and pictures. The castle, rather like Arundel, adjoins the town, and runs along part of the walls. The town is a delight with narrow streets and a broad and confident town square flanked by a colonnaded market hall. Prosperity has come to this town with its fashionable shops and wine bars, and it was easy to understand why it had been voted the most desirable place to live.

The new gardens created by the present Duchess of Northumberland and designed by Wirtz International is a significant contemporary park, with its grand cascade, sculpture park and specialist areas – not least the poison garden. The recently completed pavilion and visitor centre is a neatly contained modern steel, glass and timber building overlooking the central garden with the cascade rising beyond it. Mercifully the Disney-like tree house is set away from the main gardens beyond the car parks. This structure is inventive and amusing, but would not sit easily cheek by jowl with the refreshingly 21st century gardens.

Bronzed by the Northumberland sun, we set off back to Sussex, with a final lunch stop at Ferrybridge to remind us of the once commercial importance of our canal network. One cannot but be impressed with how much was packed into the six days.

Geoffrey Claridge

## Friends 2008 Spring Tour to Devon 24-29 April

Next year's tour will be based in Plymouth at the New Continental Hotel, a Grade II listed Victorian independent hotel situated in the heart of the city centre, offering traditional features combined with modern facilities. On the way we will stop at Montacute House, Somerset for lunch and an opportunity to view the house and gardens. Montacute House is a magnificent Elizabethan stone-built house, incorporating a National Portrait Gallery exhibition, garden and park.

We will enjoy a day at Morwellham Quay, a unique open-air museum based around the ancient port and copper mine workings in the heart of the Tamar Valley, reliving the daily life of a 19th century mining village and shipping quay. We will also visit Mount Edgcumbe House and Country Park, the former home of the Earls of Mount Edgcumbe, set in Grade I Cornish gardens within 865 acres of country park on the Rame Peninsula. Then there is a chance to revisit your youth at the Dingles Fairground Heritage Centre, which includes working and static exhibits of fairground, steam and vintage machinery. On the last

day, we will take the steam train down the Dart Valley from Buckfastleigh to explore and lunch in Totnes, one of the oldest boroughs in England, on the beautiful River Dart, before sailing on down the river to Dartmouth.

On the return journey, we will stop at Athelhampton House and gardens for a leisurely lunch, included in the price, and the chance to see one of the finest examples of 15th century domestic architecture in the country with formal gardens laid out on 1891 by Alfred Cart de Lafontaine.

The cost will not exceed £355 per person, to include coach travel, bed, full English breakfast and three-course dinner and use of the leisure facilities, entrances and tours, buffet lunch on Tuesday and coach driver's gratuity. It does not cover insurance (you are advised to take out your own), lunches apart from Tuesday, drinks and incidental expenses at the hotel (e.g. papers, phone calls, bar bills etc.)

For an application form please ring Michael Piggott on 01730 813126 (please leave your name and address if you get the ansaphone) and one will be sent by return. There are a limited number of single rooms available.

## Are you able to gift aid your membership subscription?

A high percentage of Friends have already made a gift aid declaration which enabled us to reclaim tax in excess of £30,000 in 2006. If you have not already done so, please consider if you can help us in this way. This becomes more important from next April when the basic rate of tax changes from 22% to 20%. Good news for some taxpayers but very bad news for charities as the amount we will be able to reclaim drops by 10% or, for us, a reduction in income of over £3,000 – a significant amount for a small charity. If you want to sign up for gift aid, or to check your current position, please contact the Friends' office at the Museum by post, phone 01243 811893 or email friends@wealddown.co.uk.

## Contacting the Friends

For all membership queries please contact the Friends office at Friends of the Weald and Downland Museum, Singleton, Chichester, West Sussex PO18 0EU. Tel 01243 811893. Email: friends@wealddown.co.uk. The office is staffed part-time so please leave a message if necessary and you will be contacted as soon as possible. For information about Friends' events (except the Spring Tour 2008, for which the contact is Michael Piggott on 01730 813126) contact Sarah Casdagli, Honorary Secretary, Little Yarne, Singleton, Chichester, West Sussex PO18 0HA. Tel 01243 811726.

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### Friends of the Weald & Downland Open Air Museum Application for Gift Membership

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#### MEMBERSHIP REQUIRED (please tick a box)

Family (a household of two adults and their dependent children or grandchildren under 18 or full time students) ☐ £53

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Adults (joint) ☐ £40

Senior citizen (60 plus) ☐ £17

Senior citizens (joint) ☐ £34

Child/Student (under 18 or full time student) ☐ £11

#### METHOD OF PAYMENT

☐ Cheque (payable to Friends of the Weald & Downland Museum)

☐ Credit or Debit card (Visa, Mastercard or Switch/Maestro only)

Card number.....

Expiry date.....Start date.....Issue number.....Security Code.....

Signature.....Date.....

OFFICE USE	Number	Cheque/CC Category	Total £ Change



## Full steam ahead

The importance of the age of steam was celebrated at the Museum in August with a two-day festival packed with exhibits, demonstrations and displays exploring how steam power was used for agriculture, industry, road, rail and even shipping. Exhibits included working traction engines and



steam rollers; scale models, including steam boats on the lake, and a narrow gauge railway. As well as arena displays the whole Museum site was used for displays: a highlight was the steam-powered carousel gallopers. In the photographs are, top, steam engines in the field by Court Barn, and left, visitors watch a demonstration of steam-powered equipment in the woodland craft area.



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## Communities come together for Romani Roots

The Museum's third Gypsy festival, *Romani Roots*, was held in September, organised by local members of the Gypsy community in association with the Museum. It featured a large collection of traditional Gypsy vans, music in the Museum's market square, racing of 'Sulkie' traps in Greenways field, and large numbers of Gypsy support and information groups.

About 4,000 people attended the two-day event, with the Gypsy and 'gorja' (non-Gypsy) populations more or less equally represented. We felt that it gave a significant opportunity for friendly and informal contact between the communities, and the Museum has received many letters and emails confirming that this was a worth while thing to do. Here are some extracts.

*I am just writing to say how much I enjoyed the festival last weekend. I thought there was a lovely peaceful and happy atmosphere. . . . I think the event was a great opportunity for non-Gypsies to see and experience Gypsy culture (both past and present) at first hand, and a great opportunity for Gypsies to showcase their culture, and for communities to mix and break down misconceptions and prejudices.*

E.N., Brighton (Traveller Advice Project Friends, Families and Travellers)

*I wanted to thank you for putting on the above event which was superbly organised and highly enjoyable – complete with good weather! I came down to the weekend with some leaflets relating to the courses we run which are of interest to Gypsy and Traveller community members. My students who also attended were extremely impressed and felt that as a first introduction to Gypsy and Traveller culture they could not have found people more welcoming and friendly. . . . It was probably the best of such occasions I have ever attended.*

M.G., Buckinghamshire

*I am writing to say what a wonderful weekend we have just had at the Romani Roots event at the Weald and Downland Museum, which gave us all the feeling of being part of one big family! Music, dance, demonstrations, displays, food and crafts celebrating the traditional Romany way of life, enthralled both the public and the Gypsy community alike.*

## Curriculum changes mean new opportunities for schools

The beginning of the new academic year is always an exciting time in education, but this year, thanks to changes in the curriculum, it could be really inspiring. The revised programmes of study are designed to provide greater flexibility for teachers, greater coherence for the curriculum as a whole and increased personalisation of the curriculum for learners. The objectives include developing pupils' creativity and enabling them to see how their studies relate to the world beyond the classroom.



Through our work with schools and local education authorities we have many opportunities to deliver learning in this way. For example, West Sussex launched this year's initiative, *Creativity across the Curriculum* with 15 schools here in September. They will be exploring the development of creativity in teaching and learning as a way of achieving high standards across many subject areas. During the year they will expand on this theme and we hope to contribute to the process of creating rich learning experiences.

Earlier this year, thanks to generous sponsorship and provision of refreshments by the Friends, we were able to host a highly successful *Teachers' Primary Citizenship Conference*. In the words of the learning advisers: "It

enabled over 40 participants to explore and embed issues of citizenship and sustainability into whole school management practices and the curriculum". We are planning a similar event next June, and expect some of the workshops to reflect the current initiatives and to demonstrate leading edge practice in making learning memorable.

The *Year of Food and Farming* has now begun and we are working with three schools to provide children with the opportunity to learn about food, farming and the countryside and related environmental issues. Our expectation is that at least one of the workshops at next year's Primary Citizenship Conference will be based on this project.

### Springline project

Springline is a project funded by English Heritage and youth services in Hampshire and West Sussex in which 10 young people from South Harting and East Meon were brought together and given the opportunity to learn about the history and develop job prospects around their rural homes. Through a series of workshops, the chosen 10 (aged 13-16) learnt about the need to protect their historic landscape and acquired rural skills relevant to their local area to enable them to see these as possible future career paths.

As part of the project they spent four days at the Museum learning about traditional building skills including timber-framed buildings, wattle and daub, thatching and lime. Jo Higgs, English Heritage Outreach Officer, said: "We are hoping to create a groundswell amongst the young people in raising awareness and interest in local craft skills and the special heritage of the South Downs area." The South East contains pockets of rural deprivation hidden by surrounding affluence. The Springline project reaches out to these communities to increase their under-



Young people, left (and their feet, above) taking part in the Springline Project, which brings together young people from rural areas to increase their understanding of their local environment, develop skills and help them towards possible career paths.

standing of the local environment, develop skills and show how they can positively contribute to its protection and sustainability.

### Sandford Award

It was rather daunting to discover the Museum had been awarded its first Sandford Award in 1996 and another in 2001! Luckily I have a brilliant team of staff and volunteers and we have not only been able to continue these high standards but also expand our ideas into other areas of the curriculum via our website. So, I was delighted when I received our judges report saying: "The Weald & Downland Open Air Museum offers first rate educational opportunities to visitors of all ages, backgrounds, interests and abilities. Not only does it play a very important part in the preservation of ancient buildings and traditional knowledge, it also has a great deal to teach us about sustainable and green living in the future". I would like to thank everyone who helps us, but especially those who were involved on the day. We look forward to receiving our award this month at the RAF Museum in Shropshire, and plan to have a special presentation here at the Museum later in the year so that more colleagues and supporters can be part of the celebration.

Jennie Peel

*The event offered visitors the opportunity to learn more about the often-misunderstood Gypsy lifestyle, and also a chance to join in. . . . Everything seemed to go like clockwork and despite the huge effort that must have gone into it, it retained a homely, extremely friendly and welcoming atmosphere. M.H.*

*What a great success the Romani Roots event was. I am not a Gypsy but I have been a member of the Romany and Traveller History Society for nine years. Working in the tent I*

*got feedback from the general public and Romany and Gypsy people, who all seemed to enjoy their time there. B.D., Cheshire*

*My friends and I were at the Museum a couple of weekends ago with our Romany Road organisation as part of the Romani Roots event. I'd like to thank the Museum for hosting the event. As far as I know it's unique; most host organisations would run an event from a non-Gypsy point of view, but this one is run the other way round from*

*within the Romani community. This gives 'gorja' visitors a privileged glimpse of genuine Gypsy life past and present. It also gives the Romanies a cultural focus in public, something they have lacked in the past.*

C.B., Herefordshire

The Museum's thanks are due to Bob Ferry and Greg Yates, who organised the event, and the many Gypsies and support groups who helped make it such a success.



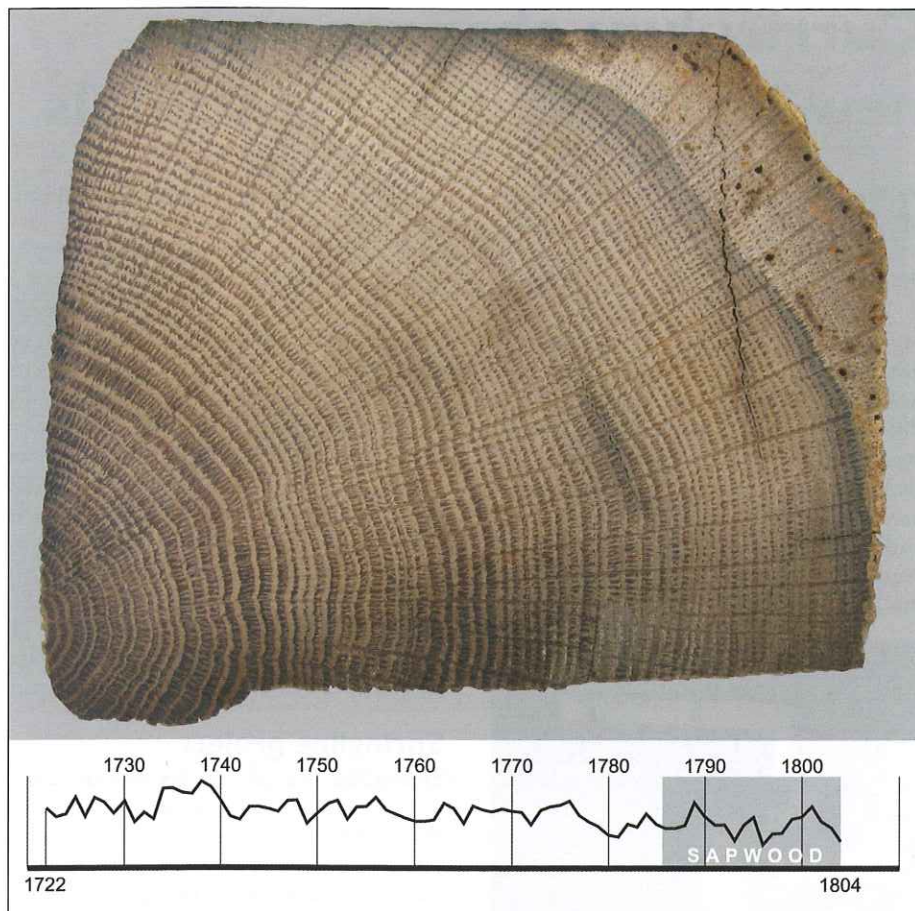
## What is dendrochronology?

**D**endrochronology is the dating of historic wooden objects by dating the trees from which they were created, using the patterns of growth revealed by tree rings. Tree rings vary in width as a result of varying climate – wider rings in more favourable growing conditions – and these variations are shared, to a greater or lesser extent, by trees in local, regional and even national areas.

Starting with living trees and working backwards, dendrochronologists have combined many overlapping sequences to develop 'master curves' of growth patterns covering thousands of years, the earlier periods being the result of the analysis of bog oaks and archaeological material. To date a particular sample, the tree ring widths are measured and the sequence is compared to a master curve, moving it along year by year until a good match is found between the two patterns. If the match is close enough, we can be confident that it pinpoints the period during which the tree was growing.

However, that is not quite enough – we need to know the date of the *last* year the tree was growing. That is generally the year it was felled, which is usually assumed to give the date when the building was constructed, as there is substantial evidence that in the great majority of cases trees were felled for specific projects and used immediately. But the problem is that in many cases the outer rings of the tree are missing, either because they were hewn off originally or because they have decayed. Luckily the last few rings of an oak tree are sapwood, which is visually distinct from the heartwood, so if the sample retains at least some sapwood it is possible to estimate the minimum and maximum number of rings that are missing, and thereby a date range during which the tree must have been felled. Extensive studies have been made of the number of sapwood rings present in trees, and the range is often taken as 10-55 years: so if a sample has only one sapwood ring present, and that was laid down in 1601, the felling date range would be estimated as 1610-1655.

But all this analysis needs samples to enable the dendrochronologist to measure the ring widths, and these have to be cross sections of the tree – you can't



Cross section of timber used to date the Ockley hay barn by dendrochronology, and below, the graph of ring widths from which the timber was dated.

## Dendrochronology and its use at the Museum

measure ring widths from the outside surface. Occasionally it is possible to use actual slices, if, for instance, part of a timber has been removed for repair, but in most cases we have to obtain *cores*. These are produced using a coring tool, essentially a tube with one end cut into a sawtooth pattern. The only damage to the timber is that coring leaves a small hole, about half an inch in diameter. The person doing the coring has to be able to 'read' the tree from the outside, and aim as accurately as possible from the outside of the tree to its heart, taking care to preserve any sapwood present. It isn't easy – but luckily, in Roger Champion the

Museum has an expert! The cores are then mounted, sanded and polished to reveal the detail of the rings, and sent to the dendrochronologist.

We are lucky in that department also. Ian Tyers is one of the country's leading dendrochronologists, and has analysed samples for us for many years. When we first met him he worked for MoLAS (Museum of London Archaeology Service), where he analysed timbers from excavations. He then moved to the dendrochronology laboratory at Sheffield University, and has now become an independent consultant.

Richard Harris

## Museum exhibit buildings dated using dendrochronology

**O**ver the last year Roger Champion has been able to devote some time to obtaining dendrochronology samples from exhibit buildings at the Museum, and we have several new results to report.

### Upper hall from Crawley, Sussex

As we reported in the spring magazine, 15 samples were analysed and cross matched. The resulting sequence has 124 rings and matches several regional master chronologies extremely well. A few of the samples have sapwood rings, and the felling date is in the period 1494-1513.

### Hall from Boarhunt, Hampshire

This result was also reported in the spring magazine. Eight timbers were sampled. Four of them have been analysed, and these have been shown to be matched pairs, in each case two timbers being taken from a single tree: they are the two internal tie beams, and the two corner posts at the east end of the building. The tie beams yielded a sequence with only 66 rings and could not be successfully dated. However, the corner posts have 102 rings, and end at the sapwood boundary, so a full sapwood allowance has to be added. The result is that the felling date would have been in the period 1355-1390.

### Barn from Hambrook, Sussex

Twenty cores were taken and 13 were measured, all of which cross-correlated to produce a sequence of 79 rings. A good match was obtained with master curves, and several of the samples have enough sapwood to show that the trees were felled in 1756 or perhaps a year or two later. The date of the barn has always previously been quoted as 1771, based on an inscription found on the top surface of a rafter in the middle of the front roof slope, underneath a thatch batten that appeared to be the only one ever fixed there! So there is a 15 or 16 year gap between the date of felling of the timbers and the date of the inscription. There can only be two possible explanations: either the inscription was added later, or the trees were kept for that length of time before being used. Either is possible, but the former is more likely.

### Hay barn from Ockley, Surrey

This building is not yet re-erected, but is already dated. A sample taken from one of the four main plates gave an extremely strong match with the master curves, and has its complete sapwood, giving a felling date of 1804.

### Treadwheel from Catherington, Hampshire

The building (not the wheel) was sampled, and six of the 10 samples cross matched to give a sequence ending at 1668.

With allowances for sapwood, the felling date for the timbers is estimated at 1670-93, so our guidebook description will have to be amended from early to late 17th century.

### Longport farmhouse from Newington, Kent

Four of the phases of construction and alteration were sampled and analysed, producing dates or date ranges as follows:

- Cross wing 1553/4
- Hall range (original date) 1506-1545
- Hall range (re-built) 1603-1648
- Hall range rebuilding of roof 1757-1775

### Bayleaf farmhouse from Chiddingstone, Kent

Bayleaf was built in two phases. The timbers in the earlier phase, consisting of the hall and service end, were felled between 1405 and 1430. Despite extensive sampling, we have so far failed to obtain a date for the later phase.

### Barn from Cowfold, Sussex

Samples were taken from the original wall plates, showing that they were felled in the winter of 1535-6.

### Winkhurst Tudor kitchen from Sundridge, Kent

Only one sample produced a date range for felling, 1492-1528. This accords well with our stylistic interpretation of the building.

### Pendean farmhouse from Midhurst, Sussex

During the work that was carried out in 2002, 45 samples were taken, of which 24 were measured and dated, producing a felling date in the winter of 1609.

### Market hall from Titchfield, Hampshire

Not all of our samples have yet been analysed, but initial results indicate a felling date around 1619.

### House extension from Reigate, Surrey

Most of the timbers are re-used, so cannot be used to date the building. Samples taken from two original floorboards produced a felling date range of 1596-1632. Stylistically the building belongs to the first quarter of the 17th century.

### Brick drying shed from Petersfield, Hampshire

Four samples cross matched and gave a felling date of spring 1733.

### Buildings that have been sampled but not yet dated

Medieval shop from Horsham, Sussex

Medieval house from Sole Street, Kent

Court Barn from Lee on Solent, Hampshire

Poplar Cottage from Washington, Sussex

## News in brief

■ After an absence of two years, the Museum's resident beekeeper Carolyn Farley, assisted by Heather Clover, installed bees in three hives at the Museum last season. Having survived the winter, the bees are thriving in their new home during their second season. Two more colonies have been added this

summer. Carolyn has completed a course in the theory and practice of beekeeping and has recently been awarded her Basic Beekeeping Certificate. The bees form an integral part of the Museum's practical courses on beekeeping – introduced by the late Heather Champion – and Carolyn also takes part in events promoting beekeeping as one of many traditional countryside activities.

■ The Company Presents returned to the Museum in August for *Will at the Weald*, a gala evening of extracts from Shakespeare plays encompassing history, comedy and tragedy. The cast included members from Regents Park Theatre and the Guildford Shakespeare Company directed by no less than five directors led by Patrick Sandford, artistic director of the Nuffield Theatre, Southampton. On a lovely summer evening *A Midsummer Night's Dream* was wholly appropriate

and was followed by *Henry V*, *As you Like it*, *The Tempest* (complete with Prospero's arrival in a boat on the lake), and a modern approach on the witches' scene from the Scottish play performed by the Youth Theatre. The event was a sell-out and much enjoyed by all.

■ The Museum Friends' support for the staff and volunteer training programme has enabled many individuals to attend short courses and conferences relevant to their profes-

sional development. We have also been able to bring in expert Blue Badge Guides to lead a day on presentation skills which was attended by staff across all departments. These are in addition to the regular first aid, health and safety, fire safety and food hygiene training so necessary to the safe running of the Museum. The Museum has also been the venue for two days of emergency planning and salvage training for

museum personnel in the region. Meanwhile the Renaissance South East Sharing Skills Staff Placement Scheme is to continue for another year. Launched in 2006 it aims to give staff and volunteers working in museums the opportunity to gain an insight into different roles and working practices, and to develop their skills. We have already applied for several places and will welcome applicants from other museums.



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### Petworth House & Park

An interesting and varied event programme has been organised for you to enjoy this spring.

12 March	Lecture - Fred Streever the 'Radio Gardener'
13 March	Lecture - Petworth Park - New Discoveries
14 March	Lecture - '12 Ways To A Better Garden'
18 March	Mothering Sunday Lunches
20 March	Lecture - Wedding Celebrations
7-9 April	Alice in Wonderland Easter Trail
15 April	A Medieval Murder Mystery
19 & 20 May	Spring Fair
29 & 30 May	Hobbyhorse Cross Country Trail
16 June	'A Midsummer Nights Dream' Open Air Theatre

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## Southwater Smithy is put on the map

The Southwater Smithy, and,  
right, the finished totem pole  
after the blacksmiths' 'forge-in'.



The Museum's Forge or Blacksmith's Shop – the Southwater Smithy – is an example of a building which would once have been a familiar sight in every village in England. Today cottages have been converted from the structures in many places, often evident by their name 'The Old Forge'.

The Museum's forge has been in use regularly by practising blacksmiths for demonstrations for visitors and for the forging of iron items to be used in the restoration of the exhibit buildings and other projects around the site.

A notable smith, who became much associated with the building, was the late Geoff Busbridge, who died in 2005 and was keen to ensure its use continued in the future. Volunteer blacksmith Robert Smith is a member of BABA (British Artist Blacksmiths Association) and he suggested to the Museum the staging of a 'forge-in', which took place last October during The Fire Event.

A forge-in involves large numbers of blacksmiths arriving with their own hearths and tools, working together as a team to produce a piece representing the art of the smith. Working with Nigel Barnett, BABA chairman, the smiths decided to make something achievable over two days in memory of Geoff and suitable for the Museum. A 'totem pole' was conceived and constructed, and set up outside the Smithy: it has proved popular with visitors, who find it very tactile and enjoy being photographed with it.

BABA loved the Museum and was keen to visit again. And Robert Smith was asked to run a children's activity at the next BABA annual meeting to be held at Blists Hill Victorian Town, Ironbridge in July this year, based on

the Wonderful Wednesdays activities at the Museum, which include making horse shoes with the children.

"The Blists Hill event was a resounding success," says Robert. "The children's activity (making hooks this time) was the talk of Ironbridge, and the Weald & Downland Museum received a great deal of publicity."

The Museum's head of interpretation, Hannah Miller, supported the volunteer team at Ironbridge (which included volunteer smith Nick Murray), and BABA has decided to hold its next annual meeting at the Museum on 1-3 August, 2008. It will include a forge-in and blacksmithing-related activities. In addition, an exhibition of contemporary blacksmiths work in the Downland Gridshell will run from 23 July-3 August.

"We have put the Southwater Smithy on the map and BABA's annual meeting at the Weald & Downland Museum will be at an international level," says Robert. "I feel we have fulfilled Geoff's final wishes."

● The Southwater Smithy was given to the Museum in 1970 by the son of the last practising smith to work in it. Built in about 1850, its construction, like most forges, is rough and simple, using materials easily to hand, including timber from the sawmill across the road and tiles and bricks from the brickyard a couple of hundred yards away. Offcuts were used to clad the exterior and the tiles are 'seconds'. Smithing was an essential craft in the economy of the smallest community, second in importance only to agriculture. Manuscript drawings of the 12th century show that there had been very little change, in the structure itself or the tools used, up to the 20th century.

## News in brief

■ Toplots Heritage Auction is an innovative fundraising and marketing opportunity for charitable museums and heritage attractions to offer experiences and behind-the-scenes activities for sale on eBay for the benefit of their own organisation. Toplots is the brainchild of

Development Partners and has been launched in partnership with AIM (Association of Independent Museums), which acts as the host charity. Eighty per cent of the total raised goes to the organisation concerned, 20% to Development Partners and 4% to AIM. The pilot auction took place in October with each lot 'live' for 10 days. Organisations large and small, from English Heritage to Gainsborough's House to Yorkshire Sculpture Park took

part. The Weald & Downland Open Air Museum offered a Tudor Feast in Bayleaf Farmhouse, a special tour of the Museum with Richard Harris, a day preparing the heavy horses for the Heavy Horse Spectacular, a coracle-making weekend and a day with Museum carpenter Joe Thompson. More information can be found on [www.toplots.co.uk](http://www.toplots.co.uk). We hope that next year it will run again, giving more time to alert our friends and supporters.

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## Discover the Museum this winter!

**W**inter days in the Museum's lovely downland setting are special, with warming fires providing a welcome in some of the 46 historic homes and workplaces which form the Museum's main exhibits. Once again the Museum will be holding *A Sussex Christmas*, providing a seasonal focus to visits between Christmas and New Year.

As Christmas beckons, the annual Tree Dressing event takes place on 2 December from 12.30pm offering visitors the chance to join in a festival whose origins go back to ancient times. People of all ages can take part in the lantern-making workshop (bring a jam jar and night light), watch morris dancing, listen to story telling, plays and songs and finally join in with the lantern procession and dance around the tree as it is dressed. Mulled wine, mince pies and roasted chestnuts will be served.

*Bayleaf farmhouse set out for a Christmas feast for A Sussex Christmas (26 December-1 January), and, above, lanterns hanging in the dusk during the Museum's Tree Dressing event.*

The Museum's annual carol singing in North Cray hall house takes place on 10 December at 7.00pm. In Christmas week (26 December-1 January 2008) all are invited to enjoy *A Sussex Christmas*, experiencing Christmas through the ages with many of the Museum's historic houses decorated for the season in the style appropriate for the period. Tasty treats and mulled cider will be served at Bayleaf medieval farmhouse and Winkhurst Tudor kitchen. Festive period music, a Museum trail, children's activities and storytelling will take place at different locations around the site.

The Museum shop is open every day until 23 December offering a wide range of products from stocking fillers, to local crafts, books and hand-made axes. All profits from the shop are used to support the work of the Museum.



## WEALD & DOWNLAND OPEN AIR MUSEUM

Singleton, Chichester, W Sussex PO18 0EU  
Telephone 01243 811348 [www.wealddown.co.uk](http://www.wealddown.co.uk)

### Directions

**By car:** Just off A286 Chichester to Midhurst road at Singleton village.

**By bus:** No 60 from Chichester or Midhurst. Discounted combined travel/entry tickets on Stagecoach Coastline buses, just ask the driver.

**By rail:** Chichester 7 miles, Haslemere 15 miles.



The Museum is open throughout the year

**Mar-Oct daily. Nov-23 Dec daily.** Daily for *A Sussex Christmas* 26 Dec-1 Jan 2008. 2 Jan-27 Feb 2008 Wed, Sat, Sun only, plus daily for half term 18-22 Feb. From 1 Mar open daily. Opening times 10.30am-6pm during British Summer Time, 10.30-4pm rest of the year.

### Admission

Until 1st January 2008 adults £8.25, over 60s £7.25, children £4.40, family £22.65 (2+3), under 5s free. Call 01243 811363 for details of group rates and disabled access. Free car and coach parking, dogs on leads welcome, lakeside café, picnic areas, gift and bookshop.



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

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