

**WEALD & DOWNLAND  
OPEN AIR MUSEUM**

Autumn 2008

**Enjoy the  
Museum  
this  
winter**

**The mystery of the  
house from Walderton**

**Looking ahead –  
the next five years**

**Events & Courses  
2008-09**

**Working Woodyard  
gets underway**



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## Museum plans 19th century

**T**wo more farmsteads are planned for the Museum site in the future to complement the 16th century Bayleaf steading, a 17th century one based around Pendean farmhouse and a new proposal – a 19th century 'Georgian' farmstead.

The proposal is contained in the Museum's new five-year plan (2008-2012), which also includes provision for a new development plan proposing sites for the remaining exhibits in storage (some 15 buildings).

The plan was written by Museum Director Richard Harris, following a five-month process of discussion and consultation with staff and volunteers, led by Museum Chairman, Paul Rigg.

In the next five years the emphasis will shift back to buildings, following a period of seven years' concentration on developing the rural life collection. This follows the move of the bulk of the collection into the new Downland Gridshell in 2001-02 and with the aid of the Government's Designation Challenge Fund (intended to enhance collections and their visitor access), to bring onto the site the Museum's important wheeled vehicle and large object collection, much of which has been stored offsite.

The original layout of the site provided for areas devoted to Wealden and Downland buildings, but this proved difficult and three main areas were established: rural buildings in the centre and west of the site, urban and village buildings in and around the market square, and buildings for rural craft and industry in the north-east quarter.

The presentation of the Museum's domestic building exhibits emphasises

their social and chronological characteristics. When Tindalls cottage is complete the Museum will display a house or cottage from each century, from Hangleton cottage (13th century) to Whittaker's cottages (mid-19th century), representing various social levels, including landless labourers, husbandmen and yeoman farmers.

Putting more emphasis on chronology, the Museum intends to pursue another series, that of farmsteads. At present there is one, Bayleaf (16th century) but there are appropriate buildings in store to create a second at Pendean (17th century). A third farmstead representing the early 19th century – the 'Georgian farmstead' – is thought desirable to illustrate developments following the Agricultural Revolution.

Exhibit development over the next five years includes three major strands. Gonville Cottage, now identified as a shepherd's cottage with a sheep yard, will become an exhibit focusing on the interpretation of sheep and shepherding in the South Downs in 1851 (*see also page 5*). Research and planning will take place to determine the form and component buildings for the Pendean and Georgian farmsteads. Tindalls cottage and the church from South Wonston will be the next buildings to be re-erected.

Over the next five years the Museum will also continue to develop facilities in modern buildings. (Over the last five years these have included the rural training facility, the oxen training shed, the vehicle and implement gallery and the vehicle shelter attached to the Witley joiners' shop.) Future developments include improved workshop and store provision on site, especially in the top car park, and a new house on site for a member of staff to ensure security and



### 2008 Christmas Card

*This year's Christmas card features the Museum's working Shires, Mac and Neville, on a snowy day with Bayleaf Farmhouse in the background. It was taken by Charlotte Webb, a young volunteer at the Museum's stables. The card is available in packs of five cards, price £2.95 each, or by mail order in multiples of 10 cards at £6.75 including p&p. To order by credit/debit card please telephone 01243 811020.*

# exhibit to complete farmstead trio

to replace Gonville Cottage now that it is to become an exhibit. The Museum has been offered funding for a new building behind Crawley hall to replace the 'tent' at the back of the market square. This will contain an exhibition on traditional building materials and construction, developed from existing displays in Hambrook barn, and a central space for schools and activity use.

Work on the Access project continues. Now that the Landscape Conservation Management Plan has been completed (supporting the strategy the Museum has pursued for the project) a

group of consultants has been engaged to prepare a sketch design and feasibility study.

The Access project aims to solve all the Museum's visitor facilities problems, but it must provide a sound basis for intellectual access and inspiration. It will enable the Museum to deliver services to attract visitors to its site as a gateway to the proposed South Downs National Park, and will present new opportunities to establish and exploit new retail partnerships.

Other developments for the future include –

- Re-fitting Hambrook Barn as an 'orientation' centre for visitors
- Improving the main entrance and northern road behind the lake
- Building new offices, enabling Longport House to become an exhibit
- Moving the working horse stables to the Georgian Farmstead site once its layout is established
- Systems to organise and communicate digital resources, research for which is currently being undertaken by the Knowledge Transfer Partnership IT associate.

Diana Zeuner

## New home for horse-drawn vehicles

The Vehicle & Implement Gallery was completed this year with a grant from the Department for Culture, Media & Sport/Wolfson Gallery Improvement Fund. The three vehicles nearest the camera are:

a Sussex dung cart from Warnham Court Farm near Horsham; a flat bed cart from Furnace Farm, Colemans Hatch, East Sussex and a cattle transporter built in 1911 by S Horder & Sons of Loxwood.



## Celebrating the age of steam

*The Museum celebrated the age of steam in August with hundreds of steam engines – from steam rollers and working traction engines to steam boats, a steam bicycle and*



*steam-powered gallopers. The two-day festival explored how steam power was used in agriculture, industry, road, rail and shipping, with displays and demonstrations throughout the Museum.*

## How you can help

**The Museum is one of the UK's leading independent museums. It is a charitable trust and receives no regular government or local authority funding but relies on visitor income, voluntary effort, sponsorship and its supportive Friends group.**

**These are some of the ways in which you can help us:**

### Join the Friends of the Museum

As a Friend you pay an annual subscription which entitles you to free entry to the Museum – including event days – and to receive information on social and fundraising activities. The Friends provide a vital source of support and income and will make grants to the Museum of about £190,000 this year. To join, call the Friends' office on 01243 811893, email [friends@wealddown.co.uk](mailto:friends@wealddown.co.uk) or complete the application form on our web site at [www.wealddown.co.uk](http://www.wealddown.co.uk).

### Become a volunteer

Volunteer helpers are vital to the Museum's operation, whether it be stewarding the houses, working with schools, helping run the watermill or Tudor kitchen, in the gardens or many other departments. Please contact the Volunteer Coordinator on 01243 811933 or email [volunteers@wealddown.co.uk](mailto:volunteers@wealddown.co.uk).

### Leave a gift in your Will

A love of our heritage lasts longer than a lifetime. This Museum and its setting are inspirational. Legacies, large or small, allow us to plan ahead so that we can protect and develop this unique Museum. If or when the time is right for you to include a gift in your Will, please remember us. For further information, contact the Hon Treasurer through the Museum office on 01243 811363.

### Provide an introduction to a sponsor or grant-giving body

Revenue from visitors to the Museum pays most day-to-day running costs but major rescue and restoration work or the development of visitor facilities can only be financed by sponsorship or donations. For further information contact the Museum Director on 01243 811363 or email [rharris@wealddown.co.uk](mailto:rharris@wealddown.co.uk).

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**Large Gutter Adze**  
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**Large Straight Adze**  
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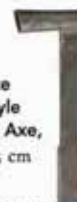
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**Splitting Hatchet**  
48 cm, 1,5 kg  
Item No. 439



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Item No. 465



**Double Bit Throwing Axe**  
74 cm, 2,1 kg  
Item No. 490-1



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Top, Gonville Cottage in 1974.  
Below centre, a sample of the shavings from the thatch of Gonville Cottage.

Below right, Chris Tomkins investigating the layers of thatch.

Bottom, hoop makers at work. The ground is littered with shavings and the building is thatched with them.

**G**onville Cottage is the Museum's best-kept secret – right in the middle of the site, but largely invisible behind trees and hedges. In the early 1970s it was home to Museum Director Chris Zeuner and since then has always been occupied by people working for the Museum.

In May this year it became vacant when Nick Conway, our Site and Security Manager, moved to larger accommodation in Singleton, and we decided that it should become an exhibit. Built in c1847, it is an excellent example of a very common type of house, with a central entrance and staircase between two living rooms in the main range, and a rear outshot, and fills a major gap in the story told by our collections.

What makes it even more interesting, however, is that in the course of her research Danae Tankard, the Museum's History Associate, discovered that in 1851 it was occupied by a shepherd named Richard Burns, who had won a number of prizes at the West Sussex Agricultural Association between 1840 and 1851. In addition the mid-19th century tithe maps show that it was associated with a range of farm buildings in what is now its garden – a U-shaped range of narrow sheds forming a courtyard about 75ft square. This would almost certainly have been a sheep yard, of which several examples are known locally.

So as an exhibit it will give the Museum a wonderful opportunity to interpret a cottage with detailed knowledge of who lived there. But there was still a further question to be answered: what happened to the sheep yard buildings? All that can be seen now is a large garden. To help answer that question we engaged the services of George Anelay, an independent archaeologist and Heritage Officer for Chichester District. He selected four areas in which to dig trial trenches and to our delight discovered that the foundations of the buildings have survived.

So our plans are to carry out a major investigation of the archaeology of both the house and the garden during the 2009 season, sharing this work with our visitors – and maybe getting their help! To fund this the Museum will apply to



## Gonville Cottage to become a museum exhibit



the Heritage Lottery Fund for a grant from its *Your Heritage* programme. To receive an HLF grant a project must help people learn about their heritage, and either conserve it for present and future generations or help a wide range of people to take an active part in it. We believe that the Gonville Cottage project fulfils these aims.

**Richard Harris**

### Gonville Cottage – the thatch

**M**odern thatchers often strip off a roof completely before re-thatching, but this was not the case in the past. The traditional practice was to re-coat with a fairly thin layer at intervals of 20-25 years or so, and as a result some thatched roofs became enormously thick. They are also an archaeological resource with great potential.

The roof of Gonville Cottage was last re-coated about 10 years ago. Looking at the inside of the roof, what you see is not straw but shavings of wood. This material is known to have been used locally for thatching but we do not know of any surviving examples, nor how it was used, so we decided to make a preliminary investigation. Chris Tomkins, the Museum's thatching contractor, is familiar with the roof and was interested to know more about it, so he spent a day opening up a 'trench' through all the layers of thatch. What he found was that there were three layers of shavings at the base: first a 'spar' coat, then the first weathering coat, and then a second weathering coat added maybe 20 years later. Above that were no fewer than six subsequent coats of wheat straw, making eight weathering coats in 160 years.

The exact source of the shavings is not known. They have often been said to be the shavings produced by the makers of hoops for barrels, which was a big industry in Sussex, but the shavings we found seem rather shorter than would be expected for hoop shavings so may have been the by-product of one of the many other trades making products from coppiced wood.



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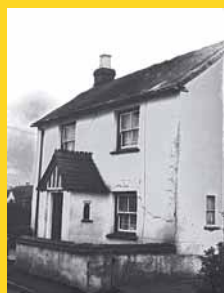
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# New hop display will show quality artefacts

**S**ince 1975 the Museum has been slowly accumulating hop-related artefacts, many of which are of great interest and quality. We acquired an extremely rare cast iron hop press from Bepton in 2002 and a wooden example in 2007 which was initially displayed within the Gridshell Artefact Store. Reviewing the other hop-related items in the collections we were surprised by their high quality and comprehensive range, despite being relatively few in number.

With no room to expand the display in the Gridshell Artefact Store, another location on site was sought. Despite having 45 exhibit buildings, flexible display space in the Museum is at a premium, but the open-fronted shed from Charlwood provided a solution, having housed for many years various agricultural wagons. The wagons were placed in store but one of them remained: the Whitbread Hop Wagon, which had been recently conserved and repaired by the Collections Team to enable it to be put on view. By the start of the 2009 season we will have a comprehensive display of hop-related items in the shed – not only the wagon and presses but also smaller artefacts such as hand tools and tally sticks.

The decision to display the hop-related items from the artefact collections was not taken in isolation. The Farm Manager, Chris Baldwin, has set up a small hop garden based on historic growing techniques, and the artefact display was designed to complement his activities.

Earlier this year one of the Collections volunteers, John Walshe, brought a friend of his to visit the museum and see the artefact collections. Fortuitously, Sir Richard Thornton, owns one of the last remaining hop farms in the area and his visit began a very productive relationship as a result of which we have visited the estate twice this year and gained very useful information on the growing and processing of hops. The Hampton Estate at Seale near Farnham is run by Sir Richard's daughter and son-in-law Bill and Bridget Biddell, and it has not only large hop fields growing on the south-facing slope of the Hogs Back, but also woodland which provides the poles to which the hop vines are strung.

In March we were invited to see the hop fields and plants at the beginning of the growing season and to discuss

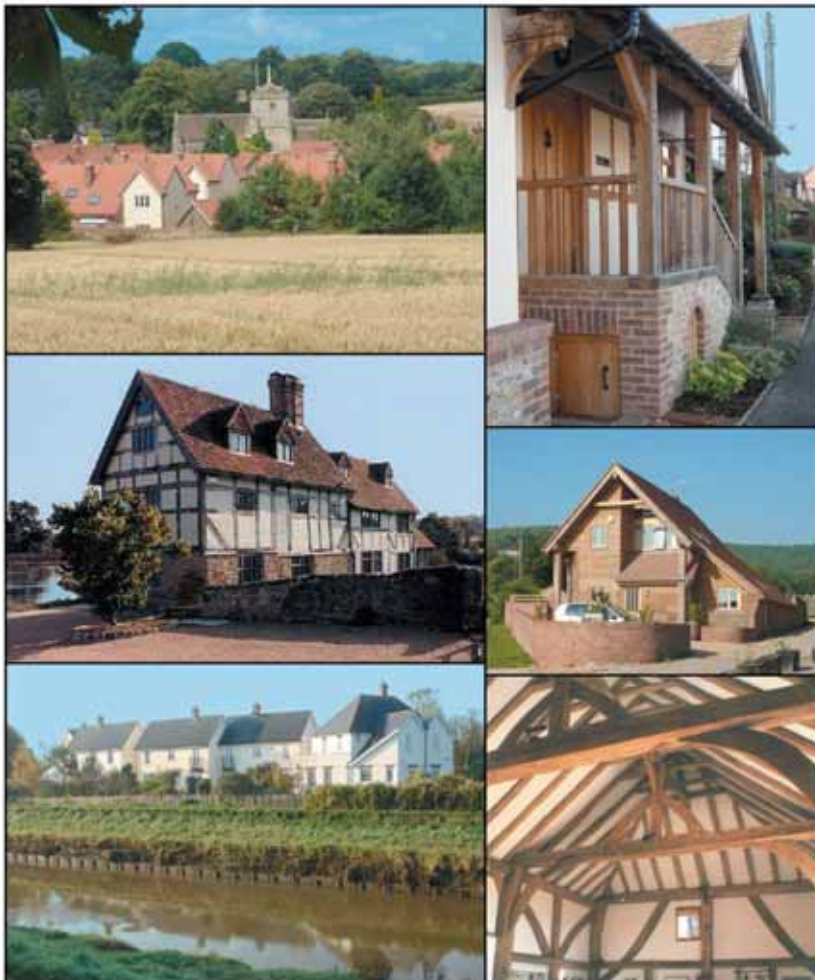
modern and traditional methods of growing and harvesting. We were shown the whole of the hop production operation – the young plants just beginning to climb the supporting wires, the unique and highly complex machine for stripping the flowers from the cut vines, and the drying and bagging shed.

Our second visit was in early September during the harvest fortnight – a hive of activity in sharp contrast to the tranquil scenes we had experienced earlier in the year. Despite the modern machinery, the techniques for processing the cut vines, removing the hop flowers, drying and bagging are still very similar to those which would have taken place when our historic artefacts were in use. Seeing the processes being carried out has given us a much clearer understanding of the usage and operation of the artefacts in our collections.

*Clockwise from top: Museum Farm Manager Chris Baldwin tending the Museum's hops, hops growing on Bill and Bridget Biddell's land at Seale, Farnham, Surrey, and the hop wagon.*







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**T**he house from Walderton in the parish of Stoughton, West Sussex, is externally a 17th century building with walls of flint and brick. Beneath its 17th century exterior is a medieval timber-framed building which itself is a replacement of part of an earlier building, discovered during archaeological investigation of the site. The dismantling, recording and re-erection of this house was the first substantial piece of building archaeology undertaken by the Museum.

An article written by Fred Aldsworth and Richard Harris describing the structural history of the house, the archaeological excavation that was carried out after its dismantling, and a brief history of the ownership of the house was published in *Sussex Archaeological Collections* in 1982.

### Building archaeology

Analysis of the surviving timber showed that the medieval building comprised an open hall at the west end, which was heavily soot-blackened from the open hearth, and a ground floor room with a first floor chamber above at the east end. A cross passage probably divided the two ends. Beyond the west end of the hall there must have been an earlier structure which could have been in line with or at right angles to the surviving building, but the form and dimensions of this are not known. At some point before the main 17th century alterations the walls of the eastern half of the building were provided with substantial flint foundations.

The 17th century refurbishment amounted almost to a complete rebuild. The accommodation created was in two halves, separated by the new chimney stack and the remains of the earlier cross frame, intercommunicating only via a lobby inside the north doorway. The eastern half provided two heated living rooms, one downstairs and one upstairs. The western half provided five unheated rooms, three downstairs and two upstairs. Of these, the room that occupied the position of the earlier open hall had evidently become a bake-house since it contained an oven. The internal walls were plastered and white painted and a brick floor was laid on top of the earlier floor levels.

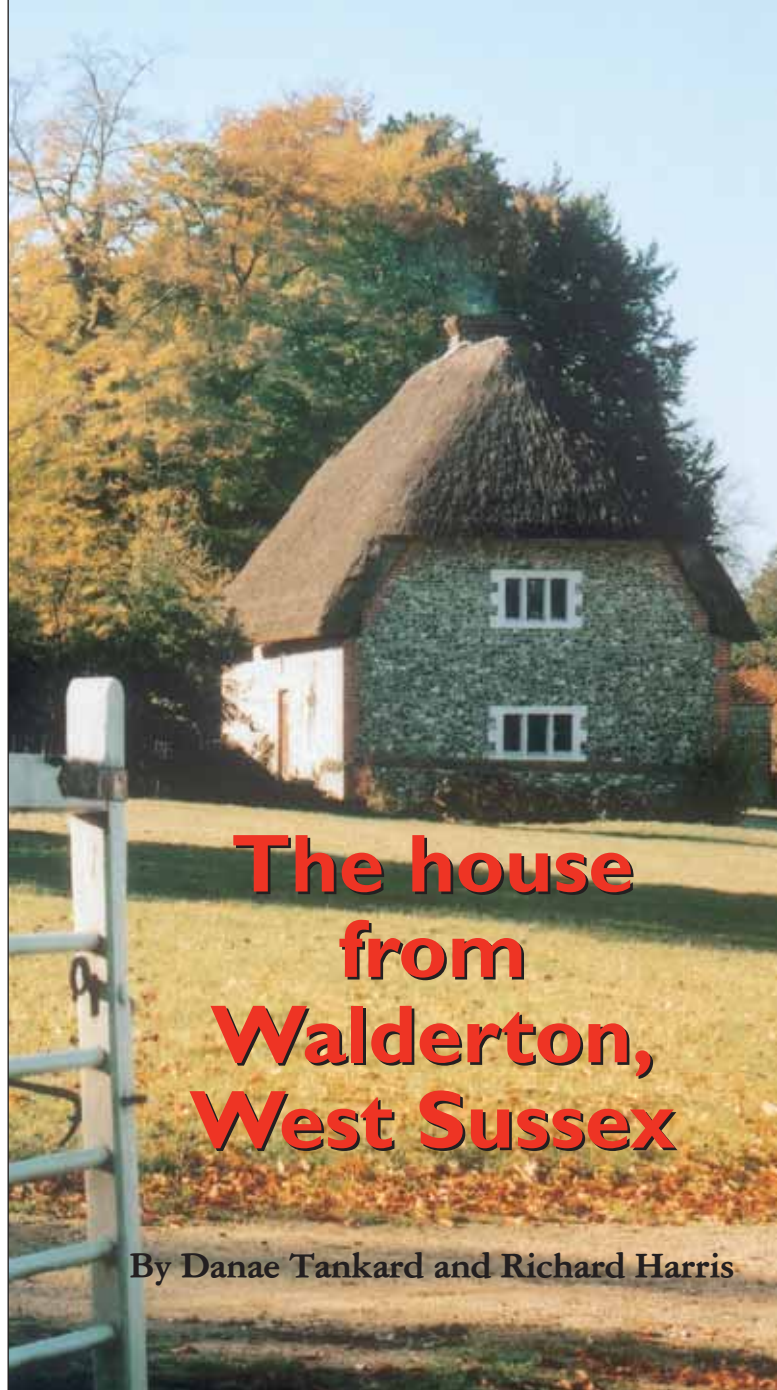
The style of the 'new' house suggests that the rebuild was undertaken in the first half of the 17th century.

### The occupants

At the time of its removal to the Museum in 1980 the house was divided into two cottages, the western half of which had been empty and derelict since about 1930. The western half was owned by Ruth Mills and the eastern half was owned and occupied by Mr R G Hurst.

Mr Hurst had five documents in his possession relating to the early ownership of the house from 1614 to 1793, the contents of which were summarised in the 1982 article. The

*Front view of the house from Walderton before dismantling, looking south, with the east end to the left and the west end to the right.*



most important of these were an indenture dated 25 March 1614 and a mortgage agreement dated 15 March 1646. In the first of these Hugh Speke and Matthew Woodward, lords of the manor of Walderton, leased John Catchlove a house, garden and orchard comprising half an acre of land and a separate half acre plot of land called the North Garden for a period of 10,000 years. John Catchlove was already the tenant of both properties since the lease describes them as 'now in [his] tenure or occupation'. The rent for this was six days harvest work per year, two days at hay harvest, two at wheat harvest and two at barley, oats and peas harvest plus two capons at Easter. If the manorial lords were not in residence during the harvest then he was to pay 1s in lieu of the harvest work and 6d in lieu of the capons.

At this date North Garden was just a plot of land. However, by 30 July 1614 – only four months later – when John Catchlove sold a 9,000 year lease on the property to John Thornden, it was described as 'the plot of land called North Garden containing by estimation half an acre and also the dwelling house thereupon built'. The original lease does not survive and so we do not know how much money Catchlove







## The house from Walderton

made from the sale. (It will be recalled that Richard Clare did much the same thing in 1639 when he sold a 9,000 year lease on Pendean, with its 40 acres of land, to Viscount Montagu.) From this date North Garden disappears from the story.

On 15 March 1646 William Catchlove mortgaged the house to Nicholas Powell, a tailor living in West Dean, for £20. This was a secure loan which Catchlove undertook to repay with £1 12s (8%) interest by 20 March 1647, although we do not know whether he did so. After this there is a gap in the documentation until 1759 when Elizabeth Page of Emsworth and Mathew Catchlove of Westbourne sold the lease to Nicholas Pay.

### Two John Catchloves

In terms of identifying an early 17th century occupant the provenance of the 1614 lease is crucial since (unlike North Garden) the location of the property it describes is otherwise unidentifiable. From a documentary historian's point of view it appears to be sound 'proof' that John Catchlove lived there. So who was he? As Fred Aldsworth and Richard Harris identified in their article, there were two John Catchloves living in the parish of Stoughton in the early 17th century. They were evidently related but we do not know how. They are easy to distinguish from each other since 'our' John Catchlove was an illiterate husbandman (he signed the 1614 lease with a '+') whereas the other John Catchlove was a tailor and sufficiently literate to act as the parish clerk. Some of what we know about both men comes from legal

depositions or witness statements that they gave in separate tithe disputes heard in the Chichester Archdeaconry Court in 1614 and 1625 respectively.

In his 1625 deposition 'our' John Catchlove states that he is a husbandman, aged 55 years, and has lived all his life in the parish of Stoughton. He was therefore born in c.1570. We know that he was the son of William Catchlove, who died in 1585, and that at that date he had three brothers, William, Edward and Robert, and two sisters, Joan and Jane. He died in 1634, aged about 64, and was survived by his two daughters, Martha and Katherine, both unmarried, and his brother, Robert. His will does not mention his lease. He gave all his goods to his daughters and they were granted administration which would suggest that they inherited the property, but by 1646 it was in the hands of William Catchlove, who may have been his nephew.

The other John Catchlove was younger – 28 in 1614 – and died in 1640 aged about 54. He lived in the village of Stoughton rather than Walderton.

### Which house?

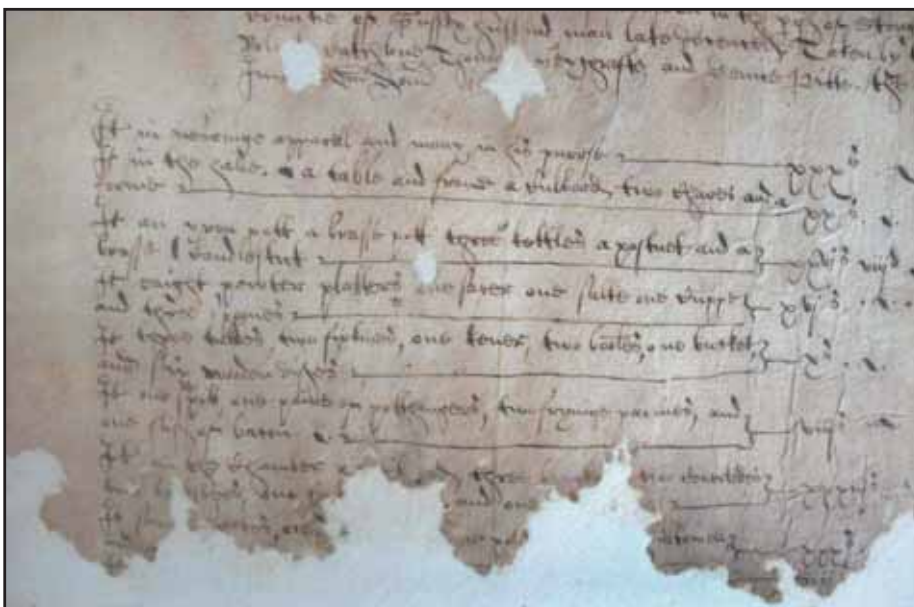
We now come on to trickier ground. The 17th century alterations to the house made it a substantial property, comparable in size to Pendean, which we know was occupied by yeomen. Husbandmen typically lived in smaller houses, like Poplar Cottage. Obviously, these are generalisations and the wealth of individual yeomen and husbandmen varied quite widely. It is therefore worth looking at John Catchlove's economic status more closely.

In 1625 when he gave evidence in the tithe dispute he stated that 'he is worth £10 in goods after his debts have been paid and lives by his labour in

husbandry'. At the time of his death in 1634 he was owed £17 10s in money, which we know because he lists it in his will. His probate inventory valued his estate at £28 14s. Unfortunately, the inventory is badly damaged and the last section – probably about six lines – is missing. The goods that are listed amount to £8 14s, leaving £20 unaccounted for. It is likely that most of this is his outstanding debt. Probate inventories generally include debts owing to the deceased at or near the bottom of the inventory and they are added to the total value of the estate. Catchlove's 'net' worth at the time of his death was therefore about £8 to £10. As a point of comparison, two other Stoughton husbandmen who died around the same time – William Goodchild (1635) and William Smyth (1640) – had estates valued at £39 5s 8d and £64 8s 4d respectively, with Smyth's inventory recording a 'good debt' of £40 making a 'net' worth of £24 8s 4d. In other words, even by the standards of his social peers Catchlove was not especially well off.

A more intractable problem is that posed by the rooms and goods itemised in the inventory itself. Only two rooms are listed – a hall and a chamber – and, whilst we cannot rule out the possibility that another room was listed in the missing portion, it is likely that this was the extent of his accommodation. Catchlove's hall contained a table and a frame, a form (a bench), two chairs and a cupboard. It was where he cooked since the inventory records a spit, a pair of pot-hangers, two frying pans, three kettles, an iron and a brass pot and a posnet (a small saucepan or pot with three feet). He also had three tubs, two firkins and one kiver (a shallow, wooden trough) – all items that could be used for dairying or brewing. His chamber contained at least one bed and bedding.

So what are we to make of it? The documents provide us with three events which could have been associated with the radical refurbishment of the house into the form in which it has been reconstructed at the Museum. The first is the 1614 sale of the lease on the North Garden plot with its newly built house (apparently built in the four months following the original granting of the lease), which might have provided funds for the refurbishment. The second is John Catchlove's death in 1634: his daughters inherited the property, but by 1646 it belonged to another family member, William Catchlove, so there may have been a change of ownership in the later 1630s and an associated opportunity for the refurbishment. The third is the 1646 loan that William Catchlove secured, which again



John Catchlove's probate inventory of 1634 which shows he left between £8 and £10 at his death, indicating that he was not well off.





*A cutaway drawing showing the probable extent of a late phase in the development of the medieval timber-framed building.*

might have provided funds for the refurbishment.

Stylistically the alterations could fit any of these three dates, but 1614 is arguably a little early. The main dating feature is the window construction, with mullions built of brick and plastered to imitate stone. Another Museum exhibit, the building from Lavant, also has brick mullion windows that were originally plastered, and it was built c1614, but it seems to have been a building with some special purpose. There are also almshouses locally with comparable construction built in the first quarter of the century, and it is arguable that an ordinary village house might adopt such an up-to-date style a little later than almshouses, which tend to be somewhat self-conscious architecturally. The brick arch over the front door is another clue: it has more of a mid- than an early-17th century look, quite different from the arched doorheads of the building from Lavant and comparable local almshouses.

So, could the alterations have been carried out after 1614 but before John Catchlove died in 1634? His inventory mentions two rooms, a hall and chamber, which could refer to the two rooms in the eastern half of the house. But in the light of what we know about his age (64), economic status and the material impoverishment revealed by his inventory it seems more likely that at the time of his death in 1634 he was living in two rooms of what by then would have been a decaying medieval hall house. The fact that the flint and brick 'refurbishment' was so radical, completely removing all the timber-framed external walls and the medieval floor, suggests that the medieval house had got into a poor state. The architectural

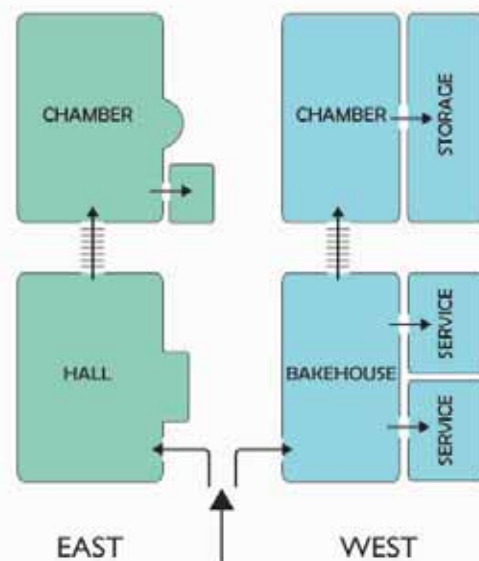
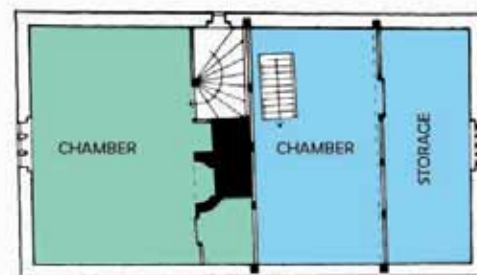
and social evidence therefore all points to a date after 1634 for the flint and brick refurbishment.

So who rebuilt the house and when? If it happened in the late 1630s after John Catchlove's death, we do not know who was responsible, but if one of his two daughters had married her husband might have enabled the work to take place. Alternatively it may have been done by William Catchlove when he acquired the property sometime between 1634 and 1646, or in 1646 when he secured a loan of £20.

### **A service half**

The house has been rebuilt in the Museum as it was immediately after its refurbishment. We do not know exactly what its predecessor, the timber-framed medieval house, looked like, but we do know that its timber walls were still intact as two of the framing members were re-used in the new flint and brick work, one as the mantle beam of the chamber fireplace and the other (a mullion from an unglazed window) as the lintel of a recess in the chimney. The two internal timber-framed cross frames were left in place, but the medieval floor in the east end was removed – the wide mortices for its joists can still be seen. In fact, it may have been removed at an earlier date, as the roof timbers of the east end of the house were quite heavily sooted, possibly indicating that the space had been converted into an open hall for a period.

The house that resulted from the refurbishment is in some ways clear and easy to interpret. It provided two smart living rooms in the eastern half, both with fireplaces and glazed windows, which would have functioned as hall and chamber, while in the western half



*Plans of the house from Walderton. Living rooms coloured green, service rooms blue. Top, ground floor and first floor plans. Bottom, plan diagrams to show relationships and relative sizes.*

were five unheated service rooms. The two halves are clearly contemporary, but they were functionally separate, each with its own staircase, and the only link between them was through the lobby inside the front door. The flint and brick walls and windows show slight but significant differences between the two ends, reflecting the superior status of the eastern half. The eastern half is definitely the habitable end, while the western half is equally clearly the service end.

One of the five unheated service rooms can be interpreted functionally as







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## → The house from Walderton

a bake-house as it contained an oven, and next to it were a pair of small rooms at the west end of the house. Upstairs the chamber over the bake-house had a small dormer window, probably glazed, and could possibly have been used as a bedroom, while the chamber at the west end could only be accessed through an opening little more than 3ft 6in square and had an unglazed wooden window, suggesting that it was used for storage. This half of the house therefore comprised a substantial service block of five rooms, giving 20% more floor area than the two living rooms.

One possible reason for the disproportionate size of the service block is that the house was designed as a 'victualling house', that is, a public eating house. Like alehouses, victualling houses had to be licensed by the justices of the peace at Quarter Sessions and petitions from prospective licensees are to be found amongst Quarter Session records. None has yet been found that relates to the house from Walderton, but by a strange coincidence in 1638 John Catchlove the tailor applied to Quarter Sessions for a licence to keep a victualling house, "being a poor aged man" and "honest in my conversation" and having identified a need for such an establishment in the parish "there being none ... [and] many being constrained by reason of sundry important occasions to repair to remote places to their charge and hindrance". This would have been at his house in Stoughton. Another possibility is that the western half of the house was intended for use as a commercial bakery.

## The Museum's most authentic exhibit

The house from Walderton has great significance for the Museum: it was the first exhibit to show more than one phase of building, and the contrast between the soot-blackened medieval timbers and the whitewashed 17th century plaster continues to impress visitors. But as a house it has always been problematic in its combination of two living rooms with



Top, the excavation of the site of the house being carried out immediately after dismantling in 1982, looking south. The excavation was directed by Fred Aldsworth, who at that time was County Archaeologist for West Sussex. Centre, the chamber fireplace being dismantled. Every course of brickwork was recorded in detail. Bottom, two of the original alcoves in the walls of the west end of the house.

five service rooms, and complete separation between the two. There is much that we do not know about the history of this building, but both the documentary and the structural evidence have been comprehensively researched and the chances of finding a definitive answer to the way in which the 17th century house was used are slim. But perhaps the association of the Catchlove name with a victualling house – albeit a different Catchlove in a different village – has given a hint of a possible interpretation. Is it possible that the house from Walderton was a bakery or eating house for the community?



Petition of John Catchlove to keep a victualling house –

The humble petition of John Catchlove to the Right Wor. his ma'ties / justices of peace.

May it please your worships to understand that I beinge a poore aged man, & have lived in this p'rish of Stoughton about fifty yeares, and in all this time have soe behaved my selfe, paynefull, to sustaine my selfe & mine, & honest in my conversation, as may appeare unto yr worships, by the subscription of these mens hands, whose good opinions & desire of my wellfare, doe thinke fittinge, & soe humbly desire, that I may be licensed to keepe a victuallinge house, there beinge none in the p'ish or neere unto it, many beinge constrained by reason of sundry important occasions, to repaire to remote places, to their charge & hindrance, And for this yo'r worships favours I shall be bounde to pray for you all, And the rest as thankfull.

Stoughton October the 3rd 1638.

## References

F G Aldsworth & R Harris, 'A medieval and seventeenth-century house at Walderton, West Sussex, dismantled and re-erected at the Weald and Downland Open Air Museum', *Sussex Archaeological Collections* vol. 120 (1982), pp. 45-92.

*Danae Tankard has become an associate lecturer in the School of Cultural Studies at the University of Chichester. From January 2009 she will be teaching a new module, 'History, heritage and interpretation', for the BA History programme. The course will explore the representation and interpretation of history within the UK heritage sector and how it reflects and shapes public perceptions of the past. Part of the course will be taught at the Museum. Danae is also continuing to work on projects at the Museum.*





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## Artist-in-residence will create stories based on Museum exhibits

**T**he Museum has made a successful application to host an Artist-in-Residence, fully funded by a prestigious Leverhulme Trust award. Jane Borodale will be working at the Museum for 10 months from September.



Jane Borodale.

A fiction writer with a particular interest in history of place, she has previously written site-specific fiction for the Wordsworth Trust in Cumbria, the Foundling Museum in London, and the Dartington Hall Trust in Devon, where she was writer-in-residence for 18 months. Jane's debut novel *The Book of Fires* will be published by HarperCollins in May, and is set in 18th-century Sussex and London.

It was whilst researching for her novel that she realised that the Leverhulme Artist-in-Residence scheme – which supports cross-cultural dialogue between artists and research institutions – could provide a unique opportunity to write fiction specifically for the Museum, and an application to the Leverhulme Trust was drawn up jointly with Richard Harris. She plans to research and write a group of experimental short stories, each taking an individual house from the Museum collection as its core. The project, to be presented after the residency as a publication, aims to animate a portrait of up to five Museum dwellings in the context of their original habitat.

Jane says: "The resource of collective expertise at the Museum is rich and diverse. Preparing to write, I'll be looking for vital snippets, palpable clues, objects, photographs, records. I'll be visiting the original sites of the buildings, keeping my ears open for pieces of stories, reading widely in the reference library, watching activities, seeing the year unfold in the working landscape, asking questions.

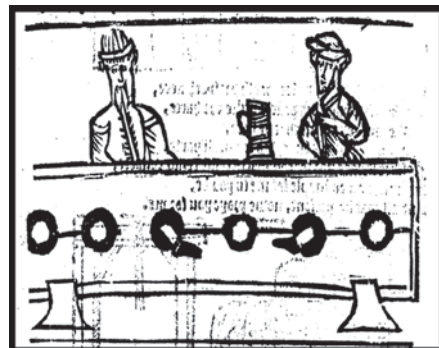
"There are so many intriguingly different kinds of truth or fact in a museum context, and short fiction is an exciting medium for an exploration of history or the fluidity of time. The job of the writer is to try to breathe a fleeting kind of life into facts, and I'm thrilled to have this very particular chance to do so here at the Open Air Museum."

## New research will enhance school visits

**T**he Museum's Schools Service has recently begun a new project in collaboration with historian, Dr Danae Tankard, to enhance the resources available for teacher-led visits.

Danae recently completed a two and a half year Knowledge Transfer Partnership with the University of Reading at the Museum to research and write the social and economic history of 10 of our exhibit houses. Articles on her research have been appearing in the Museum Magazine. The Museum is keen to make use of this material in the schools programme, writes Rachel Mercer, Schools Service Manager.

"We know that our existing web resources for supporting teacher-led visits are very popular with schools. We want to build on their success by focusing the material more specifically on the individual histories of our houses and the lives of their occupants to create resources that are as unique as the Museum itself."



*Beggars in the stocks, 1566, used to illustrate a new work scheme for schools on the differences between the rich and poor in Tudor England.*

The revised programme will incorporate a range of original documents and illustrative material and will be cross-curricular.

To support the development of the new schools programme the Museum has enlisted the help of two local primary schools who will review the existing materials and trial the new ones as they are produced.

## News in brief

■ The Museum constantly seeks new ways of communicating with visitors and this season we have introduced *Ten Minute Talks*, designed to give a brief introduction to our main exhibit buildings. The times of the talks are advertised to visitors as they arrive, so that they can take advantage of them, or not, as they wish. 'Crib sheets' were prepared, so that each volunteer delivering the talks would cover similar ground. About a dozen volunteers offered to help and were given the necessary training. Public response varied widely. Some talks were given to

quite large groups, while on a few occasions nobody turned up at all! Occasionally people used the talks as the backbone of their visit, and came to them all on a particular day. Overall we felt that they are a useful addition to our service to visitors during the height of the season, and will certainly be repeating and developing the idea next year.

■ A debut performance of a piece of music inspired by the Downland Gridshell took place in the Jerwood Gridshell space as part of Architecture08 in June. In January Peter Copley visited the Museum and was so taken by the building that he composed a symphony for a string quartet and four trombones. The event was called the Incredible Architectural Musical Picnic.

## Small Beer and the Upper Crust

*The Museum's Focus Days – highlighting different aspects of our exhibits and collections – included one in September devoted to Small Beer and the Upper Crust. Different activities and demonstrations covering brewing and baking throughout the site focused on the use of yeast in both activities from the Iron Age up until Victorian times.*





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# Albert Peacock

**Albert Peacock, a skilled worker in farms and woods, who made a major contribution to the Museum's work, died in June at the age of 86.**

Albert joined the Museum staff at the age of 62 when he was made redundant from the farm business south of Chichester where he had worked for many years: the late Algie Lillywhite and his brother introduced him to the new project in the Downs. When Museum Director Chris Zeuner discovered Albert's skill with wood and thatch – he could turn his deft hand to making hurdles, thatching spars and laths, as well as thatching itself – he was keen to involve him in the restoration and presentation of the historic building exhibits. Albert's spars (used to fix thatch to roofs) were also sold on to thatchers who were pleased to obtain regular local supplies.



*Albert Peacock, making spars at the Museum with his Scottie, Bruce, by his side.*

'Alb' as he was known also fulfilled an order the Museum took from Chatham Historic Dockyard for 15,000 3ft long laths, required for restoring the roof of the 200ft long mast house and mould loft, which housed the award-winning Wooden Walls gallery. All the wood came from the Goodwood Estate, selected by Albert: the job took him three months.

Albert and his Scottie dogs, Bruce and Angus, became a well-known feature at the Museum, where he regularly demonstrated his spar-making skills and told stories of countryside life to staff and visitors. Albert's tales were legion and ideal for re-telling by those who had not experienced country life in the mid-20th century. Most importantly, he was a vital source of information on so many aspects of the rural world, and his knowledge was put to good use in countless Museum projects.

He was featured in many media articles and several books, as well as TV and radio programmes. He was last filmed for *All the Fun of the Fair* with his son, Garry, in

2005. He was introduced to Princess Alexandra in 1988 and HRH The Prince of Wales in 1996 during their visits to the Museum.

Albert Peacock was born at New Barn Cottage, Bepton, near Midhurst, one of a family of 10. He lived at Buriton Farm, Treyford on the West Dean Estate for a while and had a three-mile walk to school at Elsted each day. Before leaving the Peacock children would help split the spars, for which they were paid one penny a day. Albert's early working life was spent with horses, breaking in young animals for the hunting stable and working Shires on the land. As a farm horseman he was in a reserved occupation during wartime, and joined the Westbourne Home Guard. A perk of farm work was shooting: any farm hand was welcome to go rabbiting or

pigeon shooting to keep vermin down and protect crops. Such free food was welcome, especially in the war.

Albert married Julia, his wife of 54 years in 1948. In 1953 he moved to Fishbourne to work for the Bailey family on their farms in Fishbourne and Chidham growing potatoes, vegetables and corn. When they bought their own combine harvester in the late 1960s Albert was chosen to drive it as he had been the first person in the country to drive a Massey Ferguson imported from America in 1947.

Albert enjoyed a happy retirement, continuing to grow all his own vegetables (his motto was that if you could not eat it, it wasn't worth growing) until two years ago when he admitted he could not continue cultivating the garden he loved any more. Albert is survived by his son, Garry, daughter-in-law Janet and his grandsons and great grandchildren.

**Diana Zeuner**

**(with thanks to Garry & Janet Peacock)**

## Obituaries

**The Museum is sorry to report the deaths of four stalwart volunteers, who have given much time and energy to the project over many years.**

They are **Ted Waller, Alan Lockyer, Heather Vincent and Christopher Leach.**

Ted, a former chartered surveyor, began volunteering at the museum in 1995, initially working at Bayleaf, but he moved to the mill and became part of the team which delivered flour to retail outlets. He met his future wife, Anne Gordon, at the Museum, where she worked as a volunteer with the Education Department.

Alan was one of the regular Bayleaf farmhouse stewards. Before retirement he was a cartographer with the RAF and Ordnance Survey.

Heather, with her late husband Peter, who died in 2004, ran the mill for 20 years. Together they managed this most popular of the Museum's working exhibits, operating the machinery, selling the wholemeal flour and giving advice to visitors on breadmaking, as well as representing the Museum at the Traditional Cornmillers Guild.

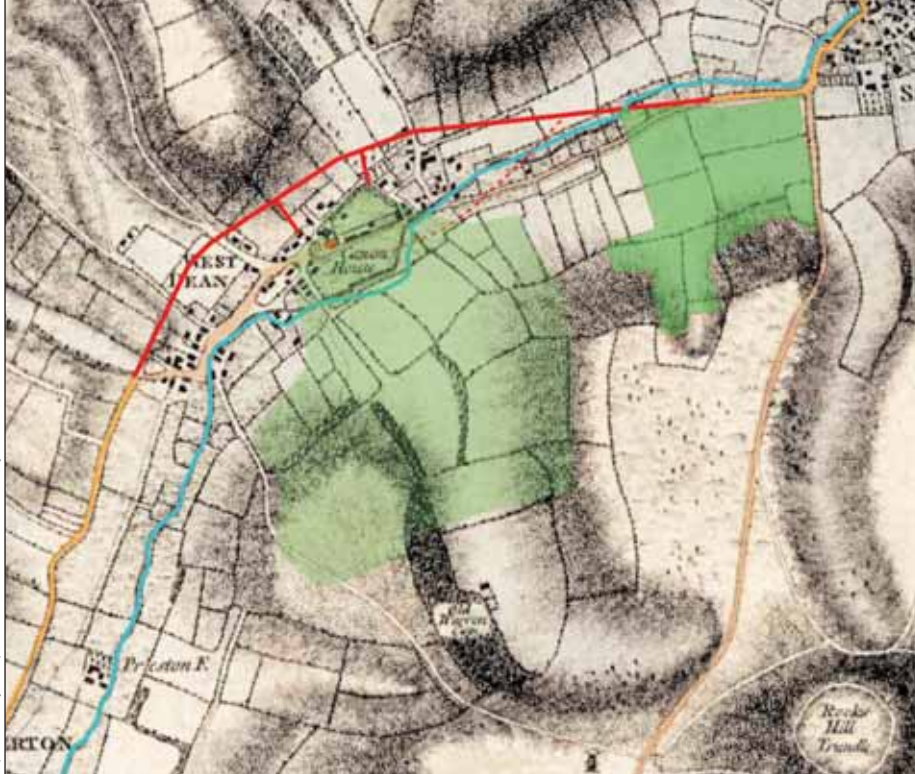
Christopher Leach, along with his wife, Judy, joined the Museum in 2001. He stewarded many of the buildings before deciding to join the milling team, where he carried out his duties with enthusiasm and dedication. Christopher was also a Gridshell guide, one of a small team conducting visitors around the Museum's building conservation workshop and artefact store at lunchtimes.

### Matches and hatches

**Three members of the Museum staff were married this year.**

The Jerwood Gridshell Space was the venue for Marketing Officer Cathy Clark's marriage to Andy in June. One week later on 28 June, Henry Warner, Head of Operations, married his partner Julie in Warblington Church. And on a sunny autumn day in September, Schools Services Manager Rachel Neville married her partner, Dave Mercer, at Birdham Church. The Museum is also delighted to announce the birth of two babies during the year. Guy Viney (Collections Assistant) and his wife Katy are the proud parents of baby daughter Aiofe, and Head of Interpretation, Hannah Tiplady, gave birth to her son, Rudy, on 24 July. Both babies are already keen Museum visitors!





The development of West Dean Park, using the Yeakell & Gardner survey of Sussex (1778-83) as a base on which various later changes are superimposed. The green tinted area is the park in c1810 under the ownership of Lord Selsey. The new alignment of the road to Chichester (now the A286) is shown in red, removing the road from the vicinity of the house. The broken red line shows the entrance drive that was planned (it was never built but Park Cottage marks the point where it would have started). The old winding course of the Lavant was straightened for a distance of approximately a quarter of a mile on the south side of the new road.

listed buildings. In the light of these designations, West Dean Park is considered to be of national importance.

The present designed landscape was begun by the Peachey family, and predominantly dates from their improvements of the early- to mid-19th century. The park and house were modified once again at the turn of the 20th century by William James. The house and most of the estate were conveyed to the Edward James Foundation in 1964, and the park has continued to be managed by the Foundation, with some interventions by Edward James before his death in 1984. The house is now occupied by West Dean College, the gardens and park are open to visitors, and the Open Air Museum has a lease of an area in the eastern corner of the park.

The significance of the park is summarised as follows:

- i West Dean Park is a nationally important example of a well-preserved early 19th century landscaped park mainly created by the

## New plan will inform future activity in West Dean Park

**A** Landscape Conservation Management Plan has been prepared on behalf of The Edward James Foundation and the Museum, with support from English Heritage, summarising and analysing the cultural and natural heritage values of West Dean Park and setting out policies and plans to conserve it. The following is based on the report's executive summary.

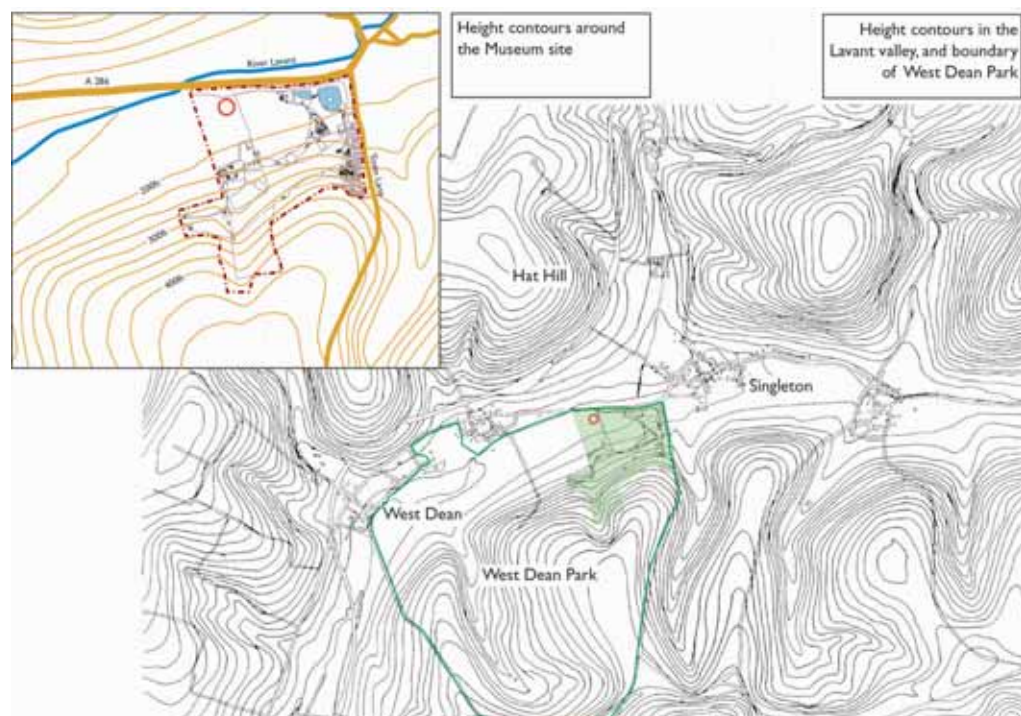
The plan has the following aims:

- i to understand and summarise the history, design and intended character of the Museum, arboretum and parkland landscapes
- ii to present a summary description of the site as it exists today, including designations, services, geographical information and land use
- iii to establish a clear statement of significance and objectives for the future conservation of West Dean Park
- iv to identify key issues and constraints
- v to prepare proposals for the conservation, repair and, where necessary, restoration of the historic values of the landscape park and arboretum

vi to make recommendations in the light of the continuing development of the gardens, College and Museum, and identify, in particular, how access, understanding and appreciation of West Dean can be improved.

The study area includes the arboretum, park, plantations and Open Air Museum, all of which are entered on the English Heritage Register of Parks and Gardens at Grade II\*, but excludes the gardens and house. This area includes a scheduled ancient monument and the setting of

*Left, the first step towards the creation of West Dean Park is shown on this plan of Canon House c1768. The highway was diverted to the north and cottages and plots were removed to create a small private park. Right, the height contours of the Lavant valley showing the boundary of the final extent of West Dean Park. (Inset, height contours around the Museum site).*





- 3rd Lord Selsey, his head gardener, Bowers, and sister, Caroline Harcourt, who added an arboretum in the mid-19th century. The significance of West Dean Park is recognised by its inclusion on the English Heritage Register of Parks and Gardens, at grade II\*.
- ii West Dean's link with Nuneham Courtenay through the Harcourt family places the landscape in the context of contemporary developments in landscape design, possibly influenced by the nationally renowned designer and commentator, W.S. Gilpin.
  - iii The park also acts as the setting for the Grade II\* listed house, originally of 1622, but remodelled by James Wyatt, Chalkley, Francis Sandys and Ernest George, with later extensions; and also as the setting for the Grade II\* registered gardens, developed by successive 19th century head gardeners of national renown from earlier formal gardens, added to by Harold Peto, and since restored and managed to the very highest standards.
  - iv West Dean Park is the setting of the Weald and Downland Open Air Museum, the country's best and unique collection and exhibition of vernacular historic buildings; and also of West Dean College. Together these institutions provide education across a wide range of levels and heritage skills, from timber frame conservation and plant propagation to cowboy dampers. The Museum buildings are enhanced by a unique, working landscape setting, which allows appreciation of the individual structures and an understanding of how they functioned in the past. It demonstrates how some of the materials were produced, and creates an attractive scene of timber-framed buildings set in the traditional, working downland landscape.
  - v The park has strong cultural associations with the Edwardian era, with Royal visits, country house parties, and, through Edward James as a collector, minor poet and major patron of surrealist artists including Dali and Magritte. Edward James was also a garden designer, developing a unique and renowned surrealist garden in Mexico. West Dean exhibits the remnants of James's ongoing developments of the park, such as tree planting in the arboretum, which continued to interest him up until his death in 1984. The arboretum is also significant as James's burial place.
  - vi The archaeology of the park remains largely obscure, but includes one scheduled ancient monument, and

partial survival of pre-park field archaeology.

- vii The park habitats include sites of nature conservation importance at a county level, including bat roosts, the winterbourne river Lavant, semi-natural woodland, and limited remaining areas of less improved downland grassland.
- viii Lastly, by virtue of its location, facilities and the activities of the Museum, gardens and College, West Dean Park is considered to have a significant potential role as a site to interpret the planned South Downs National Park to visitors and local residents.

Overall, the estate, gardens, park, plantations and Museum are managed to exemplary standards, and are widely used to inform best practice elsewhere. However the running of the College, open gardens and Museum places pressure on the historic landscape from vehicular traffic, requirements for new visitor facilities and car parking. In addition, the effectiveness of parkland restoration and arboretum management has not been reviewed externally since 1990.

The Landscape Conservation Management Plan sets out a number of policies and proposals to address these issues, and to improve both the quality and the capacity of West Dean for physical access

and enjoyment. Proposals include:

- More informed management of parkland trees and the arboretum
- Development of new visitor and interpretation facilities, and a car park, for the Museum
- Enhanced options for visitor circulation in the park, combined with the recreation of two, partly lost, landscape buildings
- The potential for additional car parking associated with the Sussex Barn auditorium and gallery.

It is anticipated that this plan will be used:

- to inform and guide management and maintenance of the designed landscape
- to inform decisions about the design, location and impact of necessary new facilities and other developments
- to inform prioritisation of conservation management work and projects
- to contribute towards interpretation, education and a wider understanding of the significance of the West Dean landscape.

**Richard Harris**

*The Landscape Conservation Management Plan was carried out by Simon Bonvoisin of Nicholas Pearson Associates. A copy of the full Plan is available for reference in the Museum office.*

## New trustees appointed

**Two new trustees have joined the Museum Trust.**

**Steve Corbett** led the team from the Green Oak Carpentry Company who built the Gridshell as subcontractors to E A Chiverton. Steve read Modern History at Oxford and through the 1980s and '90s ran his own companies engaged in joinery and boat building. In the late 1990s he worked as a technical author and consultant in the design and manufacture of specialised carpentry, before joining the Green Oak Carpentry Company in 1998 where he became Project Director. Steve and his wife Carol live in West Dean.

**Debbie Chiverton** also had a close connection with the Downland Gridshell as she is a director of E A Chiverton and married to Mike Wigmore who ran the Downland Gridshell project. Debbie is responsible for finance and administration at Chivertons. After a first degree at Oxford she joined Chivertons in 1983. In 1999–2001 she took the diploma course in Building Conservation at the Architectural Association in London, so has a deep specialist interest in historic buildings. She has been a member of the Museum's Friends committee, a trustee of the Sussex Heritage Trust and a director of the West Sussex Economic Forum. She and Mike live at Birdham.

## Audience Development Grant

**The Museum has been awarded a £15,000 grant to carry out audience development work.**

The sum comes from the Designation Challenge Fund (DCF), which has benefited the Museum greatly over the past 10 years, although it is currently being re-examined as part of the wider review of the Government's *Renaissance in the Regions* programme.

The work will be carried out by

Stuart Davies, recently elected as President of the Museums' Association and widely known for his work in museum policy and management. He will analyse the needs of our current visitors and non-visitors through surveys, interviews and focus groups. Much of the project will be aimed at improving the visitor experience on-site and linking it with heritage off-site through interpretation and education.

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# EVENTS DIARY 2008-09

## NOVEMBER

- 15-16 CHRISTMAS MARKET** Find that perfect gift or treat at a traditional Christmas market, set in and around our historic buildings. Dozens of stalls with arts, crafts, food, unusual gifts and much more. Admission: only £2.50, including access to all Museum exhibits.

## DECEMBER

- 7 TREE DRESSING** 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! From 12.30-4pm

**26 December-1 January 2009**

**A SUSSEX CHRISTMAS** Experience the traditions of Christmas past. Walk off the Christmas pud as you enjoy our traditionally decorated houses, crackling log fires, festive fare, music and stories from Tudor to Victorian times. Come and enjoy a truly merry Sussex Christmas!

## FEBRUARY 2009

- 16-20 WINTER WEEK HALF TERM ACTIVITIES** 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

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

## APRIL

- 10-13 EASTER AT THE MUSEUM** Activities and Easter celebrations for all the family throughout the holiday weekend, with a bonnet competition and parade on the Monday. The school holiday period from Sat 4 to Sun 20 April is a delightful time for a visit, with spring in the air, newborn lambs, horses at work on seasonal tasks, and a 'Woodyard Week' of timber-related activities.



## MAY

- 3-4 FOOD AND FARMING** 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. Around 80 stands will feature a stunning array of produce, from wines, sauces, ciders and beers to meat, cheese, ice cream, cakes and confectionery: all located in and among the historic buildings on the Museum's site. The Food Fair will also feature displays, demonstrations and activities celebrating many aspects of downland farming.
- 25-29 SPRING INTO ACTION! HALF TERM ACTIVITIES** Come and enjoy springtime in the countryside! 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-4pm, under cover if wet.



- 30-31 HEAVY HORSE SPECTACULAR** One of the south's biggest gatherings of heavy horses: two unforgettable days of displays, demonstrations of horses at work on traditional tasks, and a parade of horses at the end of each day, all with continuous ringside commentary. And new for 2009, the Show will focus on many other Working Animals, with a number of fascinating displays showcasing a wide variety of animals in action.

## JUNE

- 21 FATHERS' DAY** Toys For The Boys! A chance for dad (and the rest of the family!) to try some unusual and challenging countryside activities.

## JULY

- 12 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!
- 19 RARE BREEDS SHOW** Four legs, furry legs, feathered legs ... come and get up close to over 500 cattle, sheep, pigs, goats and poultry in this delightful agricultural show for rare and traditional breeds of farm animals.



**29 July-26 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 enjoyed by our rural ancestors. From 11am to 4pm, under cover if wet.

## AUGUST

- 15-16 STEAM FESTIVAL** 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.

**29 MUSIC AT THE MUSEUM** An open-air evening concert for all the family in the Museum's delightful setting: come early and bring a picnic! (Separate ticket required.)

**30 WILL AT THE WEALD** An entertaining evening of open-air theatre, featuring a rich variety of great Shakespeare scenes, performed by a professional cast in full costume.

(Separate ticket required.)

## OCTOBER

- 10-11 AUTUMN COUNTRYSIDE SHOW** Come and experience all the sights, sounds and smells of the countryside at harvest time. At this beautiful time of year, enjoy heavy horses ploughing, vintage tractors, steam threshing, falconry, a fun Dog Show, and many other demonstrations and displays of traditional rural crafts and skills.

- 26-30 AUTUMN ADVENTURES! HALF TERM ACTIVITIES** Wickedly wonderful seasonal activities, fun and farming for accompanied children of all ages! Make a mini scarecrow; 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.

## NOVEMBER

**14-15 CHRISTMAS MARKET**

## DECEMBER

**6 TREE DRESSING**

**26-1 January 2010**

**A SUSSEX CHRISTMAS**

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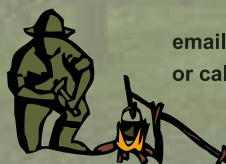
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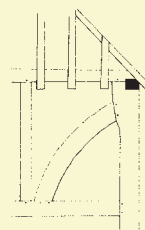
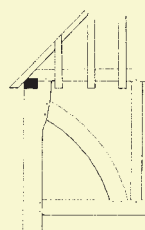


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# Museum's unique lifelong learning programme continues to expand

## Courses in Historic Building Conservation

The Museum's *Historic Building Conservation* course programme has some exciting new additions to complement its well-established courses. Working with Parham Estate, three of the courses will take place there, such as a two-day *Practical stone walling* course in July. In addition, Peter Brears' successful two-day *Below stairs* course will visit Parham to look at the organisation of the historic household.

Other new courses in the programme include *Conservation of stonework*, based partly at Cathedral Works Organisation in Chichester, *Historic painting methods*, *Evolution of window and door ironmongery*, and a two-day course entitled *All pests great and small*, which includes information on everything from fungal attack to bats in your attic.

Our ever-popular five-day timber-framing workshops will be repeated in the coming season. The four main courses have been grouped together under the heading *Timber Framing From Scratch* and their individual titles have been reviewed to more closely reflect the curriculum. The main introductory course is called *Jowl posts and double cut scribing*, and the others are *Rafters and line transfer scribing*; *Braces, studs and plumb-bob scribing*; and *Square rule timber framing*. Courses can be taken in any order. Course leader Joe Thompson, the Museum's resident timber-framer, won a Sussex Heritage Trust award in the summer for the development of these timber-framing courses over the past 10 years.

## MSc programmes

The Museum is now delivering two Masters programmes as a 'partner college' of Bournemouth University. Both are two-year part-time courses, with the teaching delivered in six five-day units.

The new MSc *Building Conservation* was validated in June and began in September, with more than 20 students. Led by Jim Strike, whose relationship with the Museum and Bournemouth University go back many years, the course has recruited students from a wide range of occupations and specialist interests, all eager to study building conservation to a higher level.

## Traditional Rural Trades and Crafts

The *Traditional Rural Trades and Crafts* course programme for 2008-9 includes many favourites from previous years as well as a number of new courses. Robin Tuppen, whose trugs and tools form part of our collection, will teach a week-end Sussex trug making workshop next April and Paul Pinnington will share his expertise over a two-weekend workshop on making a wooden wheelbarrow in June. Other new workshops provide the opportunity to learn cane seating, net making, tracking animals, drawing a costumed figure, how to make a jewellery roll and willow sculptures. New domestic household day schools include Victorian cleaning, Tudor and Victorian hair and makeup days and 18th century stillroom secrets. Our tatting tutor will pass on skills her grandmother taught her and Museum volunteer Eva Falconer will teach a beginners' bobbin lace workshop.

## Evening talks

The *Tales of the Downs and Beyond* series of talks provided many enjoyable evenings this summer covering very varied topics. Danae Tankard began the series by sharing her knowledge on how to research a house history. Other subjects included dowsing, local wildlife and geology, the working life of a steeplejack, experiences of a war artist, Second World War resistance units, medieval feasts and award-winning wooden structures. In the final talk Kim Leslie, a founder trustee and the first treasurer of the Museum, gave a fascinating account of its earliest years.

The six units will cover conservation issues in timber, masonry and lime, roofing and metals, fixtures and fittings and 20th century buildings.

The MSc *Timber Building Conservation*, led by Museum Director Richard Harris, has recruited 14 students, comprising carpenters, architects, surveyors, engineers and enthusiasts – the eighth cohort to undertake the course. The latest three students to be awarded the MSc *Timber Building Conservation* and five who opted to take the Post Graduate Diploma and not proceed to the MSc will graduate in November.



Stone carving.

## Sussex University

In a new partnership for 2008-9 the Museum is running courses accredited by Sussex University Centre for Continuing Education. *Rural Lives 1300-1900* is led by the Museum's History Associate Danae Tankard and explores the lives of people in rural communities in south-east England. *The Archaeology of*

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](mailto:courses@wealddown.co.uk). Website [www.wealddown.co.uk](http://www.wealddown.co.uk).

*Buildings*, led by Mike Standing, will look at Sussex buildings and relate their materials, construction techniques, form and function to the wider context of social, economic and cultural change over the centuries. There is still time to enrol on some of the courses – please call the Museum for details.

## High Weald Forest Ridge Project

The Museum is a partner in the High Weald Forest Ridge Project. Supported by the Heritage Lottery Fund, this project aims to help local people in the area (stretching from Horsham to Tenterden, and from Uckfield to Tunbridge Wells) to appreciate its local distinctiveness and engage in local crafts and traditions. The Museum's contribution is to provide training to local people in the conservation of the buildings which are distinctive to the region. The first batch of courses, which include conservation of weather-boarded and tile-hung buildings, and the conservation of historic ironwork (a feature of many of the local churches), appear in the current programme of courses in historic building conservation. The project will run for three years.

# Courses Programme 2008-09 – Building conservation

## TIMBER FRAMED BUILDINGS

### 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 12 March 2009 £95**

### AN INTRODUCTION TO DATING TIMBER FRAMED BUILDINGS

The number, position and arrangement of timbers provides the evidence for the analysis and dating of timber framed buildings based on stylistic evidence. We will use the Museum's exhibits to look at buildings dating from the late 1300s to the 1900s. A wonderful opportunity to observe and be guided around so many varieties of timber-framed buildings, all within easy walking distance of each other.

Leader: Joe Thompson

**Friday 13 March 2009 £95**

### AN INTRODUCTION TO TIMBER REPAIRS

A three-day practical workshop focussing on in-situ timber repairs. It 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. Practical exercises focus on inserting and repairing timbers of standing frames. Suitable for conservation professionals, craftsmen, home-owners and others caring for old timber buildings.

Leader: Joe Thompson

**Wednesday-Friday 18-20 March 2009 £285**

### HISTORIC TIMBER FRAMING: MODERN ENGINEERING SOLUTIONS

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.

Leaders: David Yeomans and Jim Blackburn

**Thursday 26 March 2009 £95**

**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 28 April 2009 £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 30 April 2009 £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 7 May 2009 £95**

## ISSUES IN BUILDING CONSERVATION

### RECORDING VERNACULAR BUILDINGS FOR CONSERVATION

#### • 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

**Thursday 29 January 2009 £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

**Thursday 5 February 2009 £95**

#### • STUDIO TECHNIQUES

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

Leader: Richard Harris

**Thursday 26 February 2009 £95**

**All three days £270**

### 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 carrying out an air pressure test.

Leaders: Richard Oxley and Phil Ogley

**Friday 6 February 2009 £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 days results.

Leader: Adam Wilson

**Monday 2 March 2009 £95**

### ALL PESTS GREAT AND SMALL

A two-day course giving a thorough background to all kinds of pests and ways to treat them, including practical sessions.

Day 1: An introduction to pest management and insects

Day 2: Moulds, fungi, rot and vertebrate pests.

Leaders: David Pinniger, Robert Child and Ed Allan

**Tuesday-Wednesday 10-11 March 2009  
£190, or £95 per day**

*Thatching.*

### 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: Eddie Booth

**Wednesday 18 March 2009 £95**

## WINDOWS AND DOORS

### 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 3 November 2008 £95**

### UNDERSTANDING THE EVOLUTION OF WINDOW AND DOOR IRONMONGERY

An afternoon workshop, taking participants through the evolution of elements of ironmongery typically found on doors and windows from the late 17th century to the 1930s, using examples from the Brooking Collection and culminating in the opportunity to draw and/or photograph items of interest. The course will benefit those involved in the restoration of old houses wishing to both identify surviving original fittings and understand what suitable patterns are needed for reinstatement.

Leader: Charles Brooking

**Tuesday 28 April 2009 £75**

### 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 8 June 2009 £175**

## VERNACULAR ARCHITECTURE

### 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

**Wednesday 25 February 2009 £95**

### 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, followed by a case study tour of Chichester.

Leaders: Neil Burton, James Ayres and Alan Green

**Friday 20 March 2009 £95**

## TIMBER FRAMING FROM SCRATCH

A superb opportunity to gain hands-on experience of timber framing. A series of practical courses introducing students to the historic use of structural oak and softwood framing, tools and techniques. Together these courses give a thorough grounding in traditional timber framing, but students are welcome to take courses in any order, or simply choose just one course which most fits their needs. This is a unique series of courses, covering the four major timber-framing techniques.

Leader: Joe Thompson

### OAK TIMBER FRAMING: RAFTERS AND LINE TRANSFER SCRIBING

The scribing technique used in this workshop is suitable for both new build and repair. Students will fabricate both a gable and a hip roof, lining out, cutting and fitting the common, hip and jack rafters of a traditional Sussex timber-framed building.

**Monday-Friday 17-21 November 2008, Monday-Friday 1-5 June 2009 £475**

### OAK TIMBER FRAMING: BRACES, STUDS AND PLUMB-BOB SCRIBING

The emphasis of this workshop is on modern workshop practice. During the five days, students will line out, cut and fit the braces, studs and rails of a traditional Sussex timber-framed building.

**Monday-Friday 19-23 January 2009, Monday-Friday 15-19 June 2009 £475**

### OAK TIMBER FRAMING: JOWL POSTS AND DOUBLE-CUT SCRIBING

This course will provide students with the opportunity to frame up the principal timbers of a traditional Sussex timber-framed building: the posts, plates, beams and cills will be lined-out, cut and fitted. This course focuses on historic workshop practice, tools and techniques.

**Monday-Friday 23-27 February 2009, Monday-Friday 20-24 April 2009,**

**Monday-Friday 14-18 September 2009, Monday-Friday 12-16 October 2009  
£475**

### 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 line out, 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 9 March 2009 £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 line 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. A practical course for conservation professionals, craftspeople and keen DIYers.

Leader: Joe Thompson

**Thursday 11 June 2009 £95**





# on and the use of traditional materials and processes

## SQUARE RULE TIMBER FRAMING

This system evolved in North America in the nineteenth century, from the "melting pot" of European carpentry cultures combined with the straight timbers available from virgin forests. Using a range of local timbers such as sweet chestnut, larch and Douglas fir, this system embodies standardization and interchangeable parts as an integral feature. Students will line out, cut and erect the timbers of a simple frame.

Leader: Joe Thompson

**Monday-Friday 17-21 August 2009 £475**

## BRICK AND LIME

### A HISTORY OF BRICKS AND BRICKMAKING

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

**Thursday 2 April 2009 £95**

### INTRODUCTION TO GAUGED BRICKWORK

This course, consisting of lectures and practical experience, is designed to help the student gain a deeper and more contextual understanding of the art of gauged brickwork; the highest expression of the bricklayer's craft. It includes historical development of gauged work, an examination of tools and materials, and plenty of practical techniques.

Leader: Gerard Lynch

**Monday-Wednesday 20-22 April 2009 £330**

### ADVANCED GAUGED BRICKWORK

A theoretical and practical course designed for those with some experience of gauged brickwork. Working on both flat and cambered arches, students will look at terminology, geometry, setting-out, selection, preparation and cutting of bricks, preparing mortar, turning and finishing the arch.

Leader: Gerard Lynch

**Monday-Wednesday 18-20 May 2009 £330**

### REPAIR OF TRADITIONALLY CONSTRUCTED BRICKWORK

A look at the principals of repair, causes of failure and decay, inappropriate materials and practices, techniques for selecting methods of repair, cutting out bricks and taking out defective joints, stitch repairs and reinforcements, patch pointing using lime mortar, reversing bricks and use of slips, plastic repairs and cleaning of brickwork.

Leader: Gerard Lynch

**Monday-Wednesday 15-17 June 2009 £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.

Leader: Gerard Lynch

**Thursday 18 June 2009 £110**

### HISTORIC LIME PLASTERS AND RENDERS

A two-day course covering the fundamentals of lime plastering from the simplest renders to the finest ornamental work. Lectures followed by demonstrations, plus the opportunity to get a feel of the tools and materials, and full discussion.

Leaders: Ian Constantinides and Jeff Orton

**Monday-Tuesday 29-30 June 2009 £190**

### 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

**Monday 29 June 2009 £95**

### 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 1 July 2009 £95**

### PRACTICAL LIME PLASTERING

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

**Thursday 2 July 2009 £95**

### JOINTING, POINTING AND RE-POINTING OF HISTORIC BRICKWORK

An exploration of the historical and technical development of jointing and pointing from the Tudor period to the early 20th century. The course will cover tools, materials, mortars and practice. It will also examine the considerations for successful re-pointing.

Leader: Gerard Lynch

**Monday-Tuesday 14-15 September 2009 £200**

### ENGLISH BRICKWORK: TUDOR TO EDWARDIAN

An overview of the historical development of the bricks, mortars and manner of manipulating them that stamped its character on Tudor, Jacobean, Georgian, Victorian and Edwardian brickwork. The course also examines the causes of failure and conservative repairs relevant to each period.

Leader: Gerard Lynch

**Wednesday 16 September 2009 £95**

## TRADITIONAL BUILDING MATERIALS

### PRACTICAL FLINT WALLING

A two-day course covering the sorting, selection, preparation and knapping of flints. Experience of different styles of laying flints and the use of lime mortars.

Leader: Mark Middleton, Chris Rosier and Brian Dawson

**Wednesday-Thursday 14-15 January 2009,  
Thursday-Friday 5-6 February 2009 £220**

## WATTLE AND DAUB

Insights into the historic use of wattle and daub, and its repair and conservation today. Students will look at wattle and daub in the Museum's artefact store and in the Museum's exhibit buildings, and this will be followed by a practical session and a lecture on the appraisal and techniques of repair.

Leader: Joe Thompson

**Monday 16 March 2009  
£100**

### 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 with a wide range of samples.

Leader: David Woodbridge

**Thursday 19 March 2009 £95**

### EVERYTHING YOU WANTED TO KNOW ABOUT OAK

An introduction to the growth, conversion, seasoning and uses of oak for conservation professionals, craftspeople and home-owners. 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 27 March 2009 £95**

### THE USE OF NATURAL STONE IN THE CONSERVATION OF OLD BUILDINGS AND IN NEW-BUILD

This course will provide an interesting and balanced outline of the use of stone in both building conservation and restoration, and new-build. The day will include a look at the processes involved in masonry production, along with issues of consultation and design. Case studies involving the use of stone in building restoration and conservation will be included, and contracts involving new-build stonework will also be discussed. The morning will be spent at the workshop of the Cathedral Works Organisation (CWO) in Chichester, and lectures will follow at the Museum in the afternoon.

Leaders: Cathedral Works Organisation team

**Monday 30 March 2009 £95**

### 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 22 April 2009 £95**

### HISTORIC PAINTING METHODS

A detailed course with a mix of lectures, tours, demonstrations and hands-on experience covering the historic use of colour and decoration on interiors and exteriors.

Leaders: Ian Bristow with Sibylle Heil and James Ayres

**Wednesday 29 April-Friday 1 May 2009 £330**

### STONE: DIVERSITY AND DISTINCTIVENESS

A two-day course looking at local geology and the variety of building stone that it has produced in the Weald & Downland region. Sessions will include the place of stone in local distinctiveness, a tour of the Museum's exhibit buildings looking at the range of local stone, a visit to Parham House to explore the quarry from which stones were produced for use in its buildings, and a practical demonstration of stone repairs.

Leaders: David Bone and Kevin Hughes

**Tuesday-Wednesday 23-24 June 2009 £190**

### PRACTICAL STONE WALL REPAIRS

Two practical days working on the Parham Estate carrying out conservation and repair work using traditional lime mortars.

Leader: Kevin Hughes

**Monday-Tuesday 6-7 July 2009 £190**

## LEADWORK COURSES

### AN INTRODUCTION TO LEADWORK FOR SPECIFIERS AND INSTALLERS

This course is designed for those with little or no experience of working with lead sheet and will provide a basic understanding of the theoretical and practical application of working with lead sheet. Day One will concentrate on theoretical application, concentrating on design and specification. Design case studies will also be part of the day. Day Two is based on the practical aspects of working with lead sheet by bossing and leadwelding.

Leader: Nigel Johnston

**Thursday-Friday 23-24 April 2009 £220**

### ADVANCED LEADWORK

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: Simon Wood

**Wednesday-Friday 17-19 June 2009 £350**



*Framing a hipped roof.*



*Flint knapping.*

## Building conservation courses

### ROOFS

#### 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

Monday 2 March 2009 £150

#### 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

Wednesday 6 May 2009 £95

#### 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.

Leaders: Kevin Stubbs and Mike Fildes

Wednesday 10 June 2009 £95

### SPAB (Society for the Protection of Ancient Buildings)

#### MAINTAINING YOUR WATERMILL

Watermills are a vital part of Britain's heritage. Come and learn how to look after your mill, with lectures from the country's top experts.

Friday 24 April 2009

For bookings please contact SPAB, 0207 456 0909 or email [millsinfo@spab.org.uk](mailto:millsinfo@spab.org.uk)

### High Weald Forest Ridge Landscape Partnership

The Museum is part of a Heritage Lottery Fund project whose aim is to celebrate the distinctiveness of the High Weald Forest Ridge landscape and its buildings. This year we offer three day-schools designed to enhance participants' recognition of the special features characterising buildings of the High Weald AONB and distributed through the Weald and Downland region. We aim to give them an understanding of the conservation of these features. Some places will be reserved exclusively for those living or working in the High Weald Forest Ridge area, but the remainder can be booked by all.

#### AN INTRODUCTION TO THE CONSERVATION OF WEATHER-BOARDED AND TILE-HUNG BUILDINGS

A day of lectures, tours and practical demonstrations exploring the historical background behind the prevalence of weather-boarded, tile-hung houses in the area, and methods for the conservation of these historic features.

Leaders: Gwen Jones and Joe Thompson

Tuesday 19 May 2009 £95

#### AN INTRODUCTION TO TIMBER-FRAMED BUILDINGS AND THEIR CONSERVATION

Using the Museum's buildings as examples, this day will look at the construction of timber-framed buildings, and consider methods of their conservation and repair.

Leaders: Richard Harris and Roger Champion

Thursday 11 June 2009 £95

#### CONSERVATION OF IRONWORK

An introduction to the history and conservation of historic ironwork with special focus on the ironwork of medieval churches. The day will examine the causes of failure, methods of conservation, repair and replication.

Leader: Geoff Wallis

Friday 18 September 2009 £95

## In the forefront of building conservation training

The Museum continues to be in the forefront of developments in building conservation training, working closely with the National Heritage Training Group (NHTG), the South East Region Constructions Skills Action Group and English Heritage.

November will see another round of the *Train the Trainers* initiative, where building skills tutors from further education colleges come together for training in building conservation techniques to enable them to offer heritage courses to their NVQ students. Lectures take place at West Dean College and practical work in timber conservation, historic brickwork and the use of lime takes place at the Museum.

To foster awareness of our built heritage among the younger generation the Museum has worked for a second year with English Heritage to deliver the 'Springline' project. Groups of youngsters from two villages, one in Sussex and one in Hampshire, come together at the Sustainability Centre at East Meon and at the Museum for a range of activities designed to enhance their understanding of the local distinctiveness of where they live, and make them aware of career opportunities in countryside and building crafts. The Museum also responds to requests to attend construction skills careers days to encourage young people to consider career options in heritage building crafts.

## Courses Programme 2008-

### COUNTRYSIDE SKILLS

#### WILLOW WORKSHOP: IMPROVERS

During this two-day workshop participants will make an oval basket with handles, suitable as a small shopper or garden basket. 9am-5pm

Saturday-Sunday 1-2 November 2008 £120

#### INTRODUCTION TO COPPICE MANAGEMENT

A practical day encompassing good practice in coppicing to make the best use of coppiced products with the safe use of tools. 9.30am-4.30pm

Friday 14 November 2008 £50

#### LEATHER BELT WORKSHOP

Make a made to measure English leather belt, learning the basic preparation, handstitching and finishing techniques. Belts can be laced or embossed to create a unique piece of leather work that will last for years to come. 9.30am-4.30pm

Saturday 22 November 2008 £55

#### POULTRY HUSBANDRY

A half-day session giving participants the opportunity to find out all about aspects of keeping poultry, with advice and guidance on retailing eggs. 10.30am-3.30pm

Saturday 22 November 2008, Saturday 9 May 2009 £45

#### HEDGE-LAYING

You will learn to thin out and select material to lay. Selected material will be cut and layered to form a stock-proof hedge. 9.30am-4.30pm

Saturday 31 January-Sunday 1 February 2009 £130

#### CONTINUOUS HURDLE FENCING

Learn the practicalities of making a continuous wattle fence using mature hazel rods woven between upright supports. Advice on sources of material, tools needed etc.

9.30am-4.30pm Wednesday 4 February 2009 £50

#### LEATHER JEWELLERY ROLL WORKSHOP

Make a jewellery roll using a selection of fine suede leathers and embellishing using lacing, braiding and hand sewing techniques of your choice. 9.30am-4.30pm

Saturday 7 February 2009 £55

#### 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

Sunday 22 February 2009 £45

#### STICKMAKING WORKSHOP

A market stick is a traditional type of stick for country walking, and is also used by farmers to take to market. It is a good basic stick, suitable for beginners to make.

9.30-5pm

Saturday 28 February-Sunday 1 March 2009 £120

#### 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 28 February 2009, Sunday 1 March 2009 £75

#### MAKE A RUSTIC TABLE

Students will select their own material and use basic woodworking tools to make a unique table. 9.30am-4.30pm

Friday 13 March 2009 £75

#### 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

Saturday-Sunday 14-15 March 2009 £200

#### 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

(Also see Christmas section)

Sunday 15 March 2009,

Sunday 2 August 2009 £55

#### INTERMEDIATE ROPE WORK

Learn some more advanced knots, including how to make a side fender, basic Turks Head knot and Monkeys Fist knot. 10am-4pm

Saturday 21 March 2009 £50

#### CANE SEATING WORKSHOP

Learn how to prepare a chair, the basic six way pattern for re-caning and how to do couching around the edge of the chair. 9.30am-5pm

Saturday 28 March 2009 £50

#### LEADED-LIGHT STAINED GLASS WORKSHOP

Make a small leaded stained glass panel and learn many skills including how to cut glass to a precise pattern and join pieces. 9am-5pm (Also see Christmas section)

Friday 3 April 2009 £90

#### CORACLE MAKING WORKSHOP

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 4-5 April 2009 £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 to a cottage garden. 10am-4pm

Saturday 18-Sunday 19 April 2009 £90





# 09 – Rural trades and crafts

## SUSSEX TRUG MAKING WORKSHOP

A unique chance to learn from skilled trugmakers how to cleave and shave chestnut for the handle; steam and bend chestnut and willow for the boards and assemble a trug to take home and cherish. 9.30am-4.30pm

**Saturday 18-Sunday 19 April 2009 £120**

## 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. 9am-4.30pm

**Saturday 2 May 2009 £50**

## KEEPING SHEEP

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

**Saturday 2 May 2009 £65**

## 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. 9am-5pm

**Saturday 2 May 2009,  
Saturday 19 September 2009 £80**

## NET MAKING WORKSHOP

A hands on day covering the basics of net making, which will include making a diamond meshed net in hammock or 'purse' net form, net repairs, knitting nets and traditional uses of nets. 9.30am-4.30pm

**Friday 8 May 2009 £45**

## DOWSING WORKSHOP

An introduction to the fascinating ancient craft of dowsing, with a practical dowsing session and guidance on interpreting the findings. 10am-4pm

**Monday 11 May 2009 £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 16 May 2009,  
Saturday 26 September 2009 £65**

## WILLOW GARDEN SUPPORTS

Make interesting contemporary plant supports to enhance your garden using English willow and traditional methods. 9.30-5pm

**Saturday 16 May 2009 £65**

## WILLOW GARDEN SCULPTURES

An opportunity to explore willow sculpture through designing individual projects such as pods, spheres, small birds or animals to enhance your garden. 9.30am-5pm

**Sunday 17 May 2009 £65**

## MAKE A WOODEN BARROW

In a small group, learn the skills involved in making a wooden barrow, including the wheel itself. Over the two weekends you will build your own barrow to take home. 9.30am-4.30pm

**Saturday 6-Sunday 7 June,  
Saturday 13-Sunday 14 June 2009 £390**

## A DOOR IN A DAY

"The making of a simple four-panel inside door was considered a good day's 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. 9.30am-5.00pm

**Monday 8 June 2009 £175**

## 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 13 June 2009 £55**

## STONE CARVING WORKSHOP

This workshop is for people who wish to develop skills in carving a leaf design in Bath stone. 9.30am-5pm

**Saturday 27 June 2009 £70**

## BIRDS OF PREY EXPERIENCE

A unique opportunity to learn about the husbandry and training of birds of prey, handle and fly the birds in the Museum's parkland and learn about the history of hunting with birds. 10am-4pm

**Friday 10 July 2009, Friday 7 August 2009 £50**

## LETTER CUTTING IN SLATE

Learn how to carve your own monogram or house number in slate using hand tools, following your own design. 9.30am-5pm

**Saturday 11 July 2009 £70**

## ANIMAL TRACKING

Learn about animal signs and track recognition, fundamental tracking techniques and about how plants, trees and shrubs relate to animal behaviour. 9.30am-4.30pm

**Saturday 8 August 2009 £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 22 August 2009 £50**

**Weald & Downland Open Air Museum Autumn 2008**



Hedge-laying.

## CHRISTMAS WORKSHOPS

### CHRISTMAS STAINED GLASS WORKSHOP

Make small copper foiled stained glass light catchers, and learn many skills including how to cut glass to a precise pattern, grind glass edges and join pieces using copper foil. Suitable for beginners and those with some experience. 9.00am-4.30pm

**Friday 28 November 2008 £75**

### CHRISTMAS RAG-RUGGING

Make seasonal decorations and gifts in a Christmassy atmosphere! Traditional rag-rugging plus some glue and glitter. 9.30am-4pm

**Friday 28 November 2008 £45**

### 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 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. 10am-4pm

**Saturday 6 December 2008 £45**

### TUDOR CHRISTMAS FOOD

Ditch the turkey, and have a go with 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 9 December 2008 £60**

### CHRISTMAS HERBAL GIFTS & DECORATIONS

Make up to five different festive herbal compositions such as wreaths, fragrant baskets and candle decorations. 9.30am-5pm

**Sunday 14 December 2008,  
Tuesday 16 December 2008 £40**

## EARLY TECHNOLOGY WORKSHOPS

### BRONZE SWORD CASTING

The Wilburton type sword is the first leaf shaped blade with integral handle made by bronze smiths at the beginning of the late bronze age. Its soft curving blade with rounded handle flares looks almost Art Deco in form. Cast your own sword using stone moulds and charcoal and look at handle designs. 9.30am-4.30pm

**Saturday 6 June 2009, Saturday 19 September 2009 £100**

### SILVER SPIRALLED WRIST TORQUE WORKSHOP

Working with pure silver rod using Bronze Age methods you will make a wrist torque with twisted body and forged terminals. 10am-4.30pm

**Sunday 7 June 2009 £55**

### PREHISTORIC COOKING

How did people cook in prehistoric times 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. 10am-5pm

**Sunday 2 August 2009 £50**

### 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 8-9 August 2009 £100**

### 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 using ancient technology. 10am-4.30pm

**Sunday 20 September 2009 £50**

### TRADITIONAL ENGLISH LONGBOW

Learn to make a working bow, based on the great bow of the hundred years war. Starting from a single stave of laminated timber, you will make your bow and then learn to fire it. 9.30-5pm

**Friday-Sunday 27-29 November 2009 £260**

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

### 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. 10am-4pm

**Sunday 9 November 2008, Sunday 16 November 2008,  
Sunday 23 November 2008 £80**



Felting for fun.



## Rural trades and crafts Courses

### 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 the opportunity for some driving. 10am-4pm  
**Sunday 25 January 2009, Sunday 1 March 2009 £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. 10am-4pm  
**Sunday 15 March 2009 £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. 10am-4pm  
**Sunday 26 April 2009, Sunday 10 May 2009, Sunday 24 May 2009, Sunday 14 June 2009 £80**

## HISTORIC HOME LIFE

### 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 on the practical skills of skinning, drawing, plucking and boning a range of birds and other game, and some interesting ways of cooking it. 10am-4pm (Also see Christmas section)  
**Wednesday 5 November 2008 £60**

### VICTORIAN CLEANING

Clean and neat. The Victorian way of keeping your home and family presentable and hygienic. We shall be looking through and trying out a huge range of methods from the days before marketed products. Learn more about these traditional recipes and time honoured techniques. 10am-4pm  
**Friday 3 April 2009 £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 process of making soft cheese. An overview of all aspects of 16th century dairy production and use, plus a look at early 17th century dairying. 10am-4pm  
**Wednesday 20 May 2009 £60**

### VICTORIAN AND TUDOR HAIR AND MAKEUP

The body beautiful. Learn about cosmetics and hairdressing of the Tudor and Victorian periods. We shall be making a variety of beauty products from perfumed hair rinses to lipsalves and Tudor hair gel. We shall be flicking through the fashion images of the day and have a go at recreating the period look. 10am-4pm  
**Thursday 21 May 2009 £60**

### COTTAGE HERB GARDEN: PERENNIALS FOR PRESERVES, POTIONS AND PIGMENTS

When is a flower not a flower? When it is also a herb. Discover the hidden uses of familiar garden flowers from the herbaceous border. Samples of wines, dyed materials, remedies and skincare products will inspire a choice of designing your own ideal border or plot for personal needs or making recipes. 9.30am-4.30pm  
**Friday 22 May 2009 £50**

### 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 centred 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 includes an impressive number of different edible plants, some familiar and some less so. 10am-4pm  
**Tuesday 2 June 2009 £60**

### SECRETS OF THE TUDOR STILLROOM

The stillroom was the source of a variety of potions, salves, pest repellents, cleansers, cosmetics, fragrant mixes and the all-important distilled aromatic waters. 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 19 June 2009 £50**

**15TH CENTURY HERBS IN THE MEDIEVAL MANOR**  
From household accounts, cookery recipes and leechbooks come a wealth of information and recipes using herbs as flavourings, colourings, preservatives, fragrances, medicines and pest repellents. Sage, parsley, garlic, tansy, pot marigolds and rosemary are some of the herbs used on the day. 9.30am-4.30pm  
**Saturday 20 June 2009 £50**

*Making a rustic table.*

### HERB DYES AND DESIGNS FOR SILK AND WOOL EMBROIDERY

Enjoy a day of true needlework inspiration from the past. We will be looking at the important place of herbs in embroidery on clothing and household items from the Elizabethan to Georgian periods. Jacobean crewelwork will be included and samples provided for a hands-on approach. Learn how to create your own personal design album. 9.30am-4.30pm  
**Saturday 11 July 2009 £50**

### 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 20 July 2009 £50**

### 17TH CENTURY SELF-SUFFICIENCY HERBS OF THE SETTLERS

Find out about the herbs that emigrants valued enough to take with them to North America in this century of change and discovery. Also learn about the new world herbs like gums, sassafras and Virginian snakeroot. You will have the opportunity to use the herbs in medicines and cookery. 9.30am-4.30pm  
**Thursday 20 August 2009 £50**

### 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 9 September 2009 £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 10 September 2009 £60**

### 18TH CENTURY STILLROOM SECRETS

Despite the growing interest in chemical medicines, for most of the century the stillroom continued to be the scene of distilling aromatic waters for medicine and cosmetics. Period recipes made on the day will range from snuff and hair tonic, through gargles, medicinal cooling and warming drinks to potted cheese and confections. 9.30am-4.30pm  
**Tuesday 22 September 2009 £50**

## DRAWING AND PAINTING WORKSHOPS

### Week-long 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 22-26 June 2009 £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 7-11 September 2009 £250**

#### THE DOWNLAND SKETCHBOOK

This very popular course is both fun and instructive. You will walk a different route every day with plenty of opportunities to stop, admire the scenery and fill your sketchbook. Wear your walking boots! 9.30am-5pm  
**Monday-Friday 12-16 October 2009 £250**

### Weekend courses

#### DRAWING WEEKEND

Practice your drawing technique in a variety of media using the Museum's wonderful buildings and exhibits as your subjects. 9.30am-5pm  
**Saturday-Sunday 9-10 May 2009 £120**

#### BEGINNER'S WATERCOLOUR WORKSHOP

Overcome your fears and try your hand at watercolour. A comprehensive beginners' course, covering choice of materials and explaining various techniques, including wash, stipple and drybrush. 9.30am-5pm  
**Friday-Sunday 5-7 June 2009 £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 24-26 July 2009 £180**

### Day workshops

#### DAY WALK WITH A SKETCHBOOK – BIGNOR

A truly classic Downland walk with Sussex barns, breathtaking views and the odd hill or two! Seven and a half miles. Packed lunch provided. 9.30am-5pm  
**Saturday 23 May 2009 £60**

#### COSTUME FIGURE DRAWING WORKSHOP

The opportunity to receive expert tuition on how to draw figures, using one of the Museum's interpreters in historical costume as your model. 9.30am-5pm  
**Friday 12 June 2009 £60**

## TEXTILES

### SPINNING: PREPARATION AND THE DROP SPINDLE

Learn about fleeces and carding wool ready for spinning, before trying your hand spinning with the drop spindle. 10.30am-4.30pm  
**Saturday 8 November 2008, Monday 11 May 2009 £50**

**Weald & Downland Open Air Museum Autumn 2008**





### SPINNING: AN INTRODUCTION TO THE WHEEL

Following on from the first day, this day concentrates on working with the wheel, whilst giving some background to this traditional craft. 10.30am-4.30pm

**Saturday 15 November 2008, Monday 18 May 2009 £50**

### TAPESTRY WEAVING

Tapestry weaving can be used to produce wall hangings, using a simple frame loom and a variety of yarns. Learn how to put a warp on to a frame loom, and produce a sampler to take home using both traditional techniques, and knotting and wrapping to create special three-dimensional effects. 10am-4pm

**Saturday-Sunday 7-8 February 2009 £85**

### 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 **Saturday 21 February 2009 £45**

### 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 I. Come and make like a queen for the day! 10am-4pm

**Tuesday 31 March 2009 £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

(Also see Christmas section.) **Friday 3 April 2009, Friday 12 June 2009 £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 27 April 2009 £45**

### CABLES, BOBBLES AND BUMPS

For those with some experience of crochet, learn some more advanced stitches, including arran crochet and methods of joining pieces. 10am-5pm

**Wednesday 29 April 2009 £45**

### TATTING WORKSHOP

Tatting is the art of creating lace edgings and inserts using a shuttle and thread. Learn the basics of this skill; how to create basic pattern rings and how to join the rings into attractive lace edging. 10am-4.30pm

**Friday 1 May 2009 £45**

### FELTING FOR FUN

An introduction to felt making – produce a colourful piece of handmade felt using dyed wools. Includes preparation of the fleece. 10am-4pm

**Saturday 13 June 2009 £45**

### FELT BAGS

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

**Sunday 28 June 2009 £45**

### BOBBIN LACE MAKING FOR BEGINNERS

An introduction to torchon lace, which is the basis of most other laces. Learn how to prepare a pattern, lacemaking terms and how to work the main stitches. 10am-4.30pm

**Saturday 1 August 2009 £45**

## GUIDED WALKS

### CANDLELIT 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.

**Wednesday 17 December 2008 £10**

### WILDFLOWER WALKS

Spend an afternoon learning about the wildflowers 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 wildflower walk**  
**Summer wildflower walk**

**Thursday 23 April 2009 £12**

**Thursday 25 June 2009 £12**

### 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.

**Wednesday 13 May 2009 £12**

### DAWN WALK WITH BREAKFAST

Guided walk through local woods to hear the dawn chorus. Starts at 4am and finishes with full breakfast at the Museum.

**Saturday 16 May 2009 £15**

### NIGHTJAR WALK

Guided walk through local woods to find nightjars, deer and maybe even glow worms. Starts at 9pm and finishes with hot drinks at the Museum.

**Friday 19 June 2009 £10**

### ICE AGE LANDSCAPES

A short walk around the Trundle to discover how our landscape has been shaped over the last 2 million years

**Friday 3 July 2009 £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. 7.15pm start, finishes with hot drinks.

**Friday 4 September 2009 £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. Starts at 2pm and finishes with tea and cake.

**Friday 16 October 2009 £12**



*Living willow workshop.*

## European open air museums get together for Lifelong Learning Conference

In September 19 delegates from 13 open air museums in 12 European countries came to the Museum to celebrate the joys and challenges of lifelong learning. *Learning through the Landscape* was the theme, with lectures on the development and management of the Downland landscape, and the formation of the Museum and West Dean Park.

Delegates toured the Museum to observe the formal learning opportunities offered to schools and adults, and to view the exhibit buildings, their contents and the way they are interpreted for informal learners. The first day concluded with an evening walk on the Trundle led by David Bone to describe the geological history of the landscape.

Eight papers were delivered and discussed, and Henryk Zipsane, Director of Jamtli in Sweden, acquainted the group with EU initiatives aimed at encouraging museums to take part in programmes to raise standards in learning across Europe.

This was followed by a visit to Amberley Working Museum, which owes its very existence to the surrounding chalk landscape, and the day ended with a typically English supper in its Limeburners Restaurant.

On the Saturday Chichester Harbour Conservancy's education team, led by John Tierney, shared with delegates the extra challenges involved in delivering learning programmes while working with the tides. Conservation Officer Ed Rowsell introduced the solar boat on which we were taken out to the mouth of the harbour surrounded by sailing boats racing around us. The afternoon in Chichester offered a guided tour of its most significant buildings before the final open-top bus journey back to the Museum for a spit-roast local lamb supper, where delegates were joined by colleagues and volunteers who had hosted them in their homes for the conference.

**Diana Rowsell**



*Group photo in the market square.*

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 4,950 memberships representing about 11,600 individual members. Since its inception it has raised a total of £1.4 million for the Museum, making a major contribution to the Museum's work.

### Friends 2009 Spring Tour to North Wales – 23-28 April

Next year's tour will be based in Llandudno staying at the Dunoon Hotel, still family owned, an elegant building where a certain old world grace and formality sit easily alongside warmth and intimacy. We will be breaking our journey at Baddesley Clinton, a picturesque medieval moated manor house and garden dating from the 15th century.

During our stay we will be spending a day at Portmeirion Village and gardens. Built in 1925 to 1973 by S J Clough Williams-Ellis on its own private peninsula on the coast of Snowdonia, it has 50 buildings of various styles and functions surrounded by over 70 acres of sub-tropical woodland gardens where many rare exotic species thrive in the mild climate. We shall also be visiting the Gwynedd Museum & Arts Gallery in Bangor before going to Penrhyn Castle, a 19th century fantasy with spectacular contents and grounds, containing many attractions. In a land of slate, a visit to the Llechwedd Slate Caverns near Blaenau Ffestiniog is a must with its associated village, where they still use £ s d, supplying added interest. This will be

followed by a journey along the renowned Rheilffordd Ffestiniog Railway. A day will be spent on the Isle of Anglesey visiting Beaumaris Castle and Plas Newydd, home of the Marquess of Anglesey which contains a collection of Rex Whistler works. On our way home we shall stop for lunch at Hanbury Hall, an early 16th century country house in William & Mary style.

Owing to the volatile nature of the cost of fuel, etc, it is difficult at this time to be definite about cost, but it will be around £440 per person, hopefully less, to include coach travel, bed, breakfast and evening meal, entrances and tours, lunch on Tuesday and coach driver's gratuity. It does not cover insurance (you are strongly 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 ring Michael Piggott on 01730 813126 (please leave your name and address if you get the ansaphone) and one will be sent by return. A limited number of single rooms are available.

### Titchfield model gifted to village



A scale model of 17th century Titchfield market hall has been presented to the village of Titchfield by the Museum, which saved the original building over 35 years ago. The restored market hall, rescued in 1971 when it proved impossible to conserve the building on its original site, is now the centrepiece of the Museum's market square. The model was made some 20 years ago by the late Alf Bryden, the Museum's assistant warden, and has been displayed in the Museum Friends' office ever since. The Friends, an independent charity, approached Titchfield Local History Society to see if it would like the model permanently returned to the village, where the original market hall is still fondly remembered by residents. In the photograph the model is presented by Jean Piggott, chairman of the Friends of the Museum (centre left) and Richard Wilde, the Friends' honorary treasurer (left) to Sepha Wood, chairman of Titchfield Community Centre and Peter Usher, chairman of Titchfield Local History Society, with the original market hall behind them.

### Day trips 2008

Five trips were arranged for Friends' members this year and three had taken place at the time the Magazine went to press.

The first was in May when we visited the British Museum and were taken around several galleries with an excellent guide, wetting our appetites for the afternoon spent at the O2 stadium visiting the Tutankhamun exhibition. In June we visited East Grinstead in the morning, being guided around the town with its medieval high street buildings and later driving through Ashdown Forest accompanied by a knowledgeable commentary. In the afternoon we went to Saint Hill Manor, an 18th century sandstone house once the residence of, among others, the Maharajah of Jaipur. July saw us visiting the Dorset National Trust property, Kingston Lacy, in fine weather, where the house and gardens were a delight.

Later trips in the Autumn were to Dover Castle and one we called 'Tickets Please', visiting the 'new' St Pancras Station and London Transport Museum in Covent Garden.

Sarah Casdagli

### Honorary membership

At the Friends AGM in April honorary membership was conferred on Bob Holman, who recently retired as the Museum's Gardener. Bob spent 20 years developing and tending the Museum's period gardens, based around the historic house exhibits. Bob brought a great depth of knowledge of garden history, the



countryside and plants to the gardens, which range in date from late medieval to 19th century.

## Are you able to Gift Aid your membership subscription?

Any taxpayer can help the Friends enormously by signing up for Gift Aid. A good percentage of you have already made Gift Aid declarations and in 2007 this enabled us to claim back over £34,000. For those who have not already made the declaration, please consider if you could help us in this way.

Last autumn we spoke of the fact that the basic rate of tax had been reduced and that this was going to cut our reclaim by around £3,000. In the meantime, the Government has relented and given charities the ability to continue to claim at the higher rate. However, since the economic outlook is so bleak, we still need as much Gift Aid income as we can manage so please consider signing up.

If you would like to sign up or check your current position, please contact the Friends office at the Museum by post, telephone on 01243 811893 or by email at 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 2009, 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.



Friends ready for a tour, in East Grinstead high street during the Ashdown Forest day trip in June.

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Singleton, Chichester, West Sussex PO18 0EU  
Phone: 01243 811893 Email: friends@wealddown.co.uk  
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Second name (for joint members at the same address)

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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) ☐ £57

Adult ☐ £21

Adults (joint) ☐ £42

Senior citizen (60 plus) ☐ £18

Senior citizens (joint) ☐ £36

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. ....

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OFFICE USE	Number	Cheque/CC Category	Total £ Change
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## Collections update

**W**e have received fewer items than usual this year, but the variety and quality of the artefacts we have been given is very high, with fascinating associated histories.

### Dorset Wagon

A wagon offered to the museum by the family of the late Jim Oliver of Send presented us with a dilemma similar to that resulting from the offer of the hearse (see right). Described as a Dorset wagon, it



originates from well outside our collecting area and would normally be declined, but its excellent provenance and interesting link to the museum persuaded us to accept the offer. It had been in Mr Oliver's family since it was commissioned in 1848 by his great great Grandfather, Job Rose – a miller from Fiddleford in Dorset – and it stayed with the family as subsequent generations moved first to the Chesham area of Buckinghamshire and then to Send near Guildford. Jim Oliver, who farmed at Send, was a trustee of the Museum from 1986, and also chaired the Sites and Buildings Committee.

Each county or area had distinctive agricultural vehicles whose differences in shape and construction represent strong regional traditions. The Dorset wagon will help our visitors to understand how wagons designed for similar purposes can be quite different in construction and appearance.

### Roof Tile

At first glance the clay peg tile given to the museum by Debbie Channer, an occasional collections volunteer, was fairly unremarkable. However, on the reverse of the tile was a handwritten inscription, presumably put there by the tile maker when the clay was still wet, which read: *Joseph Norkett – Died Sept 2nd – 1841*.

Although we don't know who Joseph Norkett was, or who made the inscription, how the tile came to light is an intriguing story. Following the 1987 'hurricane' John Wilshire, a Selsey carpenter, was repairing a roof in Sidlesham when he came across the tile in a consignment supplied to him from a local source. It is remarkable that the tile survived intact for so long and also that John, by chance, looked on the reverse of the tile when he was about to put it in place and had the foresight to pass it on to Debbie.



### Living Van

Parked outside the Gridshell Artefact Store is what appears to be a derelict, very rusty, corrugated iron clad 'box'. In fact its poor appearance is deceptive, as most of the structure is in good condition. It is a contractor's living van which was originally part of a threshing train, where workers could store their equipment and take their breaks.

We already have several shepherd's huts and living vans at the Museum but this particular example, which was donated by Peter Tomkins and Ray Turbfield of Chalcroft Nurseries, could well be the most interesting of all. The wheels have disappeared but the metal hubs remain, and they are marked 'Marshalls', which provides an excellent link with our own threshing machine, which was also manufactured by Marshalls and is one of the oldest working threshing machines in the country, having been built in 1862. The living van also had wooden wheels with iron hubs and a similar undercarriage, which suggests that it may be of similar age to the threshing machine. This would make it



the oldest living van we have and an example of national interest.

We are seeking funding for materials to repair and conserve the living van, and when the work has been completed it will be displayed alongside the other elements of the threshing train in the hay barn from Ockley.

### Hearse

An offer of a late-19th century hearse from Jeremy Exley, the Chair of Northiam Parish Council, provided us with a dilemma, as the highly ornate hearse was radically different from any other vehicle we have in the collection. However, we accepted the donation as it meets our collecting criteria and comes with a comprehensive provenance.

The hand or pony hearse was commissioned by Northiam Parish Council in 1897 to celebrate Queen Victoria's Diamond Jubilee and was purchased from Mr R.G. Kemp of nearby Hawkhurst for the sum of £27. The Parish Council hired out the hearse as required, but the most suitable pony had other duties, so the undertaker had



to wait until it had finished the milk round!

### Belfry Ladders

Although we have several ladders in our collections, mostly from builders or roofers, the set we were offered by Susan Batchelor from Chilbolton was very unusual. They were originally used for access to the upper levels of the belfry at St Mary the Less in Chilbolton and had to be removed from the church because of safety concerns. They are very long (about 20ft) and were impossible to remove from the belfry without the last foot or so being cut off. They had remained in situ during the remodelling of the belfry in 1893 by the renowned ecclesiastical architect W.D. Caroe, and it was subsequently discovered that the changes had made it impossible to get the ladders out in one piece.



## Stonemasons Workshop

Our acquisition of artefacts since the Museum began has brought us comprehensive groups of certain items and smaller numbers of others, and one subject area in which until now we had very few examples is stonemasonry.

Maurice Little (pictured right) was a stonemason and monumental carver based at Englefield Green near Windsor. He was chair of the National Association of Master Letter Carvers and in the latter part of his career this was the aspect of masonry he focused on. An accomplished artist and draughtsman, all of his work was initially sketched before transfer onto stone. The range of work he carried out during his life was varied and impressive including general masonry work to the façade of Eton College, carving nameplates for houses and public buildings, funerary monuments and even inscribing Churchill's major speeches into a nine foot square block for the Malaysian Government. He also carried out work for some famous neighbours, such as commemorative headstones for the Queen Mother's corgis and a monument to Tony Hancock.

After Mr Little died in 2007 we were offered the contents of his workshop. This acquisition provided us with some logistical headaches, as virtually everything associated with stonemasonry is heavy – 25 years of accumulated workshop paraphernalia certainly adds up!

We have acquired about a fifth of the contents of his workshop and we hope to display them in a suitable location once everything has been processed, cleaned and recorded.

## Quilt

We do not usually collect textiles but this item, donated by Linda Webb, had an appropriate local history. Linda lives in Herefordshire but previously lived in Singleton where her father was the



village constable, and the quilt was given to her as a teenage girl by an elderly lady from Charlton. Homemade items such as this are difficult to date accurately, but it is thought that it was produced in the first half of the 19th century.

Julian Bell



## Wheat straw experiments provide new information

**This year's harvest of five acres of wheat straw for thatching was successful, and the quality of the straw seems to be good. The crop was closely observed as it grew and various controlled experiments have been carried out to investigate possible ways of improving length and strength still further.**

For instance, sections of the wheat were cut at different stages of ripening to see what effect that has on the straw. One unexpected observation was that some Maris Widgeon sown amongst the Triticale (a hybrid of wheat, 'Triticum' and rye, 'Secale') seemed to grow taller than when sown purely as Maris Widgeon, perhaps being 'brought on' by the Triticale. This could be an argument for sowing mixtures of different seeds rather than pure strains, in addition to the tendency for mixtures

to show greater resistance to disease. Our experience with threshing crops by hand in our barn is that it is extremely difficult to keep different seeds completely separated, so a mixture would tend to arise naturally in traditional farming.

For 2008–9 we will use winter-sown Chidham Red Chaff in one of our three 'early' strips, based on late-medieval farming practice, with the second being a spring-sown crop of peas and beans and the third being fallow. In the three 'later' strips, based on 18th century practice, we will be using clover as a forage crop, flax for our textiles interpretation, and rye as the grain. Our four 'Victorian' fields are being brought into a four-course rotation, and this year two will be sown with wheat for thatching straw, one with spring-sown cole seed (a forage rape) and the fourth with forage rye.

## Rare livestock breeds gather at the Museum in July

*Judging the sheep at the annual Rare Breeds Show in July, one of the Museum's most popular and long-standing events. And, inset, a new breed found in the craft tent! The show is one of the largest in the south east for rare breed sheep, cattle, goats and pigs. Judged in a series of special rings throughout the day, other highlights are classes for young handlers and practical demonstrations of rural crafts, especially those concerned with wool – spinning, weaving and dying.*





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## Eileen Agar: An Eye for Collage

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Left, Tudor clothing of 1540 made for interpreters working in Bayleaf farmstead, a Wealden house from Chiddingstone, Kent. Right, Victorian clothing of 1890 worn in Whittaker's cottages, from Ashted, Surrey.

types of clothing and techniques used in the manufacture of the Museum's clothes, along with materials used and types of stitch in Tudor and Victorian times. How the making of clothes was approached in the different periods is also included, together with explanations about Tudor handspun yarn and knitting, natural dyes and methods of repair. The booklet and postcards of the completed costumes are available through the Museum shop.

## Historic Clothing Project moves to next phase

**T**he Museum's four-year Historic Clothing Project continues, with good quality, historically accurate replica clothing being produced by the Museum's busy needlework group working in the Interpretation Department.

A highlight was this year's exhibition held in April, enabling those involved to show their work so far, and an accompanying booklet, *Cutting your Cloth*. Funding for the project is being provided by the Friends of the Museum (£28,000 over four years).

The aim is to build up a comprehensive stock of replica historic clothing covering a range of periods to clothe those working in the Museum's historic buildings, thus enhancing their interpretation. The 34-strong needlework group was set up to do the hard work. With leadership from Head of Interpretation Hannah Tiplady, social historian Ruth Goodman and historical costumier Barbara Painter, the group has already produced Tudor and Victorian clothing, developing their domestic handicraft skills in sewing, weaving, embroidery and knitting along the way.

The project links well with other aspects of the Museum's work, enabling repair and maintenance of textiles on display, utilising plants suitable for dyeing from the Museum's period gardens, and making use of appropriate crops, such as flax, grown and prepared for clothing at the Museum.

"Making replica garments demands

rigorous attention to detail," says Hannah Tiplady. "Clothing that simply approximates the general look or becomes 'fancy dress' tells us nothing about the past. If we wish to explore how the textile industries impacted on the countryside and the workshops and buildings within it, then clothing must be produced as it was in the past. For these reasons the Museum's Historic Clothing Project is intended to be a journey of exploration into the history of clothing in the rural Weald and Downland regions."

So far the group has concentrated on working clothing for Tudor and Victorian women, including outer and undergarments, footwear and accessories. In the next phase they will be making working clothing for Tudor men and Stuart women, while continuing to build on the existing stock.

*Cutting your Cloth*, published to accompany the exhibition, covers in detail the

*The needlework group at work in Crawley hall in the Museum's market square.*



### Did you know ...

- Adult women in Tudor Britain covered their hair in public: a woman's hair was seen as 'her crowning glory and her husband's delight'
- Pins were important to fasten and shape women's clothes long before zips and other fastenings were invented. The expression 'pin money' was derived from this function
- Just as we create individual modern hairstyles today, the Tudors created headwear styles, folding and pinning simple pieces of cloth in a range of different styles
- A Victorian bodice was made in eight pieces. The sleeves were gathered at the shoulder to create fullness and height, giving breadth to narrow sloping shoulders that were a result of poor diet
- Rush stems or 'bents' were used to stiffen corsets and bodices
- Women in rural Victorian Britain rarely worked to a pattern, but copied shapes and styles from their own clothing or that of their friends
- The earliest surviving British sock knitting pattern is a full hundred years later than the era of Tudor clothing. Most Tudor stockings were not knitted but cut and sewn from cloth.





Left, a view of the woodyard showing the racksaw bench, crane and sawpit, with the shed from Coldwaltham in the background. Below left, Shire horse Neville delivering a log to the yard. Below right, Mark Buxton and Ben Headon unloading a log from the timber carriage; and Jon Roberts hewing.

## Focusing on the Museum's working Woodyard

**T**he new Woodyard exhibit at the Museum is to be the focus of several special week-long demonstrations each year, enabling us to demonstrate all the woodyard operations, crafts and artefacts in an interesting way for visitors.

The centrepiece of the Woodyard is the timber crane. This hand-operated crane, manufactured by John Smith of Keighley around 1900, was restored in 2005–6 by the collections team (*see Museum Magazine, Spring 2008*). Next we added an historic racksaw made c1910 by W. Graham of Perth, and a working sawpit. The sawpit is a new construction but vital to the interpretation of the woodyard. The crane is positioned so as to be able to lift incoming logs from a timber carriage and transfer them either to the sawpit or the racksaw bench.

During 2007 the open-fronted shed from Coldwaltham was dismantled and

re-erected in the Woodyard to provide a flexible workshop and display area. The shed had previously been sited in the Museum's woodland and had housed an exhibition by Ruth Tittensor on woodland in the local landscape.

Our aim for the Woodyard is not a static display but a fully functioning yard in which staff and volunteers can demonstrate traditional wood-related skills, its heart being the historic working artefacts. But how can such demonstrations be provided? It would be wonderful to have a fully working yard on a similar basis to the watermill or forge where activity occurs virtually every day, but the pool of sufficiently skilled staff is very small, and they have other duties to fulfil. The cost of the raw material, newly-felled timber, is another factor that makes continuous demonstration difficult.

The solution has been to focus our

activities into several week-long sessions each year, with demonstrations of the whole range of Woodyard operations during each week. This strategy economises on preparation time and the cost of raw materials, and concentrates resources efficiently.

So far one Woodyard Week has been held, on 28 July–3 August, at the start of the school holidays and directly preceding the blacksmiths BABA AGM event (*see opposite*) at which we provided a traditional charcoal earthburn. The logs were delivered to Greenways field so that we could use our Shire horse Neville to transport them to the Woodyard on the Museum's timber carriage, providing a superb spectacle for visitors and giving some idea of Neville's ability and power, pulling over half a ton of tree on top of another quarter of a ton of timber carriage up an uneven slope. At the yard the timber crane was used to unload the timber and stack it ready for conversion.

During the remainder of the week we demonstrated the activities which will be the staple for Woodyard Weeks:

*Hewing*: squaring a timber butt into a beam using felling and side axes.

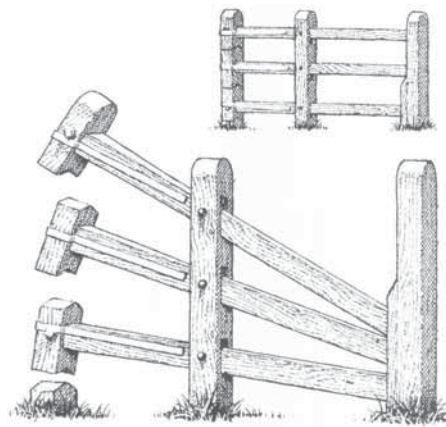
*Pitsawing*: using the pitsaw to saw lengthways along pre-squared timbers to produce planks, rails and posts.





*Racksaw*: employing a stationary engine (or tractor) to power the racksaw with its 3ft diameter circular blade.

We are planning to create products as well as demonstrate the processes, and our first aim is to reproduce a 'clapper' stile. The Museum has an example in the collection but it is in extremely poor condition, so we have prepared most of the timber needed to create a replica which will be installed on site. Future projects will include making field gates and hurdles, pole lathe turning, charcoal burning and tree felling.



*Drawing of a clapper stile, and the original in the Museum's collection.*



## Blacksmiths' summer extravaganza

The British Artists Blacksmiths Association (BABA) AGM was held at the Museum on 1-3 August 2008. Over 120 Blacksmiths attended, with several from overseas, including the USA, Canada, Australia and Europe.



*Robin Williams, Museum volunteer blacksmith, holding one of the tree-themed waymarkers for the Museum's woodland trail, made by blacksmiths.*

BABA had agreed to support the Museum by making seven tree-themed way markers for woodland trails, and this inspired a hive of creative activity from teams of smiths working about 20 forges.

It was also an excellent opportunity for our own smiths at the Museum not only to watch the 'big boys' in action with their power hammers, welding equipment and ability to work under all conditions with skill and determination, but also to join in.

All BABA's activity was located in Greenways field near the Southwater Smithy. The hands-on children's activity, *Get hooked on blacksmithing*, was set up next to the Smithy and was run mainly by the Museum volunteer smiths. Over the three days 120 children made hooks, with each blacksmith spending five hours each day with them, and the Museum took over £90 in donations.

Carol Smith

## How they interpret history at Colonial Williamsburg, USA

I was fortunate to spend a week at Colonial Williamsburg in Virginia in June this year to find out how they 'do' history at one of the world's most important living history museums.

The trip was organised by Museum Director Richard Harris and paid for by the Knowledge Transfer Partnership. Williamsburg was the capital of Virginia between 1699 and 1780 and, together with Jamestown and Yorktown, forms part of the Historic Triangle, 'the birthplace of American Democracy'. The Colonial Williamsburg Foundation (CWF), comprising the Historic Area, was created in the late 1920s to preserve Virginia's colonial heritage with funds provided by John D Rockefeller Jr. The 301-acre Historic Area has 88 original 18th century buildings plus a large number of other houses, shops and public out-buildings reconstructed on their original foundations.

CWF is a world leader in heritage interpretation and employs a large number of costumed first and third person interpreters\*. This was my first experience of first person interpretation and I found it rather frustrating since it imposed severe constraints on what you could and could not talk about and required you, in a sense, to step into character too.

In addition to first and third person interaction, the Foundation has in recent years developed theatrical interpretation, focusing on its ambitious 'Revolutionary City' programme which employs a cast of 40 actors to bring to life the events of the American Revolution. This kind of interpretation is becoming increasingly popular in living history museums. 'Staging' the past in this way is seen as an alternative to first person interpretation, allowing the visitor to engage with the characters



*Costumes historic and modern mix at Colonial Williamsburg, where first and third person interpreters are employed.*

without having to interact with them on a one-to-one basis in order to elicit information.

'Living history' is a curious paradox since, as Robert Ronsheim has observed, 'the past is dead and cannot be brought back to life'. In deciding what to reanimate, living history exponents are constrained not only by what is known but by a complex synthesis of practical and cultural considerations. At Colonial Williamsburg the costumed interpreters enact the past on roads that have been covered in tarmac so that in the event of fire the emergency vehicles avoid sinking into the mud.

Danae Tankard

*\*In first person interpretation interpreters, wearing historic clothing, take on the personality and actions, including speech, of someone at a particular historic period, while third person interpretation involves the interpreter wearing costume and undertaking appropriate activity but interacting with visitors using modern language and approach.*

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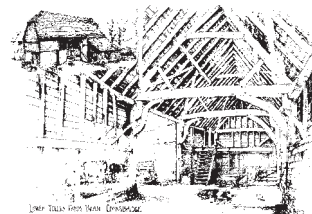
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## A new fence for Whittaker's Cottages

**F**ences and gates have been very little studied, so in preparation for constructing a fence for the front of Whittaker's Cottages, we carried out research to establish appropriate proportions and details – and in doing so came across a great surprise!

The question was, in a fence using V-topped pales nailed to rails, how should the main posts be treated? We looked at old photographs and came to the conclusion that many of them seemed to show the tops of posts cut into the shape of a double V at the front, and weathered off behind. But the details were not clear enough to be sure, so it was a great relief when Master Carpenter Roger Champion came up with the answer: he had observed this detail and even collected a sample of it from a relative's house in Berkshire. This confirmed what we had observed and gave us a reliable pattern to follow.

We later discovered a similar example on our own doorstep: an old gate just outside the Museum site has rounded tops designed in a similar way, with the front cut to the shape and the back weathered off.

So now the hunt is on for more examples, and we need your help! Please have a look at pale fences and gates in your neighbourhood and if any of them retain a similar detail, send us a photograph with a note of the location. We will publish the results in a future issue of the magazine.

Richard Harris

*Top right, the top of the hanging stile of an old gate in the woods behind the Museum.*

*Right, the fence post collected by Roger Champion and used as a pattern for the new fence.*

*Below, one of the posts of the new fence. The fence is made of oak sawn on the racksaw bench in the Museum's Woodyard.*



## Volunteers keep coming!

**T**he Museum's vital volunteer base continues to rise, now fast approaching 550. Although this seems a huge figure, believe it or not, we are still short of stewards on certain days! This is mainly at weekends, helping in both the shop and exhibit buildings.

All other volunteer groups are thriving: the latest addition is the needlework group which has over 30 volunteers busily stitching away!

Special events bring in large numbers of visitors and each one requires an ever larger band of volunteers to ensure efficient operation throughout these busier days. A big thank you is due to all those who help out on these occasions.

Volunteers are crucial to the continuing success of the Museum and each year we hold a spit roast in the Summer and a party in November to say thank you, enabling volunteers, staff and all those connected with the Museum to get

together and enjoy a social occasion away from work!

I would like to take this opportunity to thank Susie Jardine and my fellow wardens – they all do a great job and always present a cheerful presence to our visitors.

If you would like to become a volunteer at the Museum, especially if you are able to attend at weekends, please contact me on 01243 811933.

**Bob Easson**  
Visitor Services Manager

# Enjoy Christmas at the Museum!



**C**rackling log fires, music, hot chestnuts, warming drinks and tasty Christmas fare are just some of the treats in store for visitors to the Museum in the forthcoming festive season. The Museum's *A Sussex Christmas* event runs from 26 December to 1 January 2009, giving everyone the opportunity to walk off their Christmas dinner and learn about traditional Christmas traditions.

The Museum is busy in the lead-up to Christmas, too. On 15/16 November a Christmas market offers the opportunity to buy gifts with a difference, at a specially reduced admission of only £2.50.

As the festive season beckons the annual Tree Dressing event takes place on 7 December from 12.30pm offering visitors the chance to celebrate the life-giving properties of trees 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 cider, mince pies and roasted chestnuts will be served.



*Bayleaf farmhouse set out for a Christmas feast for A Sussex Christmas (26 December-1 January).*

In Christmas week all are invited to enjoy *A Sussex Christmas* when decorations in some of the historic houses reflect the spirit of Christmas through the ages. Fifteenth century Bayleaf Farmhouse will be decorated with holly and ivy gathered from the Museum's woodlands; Whittaker's Cottages dating from the 1860s will be ready for a typical Victorian Christmas, complete with tree, and Pendean Farmhouse (1609) will reflect Christmas in Stuart England. Cooks in the award-winning working Tudor kitchen will prepare a mouth-watering choice of festive fare for visitors to sample, while elsewhere period music, a Museum trail, children's activities and story-telling will be taking place.

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.



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



### The Museum is open throughout the year

**Opening times:** Daily until 23 Dec. Daily for *A Sussex Christmas* 26 Dec-1 Jan 2009. 3 Jan-25 Feb 2009 Wed, Sat, Sun only, plus daily for half term 16-20 Feb. From 28 Feb open daily. Opening times 10.30am-6.00pm during British Summer Time, 10.30-4.00pm rest of the year.

### Admission

Adults £8.50, over 60s £7.50, children £4.50, family £23.30 (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.



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