

**WEALD & DOWNLAND
OPEN AIR MUSEUM**

Spring 2008



**2008 Events &
Courses programmes**

**Grow your own
clothes!**

**The house of a
Sussex yeoman**

**Working in the
woods**

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CONTENTS

- | | | | | | |
|---|---|----|--|----|---|
| 3 | Cutting your Cloth – Historic Clothing Project gets into its stride | 18 | Grow your own clothes! | 30 | Friends' News |
| 9 | Pendean – a yeoman's house from West Lavington, West Sussex | 21 | Events Diary 2008 | 32 | Working the Museum's woodland by Jon Roberts |
| | | 23 | Courses 2008 – Building conservation and Rural trades and crafts | 39 | Royal Gold Medal for Downland Gridshell architect |

Welcome to Spring!



The Museum is 'open house' on **Mothering Sunday**, 2 March, when visitors are welcomed with a special £1 entry for everyone, and all mothers and grandmothers receive our traditional bunch of daffodils. On 21-24 March **Easter Festivities** include activities and Easter celebrations for all the family including traditional crafts and pastimes, storytelling, music, tasty seasonal fare, and games for younger visitors as well as an Easter bonnet parade on Bank Holiday Monday.

Hands-on for children

The Museum is a great place for children – and in addition to our special **half-term activities (26-30 May, 27-31 October)**, **Wonderful Wednesdays on Wednesdays** throughout the month of August (30 July-27 August) provide an unusual and interesting way for children to spend some of their summer holiday time. Hands-on activities include country skills, crafts and games, many similar to those enjoyed by our rural ancestors.

Museum Friends makes vital contribution

The Friends of the Museum makes a crucial financial contribution to the Museum's day-to-day operation and a variety of projects and activities. Last year a total of £185,247 was granted to the Museum – the highest annual amount ever.

Since its establishment in 1970 the Friends has grant-aided the Museum to the tune of some £1.4 million. It remains one of the largest Museum Friends groups in the country, with some 4,950 members, representing more than 11,600 individuals. Independent charitable museums like the Weald & Downland receive no direct Government funding and the Friends' help is vital in supplementing revenue income from visitor admissions, the shop, catering and training courses.

The Friends' funding comes in two ways. A substantial grant is made towards the costs of essential activities at the Museum. This grant, for £105,000 in 2007, was paid in four quarterly instalments to assist the Museum with core activities, including exhibit improvements, historic gardens development and maintenance, marketing and publicity, horses and livestock, site maintenance, schools service, staff and volunteer training and support for curatorial and collections activities.

The second tranche supports a variety of individual projects and last year totalled £80,247. It comprises:

	£
New cooking range, Whittakers Cottage	583
Archive store in Downland Gridshell	3,727
Historic Clothing Project	8,500
Tractor and accessories	7,104
Wooden scaffolding	1,250
Bench in memory of Marjorie Hallam	340
Woodland and Boarhunt pathways	3,812

Thatch maintenance, Court Barn	16,833
Tiled roof maintenance programme	5,000
Teachers conference	1,000
Images of Bayleaf exhibition	1,000
New photocopier	5,250
Signboard, Toll Cottage	500
Gang mower	750
Rare Breeds Show sponsorship	10,000
Coldwaltham shed re-siting project	9,000
Threshing machine restoration	4,598
Picnic tables	1,000

In addition to its membership income, the Friends runs fund-raising events such as the *Proms by the Lake* planned for this year, and a programme of social events including day trips and an annual Spring tour to interesting historical sites. See pages 30/31 for more information about these activities.

As a charity the Friends can claim Gift Aid on membership subscriptions: in 2007 the tax reclaimed amounted to over £34,000. Each £ given by members attracted an extra 28p, but in April this year this will reduce to 25p. Clearly this will potentially lessen the Friends income and members are urged to give more if they can to help make up the shortfall. Heritage bodies are among those making strong representations to Government to ease the complex Gift Aid scheme.

Full details of grants and Friends' activities are included in the Friends' Annual Report and Accounts. To join the Friends contact the Friends office on 01243 811893 (manned part-time) or email friends@wealddown.co.uk.

Further information
on Friends' activities on
pages 30/31.

Focus Days highlight aspects of the Museum's work

For 2008 the interpretation team has created a programme of four 'Focus Days', which will highlight aspects of the Museum's work. Each will be based on a particular theme and will allow us to engage with our visitors through demonstrations, presentations and hands-on activities, giving opportunities for conversations about particular subjects or more generally about our work as Museum professionals.

The first has already taken place. On 6 January we presented a day in Bayleaf devoted to the Tudor celebrations surrounding *Twelfth Night*. On 13 April the theme will be *Grow Your Own Clothes* to tie in with our exhibition of Historic Clothing made at the Museum (7-18 April in Crawley Hall). On 14 September in Winkhurst Tudor Kitchen the focus will be on Tudor baking and brewing, with *Small Beer and the Upper Crust*. Finally on 23 November we will start the Christmas season with our 'Stir-up Sunday' in Whittaker's Cottages – a traditional Christmas pudding and cake bake.

The possible themes for future 'Focus Days' are endless and fascinating. The wide range of work we carry out enables us to focus on many different areas, including food and farming, lifelong learning, our artefact collections, architecture, environmental work and historical research. The interpretation department will be working with others at the Museum to develop ideas for future years, and we expect this new format to become an indispensable part of our programme.

Hannah Tiplady
Head of Interpretation

Landscape Conservation Management Plan in final stages

As reported in the October 2007 Museum Magazine, the Museum has joined forces with the Edward James Foundation to commission a Landscape Conservation Management Plan for West Dean Park, with 50% funding from English Heritage. Nicholas Pearson Associates has been carrying out research and writing the plan, and the final draft will be presented to the steering group on 6 March.

The research has produced some fascinating insights into the development of the park, which will be

Cutting your Cloth – the Museum's Historic Clothing Project gets into its stride

The Museum's historic clothing project was launched in 2007 and has had a very successful and productive first year. The idea of Hannah Tiplady, Head of Interpretation, the project is generously supported by the Friends of the Museum and aims to produce historically accurate clothing by learning, sharing and demonstrating traditional needlework and domestic handicraft skills such as knitting, weaving and embroidery.

The Needlework Group is now well into its stride: its members are volunteers and staff from the interpretation team, with a huge range of skills and interests. The sessions have a strong skills-sharing element that has proved to be invaluable and will contribute to making the project sustainable in the long term. It meets every month and each session is led by project supervisors, Ruth Goodman and Barbara Painter.

In 2007 female Tudor clothing was produced for use in Bayleaf farmhouse and Winkhurst kitchen. Female Victorian clothing has also been made for Whittaker's cottages and the school from West Wittering. In 2008 we will be making female clothing for Pendean farmhouse and starting to work on male Tudor clothing.

Fundamental to the project is the process of making the clothes and learning about the history and techniques, working as accurately as possible. For instance, good quality linens, wools and cottons are bought; vegetable dyes used,

and the Tudor and Stuart clothing is hand-sown. The Victorian clothing, by contrast, is chemically dyed and machine-sown.

The group is concerned with a wide range of traditional textile crafts as well as clothing. Members of the group produced a beautiful patchwork quilt for the double bed in Whittaker's cottages



The Museum Needlework Group at work in Crawley Hall.

and are now working on another quilt for the single bed. Tudor knitted stockings from wool spun by our Museum spinner, Steve Kennett, has also been produced. The flax crop produced last year at the Museum by Farm Manager Chris Baldwin (see pages 18/19) was harvested and spun as a 'starter' project and we are planning to take this further in 2008. On the strength of our flax project Parham House, West Sussex, has invited us to take part in its *Fabric of Time* weekend on 26/27 April (see www.parhaminsussex.co.uk for more information).

Richard Harris
Museum Director

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Proms by the Lake

at the Museum Saturday 7 June

What could be better on a glorious Summer's evening than sitting by the Museum's lake and listening to the wonderful music of the Bognor Regis Concert Band? During the evening, there will be the opportunity to join in with the familiar 'Last Night of the Proms' classics such as Land of Hope and Glory and Rule Britannia. So, dig out your picnic hamper and join us with your family and friends for a very British event.

Gates open 6pm. Band starts at 7.30pm.

Tickets purchased before 31 May –

Family £25, Adult £10 and Child £5.

Tickets purchased on or after 1 June –

Family £30, Adult £12, Child £6.

For tickets, contact Sarah Casdagli on 01243 811726

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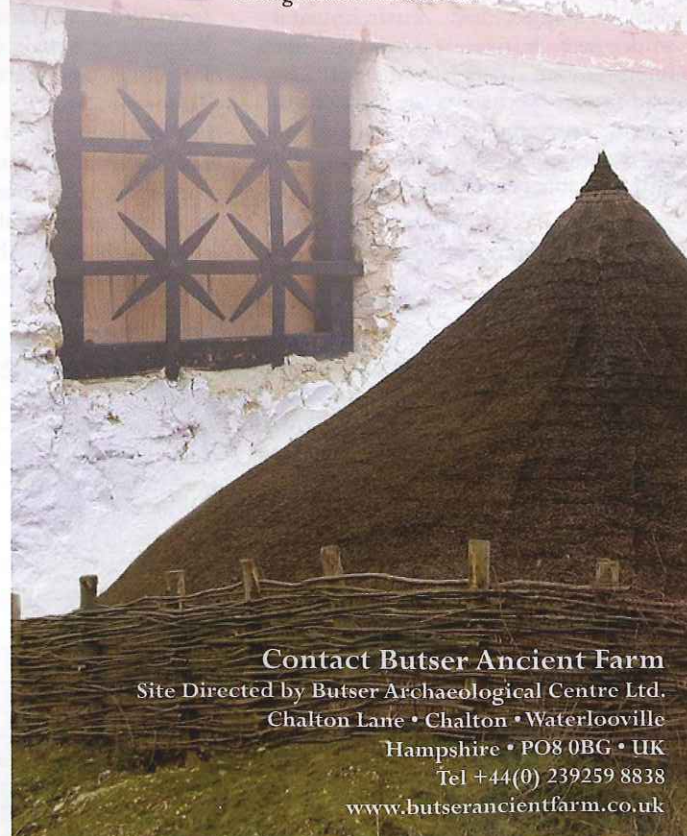
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Thinking ahead

A new Forward Plan for the Museum for 2008-2013 is to be written this Spring. Our previous Forward Plan was created in 2003 and covered the period to 2007. Many individuals and groups were involved in its creation, and it sowed the seed for the Access Project – the need for new facilities to help visitors get the most from their visit.

Ideas for the new Forward Plan will be discussed as widely as possible in a structured process, and new trustee, Paul Rigg, has agreed to help and guide it. The plan will map out a broad strategy for the next five years, together with a rolling three-year business plan and, of course, the annual budgets. The Landscape Conservation Plan for West Dean Park will be delivered in March, and its conclusions will be factored into the plan along with a siting and development plan for Museum exhibits.

The final draft of the plan will be discussed by the Executive Board on 31 March, and at the Museum Community Forum on 1 April. The final document will be ready for adoption by the trustees at their annual meeting in May.

Discover 500 farm animals in one place!

Four legs, furry legs, feathered legs – the **Rare Breeds Show** on 20 July offers the opportunity to get up close to over 500 cattle, sheep, pigs, goats and poultry at this delightful agricultural event. This is



one of the biggest shows of its kind in the south east, and includes craft and trade stands with a countryside theme. This year the Rare Breeds Survival Trust is holding its annual meeting on the day of the show, so there will be plenty of knowledgeable traditional livestock people on hand to answer your questions! The event is supported by the Friends of the Museum.

A new home for vehicles and implements

The new gallery for the storage and display of vehicles and implements from our collections was completed before Christmas and will be in full use for this year's visitors.

As reported in the Autumn 2007 Museum Magazine, the Museum made a successful bid to the DCMS/Wolfson Museums & Galleries Improvement Fund to support its construction. It is a simple but impressive open-sided structure, 130 feet (39m) long, supported on re-used telegraph poles. The roof is covered by sedum grass, with the result that even in winter, with the leaves off the trees, it makes a minimal visual impact on views of the site from vantage points higher up the slope. In the summer it will be completely invisible.

We have also completed the lean-to behind the joiners' shop from Witley, which will be used to house the Gypsy waggon, the Reynolds van and the cattle waggon, and at the time of writing we are about to re-erect the hay barn from Ockley which will house the three components of our 'threshing train' – the threshing drum, elevator and living van.

These new display facilities take forward a process that began with the completion of the Downland Gridshell in 2002, and which has been supported by the Designation Challenge Fund – bringing our artefact collections into public view. Our collections are of outstanding quality, and it is a great step forward to be able to display these larger items in an appropriate rural setting.

Richard Harris

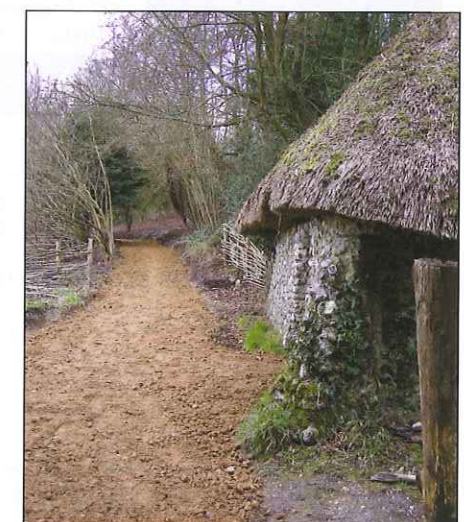
New paths at the Museum

Two years ago we started to create some new paths in the Museum, with two aims in view – to make it easier for people with limited mobility to see all our exhibits, and to follow more closely the ancient features of the landscape.

The first stretch was created in 2006 and runs about a hundred yards from the old site of Winkhurst to the line of Gonville drive. It follows the line of the old field boundary which dates back to the time when the hillside was under the plough, before it was planted. The boundary is visible as a low bank carrying an irregular line of trees. Since the Museum opened in 1970 there has been significant encroachment onto the grass slope by shrubs, so the path runs behind a screen including hazel, hawthorn and blackberry bushes.

Since then we have created three further stretches, the last of which was completed in January. The second stretch reaches as far as Pendean, again following the old field boundary. The third stretch leads from Boarhunt hall house to Hangleton cottage and takes the form of a double hairpin to tackle the problem of the steep slope. The final section descends from Hangleton cottage to the back of Pendean, again following the old field boundary.

This last section also has the advantage that it brings Hangleton cottage into line with the original excavation report by Eric Holden, in which he clearly showed that the cottage faced a deeply rutted track. The access to



The new path running in front of Hangleton cottage.

Boarhunt hall has also been greatly improved, and we now have to ensure that the presentation of these buildings is as rich as that of the other domestic buildings at the Museum.

Having also moved the Coldwaltham shed from its site in the woods down to the newly created timber yard, we have made it possible to visit all our exhibits on paths of reasonable quality and gentle slope. The need to cater for people with disabilities has brought great benefits to everybody, and these paths are no exception. The woodland is still there for sure-footed visitors able to negotiate the twists and turns of the old paths.

Richard Harris

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Collections update

The winter months are usually a fairly quiet time in terms of new acquisitions for the museum collections but we have nevertheless received some extremely interesting donations.

Potato sorter and sack lifter

These two items were acquired from Aldwick Farm in Bognor, donated by Messrs Rank and Barrett. The farm buildings are in the process of being redeveloped into residential properties, as the farm is now in the middle of a large area of housing, and the Museum was invited to look at several implements that are no longer required. The two items we accepted are specifically for use and demonstration purposes as they duplicate existing items in our collections. The 'No.2 Potato Sorter', manufactured by J.B. Edlington & Co. of Gainsborough is similar to our existing sorter, although the mechanism is somewhat different. The Collections team volunteers have stripped, conserved and repainted the machine so that it can be demonstrated to visitors in the autumn.

The sack lifter is now one of many we have in the collection, but this example has been dismantled, thoroughly cleaned, repainted and oiled to return it to full working order so that it can be displayed and demonstrated.

Hay sweep

Donated by Annabel Harris from Little Horsted, this is an extremely interesting example of a wooden hay sweep, different to other examples in the collection. It performed the same job, but whereas our other hay sweeps are tipped over when full and then have to be tipped back, this one has tines on each side, so that once tipped over when full, it is instantly ready to operate without the need to tip back again – a complicated description of a very obvious and simple mechanism. A few repairs are required to the wooden tines, but when complete, the sweep will provide an interesting contrast to other hay sweeps on display in the new Vehicle and Implement Gallery.

Hop press

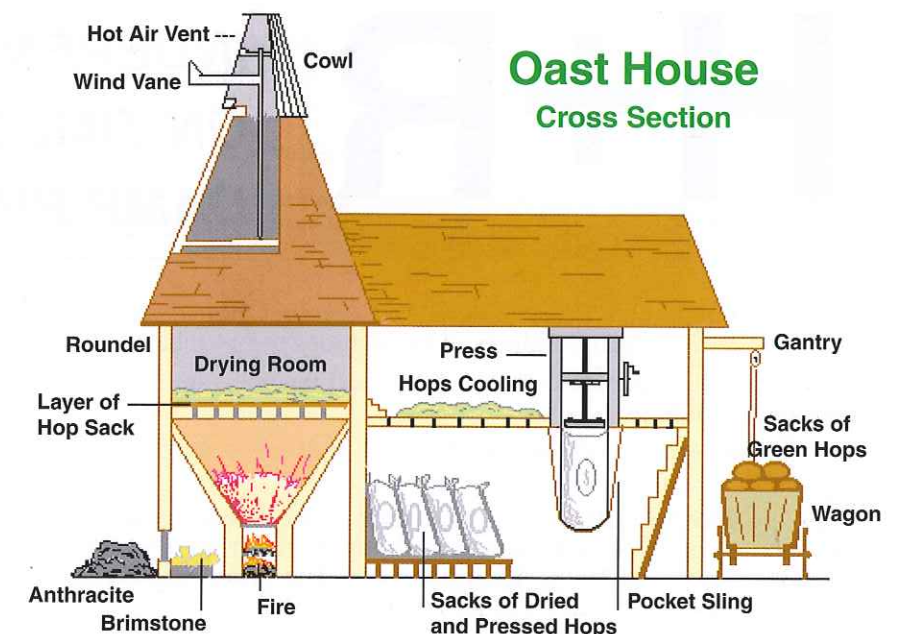
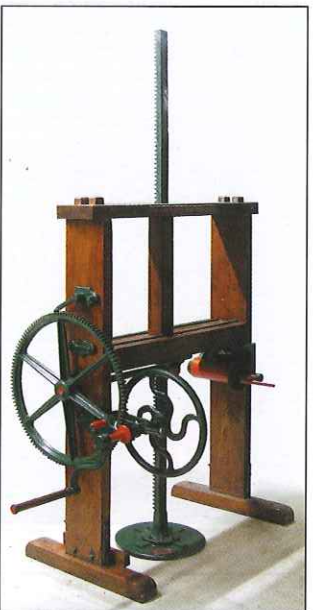
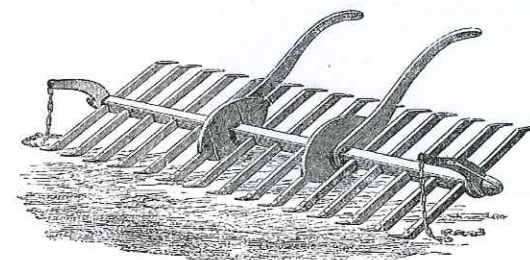
Towards the end of last year we received a very special donation from Peter Stephens of Godalming. He acquired a wooden-framed hop press from an oast house in High Halden, Kent in the mid 1980s and spent several years restoring and preserving it for display in his garden. Recently he decided it needed a new home, and it is a testament to his work and the quality of the manufacture that the press is in excellent condition despite having spent some years in the open.

The press was manufactured by Garrett & Co of Maidstone, and is an excellent

Right, the No. 2 Phoenix Potato Sorter made by Edlingtons of Gainsborough and used at Aldwick Farm in Bognor. The potatoes are fed at the near end into the rotating mesh drum which sorts the crop into two sizes; the closer mesh at the near end letting only small potatoes through and the wider mesh at the far end allowing the larger ones to pass. Below left, a hay sweep similar to the Museum's example, illustrated in the catalogue of John Robinson, Leeds, 1973. Right, late 19th century wooden-framed hop press manufactured by B Garrett & Company at the Medway Iron Works, Maidstone. Bottom, cross section of a typical oast house showing the complete process of drying, packing and transport of hops.



CELEBRATED HAY COLLECTORS.




wooden example to contrast with the ornate cast iron press that we acquired from Bepton five years ago, so they have been displayed adjacent to one another in the Gridshell Artefact Store.

We now have quite a range of hop-related artefacts from a rare hop waggon to various hand tools, and during the year

we will use these items to complement Chris Baldwin's plans to grow hops on site. Many people believe that hop growing was confined to Kent, but it was a common activity in our local area until the early 20th century.

**Julian Bell
Curator**




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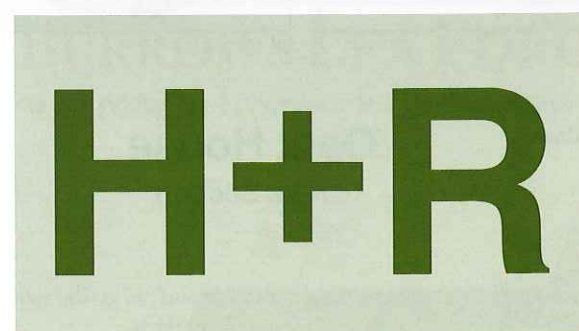
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Pendean – a yeoman's house from West Lavington, West Sussex

By Danae Tankard

Pendean is a timber-framed house of the three-cell lobby entry type, with an internal axial chimney stack and back to back fireplaces. This house type, which could also be of two cells, became common from the late 16th century onwards, and has been described by Matthew Johnson as 'closed' to distinguish it from its 'open' hall predecessors. Dendro-dating of its timbers revealed that they had been felled in 1609 suggesting that the house was built at around that date. The house has been reconstructed at the Museum as it would have been at the time it was built, including the rear (south) outshut. For the purposes of this article it is important to note that substantial modifications were undertaken in the late 17th century. The internal oven was removed to make way for a relocated staircase and outshuts were added to the east and north walls, providing a total of three external service rooms.

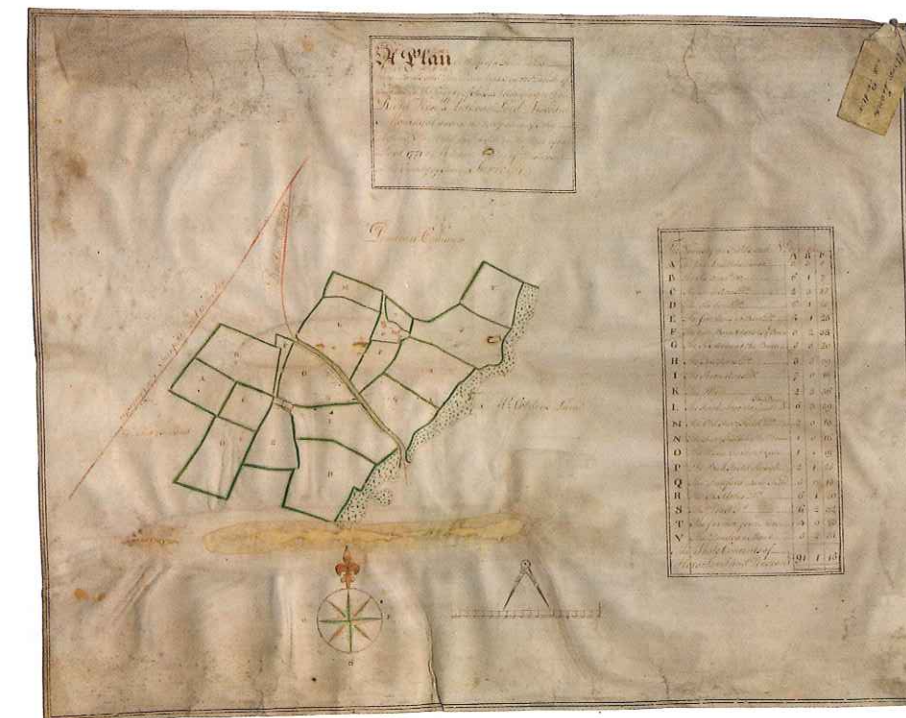
An article by the late Elizabeth Doff on the historic context of Pendean and the history of its occupants was published in the Spring 2002 edition of this magazine and can be viewed on the Museum's website. Rather than repeat her findings, this article summarises the key information before moving on to discuss the social status of the occupants and

evidence for room terminology and room use within the house.

The history of Pendean

The farm called Pendean was situated about one mile south of Midhurst in a

A map of Pendean and Horselands farms in 1781.



detached portion of the parish of Woolavington (now West Lavington) and within the manor of Woolavington. The earliest reference to it is in a court book entry for 1489 when it was a copyhold property described as 'one tenement and certain lands with appurtenances called Pendean'. The word 'tenement' indicates that in the late medieval period there was already a farmstead there, including a dwelling house, which may have been the source of some of the reused timbers that were incorporated into the 17th century building. A subsequent reference to Pendean in the court book from 1551 describes it as having 'by estimation' 30 acres. In 1564 the farm, along with the majority of other copyholds on the manor of Woolavington, was converted to a leasehold property for the term of 10,000 years.

Identifying the earliest occupants of Pendean is far from straightforward. In 1609 John Coldham sold the lease of Pendean to Richard Clare, a yeoman resident in Woolavington. At that date Pendean comprised a house, barn and 40 acres of land plus rights of pasture for 100 sheep and 14 bullocks upon the commons and was described as 'in the occupation of John Clare and Richard Figge'. John Clare was Richard Clare's father who held an adjoining farm called Hurstlands or Horselands. This farm, comprising 100 acres, was a copyhold property held of the manor of Cowdray. We know that Hurstlands was John Clare's place of residence since in his will, dated 12 June 1615, he describes himself as 'John Clare of Hurstland in the parish



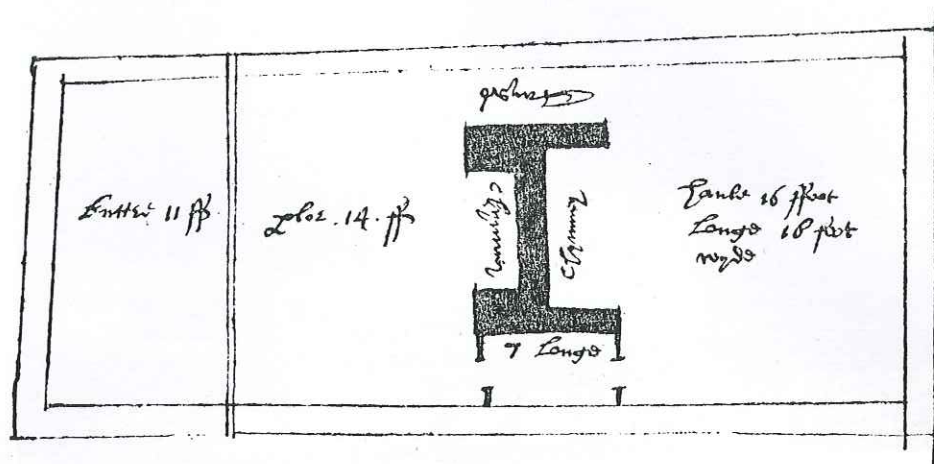
Pendean – a yeoman's house from West Lavington, West Sussex

of Woolavington ... yeoman'. It is therefore probable that at the time Richard Clare bought the lease Richard Figge was living in the farmhouse at Pendean and John Clare was farming some or all of the land. The identity of Richard Figge remains unknown, since his name has not so far been discovered in any other contemporary records.

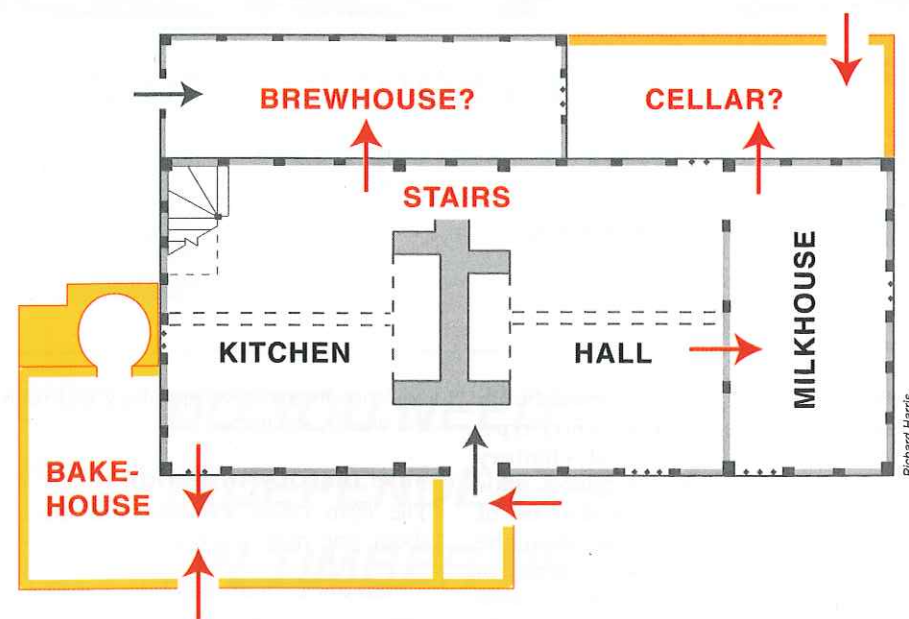
The coincidence of the date of the lease with the dendro-dating of Pendean suggests that Richard Clare built the 17th century house and it is reasonable to assume that he lived there as successor to Richard Figge at least until 1639 when he sold his lease to Francis Browne, 3rd Viscount Montagu (lord of the manor of Cowdray) for the sum of £410. From this date, evidence for the occupation of Pendean becomes tenuous. The Woolavington court book for the later 17th century continues to describe Pendean as a leasehold property held by the Montagus but does not record who actually lived in it. There is a single reference in a lease dated 1681 to a Nicholas Austen, 'son of Nicholas Austen of Pingdeane' in Woolavington. There is nothing else to connect Nicholas Austen the father with Pendean although, as discussed below, the description of his house contained in the probate inventory made after his death in 1697 appears to match precisely the layout of the house as it would have been at the end of the 17th century. Like John and Richard Clare, Austen was a yeoman.

The social status of the occupants of Pendean

Whilst evidence for occupation may be problematic, it does point clearly towards Pendean being a yeoman's house. Rather than attempt an exact definition of what a 'yeoman' was in the 17th century it is easier to note some shared characteristics and some differences. Yeomen occupied a broad rural middle 'class', below the ranks of gentry, but above the ranks of husbandmen and labourers. They derived their living primarily from the land and typically employed non-family labour. Their houses were usually larger and better furnished than those of husbandmen (for whom houses the size of Poplar Cottage were more typical). They were more likely than husbandmen to hold parish offices such as overseers of the poor or churchwardens, giving them an important stake in the government and administration of their communities. Generally, literacy levels amongst yeoman were



A 16th century manuscript plan of a house to be built in Suffolk. It has an identical plan to Pendean, but the room names are different. The unheated end room is called the buttery, the middle room is the parlour, and the end room, with the widest fireplace, is the hall. The two fireplaces are labelled 'chimney', and the stairs are behind the chimney. Below, plan of Pendean showing the original layout of c1609 and the alterations made in the mid-17th century.



higher than amongst husbandmen, although Richard Clare was illiterate, as evidenced by the 'mark' he used on the indenture of sale of 1639.

There were, nevertheless, marked variations in wealth between yeomen. In terms of lifestyle, the wealthiest yeomen could equal or surpass the minor gentry; whilst poorer yeomen were closer to the ranks of prosperous husbandmen. While the total value of movable wealth recorded in probate inventories provides only a crude index to wealth distribution within and between social groups it is worth pointing out by way of comparison that when the yeoman William Sandham died

in 1678 his movable estate was valued at £682 10s 10d whereas in 1697 Nicholas Austen's movable estate was valued at a more modest £231 15s 3d. At 40 acres Pendean was a small farm by yeoman standards and much of its value would have been in the rights of pasture that went with it. We know that Nicholas Austen was holding land elsewhere in addition to Pendean since his probate inventory records four barns in what were evidently separate locations.

The 17th century house
By the 17th century traditional open hall houses like Bayleaf with their clearly

defined upper and lower ends had become obsolete. Many medieval houses, like Walderton, were modified with the insertion of a chimney stack and second floor. Others, like Pendean, were built according to a new domestic plan. The reasons for the decline of the open hall are unclear. The technology of chimney construction was already available and the cost of adapting traditional houses was not excessive. Historians agree that the reasons are more likely to be located in broader social and cultural changes; they disagree on what those changes were.

Whilst identifying the agents of change may be difficult, we can be more confident in our analysis of changing patterns of room use and in room terminology in the 'closed' house thanks to the extensive survival of 17th century probate inventories. A probate inventory was, as its name suggests, an inventory of the deceased's movable estate taken immediately after death. The 'appraisors' (usually two) normally began with cash ('money in his purse') and clothes ('his wearing apparel') and then proceeded around the house from room to room listing and valuing the deceased's movable goods, before moving outside to list the contents of agricultural buildings, livestock and crops growing in the fields. Anything that was not movable was omitted, which means that you might get a list of cooking utensils but no oven, window curtains but no windows.

Room terminology and usage

Not all probate inventories list rooms and in others it is evident rooms have been omitted. Counting the number of rooms within an inventory or as an average across a sample of inventories is therefore an inaccurate way of gauging house size. In general, however, 17th century houses had more rooms than their 16th century predecessors, usually including a greater number and variety of service rooms. The extent to which the new domestic plan reflected changes to the use of space within the house is considered below.

There are 35 probate inventories surviving for the parish of Woolavington for the period 1600 to 1700, only 12 of which list rooms. To this sample has been added a further 61 inventories surviving for Stoughton (in which the house from Walderton was situated) of which 32 list rooms. All these inventories are held at the West Sussex Record Office and have been transcribed mostly by John Hurd, assisted by Sue Davis and Anna Jackson. Analysis of inventories listing rooms reveals that in these two parishes in the 17th century all houses had a room identified as a 'hall', the primary function of which was eating, sitting and storage. The hall continued to be the main social space, as with earlier houses like Bayleaf. Some inventories suggest that cooking



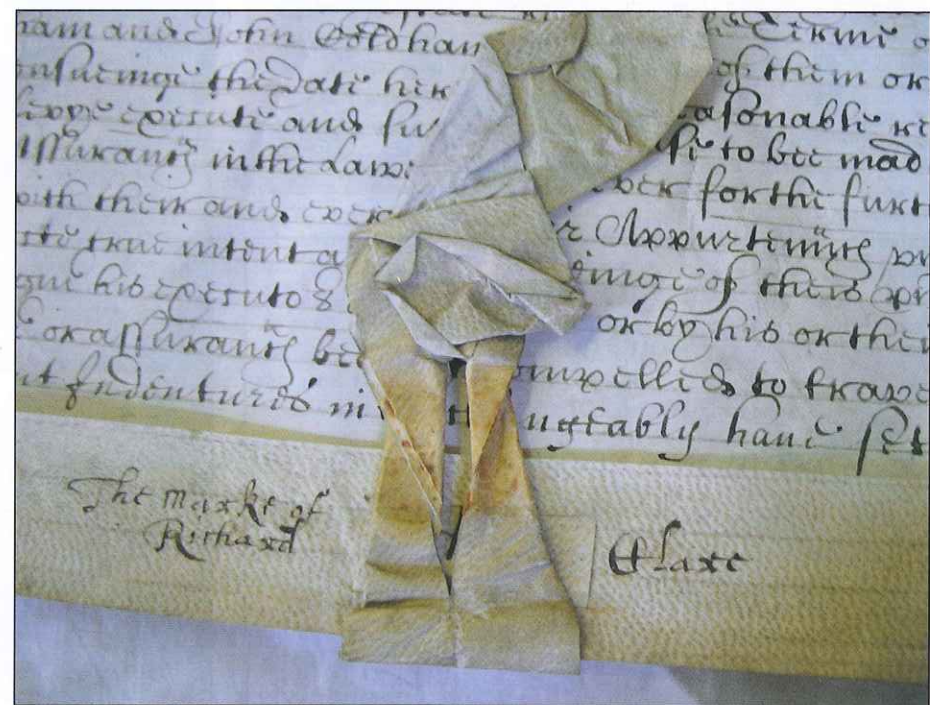
Pendean in situ in the 1960s, before being dismantled for re-erection at the Museum.

was still taking place in the hall, but in the majority of inventories cooking had moved to the 'kitchen'.

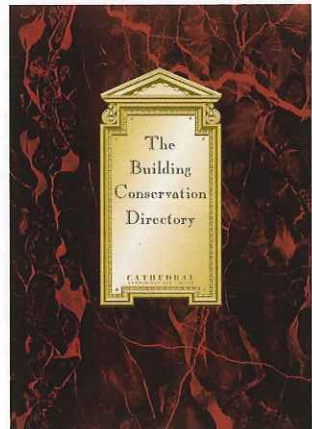
The word 'house' was applied to rooms in which activities involved production for use ('bake house', 'milk house', 'brew house'). In theory, 'milk houses' were used for dairying; 'bake houses' for food preparation and baking, and 'brew house', 'drink house' and 'malt house' were used for brewing and drink storage. However, in practice many of these rooms served more than one function, depending on the needs of the household. A few of the larger houses in the sample had a room called a 'wash house'. This might be used for brewing and dairying but was distinguished from other service rooms in having a well, providing an in-house water supply.

In other parts of the country at this date historians have noted the increasing number of houses containing parlours.

Richard Clare's 'mark' from the indenture of 1639.



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Bread and potatoes – local children discover the source of their food!

The Year of Food and Farming –
aimed at helping children learn
about the countryside and where
their food comes from through
memorable learning experiences –
has so far proved a great success at
the Museum.

Bartons Infant School, visiting in
October last year, particularly enjoyed
the programme. As part of their learn-
ing experience, the school's Year 1
children harvested potatoes with the
Museum's stable team and Shire horses,
which pulled an implement to expose
the potatoes, creating much excitement
amongst the pupils! The school has
planned a number of return visits dur-
ing the year, and will use the Museum
site to carry out work on their Wheels
and Planting projects.

Children from St Anthony's School,
who also harvested potatoes, made a
second visit in November to make
bread. Each student had the chance to

grind grain using a hand quern, before
making the bread in the Museum's
working Tudor kitchen. They also
visited the working watermill to see
flour production on a grander scale.
They finished their day, back at school,



Children from Bartons Infant School
harvesting potatoes, and right, follow-
up work back in the classroom, from
St Anthony's School.

"We have been delighted to benefit from
the Year of Food and Farming project at
the Museum. The children have loved
taking part in the activities and are
really benefiting from the hands-on
experiences."

Zoe Gordon, Year 1 teacher,
Bartons Infant School

"A variety of real 'hands-on' experiences
for our students in a first class learning
environment. Most of all, it has been
fun!"

Larrie Robinson, teacher,
St Anthony's School

digging in to a well-
deserved snack of
baked Museum bread
and homemade soup.
St Anthony's School
will visit the Museum
again early this year
to take part in our
Fleece to Fabric
workshop, when stu-
dents will have the
opportunity to card
and spin wool and
try on replica Tudor
clothing.



➔ Pendean – a yeoman's house from West Lavington, West Sussex

cupboard cloth, three cushions, a pair of
andirons and a curtain rod. The disparity
in the level of 'comfort' offered in these
two rooms is apparent. The presence of a
curtain rod suggests that the parlour had
glazed windows.

A 'chamber' was a general synonym for
'room' and could be located downstairs or
upstairs. Upstairs chambers, usually
identified by their position above the
downstairs room (e.g. 'kitchen chamber',
'hall chamber'), were used for sleeping
and storage, including the storage of
household goods such as linen and
agricultural products such as grain
and wool.

Room terminology and room use in Pendean

Actually matching an inventory to a
standing building is difficult. No probate
inventory survives for Richard Clare.
However, we are fortunate in having a
probate inventory for Nicholas Austen
dated 1697 which seems to match what
we know of the layout of Pendean in the
late 17th century. The inventory (which
is damaged down the right hand side,
preventing a complete transcription)
describes a total of nine rooms, six down-
stairs and three upstairs. Downstairs
there was a kitchen, with a fireplace, used
for cooking, a brew house (self explana-
tory but possibly also used for dairying),

a cellar (for the storage of liquid, proba-
bly ale and cider), a milk house (for
dairying), a hall with a fireplace for sit-
ting, eating and storage and a bake house
for food preparation and baking. Upstairs
the inventory records a hall chamber with
a fireplace, used solely for sleeping, a
little chamber and a kitchen chamber,
both used for sleeping and storage.

Austen's inventory confirms that the
Museum's interpretation of room usage
within Pendean is substantially correct.
We know that the room on the east side
of the chimney stack was the kitchen
because of the size of the fireplace and
evidence for the earlier existence of an
oven. The central room with a slightly
smaller fireplace would therefore have
been the hall and the smallest, unheated,
room at the west end was probably the
milk house. The internal oven, which we
know was removed in the later 17th cen-
tury, must have been replaced by a new
oven in one of the two additional out-
shuts, becoming the bake house. The hall
chamber with the fireplace was evidently
the main bedchamber as the Museum has
interpreted it; its status is reflected in the
fact that it was the only one of the three
chambers not used for storage.

Enclosed living

In many ways the revised domestic plan
offered by Pendean and other houses like

it is not radically different from the way
that space was used in its open hall pre-
decessors, like Bayleaf, although the rigid
distinction between upper and lower ends
is no longer apparent. Matthew Johnson
has offered the most detailed, and chal-
lenging, interpretation of the social and
cultural changes that produced the
'closed' house, seeing it (amongst other
things) as a corollary of the 'closure' of
the landscape, with the enclosure of com-
mon land, and the increased marginalisa-
tion of women and servants, reflected in
their removal from the open hall to
enclosed service rooms. However,
Woolavington experienced no early
enclosure and it is open to question
whether one can talk about increased
social segregation in a house of the size
and layout of Pendean, leaving the rela-
tionship between historic 'cause' and
'effect' unresolved. The less exciting, but
still plausible, explanation that the
'closed' house was simply more comfort-
able to live in should not be dismissed.

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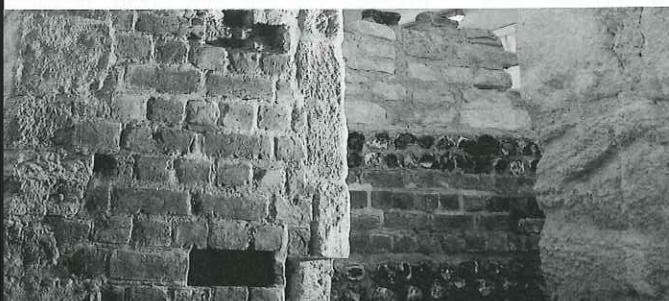
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Obituaries

Neil McGregor-Wood

Neil McGregor-Wood, a trustee of the Weald & Downland Open Air Museum for 20 years, died at the age of 81 on 5 January following a severe stroke on Christmas Eve. He had been receiving treatment for cancer at St Richard's Hospital, Chichester.

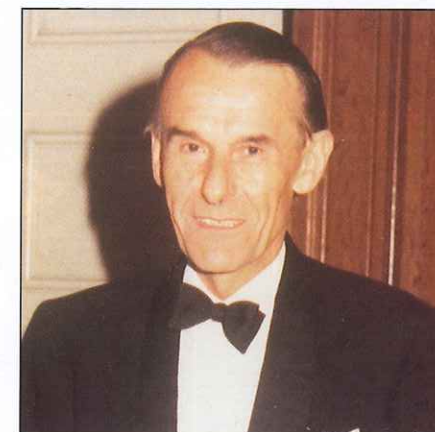
Neil, who also served as Museum vice chairman from 1992 until two years ago, had been as active as ever until late summer last year. Many museum visitors, staff and volunteers will remember him for his cheerful linking commentary at the Museum's popular Rare Breeds Show, which he undertook for many years. As a trustee Neil's wise counsel has been of great benefit to the Museum.

With his wife Rosemary, Neil moved to Chichester in 1986, and then to Arundel. Rosemary contributed a poetry evening to the Museum's events calendar in 1991.

Neil was an immensely energetic man. He was known to many in the area for his passion for the stage. Only last summer he had appeared at West Dean,

well into his 81st year. He was involved in four dramatic groups and had appeared in over 30 productions since his retirement to Sussex. He was also a Chichester Festival Theatre describer for the visually impaired.

Neil's early years were spent in North London. He attended Rendcomb College in the Cotswolds, and after National Service, went up to Trinity College, Cambridge, where he graduated in law in 1950. He qualified as a barrister in 1953 and pursued a career in insurance



in the City. He rose to the post of Managing Director of Minet Life & Pensions and was also a General Commissioner of Income Tax.

Neil had been an active local politician, first in New Malden, and then Ockham, where he was chairman of the parish council for six years and co-chaired the campaign group which effectively blocked plans to develop the airfield at Wisley. He had been chairman of the board of governors of Rokeby Preparatory School in Kingston and on the board of Ripley Court School. After retirement he joined the board of St Anthony's School, Chichester. He had also been vice chairman of the New Park Centre, Chichester, and a member of the Chichester Cathedral Council and Deanery Synod.

Neil remained a trustee of the Minet Charitable Trust, a benefactor of many projects at the Museum, until his death. He was also a freeman of the Honourable Society of Ironmongers.

Neil, who will be remembered most for his wit, warmth and active mind, was poignantly commemorated by his family in a moving ceremony at Chichester Cathedral, where he worshipped and was well-known. A memorial service will follow. Neil is survived by his wife of 55 years, Rosemary, and his four children.

Diana Zeuner

With thanks to Piers McGregor-Wood

Al Preddy became a volunteer at the Museum 20 years ago, working on Thursdays undertaking all the various duties. Since the opening of Longport as the Museum's entrance facility he has mostly worked in the shop, but he also distributed Museum publicity leaflets and posters to pubs and other

public places in the Lavant/Singleton/East Dean area. He was also a volunteer for the local British Legion; Talking News for the Blind and Chichester Lions Club and also provided transport for a local doctor's surgery and was a cricket scorer at Arundel.

Miss Samways was a retired teacher who volunteered at the Museum in its very early days. In addition to stewarding the houses, she worked in the Museum library with the librarian, the late Marjorie Hallam.

News in brief

■ The Rare Breeds Survival Trust is to hold its annual meeting at the Museum on 20 July, the day of the Rare Breeds Show, the first time this AGM has been held in the south of England. The trust has 9,000 members, and it is hoped that the added attraction of a visit to the Rare Breeds Show after the meeting will guarantee a high turnout.

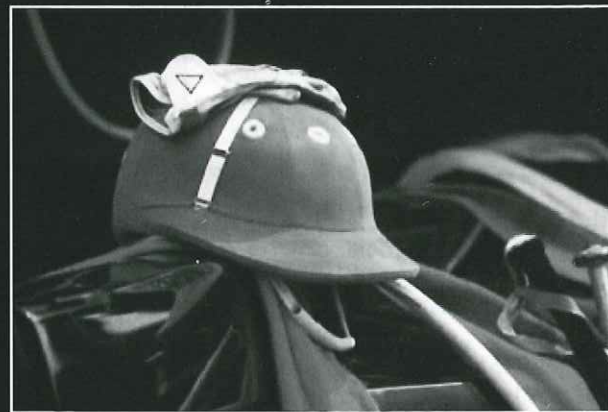
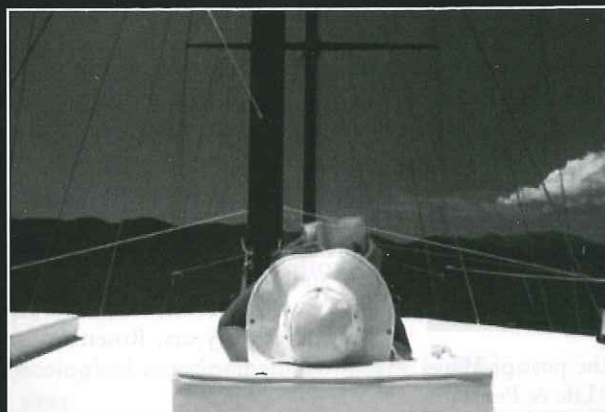
■ The Museum is hosting some interesting conferences and exhibitions this year. On 10/11 May we will host a meeting of the International Guild of Knot Tyers, when members will stage displays for Museum visitors, including tree surgery, fender making, net making, wooden scaffolding and ferret net mak-

ing. From 24 May-5 June, Lewes-based company BBM Sustainable Design will display its exhibition *Translating Landscape into Architecture* in the Jerwood Gridshell space. The exhibition addresses BBM's project to create a new contemporary vernacular architecture for the South East through the use of locally sourced materials and labour. Displays will include case studies and samples of raw and processed materials including hemp, wool, coppiced wood, tiles, lime render and bricks. On 1-3 August the British Artist Blacksmiths Association (BABA) is holding its international annual meeting, with over 70 blacksmiths working on a specially commissioned piece. Blacksmith-related activities will take place around the site, and visitors can have a go at smithing. The event runs alongside an exhibition of contemporary blacksmiths' work supported by BABA, from 23 July-3 August.

■ The fourth meeting of the *Lifelong Learning in Open Air Museums European Conference* will be held at the Museum in September. Delegates from most northern European countries are expected. Some of the eco-museums of northern France and other UK open air museums are likely to send participants. The conference will focus on the interpretation of landscape at open air museums through formal and informal learning.

■ International painter and course tutor Gordon Rushmer is mounting an exhibition of his latest work *Landscapes* in Crawley Hall at the Museum on 19-24 August. His scenes include the local countryside and coastline painted in watercolours. Gordon will be in attendance throughout the show and able to talk to visitors about his work. All paintings will be offered for sale.

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People

Welcome to new staff and volunteers

Carlotta Holt has joined the Museum's staff as gardener following the retirement of Bob Holman.

Carlotta is new to historic gardens but in her first few months has learned a great deal from Bob Holman. She leads a volunteer team in her two days per week at the Museum – a very long



tradition going back to Bob's early days in the late 1980s. "The Museum is in a lovely setting and working in historic gardens is an interesting challenge, but Bob is still around to give me advice, and all the

Museum team have made me very welcome. I am looking forward to seeing the whole 12-month cycle in the beautiful gardens," she says.

Carlotta is part of the interpretation team led by the Head of Interpretation, Hannah Tiplady, reflecting the importance the Museum attaches to communication with the public.

James Schollar is the Museum's new KTP (Knowledge Training Partnership) associate with responsibility for IT.

After working abroad as a teacher for a number of years James changed tack and pursued an MSc in IT. The combination of technology and learning led him to the Museum where he is responsible for putting into action the Access Project – giving visitors access to the Museum's vast knowledge and resources through IT.

A survey he conducted about IT at the Museum and visitors' perceptions of IT demonstrated the diversity of interest visitors have in our themes and also that good quality content is important to them. This helped the project to launch a Bayleaf website over the Christmas period.

Currently James is looking at content management systems as a way to manage and maintain information at the Museum, taking us a step closer to an accessible and beneficial system for visitors and staff.



Paul Rigg, former Chief Executive of West Sussex County Council, has been appointed as a Museum Trustee.

Paul is well known locally having spent 10 years in the post until his retirement in 2004. He was previously County Treasurer for five years. His present roles include support for the Innovation Forum of excellent councils, chairman of the Children Services Partnership Board for Swindon, and chairman of the Finance & Audit Committee of the Chichester Festival Theatre Ltd., as well as a non-executive director of a FTSE 250 company. In 2006 he completed a six month contract as Interim Director of Finance for the Local

Government Association during which he wrote the association's final submission to the Lyons Inquiry on public finance.

Paul lives in Chichester and is keen to play a full part in Museum affairs – in the first instance as facilitator of the process of writing the new Forward Plan for 2008-2012. We are pleased that someone with such a wealth of experience is willing to join us, and warmly welcome his involvement.



Richard Wilde has taken over the honorary treasurership of the Friends from Maurice Pollock.

Richard's background is mainly in retail. After accountancy training he moved to Salisbury's, the luggage firm, and Next, working in posts involving logistics, IT and Human Resources, before moving on to management consultancy.

A keen sailor, he represented the UK in over a dozen world and European champi-



onships, mainly in the Olympic Finn class. He won the British National Championships in the OK class and was a UK representative at the Los Angeles Pre-Olympics. He and his wife spent five years dividing their time between sailing their yacht to the Mediterranean and returning to the UK for winters.

They found the times they enjoyed most were explorations inland by car and so they sold the boat and their house in Titchfield, and moved to East Lavant in 2006. Richard's first challenge as a volunteer at the Museum was working with the Tuesday Gang – and the treasurership of the Friends is the next!

Retirement

Beryl Bickmore has retired from her post as the Saturday shop supervisor, a position she has held since 1996. Before this she had been a volunteer, starting at the Museum in 1983 when her husband Keith was appointed the Senior Warden and Shop Manager.

Since then Beryl has done almost everything you can do at the Museum! She has worked as a volunteer on ticket office duties (in the old ticket kiosks); car parking; guided tours, in particular for groups of blind visitors; served on the Friends Committee; assisted with the harvesting and threshing; attended many agricultural and local shows with the publicity caravan; distributed leaflets at the annual tourist attraction leaflet exchanges and acted as cattle steward at the Rare Breeds Show.

For several years she has been responsible for the provision and arrangement of flowers for the many weddings held at the Museum. This she plans to continue, as will many of her other voluntary activities at the Museum.



Beryl Bickmore busy helping with the wheat harvest at the annual steam threshing, aided by fellow volunteer, Ted Nash.

Long-straw experiments in the Museum's fields

This year the Museum will be experimenting with ways of improving the quality of its long-straw crop, thus enhancing its lasting nature as thatch. Different varieties of long-straw for thatching have been sown and experiments will be carried out throughout its growth and harvest.

The Museum has a long history of growing long straw for thatching, both for the Museum's exhibit buildings and for commercial thatchers. The development of arable farming is shown in six field strips (11 yards wide x 110 yards long) and four small fields of about an acre each. Three of the strips (demonstrating methods up to 1700) grow crops on a rotation including a fallow, and the other three (demonstrating methods from 1700-1800) show a 'break' crop, currently flax. The four small fields will be worked on a 4-course rotation to show aspects of 19th century farming practice.

This year, however, the four small fields and a fifth experimental field are being used to grow several different varieties of long straw. Master thatcher Chris Tomkins, who thatches the Museum's buildings, and Chris Baldwin, Farm Manager, have planted Maris Widgeon, a wheat, and Triticale, a

wheat-cross rye (Purdy and Benito varieties), and will be experimenting with both modern and traditional ways of improving the crop.

A new spray is available, for instance, that thickens the straw wall, which might improve it for thatching, along with traditional practices such as cutting the crop early before the seed has developed. This is the conventional method for harvesting rye for use in the manufacture of horse collars, as it improves the flexibility of the straw and removes the need for threshing. However, it is thought not to have been tried with wheat before.

The rest of the crop will be put through a comber when it is threshed, and the resulting straw will be used as 'combed wheat reed' on the Museum's thatched buildings. Between harvesting and threshing (at the Autumn Countryside Show on 4/5 October) the wheat will be stored in a large traditional rick.

In late March the National Society of Master Thatchers is holding its annual meeting at Arundel, and will visit the Museum to see demonstrations of modern materials used to give fire protection to thatch. Each mock-up will be burnt to demonstrate its effectiveness – and the Fire Service will be standing by, just in case things get out of hand!

Farm livestock at the Museum

Pigs. The Museum has kept Tamworth pigs for nearly 20 years, since they were first introduced as part of the Bayleaf Farmstead project. For several years



they have been owned and looked after by Paul Pinnington, in the woodland and in the pigsty behind Pendean farmhouse. Ownership and responsibility for the pigs has now passed to Mark Odin, who lives and works in the West Dean area. The pigs are popular with visitors, and to improve visitor access a new viewing area is to be established for the Pendean pigsty.

Sheep. Last year the Museum's flock of Southdown sheep was transferred to the ownership of Stephen Humphreys, who

keeps a renowned flock of Southdowns at his farm in the nearby village of East Dean. The Humphreys have long been specialist Southdown breeders and have been associated with the Museum since its earliest days, including shepherding the Museum's first flock of Southdowns in the 1970s. Stephen plans to graze a small flock of about 30 at the Museum, with spring lambs expected around Easter-time.

Cattle. Chris Baldwin, the Museum's Farm Manager, is training two pairs of Sussex cows. The older animals, Gwynne and Graceful, are two-years-old and already competent to do light cultivation work. The younger pair, Rose and Ruby, are only 12-months-old and still in the early stages of training, getting used to pulling progressively heavier loads and learning commands. Chris exercises each pair almost every day around the Museum site. Last summer's foot and mouth epidemic put a temporary stop to the training, but the animals are now back on track. If all goes to plan, Chris hopes to have Gwynne and Graceful harrowing in seed on the field strips this year.

Grow your own clothes!

One of the Interpretation Department's new Focus Days at the Museum this year is called *Grow Your Own Clothes*. People visiting on 13 April will discover demonstrations of the processes involved in the production of clothing from wool and linen.

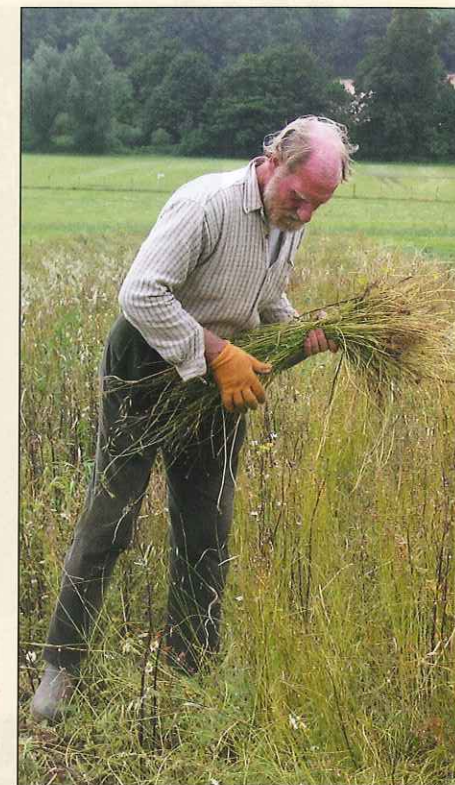
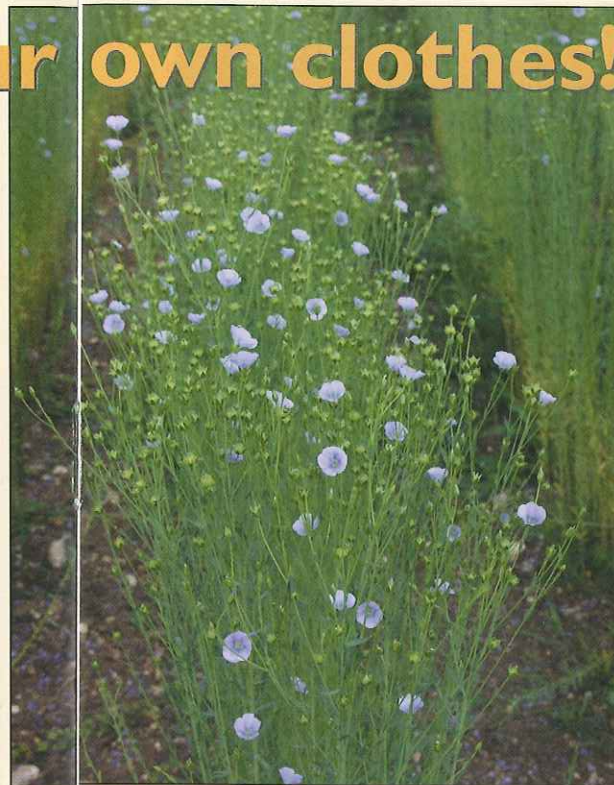
The day has grown out of the Museum's exploration of the materials and techniques used by the former inhabitants of our historic buildings, says *Hannah Tiplady*, the Museum's Head of Interpretation. Two years ago the first crop of flax was grown, and after some practice with 'retting', fibre has been successfully produced which has been spun into linen yarn. Fibre production continued all through the winter and it is hoped to produce enough yarn to pilot a weaving project. Eventually the aim is to make an item of clothing from the Museum's own yarn from its own crop.

Flax is a member of the linseed family, writes *Chris Baldwin*, Farm Manager. When extracted the fibres are called line, the raw material for linen. Releasing the fibres is a long and smelly process. Firstly the plant is pulled from the ground, not cut, as the fibres run the full length of the plant. They are then tied into bundles, or beets, and secured by string, and stooked in the field ready for collection.

The beets are then put into a retting pond to rot, which takes 10-15 days. Soaking the stems helps release the fibres from the other plant matter. When retting is complete the beets are removed from the pond, the string cut and the plants spread out on grass or stubble to dry. The fibres must be constantly turned to dry properly: if this is not done they continue to rot which results in discoloured fibres.

Once dry they are gathered and tied again in bundles and stored until required. To extract the fibres the plant has to be broken up to remove as much of the woody plant material as possible. The tool used for this is similar to a wooden 'guillotine' with one or two blades, and a hand bat is used afterwards. Together they remove about 80% of unwanted material.

Next the individual fibres need separating. This is done by pulling handfuls over sharp spikes or hackles. At the start these are quite large, but work down to sharp needles to tease out the finest fibre. Then it is ready for spinning – which is the next process the Museum is exploring.



Harvesting and preparing the flax crop. Top row, the flax crop growing in the Museum's field strips; harvesting the flax by pulling from the ground; stooking the 'beets' of flax in the field; second row, carting the crop to the barn; the flax in the retting tank; the re-tied bundles drying beneath the Cowfold Barn outshot; bottom row, extracting the fibres, at first using sharp spikes, and then finer needles.



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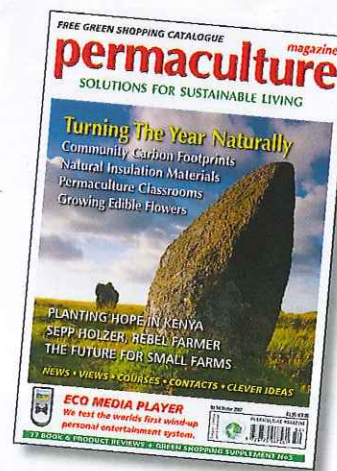
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EVENTS DIARY 2008

MARCH

- 2 **OPEN HOUSE ON MOTHERING SUNDAY** A special spring day to welcome visitors old and new at the start of the season! £1 entry for everyone, plus our traditional bunch of daffodils for mothers and grandmothers!
- 21-24 **EASTER FESTIVITIES** Activities and Easter celebrations for all the family throughout the holiday weekend, including traditional crafts and pastimes, storytelling, music, tasty seasonal fare, games and activities with younger visitors in mind, plus an Easter bonnet parade on the Monday.

MAY

- 4-5 **SUSSEX FOOD AND FARMING: FOOD FAIR** 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. And new for 2008, to reflect 'The Year of Food and Farming' a celebration of downland farming. In Association with *A Taste of Sussex*.
- 26-30 **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.

31 May-

- 1 June **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.

JUNE

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

JULY

- 6 **EARLY MUSIC AFTERNOON** Song and dance from medieval, Tudor and Stuart times in the wonderful setting of our historic buildings. Come just to listen or join in the dancing! From 2pm-6pm
- 20 **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. One of the biggest shows of its kind in the south east, plus craft and trade stands with a countryside theme. *Supported by the Friends of the Museum*

WONDERFUL WEDNESDAYS

30 July-27 August

Hands-on activities to occupy children of all ages! Have a go at all kinds of interesting and unusual country skills, crafts, activities and games: many similar to those undertaken and enjoyed by our rural ancestors. Lots of outdoor and indoor fun from 11am to 4pm, under cover if wet.

AUGUST

- 1-3 **THE ART OF THE BLACKSMITH** The British Artist Blacksmiths Association (BABA) international AGM: meet over 70 blacksmiths at work on a specially commissioned piece. Have a go yourself, and enjoy many other fascinating blacksmith-related activities around the site. The event runs alongside an exhibition of contemporary blacksmiths' work supported by BABA, from 23 July-3 August.
- 16-17 **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. Plus steam rollers, steam lorries, working models, model boats on the lake, and a variety of trade stands to browse and buy.

OCTOBER

- 4-5 **AUTUMN COUNTRYSIDE SHOW** Come and experience the sights, sounds and smells of a traditional harvest: enjoy heavy horses ploughing, vintage tractors, steam threshing, falconry, a fun Dog Show, and countryside crafts to browse and buy.
- 27-31 **AWESOME AUTUMN 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.

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

A SUSSEX CHRISTMAS

26 December-1 January 2009

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!

FOCUS DAYS

On selected days throughout the year, our Interpretation Team invites you to join them for an in-depth exploration of some intriguing aspects of our rural heritage and current work at the Museum. Fascinating days of discovery and demonstration for all the family!

6 January - Twelfth Night

A focus on ... all the excitement, traditions and celebrations surrounding Twelfth Night in Tudor times, with a chance to sample 'Twelfth-cake' prepared in our Tudor kitchen.

13 April - Grow Your Own Clothes

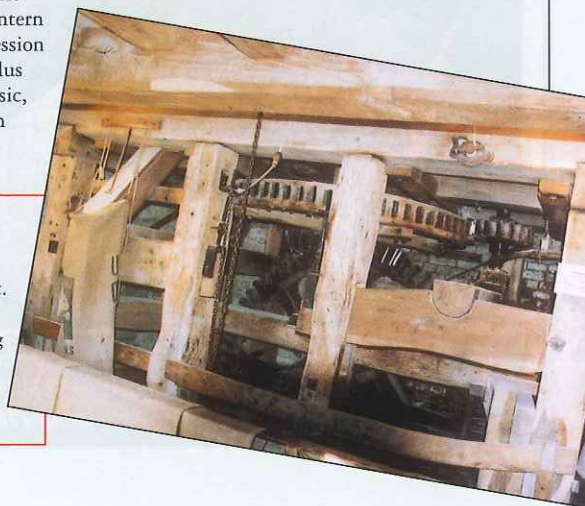
A focus on ... how clothing and fabrics were grown and made in Tudor and Victorian times with demonstrations of spinning wool and flax, weaving and natural dyeing. How were clothes worn and how does this differ from today? Come in your own period costume if you wish! This Focus Day complements our **Historic Clothing Project** exhibition of work to date (sponsored by the Friends of the Museum) which runs from 7-18 April.

14 September - Small Beer and the Upper Crust

A focus on ... Tudor breadmaking and brewing based in and around our working Tudor kitchen. To include talks from local bakers and brewers contrasting historic and contemporary brewing and baking processes, and the importance of yeast!

23 November - Stir-up Sunday

A focus on ... a traditional Christmas pudding and cake bake! Find out how the Victorians prepared for a typical Christmas in 1890 and sample the results!



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Take advantage of the Museum's leading programme of historic building training and rural trades and crafts courses

Building Conservation Courses

Joinery by hand: sash windows brings together Ged Gardiner, maker and designer of fine fitted furniture, and architectural artefact collector Charles Brooking, in a day of demonstrations, discussion and lectures about the history of the sash window and the way it defines the hierarchy of buildings, particularly in the Georgian period. Ged also teaches **A door in a day in June**, where participants take away a half-size four-panelled door constructed using imperial measurements and authentic 19th century tools.

Oak shingling will be the subject of a day school aimed at specifiers and conservation officers on 13 May, when participants will hear talks, watch demonstrations and have the chance to handle the tools and materials associated with shingling. For roofers wishing to extend their skills into oak shingling there will be a week-long *Shingling* course from 2-6 June. Participants will shingle a large part of the Museum's 'spire', modelled on a village church spire in Surrey.

With increasing wet weather and climate change, the subject of *Timber decay* has become all the more relevant in timber building conservation projects. This day in November will be an opportunity to learn from world-renowned expert Brian Ridout, who will give advice on recognition of insect and fungal decay, and wherever possible the environmentally friendly solutions.

Following the success of the SPAB's *Windmills* training day held at the Museum last October, and with further demand from mill owners, the day will be repeated on 25 April, as well as the usual October course. Enquiries for bookings should be made directly to Simon Hudson at SPAB on 0207 456 0909, email millsinfo@spab.org.uk.

Traditional Rural Trades and Crafts

The Learning Department is launching a new series of early evening talks, *Tales of the Downs and beyond ...* This will feature an eclectic mix of topics from a wide range of interesting people, including some with long association with the Museum.

The Museum's drawing and painting workshops have expanded for 2008, with some new three-day weekend courses, plus a series of day walks with a sketch-

book. These will include many picturesque views, including Upwaltham Church, the Trundle and Bosham. One of the weekend courses is entitled *Still life with a twist*, where students will take their inspiration from unusual artefacts in the Museum's collection.

The programme includes some new additions for those interested in sustainable living. *Get a taste of the good life* on 30 April will give people ideas and inspiration to improve their home and lifestyle and help the environment, with advice including using greener energy, recycling, greener purchasing and permaculture principles. Building on this theme, *Location, location and energy performance* on 3 April will give participants the opportunity to maximise the value of their home by increasing their energy performance rating.

Regular Museum demonstrator Ian

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

Humphrey will be sharing his passion for the outdoors in two seasonal *Food for free* courses running in May and September. Ian, who has successfully completed the only nationally recognised and accredited Bushcraft Instructors course, will be looking at how to identify local wild food and will guide participants through the Museum to identify plants and trees for food and medicine. The day will finish with the preparation and sharing of a meal with the collected ingredients, cooked over an open fire.

Medical herbalist and course tutor Christina Stapley has introduced some new herb courses this year with a chronological theme. Herbs from the 15th, 17th and 19th centuries will be covered in a series of day schools, looking at their uses in medicines, fragrances, displays and cookery through the years. *17th century herbs of the New World* will consider the herbs taken out by settlers to North America, as well as those they discovered and experimented with when they arrived there. In September, the contrasting healing and poisonous natures of



herbs will be explored in *19th century herbs, elegant and deadly*.

John and Val Lord's *Prehistoric tool-making workshop* held last year made use of the Museum's crop of flax to make cord for binding flint tools to their hafts. This year Neil Burridge will continue this theme in his *Prehistoric bead and cordage* day school on 3 August.

Judith Balcombe, a member of the Museum's Sewing Group, is a new tutor for the *Elizabethan walnuts* course on 10 March. Other new faces joining our team of textiles tutors for quilting, patchwork and crocheting include Jacquie Harvey, Lorna Dakin and Kay Hamilton. These days complete our range of vernacular textile courses, which include rag-rugging, spinning, knitting, felting, weaving and dyeing.

Following the success of the *Christmas stained glass workshop* with new tutor David Lilly, he will be leading a *Leaded-light stained glass* day on 11 April. Each student chooses a design and learns how to cut the glass and piece it together using lead came to make a small panel to take home.

Last year students enjoyed a two-day course under the leadership of Victor Chinnery, early oak furniture specialist, looking at collections in Wiltshire, Bristol and Wales. In May this year Victor will lead another trip in and around Stratford upon Avon. Visits will include Shakespeare's Birthplace, Nash's House, Halls Croft and Selly Manor in nearby Bournville. Prior to this, he will be lecturing at the Museum on *English furniture-making trades of the 16th and 17th centuries*, and will take students around the Museum teaching them how to recognise the work of carpenters, joiners, turners and other craftsmen in post-medieval furniture.

The Museum is working in partnership with Sussex Museums Development Officer Chris Drake to provide training for Museum staff and volunteers. This spring Museum Curator Julian Bell will lead *How on earth do we do that?* - a practical day on the safe movement of large or unusual museum artefacts.

Courses Programme 2008 – Building conservation and the use of traditional materials and processes

RECORDING VERNACULAR BUILDINGS FOR CONSERVATION:

IMPOSING A GRID

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

Tuesday 4 March £95

ARCHITECTURAL PHOTOGRAPHY

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

Leader: Adam Wilson

Wednesday 5 March £95

STUDIO TECHNIQUES

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

Leader: Richard Harris

Tuesday 11 March £95

PHOTOGRAPHIC RECORDING: DIGITAL MANIPULATION

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

Leader: Adam Wilson

Wednesday 12 March £95

PREPARING CONSERVATION PLANS

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

Leader: Kate Clark

Tuesday 6 May £95

LATH-MAKING WORKSHOP

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

Leader: Nick Parker

Friday 7 March £95

VICTORIAN AND EDWARDIAN BUILDING TYPES

Victorian Britain saw a huge increase in the number and variety of new buildings. This study day will explore the main aspects of these developments, including housing for the masses and some civic and industrial buildings.

Leader: Susie Barson and associate lecturers

Friday 7 March £95

THE MORTICE AND TENON

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

Leader: Joe Thompson

Monday 10 March £95

AN INTRODUCTION TO DATING TIMBER FRAMED BUILDINGS

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

Leader: Joe Thompson

Friday 14 March, DTBA October £95

WATTLE AND DAUB

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

Leader: Joe Thompson

Monday 17 March £100

CARPENTRY TODAY

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

Leaders: David Yeomans and Jim Blackburn

Tuesday 18 March £95



ENGLISH FURNITURE-MAKING TRADES OF THE 16TH & 17TH CENTURIES

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

Leader: Victor Chinnery

Wednesday 19 March £75

EVERYTHING YOU WANTED TO KNOW ABOUT OAK

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

Leader: Joe Thompson

Friday 28 March £95

TIMBER FRAMING FROM SCRATCH

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

Leader: Joe Thompson

Monday-Friday 21-25 April,

Monday-Friday 15-19 September, Monday-Friday 20-24 October £475

GAUGED BRICKWORK

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

Leader: Gerard Lynch

Monday-Wednesday 21-23 April £330

LEADWORK COURSES

An introduction to leadwork for specifiers and installers

A foundation course for those with little or no experience of working with lead. Based on the theoretical application, concentrating on design and specification. Case studies of repair and renewal projects.

Leader: Nigel Johnston

Thursday 24 April £110

PRACTICAL LEADWORK

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

Friday 25 April £110

Three day practical leadwork course

For those who wish to progress their leadworking skills. This course is three days of practical work where students will make patterns for a planter or hopper-head to their own design including decorative embellishments.

Wednesday-Friday 11-13 June £330

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

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

Leader: Peter Ross

Tuesday 29 April £95

TRADITIONAL TIMBER-FRAME CONSTRUCTION

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

Leader: Richard Harris

Thursday 1 May £95

OAK SHINGLES: HISTORY, MANUFACTURE AND USE

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

Leaders: Peter Harknett & John Deal

Tuesday 13 May £95

REPAIR OF TIMBER FRAMED BUILDINGS

A day school including a lecture on the repair of timber framed buildings by Richard Harris, a workshop session with Roger Champion and a critical examination of repairs executed at the Museum over 30 years.

Leaders: Richard Harris & Roger Champion

Thursday 15 May £95

EARLY OAK FURNITURE: AN IN-DEPTH EXPLORATION

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

Leader: Victor Chinnery

Monday-Tuesday 19-20 May £275

ROOF FRAMING

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

Leader: Joe Thompson

Monday-Friday 19-23 May £475

SHINGLING WEEK

Spend a week shingling a recently constructed spire on the Museum site.

Day 1: Introduction and traditional oak shingle making

Day 2: Application of shingles to the flat panels

Day 3: Application of shingles to the triangular broaches

Day 4: Setting out the shingles above the broaches

Day 5: More shingling

Leader: Peter Harknett, with John Deal

Monday-Friday 2-6 June £450

COB WALLING – HISTORY, THEORY AND PRACTICE

The day school will explore the various types and methods of cob wall construction in the region. It will also examine causes of failure, repair strategies and problems relating to alterations to cob structures. Some hands-on practice working with chalk.

Leader: Kevin Stubbs

Wednesday 4 June £95

A DOOR IN A DAY

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

Leader: Ged Gardiner

Monday 9 June £150

WALL FRAMING

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

Leader: Joe Thompson

Monday-Friday 16-20 June £475

REPAIR OF TRADITIONALLY CONSTRUCTED BRICKWORK

Causes of failure and decay and selection of methods of repair. Practical sessions including cutting out bricks, taking out defective joints, stitch repairs and reinforcement and patch pointing using lime mortars.

Leader: Gerard Lynch

Monday-Wednesday 16-18 June £330

LIME MORTARS FOR TRADITIONAL BRICKWORK

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

Leader: Gerard Lynch

Thursday 19 June £110

BASIC BRICKWORK FOR HOMEOWNERS

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

corners, and plumbing points, gauges, lines and levels.

Leaders: Kevin Stubbs and Ray Moseley

Friday 20 June £95

HISTORIC PLASTERS AND RENDERS

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

Leaders: Ian Constantinides & Jeff Orton

Monday-Tuesday 23-24 June £190

PARGETING

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

Leader: Bill Sargent

Wednesday 25 June £95

PRACTICAL LIME PLASTERING

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

Thursday 26 June £95

THE ROOFING SQUARE

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

Leader: Joe Thompson

Friday 27 June £95

PRACTICAL THATCHING

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

Leader: Chris Tomkins

Tuesday 1 July £150

ROOFS AND ROOF COVERINGS

A day covering the use of historic roofing materials including thatch, shingle, tile, slate and lead, including causes of failure, conservation care and repair. Practical afternoon session on tile and slate.

Leaders: Kevin Stubbs with Mike Fildes

Friday 4 July £95



BRICKMAKING TECHNOLOGY

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

Leader: Kevin Stubbs

Wednesday 16 July £95

SQUARE RULE TIMBER FRAMING

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

Leader: Joe Thompson

Monday-Friday 18-22 August £475

GREEN ARCHITECTURE

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

Leader: Dave Barton of Impetus Consulting sustainability specialists

Thursday 4 September £95

STRENGTH GRADING OF OAK

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

Leader: David Woodbridge

Tuesday-Thursday 9-11 September £450

JOINTING AND POINTING OF HISTORIC BRICKWORK

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

Leader: Gerard Lynch

Monday-Tuesday 15-16 September £200

ENGLISH BRICKWORK: TUDOR TO EDWARDIAN

An introduction to the historical development, the causes of failure and the conservative repair relevant to Tudor, Jacobean, Georgian, Victorian and Edwardian periods in the history of English brick. Lectures and demonstrations.

Leader: Gerard Lynch

Wednesday 17 September £95

TIMBER DECAY AND ITS TREATMENT

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

Leader: Brian Ridout

DTBA November £95

AN APPRECIATION OF EARLY OAK FURNITURE

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

Leader: Victor Chinnery

DTBA November £75

JOINERY BY HAND: SASH WINDOWS

The historical development of sash windows with practical. Demonstrations of traditional joinery processes. Opportunity to examine original examples from the Brooking Collection.

Leaders: Ged Gardiner and Charles Brooking.

DTBA November £95

Courses Programme 2008 – Rural trades and crafts

COUNTRYSIDE SKILLS

STICKMAKING WORKSHOP

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

HEDGELAYING

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

TRADITIONAL ROPE WORK

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

WILLOW WORKSHOP: WEAVE AND WALE A BASKET

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

MAKE A BENTWOOD CHAIR

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

STONE CARVING WORKSHOP

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

MAKE A RUSTIC TABLE

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

POULTRY HUSBANDRY

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

CORACLE MAKING WEEKEND

Coracles are traditional riverboats. Round in shape, they are paddled with one oar. On this two-day course you will make a traditional ash slatted coracle to take home, and try out your boating skills on the Museum's millpond. 9.30am-4.30pm **Saturday-Sunday 26-27 April, Saturday-Sunday 27-28 September £200**

SKEP MAKING

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

POLE LATHE TURNING

An introduction to wood turning on the traditional pole lathe. Participants will have their own simple turned objects to take home. 9.30am-4.30pm **Saturday 3 May, Saturday 28 June £55**

IRONS IN THE FIRE

A practical day in the Museum's 150 year old working smithy, learning about the traditional skills of the village blacksmith. Each student will make their own simple object to take home. 10am-4pm **Saturday 3 May, Saturday 14 June, Saturday 6 September £65**

Skep-making course in the Downland Gridshell.

INTRODUCTION TO CHARCOAL BURNING

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

DOWSING WORKSHOP

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

SMALL FARM ANIMALS: SHEEP AND PIGS

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

BEEES FOR BEGINNERS

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

GATE HANGING

Gate hanging without the use of concrete. Learn how to dig a neat hole and secure a gate post with stones and soil and then hang a gate. 9.30am-4pm **Friday 23 May £60**

FENCING TECHNIQUES FOR SMALLHOLDERS

Post and wire, post and rail, close boarding and panel fencing techniques will all be explained and demonstrated on this course. 9.30am-4.30pm **Saturday-Sunday 24-25 May £120**

FOOD FOR FREE

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

CORN DOLLY WORKSHOP

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

BIRDS OF PREY EXPERIENCE

A unique opportunity to learn about the husbandry and training of birds of prey, make falconry furniture, handle and fly the birds in the Museum's parkland and learn about the history of hunting with birds. 10am-4pm **Friday 15 August, Friday 29 August £50**

THE BEEKEEPER'S PREPARATION FOR WINTER

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

EARLY TECHNOLOGY WORKSHOPS

BRONZE AXE WORKSHOP

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

GREEN STONE AXE WORKSHOP

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

STAINED GLASS WORKSHOP

Choose a design for your project, learn how to cut glass following basic shapes, assemble the cut glass and put your panel together using lead cames. 9.00 am-5.00 pm **Friday 11 April £90**

BRONZE RAPIER WORKSHOP

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

GOLD SUN DISC WORKSHOP

A unique opportunity to work with pure gold and make a pair of sun disc earrings, and to understand why early metal workers held this soft yellow metal in such high regard. The workshop will cover forging, simple repose and decoration work, with silver ear loops included. 10am-5pm **Sunday 18 May £65**

SILVER WRIST TORQUE CASTING

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

BRONZE SOCKET AXE WORKSHOP

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

SILVER SPIRALLED WRIST TORQUE

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

SILVER LEAF-SHAPED BRACELET WORKSHOP

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

PREHISTORIC BEAD AND CORDAGE WORKSHOP

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

PREHISTORIC TOOL MAKING WORKSHOP

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

TRADITIONAL ENGLISH LONGBOW

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

EWART PARK BRONZE SWORD WORKSHOP

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

CHRISTMAS STAINED GLASS WORKSHOP

Make a small copper foiled stained glass panel, and learn many skills including how to cut glass to a precise pattern, grind glass edges and joining pieces using copper foil. Students can work on a design they have brought with them, or ones provided by the tutor. Suitable for beginners or those with some experience. 9.30am-4.30pm **DTBA, November £90**

HEAVY HORSE EXPERIENCE DAYS

A series of days designed to give people the opportunity to work with the Museum's team of heavy horses and have a thoroughly enjoyable day. All days are hands-on and physically demanding, starting at 10 am and finishing at 4 pm.



David Williams

Ploughing with heavy horses, tutored by Robert Sampson and John McDermott.

HORSE LOGGING

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

DRIVING HEAVY HORSES

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

HOMES

HOW TO BE A HOUSE DETECTIVE

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

LOCATION, LOCATION ... AND ENERGY PERFORMANCE

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

SOAP AND SOAP MAKING

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

PEOPLE & HOUSES IN WEALD & DOWNLAND REGION

The day will explore the history of five of the Museum's houses by placing them in their social and economic context and looking at the social status and household structure of their earliest inhabitants. An overview of the methods and sources for reconstructing the past will also be provided. 9.30am-4.30pm **Part I: 1300-1650 Thursday 10 April, Part II: 1650-1900 Thursday 22 May £60**

GET A TASTE OF THE GOOD LIFE – SUSTAINABLE LIVING

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

15TH CENTURY – HERBS IN THE MEDIEVAL MANOR

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

Weald & Downland Open Air Museum Spring 2008

SECRETS OF THE TUDOR STILLROOM

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

HERBS FOR HEALTH

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

17TH CENTURY – HERBS OF THE NEW WORLD

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

19TH CENTURY – HERBS, ELEGANT AND DEADLY

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

GARDENS

WILDLIFE FRIENDLY GARDENING

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

WILLOW FOR THE GARDEN

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

THE TUDOR KITCHEN

An exciting series of hands-on days which follow the seasons and the diets of Tudor times, learning about the dishes enjoyed by courtiers and endured by peasants, and all set in the fully equipped and interpreted Winkhurst kitchen.

THE 16TH CENTURY DAIRY

Milk, butter and cheese played essential roles in the Tudor diet and daily life. During this practical day participants will use a hand churn to make butter, which will be salted and potted for winter and learn the processes of making soft cheeses. An overview of all aspects of 16th century dairy production and use, plus a look at early 17th century dairying. 10am-4pm **Wednesday 21 May £60**

TUDOR SALADS AND VEGETABLES

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

THE TUDOR BAKEHOUSE – BREAD

Museum milled flour will be used to make common brown loaves of the working folk in the kitchen's historic bread oven. The day will include the role of bread in Tudor life, the technology of the Tudor bread oven, the law of the time and the special loaves baked for festivals. 10am-4pm **Wednesday 10 September £60**

THE TUDOR BAKEHOUSE – PIES AND PASTRIES

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

PRESERVING FOOD IN THE 16TH CENTURY

This workshop takes the practical approach to learning the key methods of preserving foodstuffs in Tudor England. This was essential to keep the population alive and well until the next harvest. Meat, fish, herbs, vegetables and fruit. 10am-4pm **Wednesday 1 October £60**



Oil painting workshop underway.



Courses – Rural trades and crafts

DRAWING AND PAINTING WORKSHOPS

Our workshops are run by practicing professional painter and experienced tutor Gordon Rushmer. Students will be given in-depth tuition and will be introduced to the full range of materials in idyllic and tranquil surroundings. We have workshops to accommodate both complete beginners and experienced artists, and our small groups enable much one-to-one tuition.

DAY WALKS WITH A SKETCHBOOK

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

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

BEGINNERS WATERCOLOURS

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

Friday-Sunday 6-8 June £180

OIL PAINTING WORKSHOP

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

Monday-Friday 30 June-4 July £250

IMPROVERS WATERCOLOUR WORKSHOP

Five consecutive days of advanced watercolour tuition, for those who have already given watercolour a try and want to take it further. You will be working out of doors in the Museum environment. 9.30am-5pm

Monday-Friday 14-18 July, Monday-Friday 8-12 September £250

WATERCOLOUR SKETCHING

Learn how to paint fast and loose in watercolour working out of doors in the museum environment – buildings, trees, animals...you paint it! 9.30am-5pm

Friday-Sunday 25-27 July £180

PAINTING OLD BUILDINGS IN WATERCOLOUR

Take inspiration from the beautiful buildings in the museum and variety of textures including stone, brick, flint, timber and thatch. 9.30am-5pm

Friday-Sunday 8-10 August £180

STILL LIFE WITH A TWIST

Take inspiration from the unusual artefacts in the museum's collection and enjoy expert tuition in various media, including pen and wash, watercolour and pencil drawing. 9.30am-5pm

Friday-Sunday 5-7 September £180

THE DOWNLAND SKETCHBOOK

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

Monday-Friday 13-17 October £250

TEXTILES

ELIZABETHAN WALNUTS

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

Monday 10 March £45

KNITTING WORKSHOP

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

Monday 17 March £45

PATCHWORK WORKSHOP

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

Saturday 29 March £45

RAG-RUGGING – A TRADITIONAL TEXTILE FORM

Rag-rug making is a uniquely accessible folk craft. This workshop gives a lively modern feel to this Victorian textile skill. 9.30am-4pm

Friday 4 April, Friday 13 June £45

LEARN TO CROCHET

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

Monday 28 April £45

SPINNING PREPARATION & THE DROP SPINDLE

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

Monday 12 May £45

SPINNING: AN INTRODUCTION TO THE WHEEL

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

Monday 19 May £45

FELTING FOR FUN

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

Saturday 24 May £45

FELT BAG WORKSHOP

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

Saturday 14 June £45

FABULOUS FELT FLOWERS

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

Saturday 21 June £45

QUILTING

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

Sunday 22 June £45

NATURAL DYEING

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

Friday 25 July £45

WALKS

SPRING WILD FLOWER WALK

Spend an afternoon learning about the wild flowers which grow in the meadows and woodland on the Museum site. Starts at 2 pm and finishes with tea and cake.

Thursday 17 April £12

EVENING WALK AROUND THE MUSEUM

See the museum in a different light. Take the chance to explore the museum out of hours with a guide. 6pm start, ends with hot drinks.

Friday 9 May £10

TREE WALK

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

Thursday 15 May £12

DAWN WALK WITH BREAKFAST

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

Saturday 17 May £15

NIGHTJAR WALK

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

Friday 6 June £10

WILD FLOWER WALK

Spend an afternoon learning about the wild flowers which grow in the meadows and woodland on the Museum site. Starts at 2 pm and finishes with tea and cake.

Friday 27 June £12

Steaming away!



The Steam Festival on 16/17 August brings much bustle and excitement to the Museum, with steam engines on display and demonstrating the work for which they were originally designed around the Museum site. Alongside the steam rollers, steam lorries, steam gallopers, working models, and model boats on the lake there will be a variety of trade stands where visitors can browse and buy.

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. 8 pm start, ends with hot drinks.

Friday 5 September £10

FUNGI WALK

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

Friday 17 October £12

Art Library – Bookshop – Events – Exhibitions – Restaurant – Venue Hire



Christopher Wood, Lemons in a Blue Basket, 1922, Oil on canvas, Hussey Bequest, Chichester District Council (1985) © Pallant House Gallery

One of the best collections of 20th century British art in the world, on display all year round in Chichester.

Opening Times
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The Gulbenkian Prize
for museums and galleries

2007

**PALLANT
HOUSE
GALLERY**
Modern Art
in the South

The Museum has made new links with the University of Sussex, and is to be the venue for several of its Continuing Education courses, starting in September this year.

Among the lecturers will be Danae Tankard, the Museum's history research associate, whose course is entitled *Rural Lives 1300-1900*. Open to all, the courses cover an interesting range and some will include field trips. Course completion entitles participants to higher education 'credits', which can be used to demonstrate learning, or inclusion in longer certificate or degree programmes.

Details of the courses are listed below. For course fees, or to book your place, ring the Museum on 01243 811464, email courses@wealldown.co.uk, or visit our website, www.wealldown.co.uk. A full programme of the University of Sussex's courses can be obtained by contacting 01273 877888.

Rural Lives 1300-1900

This course explores the lives of 'ordinary' people in rural communities across south-east England over a 600-year period, from the private and domestic to the public and economic.

Tutor: Danae Tankard

16 September 2008-24 March 2009:
Tuesdays 2pm-4pm

The Anglo-Saxons/making of England

This course will study the institutions developed during the 5th to 11th centuries which underpin the society in which we

University of Sussex courses come to the Museum

live – language, settlement pattern, administrative units, religion, judicial system and monarchy among others – and identify the influences under which they were formed.

Tutor: Judie English

22 September 2008-23 March 2009:
Mondays 2pm-4pm

English Country Houses

The enduring image of the country house and its estate is challenged by recent research. Houses and estates were developed and disappeared as family fortunes rose and declined. The dependency on non-agricultural income is now emerging as a significant issue for owners of country estates. We will examine the influences on country estates and their houses, drawing on Sussex as much as is possible and using copies of archives when we can.

Tutor: Sue Berry

27 September-8 November 2008:
Saturdays 10am-4pm

The Medieval Churches of West Sussex

How typical is the architecture of West Sussex churches of the Middle Ages and

what do they tell us of the organisation and practice of Christianity before the Reformation?

Tutor: David Parsons

30 September 2008-24 March 2009:
Tuesdays 10am-12 pm

Sussex Landscapes

Sussex has a complex mix of landscapes that reflect the geological makeup and the human pattern that overlays it. This series of classes explores the past and present landscapes through slides and literature.

Tutor: Geoff Mead

4-25 October 2008: Saturdays
10am-4 pm

Sussex Rural Culture

Find out more about traditional rural life and gain an understanding of how Sussex communities in the past ordered their society, interpreted their world and found pleasure in their lives.

Tutor: Chris Hare

1 November-13 December 2008:
Saturdays 10am-4pm

The Archaeology of Buildings

Explore the evidence used in the study of historic buildings (with particular reference to Sussex). Relate materials, construction techniques, form and function to the wider context of social, economic and cultural change over the centuries.

Tutor: Mike Standing

17 January 2009-28 March 2009:
Saturdays 10am-4pm

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.

Dear Friend

Members of the Friends of the Museum will receive a copy of the Report and Accounts for 2007 with this magazine and I would like to take this opportunity of drawing your attention to two items in particular that our funds have helped with during this year.

The first is **sponsorship of the Rare Breeds Show** – a highlight in the museum's calendar, but expensive to mount, with special pens hired and erected, and stringent health precautions needed to comply with government guidelines. We were very pleased to help support this event in 2007 and will be doing so again in 2008.

Secondly, an on-going **commitment for three years** to the Interpretation Team in sponsoring the making of accurate **historic costume** for the Tudor/Stuart and Victorian periods under the tuition of Barbara Painter and Ruth Goodman, who lead the Museum's Needlework Group. This is a unique project to our Museum and something with which the Friends are very happy to be associated.

To explain more about the project, the talk at our Annual Meeting this year will be given by Hannah Tiplady, Head of Interpretation, and after the meeting you are invited to see the Historic Clothing Project exhibition in Crawley Hall where examples of the clothing, both work in progress and finished garments, will be on display. The exhibition runs from 7-18 April.

I look forward to meeting and welcoming you to the Annual Meeting on 12 April in the Downland Gridshell at 2.30 pm, followed by tea.

Jean Piggott
Chairman of the Friends

Fundraising events

Proms by the Lake

7 June

We are delighted to welcome back the Bognor Regis Concert Band for this very British evening of entertainment. Picnics grand or humble may be brought; we will have flags for you to purchase and other fun items, and there will be a raffle during the evening.

The sun will shine and all who come are guaranteed a wonderful time. All ages catered for. The Museum café will be open for hot and cold drinks. So pack up your picnic, remember your chairs and bring your best singing voice for all those popular Proms classics.

Gates open 6.00pm, concert starts 7.30pm

Tickets bought up until 31 May – family (2 adults plus 2 children) £25, adult £10 and child £5.

Tickets bought on the night or from 1 June – family £30, adult £12 and child £6.

RSPB Birds of Prey

17 October

The RSPB has kindly agreed to come to Crawley Hall to talk about the Peregrines at Chichester Cathedral and show pictures. In the interval you can enjoy canapés and a glass of wine. Afterwards a film on Birds of Prey will be shown, narrated by Bill Oddie.

Time 7.00pm

Tickets £10, to include refreshments

Teddy Bears Picnic

11 October

If you go down to the Downland Gridshell today, you are sure of a BIG surprise! Bring your teddy to tea and enjoy the Shaun Winter Marionettes too. An adult must accompany all children. Children will have a delicious tea and the adults will enjoy a cup of tea and a biscuit. Numbers limited, so book early to avoid disappointment.

Time 2.30pm

Tickets child £5, adult £2



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Annual General Meeting

12 April at 2.30pm in the Downland Gridshell

After the annual general meeting the Museum Director, Richard Harris, will update members on developments at the Museum, and Hannah Tiplady, the Museum's Head of Interpretation, will give a talk on the Historic Clothing Project, which will coincide with an exhibition on the project's work so far. Members of the Friends will find, included with the magazine, the AGM agenda and the Annual Report and Accounts. If further copies are required please contact the Hon Secretary, Friends of the Weald & Downland Museum, at the Museum address. Note that the accounts are in a summarised form to save on printing and distribution costs. If you require the full version, please contact the Hon Secretary.

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Friends' day trips 2008

The Ancients Lost and Found

20 May

We meet our guide at the British Museum for coffee followed by a 40-minute guided tour of a selection of the ground floor museum galleries followed by a guided coach tour to the *Tutankhamun and the Golden Age* exhibition. Lunch can be purchased at a choice of 20 catering concessions or you may bring a picnic. The ticket price includes a timed entry ticket to the exhibition at 2.30pm. Our guide will give an introduction but cannot guide inside the exhibition. A visit time of 90 minutes is recommended, so there will be time for tea before leaving for home.

Depart Museum at 8.00am, return 7.00pm

Ticket price £32.00

Ashdown Forest Explorer

17 June

Ashdown Forest is a survivor of the ancient Wealden Forest of Anderida. The massive oaks were felled for the furnaces of the Sussex iron industry leaving the wild heath, moorland and woodland we will see today. We will meet our guide in East Grinstead for coffee and explore this ancient market town. The High Street has the longest row of mediaeval houses in the country. We then sit back and enjoy an entertaining coach tour through the villages in this 'Forest of Iron' as we make our way to Heaven Farm for a ploughman's lunch. The farm has an oast house and collection of farming and domestic by-gones. In the afternoon we visit Saint Hill Manor, reputed to be the finest sandstone building in Sussex. A series of distinctive owners have left behind a fascinating collection of Eastern and Western culture. To round off the day, we stay at Saint Hill for a cream tea.

Depart Museum at 9.15am, return at 6.30pm.

Ticket price £32 (includes lunch and tea)

Kingston Lacy (National Trust)

10 July

This National Trust property was the home to the Banks family for over 300 years having replaced their ruined family seat at Corfe Castle. Sir Charles Barry radically changed the 17th century house in the 19th century. The house contains the outstanding collection of paintings and other works accumulated by William Banks. It is famous for its dramatic Spanish room and collection of Egyptian artefacts.

The house is set in attractive formal gardens and extensive parkland. Lunch may be purchased at the Stables restaurant or you may bring a picnic.

Depart Museum at 9.00am, return at 6.00pm.

Ticket price National Trust members £12, non-members £20

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Dover Castle (English Heritage)

30 September

Today we experience the majesty of the castle known as the 'key to England'. With its commanding position high on the White Cliffs of Dover, the castle has protected England since Roman times. Kings, governments and constables of the castle over the centuries have added to its defences and to its rich history. Soon after our arrival we will be taken on a guided tour of the secret wartime tunnels. We will see recreations of the WWII underground hospital and command centre. Lunch may be purchased at the castle or you may bring a picnic.

Depart Museum 8.30am, return 7.00pm.

Ticket prices English Heritage members £13, non-members £20

Tickets Please!

18 November

The fascinating story of getting from A to B in London including a visit to the magnificently restored St Pancras station and the new look London Transport Museum. We meet our guide at the British Library for morning coffee and then walk next door to St Pancras station to see the new statue of Sir John Betjeman and to marvel at the external detailing of Gilbert Scott's gothic hotel. En route to lunch we will be told tales of omnibuses, trolley buses and clippies and a whole raft of fun transport trivia. Lunch will be taken in the Covent Garden area. In the afternoon we visit London Transport Museum discovering travel in the city 200 years ago and how it might be in 50 years time. Millions of pounds have been spent recently upgrading this attraction.

Tea can be purchased at the museum before departure.

Depart Museum 8.00am, return 7.00pm

Ticket price £26

How to book

A booking form, giving costs of each event for the trips and fund raising events, is included with this mailing. Please read the instructions carefully. Closing date for applications will be 31 March. If any trips are over-subscribed, tickets will be allocated by lot. In the event of anyone being unable to attend a booked trip, no refund will be made unless the ticket can be re-sold. Gratuity to the driver is included in the price. Booking forms should be sent to: Mrs Sarah Casdagli, Little Yarne, Singleton, Chichester, West Sussex PO18 0HA and **not** to the Museum office. Please remember to enclose a stamped addressed envelope for the return of your tickets.

Visit a Welsh open air museum

Richardson Coaches is running a daytrip to Cardiff and St Fagan's Open Air Museum on 21 August. All are welcome: Friends of the Museum should quote their membership for a discount. Pick up from the museum. Friends ticket £19.50, others £22. Tel: Richardson Travel 01730 813304

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Jon Roberts at work in the woodland. Behind him is a hazel coppice stool. Bottom, firewood cut by Jon Roberts, stacked in the Bayleaf wood shed.

century park. The continuous woodland covering the upper part has its origin in commercial planting in the mid-19th century. On what was an open hillside the Estate established a plantation of beech and European larch for eventual use as timber and firewood. Growing trees for timber is a risky business; one has to predict a market 50-100 years in the future. The gamble did not pay off. There was no market for the product; the plantation became derelict and by the 1960s was in very poor condition. The Estate made the brave decision, in the face of opposition, to fell the remainder of the original plantation. Secondary growth was already established. The beech and larch were replaced by, mainly, ash, hornbeam, sycamore and hazel. A late-1940s aerial photo seems to show that the central section was already being managed as coppice.

Coppicing is the cutting of a tree to almost ground level when the sap is down during the winter. When this is done to most deciduous species it does not kill them but causes them to send forth a number of shoots from the stump the following spring. Provided that the tasty shoots are not nibbled by deer and rabbits, these shoots will grow into long, straight poles, easy to harvest and ideal for fuel and fencing. When they are of a suitable size for use they are cut and the process starts again. The tree is tricked into believing it is still young and will grow rapidly. Hazel for hurdle making and wattle fencing is usually cut on a 7-9 year cycle. This is the management regime the Museum employed to show the practice, to provide fencing material for the site, and to yield sticks called 'gads' for splitting into thatching 'spars'. The latter are the wooden 'hair-grips' that hold the straw in place on the roof.

When Bayleaf medieval farmstead was set up in 1988-9 the Museum planted three 'shaws', one beside the house and one on each side of the track to Pendean

farmhouse. Shaws are landscape features of the Weald and can be thought of as either narrow strips of woodland or wide hedgerows along the edges of fields. They were artefacts of the clearance of areas of arable and pasture from the woods of the Weald. Selectively managed, they provided farms with wood in a variety of sizes and of a variety of species.

More recently the Museum created an area of wood pasture behind the wood-yard where the Tamworth pigs can often be seen. Wood pasture combines grazing with woodland management. Herbivores and trees do not mix if one wants a reliable supply of wood. The animals eat the new growth and stunt the trees. To avoid this conflict the trees are 'pollarded'. Pollarding can be thought of as 'high-rise' coppicing. Instead of cutting the tree at ground level one cuts it above the reach of grazing animals, the shoots sprout above browsing height and a crop of poles results. But they are tricky to harvest – try swinging an axe while standing on a ladder or branch! In our wood pasture there are pollarded hornbeams that provide dense wood very good for charcoal making and excellent firewood.

During my time at the Museum I have become more and more interested in the working lives of 15th and 16th century rural people. How much time did they have to devote to various tasks? What quantities of foodstuffs and other necessities did they require to survive and prosper? At the Museum Chris Baldwin has invested a lot of research, time and effort in experimenting with historic husbandry methods and crop varieties on the field strips and in the market garden area. His work is yielding very interesting results. I am pursuing similar practical research in the woods.

A starting point for me was a quote from Oliver Rackham's book *Trees and Woodland in the British Landscape*:

"The commonest recorded uses of wood are firewood and fencing. Firewood normally consisted of underwood or wood from

other sources tied up into faggots. Fencing was an important item in an age when men seldom saw wire. One of the commonest variants was a row of stakes interwoven with 'ethers' – long, flexible rods...

"This variety of uses explains why the composition of underwood did not matter much. Every kind of tree had its uses, but the more specialized underwood crafts used relatively little material, and the bulk uses of wood were for purposes such as fencing and especially fuel, for which a number of different trees could be used. On this no waste basis, the appropriate length of a coppice rotation is determined more by taste and convenience than by considerations of biological productivity."

There are three buildings at the Museum in which wood is regularly burned for heating or cooking and several others in which fires are occasionally lit. My aim is to provide firewood for these buildings of a type suitable for the period and using traditional tools and techniques. I am very interested in the 'no waste' aspect of pre-Industrial Revolution woodland management. Sustainability may be fashionable today, but on a medieval farmstead it was essential.

I have now worked the wood resources of the Museum for three years increasing my proficiency with axe and billhook and working out the rhythm of the working year. One more season is probably required to enable me to perform all the tasks in their due season; very few medieval farmsteads would have to start their woodland management from scratch. When I reach this point I hope significant research on the labour and land area required to supply a farmstead with wood will be possible.

One of my preconceptions has already been turned on its head. I thought that the Museum houses would not provide a realistic picture of fuel use because they are not being lived in and therefore would be using less fuel. The opposite appears to be true. A medieval farming household would be hard-pressed to find the man-hours necessary to sustain the Museum's level of consumption. Roaring log fires, Hollywood-style, were only feasible for an ordinary household on special occasions.

Being able to work in the woods using traditional tools and techniques is a great privilege. I hope this very general introduction to the history and present use of the Museum's woodland will generate interest and promote understanding of why I like 'playing in the woods'. In the future I hope to contribute an article to the magazine in which I will outline the sources I am using to guide me in the techniques I use and the woodland products I provide.

Working the Museum's woodland

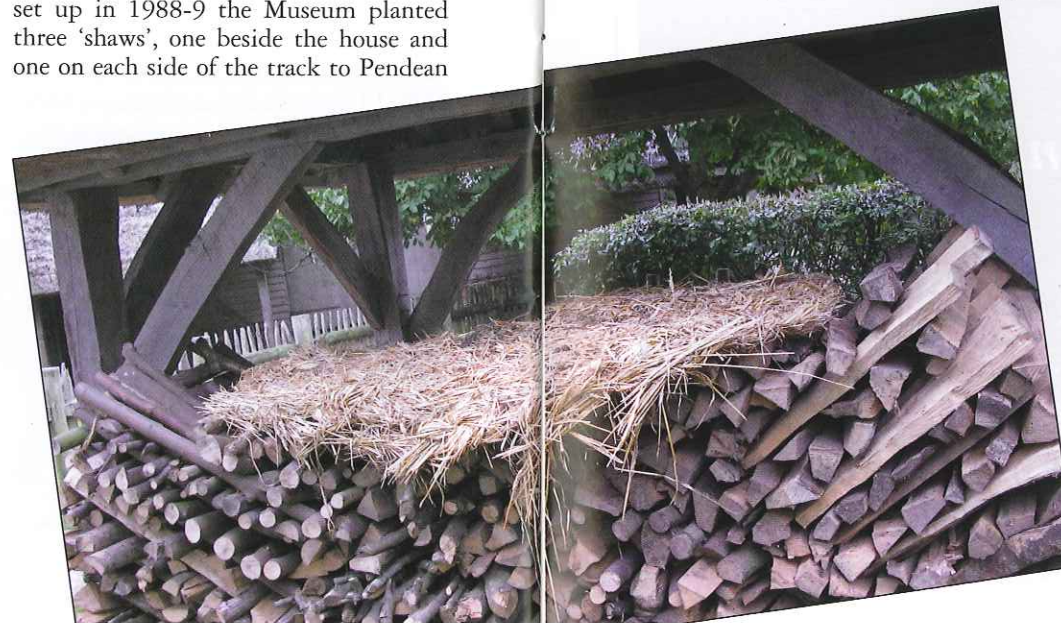
By Jon Roberts

Does winter work in the woods constitute part of the job for everyone who works in a museum library?

I discovered that it did at the Weald & Downland Museum in the 1980s. While I was working as part of a Manpower Services Commission scheme cataloguing books and slides the Museum Director, Chris Zeuner, asked me if I could help the site staff with coppicing. Despite my ignorance of the process and ineptitude with the tools, my enthusiasm for 'playing in the woods' began. I seized whatever opportunities presented themselves to work in the woodland while employed in a variety of roles at the Museum. The ineptitude gradually turned into competence but I never imagined that I would end up tasked with working and interpreting the woods.

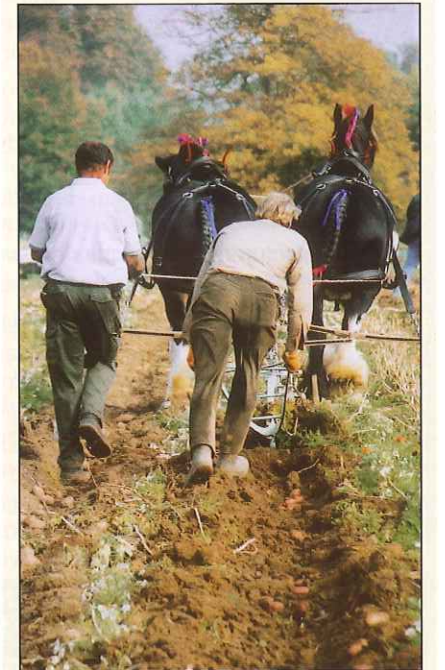
Within the Museum boundaries are about seven hectares of woodland. Parts of this have been used since the early days of the Museum to provide materials for the site and to fulfil the Museum's objective of showing the working lives of the people who lived and worked in the exhibit buildings. Traditional management was carried out as time and manpower allowed, charcoal was produced, thatching spars were made, and wattle fences were erected. The use of the woods combined the historical, practical and commercial.

The character of the woodlands the Museum acquired when it was founded had been determined a little over 100 years earlier by decisions made by the owners of West Dean Estate, the Museum's landlord. Clumps and single trees on the lower part of the site are the result of landscape planting in a 19th

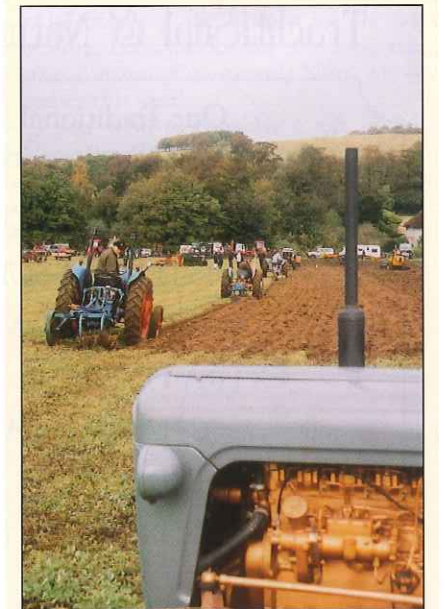


The heavy brigade

Heavy horses feature in two events at the Museum this year – the **Heavy Horse Spectacular** on 31 May/1 June, and the **Autumn Countryside Show** on 4/5 October.



The Spectacular is one of the south's biggest gatherings of heavy horses, with displays and demonstrations of horses at work on traditional tasks, drawing waggons and drays and enjoying obstacle driving. There is a parade at the end



of each day, all with continuous ringside commentary. In October experience the sights, sounds and smells of a traditional harvest, with heavy horses ploughing, vintage tractors, steam threshing, falconry, a dog show and countryside crafts to browse and buy.

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Over the last 35 years, the Weald & Downland Open Air Museum has established itself as England's leading museum of historic buildings and traditional rural life. Not only does it showcase the homes and work-places of the ordinary people of South East England, but it has brought together a wealth of expertise and resources in demonstrating domestic tasks, countryside skills and traditional farming. All this enhances our visitors' enjoyment, and their understanding of the daily lives of our ancestors.

In developing these rich aspects of our rural heritage, the Museum has been able to actively promote the continuance of ancient crafts, trades and manufactures, delivering over 2,000 student days of adult education courses each year. Recently there has been a great deal of national publicity

concerning the loss of heritage skills and those able to teach them: through our Historic Building Conservation Programme (driven by what we have learned in conserving our own rescued buildings), and courses in traditional rural trades and crafts, the Museum is ideally placed to keep such skills alive for future generations, for both business and pleasure.

"The course was very informative and I learnt lots of practical skills, which will be useful on various sites, plus lots of theory and insights."

Advanced Gauged Brickwork course

Similarly, our dedicated School Services Department delivers a programme to meet the varied requirements of the national curriculum, and the Museum welcomed nearly 24,000 school children in 2007. Families and children always find fun and freedom as well as education at the Museum, children

"Gifts and legacies are crucial in securing the long-term future of the Museum and its ideals..."

learning that milk and eggs come in organic natural packaging and that bacon doesn't grow in plastic packets!

"I thought it was an excellent day, very well organised... the children learnt more in a day than I could teach in a month."

Special Education Needs day

As an independent museum and charity we have no outside government funding, and we therefore rely on visitor income, occasional sponsorship and grants, and our supportive Friends group. You may, however, not be so familiar with the strategic importance of legacies to the Museum for building up funds to support future development. Legacies allow us to protect and develop this unique Museum, to nurture talent and to lead the way in education and conservation. And this is why we need your help.

Let us give you an example – the story of the threshing train

Before the days of the combine harvester, the threshing train was a common sight working the farms and travelling the lanes during the autumn and winter months. It usually comprised a steam engine, threshing drum, elevator and living van used by the engine driver and his mate. The combine harvester mechanised the threshing train processes and its travelling life came to an end during the late 1940s and early 1950s.

If you came to the Museum's Autumn Countryside Show last year you would have been lucky enough to see a train on display and even in action. The 1862 Marshall threshing drum became part of the Museum's artefact collection in 1985 and without the gift of legacies, its restoration to full working order would never have happened.

Gifts and legacies are invested by the Museum and the subsequent income allowed Paul Pinnington from the Collections Team – with his wealth of experience with wood and metal – to work on the restoration of the threshing drum. Joining him on the project was Ben Headon, a gifted young restorer, who comments: "Being involved in this project has allowed me to develop skills in conservation, carpentry and engineering by learning about the conservation of original timbers, the replacement of irreparable timbers and the overhaul of mechanical parts. The early date of manufacture of the threshing drum also provided a technical insight into the development of what was later to become a common piece of agricultural equipment and without the project I would not have had the opportunity to gain this valuable knowledge. It will stand me in good stead for future Museum projects".



From the perspective of Museum Curator, Julian Bell, the restoration of the threshing drum not only benefits our visitors by providing an additional item of historic interest to view on display and in action, but as one of the oldest working drums in the country it is a nationally valuable asset for external researchers. The process of conservation has also provided the Museum with much greater under-

standing of the function and structure of the drum, benefiting our knowledge and skills in the conservation and restoration of larger working items in general, and enabling us to offer advice to other bodies undertaking similar work.

All this because of a kind and thoughtful gift! Without it, the valuable knowledge of the restoration process would not have been learnt and you, our visitors, would not be enjoying the history we are safeguarding. Look out for the threshing train at the Autumn Countryside Show on 4/5 October this year!

If you wish to consider a gift in your Will, you might find the information below helpful. If and when the time is right for you to include a gift, big or small, in your Will we hope you will remember us.

Julie Aalen

Why make a Will?

- A correctly prepared Will gives you peace of mind.
- If you die without a Will, the law will decide 'who gets what' and your spouse, your children, a relative or your favourite good cause may miss out.
- Your Will can provide protection for your family, making sure of financial support for their needs.
- Inheritance tax is charged on your estate above a certain level (40% over £300,000 in 2007-2008); by careful planning you can reduce this burden.
- You can use your Will to benefit your favourite charities. All charitable gifts are free of inheritance tax.

What do you need to do?

It can be quick and easy to make a Will, but it always pays to consult a solicitor. If you wish to make a gift to the Weald & Downland Open Air Museum in your Will, or to add the Museum to an existing Will by means of a codicil, the following suggested wording may be useful:

"I give to Weald & Downland Open Air Museum (Registered Charity Number 306338) for its charitable purposes:

a) the sum of (insert figure)

or

b) all the residue of my estate (or a percentage thereof)

and I direct that the receipt of the treasurer or other officer of the said Museum shall be a good discharge to my Executors"

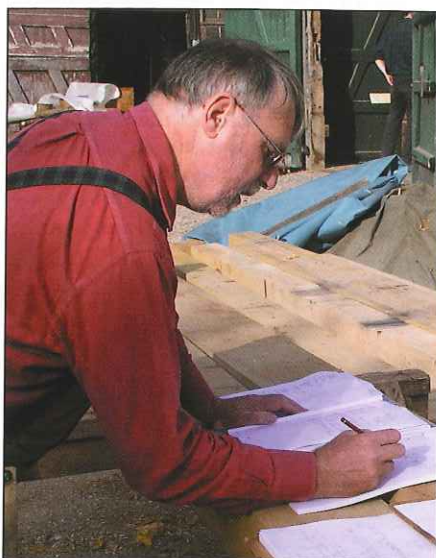
My interest in historic timber structures dates back to my early teaching days. It was the great medieval barns that fascinated me, but given that so much work had been done on medieval timber, when I came to choosing a research subject I decided to look at the hidden carpentry of buildings from the 17th century onwards.

Truth to tell, this was then simply an interest in the history of engineering (or proto-engineering), with no particular interest in conservation. That came when I went to America to look at colonial buildings, to explore possible connections with English carpentry. It was contact there with Lee Nelson of the National Park Service that aroused my curiosity in conservation. It became clear to me that there were few engineers who had a feeling for historic structures and particularly historic timber, but also that it was perfectly possible to give other conservation professionals a qualitative understanding of structural behaviour.

In what is so often a collaborative activity, what non-engineers need is the ability to understand the options open to them in the repair of structures, and to be able to discuss these in a sensible way with the engineers that they employ. That is what I try to teach in the courses at the Museum, passing on information to those with little mathematical background. This means finding ways of explaining structural behaviour in terms that these students can under-

Wood, the Museum and me

By David Yeomans



David Yeomans busy with calculations.

stand. I am often tempted to think that this qualitative approach to structures would be of benefit to engineers dealing with historic structures who often seem rather too ready to reach for their com-

puters to do the work rather than thinking about the structure itself!

This teaching also means relating structural principles to the behaviour of the specific material, which has its own characteristic behaviour, and to the methods used by the craftsmen who are carrying out the repairs. This is the other interest because dealing with repairs involves a much closer contact with the building itself and with those who are to carry out the work.

Teaching at the Weald & Downland Museum involves the interesting challenge of coming to terms with both the needs of the students and those of the material. It is also good to draw on my historical research and to be able to teach the history of those structures that have had less recognition than the very visible medieval timber frames, but which are nevertheless an important part of our built heritage.

Dr David Yeomans is an engineer and historian who has taught at Liverpool University and the University of Manchester School of Architecture. He is a regular contributor to the MSc in Timber Building Conservation (taught at the Weald & Downland Open Air Museum) and, with Jim Blackburn, teaches the Museum's Carpentry Today day school which focuses on adapting historic carpentry methods for today's planning and building regulations. He is chairman of the ICOMOS (International Council on Monuments and Sites) Wood Committee.

News in brief

■ The inaugural Toplots Heritage Auction on eBay has proved a great success. Launched in 2007 in partnership with AIM (Association of Independent Museums), a total of £30,000 was raised from 127 lots. The Museum sold three lots, an evening of Tudor feasting in Bayleaf farmhouse, a special tour of the Museum with Richard Harris and Roger Champion and a day working with the Museum's heavy horses. We will take part again this year with some new lots which money cannot usually buy!

■ Cancer Research UK's Chichester Race for Life will take place at the Museum on 13 July. This year it will start at 2.00pm to avoid the traffic for

the Festival of Speed with which it coincides. Once again 2,000 women of all ages will run, jog or walk around the beautiful route across the West Dean Estate parkland and arboretum and back through the Museum site. The 2007 race was a great success, raising more than £183,000, an increase of nearly £60,000 on the previous year. Further information on entering: www.raceforlife.org/south.

■ Will at the Weald is back! On 31 August members of the Regents Park Shakespeare Company will perform a gala evening of excerpts from some of the most loved of the bard's plays, produced again by The Company Presents. Further details: 01243 811363 nearer the time, and watch the local press.

■ Staff and volunteer training, supported by the Friends, has included

regular updating of first aid, food hygiene certificates and fire safety training, with staff attending courses on employment law, ploughing with heavy horses and measuring the economic impact of a social enterprise. In recognition of our contribution to the Renaissance Sharing Skills Scheme the Museum has been given a £2,000 training bursary to invest in staff and volunteer development.

■ The Museum's water-raising equipment has been undergoing a maintenance programme over the last year, writes Ben Headon, Collections Assistant. Hand pumps are being reconditioned with new interior mechanisms cast in bronze with the help of Amberley Chalk Pits Museum. Volunteer Harry Elliot is finishing and fitting the new parts. The pump outside Watersfield Stable has been completed, and

Letters

Ancient ham!

Stewarding can glean some fascinating stories from visitors which add so much history to the lives of people who once lived in our ancient buildings.

A visitor last June said he lived in the cottage next door to Poplar in 1956. He worked as a woodsman and farmer. All three cottages had tiled roofs with no sign of earlier thatch other than the steep slope. His cottage and number three had chimneys but Poplar – derelict by this time – still had the original smoke bay.



Peter, his neighbour, was having problems with a smoking fire. He called in the sweep who kept adding rod after rod, far more than the height of the chimney. He sent Peter outside to see if he'd reached beyond

the stack. Nothing. He added yet more rods and became really concerned when the twenty-second rod hit a wall. Investigation showed the rods had looped round in the chimney to hit the other half of the now enclosed original smoke bay.

As he withdrew the rods a huge soot-encrusted lump landed in the fireplace. It turned out to be a whole ham – and it was still edible!

Beryl Armstrong

**If other readers have memories relating to the Museum's exhibit buildings the Editor would be delighted to hear from you.*

frost-proofed through the winter by the traditional method of stuffing Hessian sacking with straw and packing around the cast iron barrel. The Whittaker's Cottages pump is nearing completion. The wind pump by the lake has received the same treatment, and although drained in the winter to prevent frost damage, pumped water successfully during the summer. Knatts Lane Horse Whim is now demonstrated in August on Wonderful Wednesdays, using a donkey provided by Norman Roger of the South Eastern Working Donkey Group.

■ In February Julie Aalen, the Museum's Office Manager, was awarded a bursary to attend a fundraising training programme by the Museums, Libraries and Archive Council (MLA). The programme consists of a week-long residential course with the National Arts Fundraising School together with some 15 training days and workshops led by specialist practitioners with hands-on experience of fundraising. Topics covered included fundraising strategies and action planning, major appeals, getting trustees involved in fundraising, and effective proposal writing. Over many years the Museum has achieved great success in fundraising and the training programme will help build future fundraising initiatives.

A 'Rare' Opportunity To Support Our Biggest Show Of The Year!

Why not sponsor a class at our Rare & Traditional Breeds Show on Sunday 20 July?



For many years the Museum has supported stockmen across the south east, who secure the future of the rarest of farm animals, showcased every year at our delightful agricultural show. Whatever your farmyard favourites, why not help us continue our support by sponsoring an animal class for judging this year? Or you could sponsor a class in the name of a child or grandchild!

Sponsorship costs £30 per class (£65 for cattle)

You will be providing valuable support for the event, and will receive **two free tickets to the Show**, (a family ticket for a cow class) and a credit in the Show Programme! And by declaring your support by Gift Aid will mean that we can reclaim the tax paid and save 25p in the £. – Thank you so much!

Rare & Traditional Breeds Show – Sunday 20 July

I wish to support the event by donating the sum of £ to sponsor a sheep / pig / goat / cattle class (delete as appropriate)

If you have a favourite breed you would like to sponsor, please indicate below and we will try to match your request to a class.

.....Breed requested

Please treat this sponsorship as a Gift Aid donation (delete if not appropriate)

Class sponsored in the name of.....

Name of sponsor Signature

Address

Post code..... Date.....

Please return to Lisa Pescott or Julie Aalen, Weald & Downland Open Air Museum, Singleton, Chichester, West Sussex, PO18 0EU

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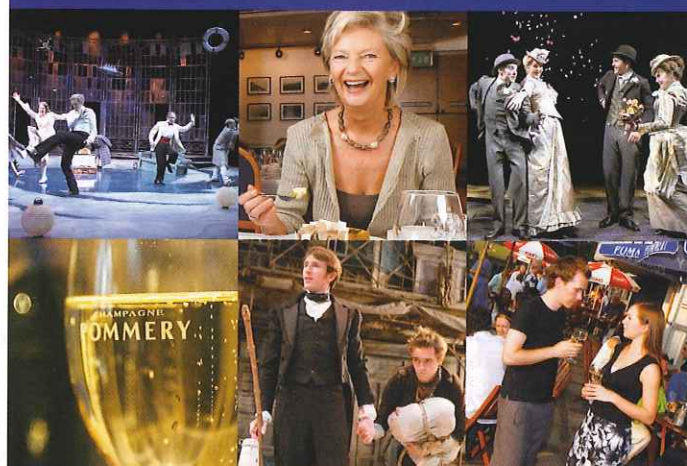
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The Downland Gridshell taking shape
in 2001.

The architect of the Museum's
award-winning Downland Grid-
shell building, Ted Cullinan, has
been awarded the 2008 Royal Gold
Medal for Architecture, a gift of the
Queen made by the Royal Institute
of British Architects.

This most prestigious prize is awarded
only to the most eminent in the profes-
sion, and *The Guardian* architecture
correspondent, Jonathan Glancey, says
we might now expect several of his
buildings to be candidates for listing.
He cites Fountains Abbey Visitors Cen-
tre (1992), North Yorkshire; Cambridge
University Centre for Mathematical
Sciences (2003) and the Downland
Gridshell (2002) itself. Ted's own home



Right, Ted Cullinan on the left, with
Richard Harris of Buro Happold
Engineers, during the early days of the
building's design at the Museum, 1997.
An early template lies on the ground
behind them. Above, Chris Zeuner with
the model of the Gridshell in 1998.

in Camden Town (1964) is already listed,
as are the ziggurat halls of residence
at the University of East Anglia (1962).

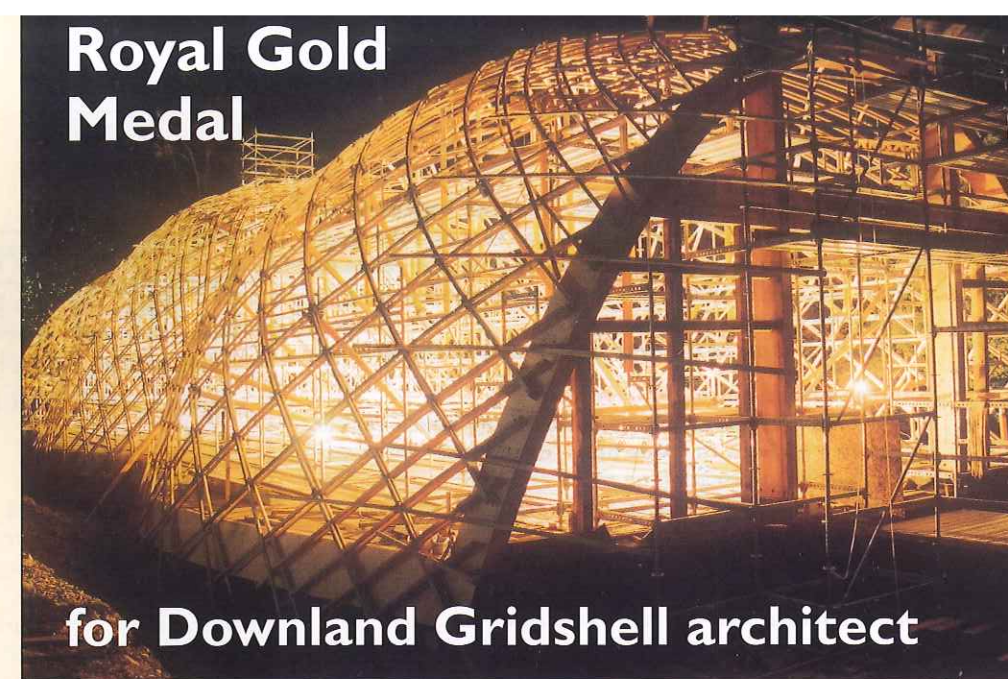
"The Downland Gridshell, a conser-
vation workshop at the Weald and
Downland Museum, West Sussex, has
all the attributes of a Grade 1 building
in the making," says Glancey, who goes
on to call the Gridshell "one of the
finest and most original of all British
buildings of the past 25 years."

"This captivating rural building is
made from strips of green timber, is
much liked by the Prince of Wales, and
is about as genuinely 'sustainable' as
contemporary architecture gets."

Born in 1931 and educated at
Cambridge, Berkeley and the Architec-
tural Association, London, Cullinan set
up his own practice in 1959, before
working freelance for Lasdun and estab-
lishing the Edward Cullinan Architects
co-operative in 1965. Some of today's
most original architects worked for him,
says Glancey.

"Ideas clearly come quickly to him. A
fluent draftsman, he draws flowing
sketches for me of how the building I

Royal Gold Medal



for Downland Gridshell architect



consider to be his very best work, the
Downland Gridshell, came into being,"
writes Glancey. Ted Cullinan worked
with structural engineer Ted Happold
to design the flowing, hour-glass
shaped, timber-clad gridshell.

Ted told Glancey: "I liked making
this building as much as designing it.
We had brilliant carpenters and other
craftsmen and technicians who knew
exactly how to bend long stretches of
green wood to best effect ... Making
this building was like knitting with
great threads of architecture."

Cullinan adds "... here we had excep-
tional clients who really care about
architecture. Most potential clients
would opt for the sort of portal-framed
timber building you can see advertised
in *Exchange & Mart*."

I remember those early days of
planning the Museum's new building
conservation centre and collections store
as heady times. The Heritage Lottery
Fund was in its infancy and determined
only to support innovative structures. My
late husband, Chris, who as Museum
Director led the Museum through its 27

foundation years, was determined to
draw down resources from this new
funding supply as early as possible. He
and the then Research Director, Richard
Harris, drew up a list of possible archi-
tects and after much discussion about
sites and appropriate structures settled
on Ted Cullinan as the best of their
shortlist of prominent British architects
to design something mind-blowing
but relevant to the Museum and its
themes.

A visit to Ted's offices in London
assured Chris that the Museum had
chosen the right man and he returned
full of tales of Ted's ability to draw
"flowing sketches" of a building which
was to be revolutionary for an open air
museum at the time and had the ability
to establish for its client far wider and
broader credentials than the Museum
could have hitherto dreamed.

Diana Zeuner

**Ted Cullinan continues his relation-
ship with the Museum through
feasibility studies for the proposed new
Access Project.*

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 made grants to the Museum of £185,247 in 2007. To join, call the Friends' office on 01243 811893, email friends@wealddown.co.uk or complete the application form on our web site at 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.

Celebrating food and farming

The **Food Fair** on 4/5 May is one of our most popular events, with a wonderful choice of quality fare to sample and buy from local producers of the south east. Tastings, cookery classes, demonstrations and children's activities are also on the menu. For 2008 the fair reflects The Year of Food and Farming, and a celebration of downland farming will be included at the event, which is run in association with A Taste of Sussex.



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 and 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.

Advertise in the Museum Magazine

Advertising space is available in this magazine, enabling you to support the work of the Museum while promoting your own products and services to a targeted audience. For details contact Julie Aalen on 01243 811010.



WEALD & DOWNLAND OPEN AIR MUSEUM

Singleton, Chichester, W Sussex PO18 0EU

Telephone 01243 811348 www.wealddown.co.uk

Directions

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

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

By rail: Chichester 7 miles, Haslemere 15 miles.



The Museum

is open throughout the year

Opening times: 2 Jan-27 Feb Wed, Sat and Sun only, plus daily for Half Term 18-22 Feb. From 1 March open every day until 23 Dec, plus daily for 'A Sussex Christmas' 26 Dec-1 Jan 2009. Opening times 10.30-6pm during British Summer Time, 10.30-4pm rest of 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.



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

Museum office Tel: 01243 811363

Fax: 01243 811475

Information line: 01243 811348

E-mail: office@wealddown.co.uk

Website: www.wealddown.co.uk

Friends membership Tel: 01243 811893

Museum Director: Richard Harris MA AADip

Magazine Editor: Diana Zeuner

Advertising: Julie Aalen Tel: 01243 811010

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