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OPEN AIR MUSEUM**

Spring 2009

Events and Courses 2009

**The 'Access Project' –
a new heart for the
Museum**

**How a husbandman lived
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work begins on Tindall's
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The 'Access Project' – a

The Museum is approaching a watershed as next year will be our 40th anniversary – we opened for the first time on 5 September 1970 – and in that time we have welcomed well over five million visitors.

There are many achievements to celebrate: an international reputation; a high and sustainable number of visitors (around 150,000 a year, including 25,000 schoolchildren); Designated collections and an award-winning modern building; an adult learning programme that is unique in the UK; 500 volunteers and 5,000 Friends.

A world-class museum with a great future – but we urgently need to improve our visitor facilities. Our car parks are appealing but highly inconvenient – and on special event days, which account for a quarter of our visitors, we sell tickets from a makeshift facility in the open air. Our café food is delicious – but the small indoor space available is inadequate for modern needs. And we know from our recent surveys that visitors thirst for more information and better orientation.

For the last five years Museum staff and trustees have been working on plans to address these problems. The first steps were taken in 2003-4, culminating in a feasibility study undertaken by Edward Cullinan Architects (ECA). In 2007 we 'tested the water' with an outline planning application, which was passed by the Planning Committee but then referred to the Planning Applications Referral Committee. In the meantime we had discussions with English Heritage which led to the Landscape Conservation Management Plan for West Dean Park (see Museum Magazine Autumn 2008) which will underpin all our proposals.

In July 2008 we began the latest step in this process, to commission

a group of specialist consultants, led by ECA, to follow the recommendations of the Management Plan and carry out a sketch design and feasibility study project for a scheme that would meet our needs, and this was delivered in November last year.

Two key proposals

There are two key proposals. To enhance access to information, we are developing ideas for a series of small interpretive 'pavilions' dispersed around the site, each one focused on a specific theme at the Museum – for instance, the development of vernacular houses. This idea springs partly from the fact that when West Dean Park was established in the early 19th century, gazebos were provided for visitors to sit and enjoy the view. At the time of writing we are developing the proposals for the pavilions in order to make an application to the DCMS/Wolfson Galleries Improvement Fund.

The other main proposal in the sketch design is for completely new parking, ticketing, retail, café and orientation facilities for visitors – a tall order in these times of financial uncertainty, but one which we feel is essential to guarantee the Museum's continued success. At its core is the idea that Greenways, the beautiful field in the middle of the Museum site, will be the first thing that visitors see when they enter – sheep in a parkland setting, with glimpses of the exhibit buildings around the perimeter. The main entry route will be up Gonville Drive, and the first major exhibit visitors encounter will be Bayleaf, with its hugely evocative furnishing and farmstead. From there a circuit will take in every exhibit, or visitors can choose their own route – which we know many of them like to do.

New facilities for visitors

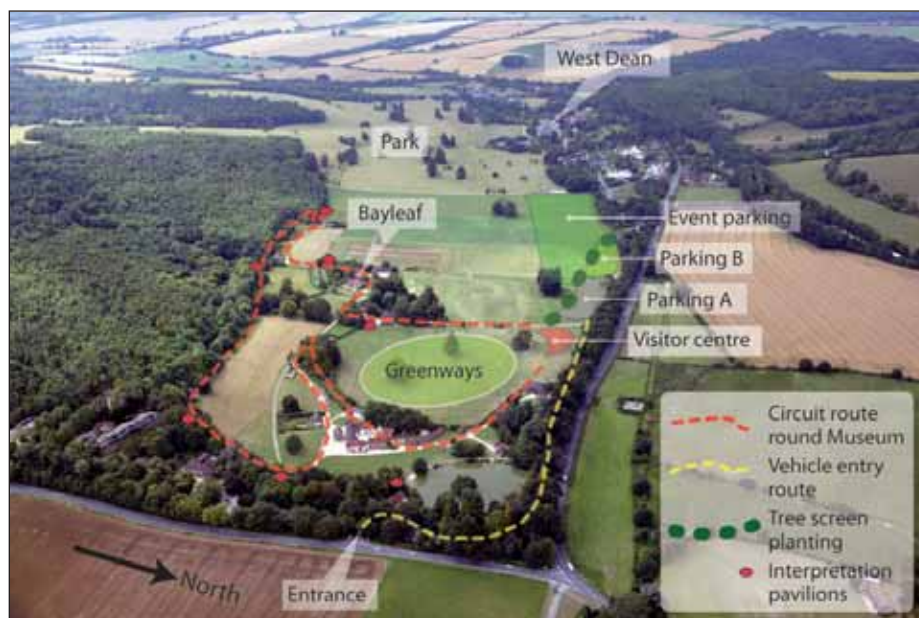
In common with every other visitor attraction, we need high quality facilities – toilets, ticketing, shop, café, and

Discovering the past

There are lots of opportunities for children to get involved at the Museum, whether in a special visit with their school or during the holidays when the Museum runs activities during half-terms and Wonderful Wednesdays throughout the summer. Using its unique resources the Museum offers the chance for children of all ages to get directly involved with some of the skills and activities our rural forebears were familiar with. Here children take part in an early music workshop.



new heart for the Museum



Aerial view of the Museum looking west towards West Dean, showing the main components of the 'Access project': the interpretation pavilions, visitor centre and parking areas. Parking area A is sufficient for about 240 days in the year, and B gives additional space needed on a further 100 days. Both areas would be heavily planted to form a thickening of the tree belt along the northern boundary of the site.

above all orientation to help visitors plan and start their visit. So we need a new building, and the beauty of our site and its historical importance as part of West Dean Park present a great challenge. ECA, our architects, have proposed a single-storey building arranged around a courtyard, on a north-west/south-east axis. Inspired by the character of the parkland and estate, the front of the building will be a long curved flint wall reflecting the curves of Greenways field – a south-facing sun trap where visitors can sit and eat, or picnic, and enjoy the wonderful landscape.

The Museum receives anything from a dozen visitors on a quiet winter day up to 5,000 at the Rare Breeds Show in July, and designing car parking that can accommodate both ends of that spectrum is a challenge. What is proposed in the sketch design is that all visitors in cars will enter through the existing main gate, and then drive behind the millpond on the existing back road that already handles overflow traffic on major event days. Car parking will be in three zones in the northern area of the site: a year-round zone with car parking for up to about 400 visitors; an intermediate zone of reinforced grass that can handle another 400; and open field grass parking for our biggest events. Both of the main zones will be heavily planted to create a visual screen, and this will also reinforce the existing tree belt that was planted 120 years ago to create an extension to West Dean Park, but which is now in poor condition.

Having parked, all visitors will enter the Museum through the new building in the north-west corner of Greenways field, adjacent to Gonville Drive. Bus travellers, pedestrians and cyclists will be able to enter through Gonville Gate, very close to the new facilities. Another important feature of the scheme is that it will potentially provide a pedestrian link between the Museum and West Dean.

What do our visitors want?

Last year we spent much time and effort asking our users what they like about the Museum and how their visits can be improved. Out of thousands of comments, surveys and focus groups, a clear message has emerged: keep it simple, and keep it human!

People love the quiet, unstressed atmosphere of the site. They don't want to walk around with headphones or wands listening to a commentary, and they want as few signs and notices as possible. Almost everybody mentions how nice it is to be able to talk to real people – our volunteer stewards, guides and interpreters are our greatest asset, and we put many resources into supporting them through our Interpretation Department.

But many people also comment that they would like to know more about the Museum and its exhibits, and they would like more help in planning their visit. The 'pavilions' and visitor centre are our response to this, but we have more immediate plans as well. This season we are installing small signs giving basic information about every exhibit, and we will be developing new forms of guided tour, such as the '10-minute talks' that we trialled last year.

Investing in the future

Much of the groundwork has already been done. Physical changes and improvements have been made to the site that will make the process of moving to the new arrangements very much easier. We have carried out research, tested new ideas, and commissioned audience development studies. In the coming months the proposals will be taken forward with an application for outline planning permission based on the sketch design. And we will undertake cost studies, plan fundraising, and develop a business plan for the project.

These proposals will cost a great deal of money and most of it will have to be raised from our friends and supporters. The key is quality: if the proposals have merit, which we believe they do, then people who support the Museum will help us achieve them.

Richard Harris

Spring is sprung!

We can't guarantee there will be piglets on view on the day you visit, but here they are enjoying a great time among the leaf litter in the Museum's woodlands last year! Spring is welcomed at the Museum with **Open House on Mothering Sunday** on 22 March, when entry is at the special price of £2 for everyone and there's our traditional bunch of daffodils for mothers and grandmothers. On 10-13 April, enjoy **Easter at the Museum**, with Easter activities and celebrations for all the family, including a bonnet competition and parade, and a 'Woodyard Week' of timber-related demonstrations.





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Frank Gregory's mill heritage moves online

Mill authority Frank Gregory was a frequent visitor to the Museum as part of his life-long interest in wind and water mills, and his knowledge and experience were drawn on by the Museum for its own mill projects. Now *Frank Gregory Online (FGOL)* has been launched to enable the public to access his important records.

FGOL is a collaborative digitisation project, hosted by the Mills Archive in partnership with the Sussex Mills Group and the Weald & Downland Open Air Museum, and supported by the Heritage Lottery Fund.

Frank William Gregory (1917-1998) was the Sussex authority on traditional mills, happily sharing his information and knowledge with anyone who had a similar interest. He painstakingly sketched, photographed and made notes at each mill he visited. Over 65 years, he built up an invaluable record of windmills and watermills, many of which have long since disappeared. Frank left behind detailed records of the part he played in the campaign to preserve mills for the future. His collection contains many thousands of images, documents and ephemeral items.

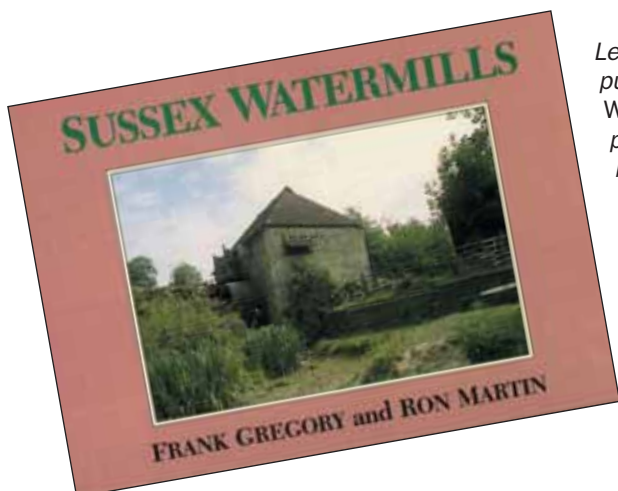
Frank left his work to the Museum in 1998, and the Frank Gregory Online project ensures that his records can be accessed easily by the public. Frank's books, which he also left to the Museum, are now fully catalogued and integrated with the Museum's Armstrong Library.

A Frank Gregory Symposium on 17 September at the Museum will include the first progress report on the results of this exciting project, and will offer a first glimpse of some of the fascinating material in Frank's collection. Members of the project team, many of whom knew and worked alongside Frank, will describe his involvement with various



Top, Frank Gregory demonstrates his handiwork – a detailed scale model of Nutley post mill. Above, at the beginning of the restoration project in 1979, Frank (left) helps to remove one of the old sweeps at Jill windmill, Clayton.

ambitious and ground-breaking mill repair schemes. Anyone interested in the windmills and watermills of Sussex and further afield, will find much to interest them. To book contact Luke Bonwick at the Mills Archive on 07733 108409.



*Left, one of Frank's few published works, *Sussex Watermills*, with a photograph of the Museum's Lurgashall Watermill on the cover, contains his lively sketch drawings of many of the county's bygone watermills.*

New gallery will feature traditional building crafts

Ten years ago we erected a poly-tunnel in the courtyard behind the Market Square in which Roger Champion repaired the timbers of Poplar Cottage. This was an important step in opening up our work to visitors – a dress rehearsal for bringing all our workshop facilities on site in the Downland Gridshell.

Poplar Cottage was re-erected in 1999 and since then the polytunnel has had many uses. However, it was intended to be a temporary structure, and we now intend to replace it with a permanent building. Last year we were awarded a grant of 66% of the construction costs from the DCMS/Wolfson Gallery Improvement Fund, and this year we will raise the balance of the cost and apply for planning permission. We hope to erect the new building in the summer.

Its primary use will be to house a completely revised version of the exhibition currently displayed in Hambrook barn, showing the processes and products of traditional building crafts. These displays are important and relevant for the Museum, but some are over 30-years-old, and others originally formed part of a travelling exhibition on traditional building materials. The new building will provide a marvellous opportunity for us to share what we know best – the work of the carpenter, joiner, mason, bricklayer, blacksmith, glazier and thatcher. The scheme also incorporates a covered external area where large timbers from our collections can be displayed.

The building will follow the style of the modern ends of Crawley hall – plain plastered exterior walls and a tiled roof, and the space inside will be very flexible. The displays will largely be on the perimeter walls, so that on weekdays during the school term the central space can be used by school parties, while at half terms and holidays it will be available for demonstrations and activities. Hambrook barn will be used for enhanced reception and orientation, to help people plan their visit to the Museum.

Richard Harris

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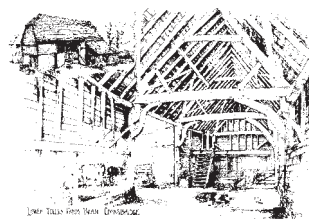
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New partnership with the University of Chichester

Over the years the Museum has developed strong links with universities in its region. Our relationship with Bournemouth University goes back to 1992 when we became partners in *The Joint Centre for Heritage Conservation and Management*, and more recently we have engaged in two *Knowledge Transfer Partnership (KTP)* projects with the University of Reading.

One thing leads to another, and it was our first KTP associate, historian Danae Tankard, who opened up links to the History Department at the University of Chichester when she became a member of the department, teaching a module called 'History, Heritage and Interpretation' for the first time this term.

This led to meetings with Dr Robin Baker, the Vice Chancellor, who introduced us to Dr Michael Hitchcock, Deputy Dean for Research and External Relations. Michael has a background in ethnography and a great enthusiasm for and knowledge of open air museums. We agreed that as part of our joint contribution to the Cultural Olympiad in 2012 the Museum and University would collaborate in organising a major global conference about open air museums. It is a particularly appropriate proposition for 2012 because open air

museums and the Olympic movement both originated in the 1890s and share many of the same aspirations.

A global conference on open air museums has never been attempted before – so what is it that they all have in common? In the European Association of Open Air Museums we have tried to define this, and found it difficult. Physically they are museums in which buildings are a major part of the exhibits – but a successful definition is more likely be political. To a greater or lesser extent all open air museums celebrate aspects of national, regional and local identity, and many have been important tools in the process of nation building or the resolution of societal conflicts.

Another aspect of the ethnographical work of open air museums is a common interest in traditional performance – music, dance, drama and story-telling. Perhaps alongside the academic conference we could set up a 2012 festival of performance from around the world? These are ambitious ideas, and a global event requires a great deal of hard work and planning, so funding applications are already being formulated. With a little luck our new relationship with the University could produce a remarkable contribution to the Cultural Olympiad.

Richard Harris

Whittaker's Cottages patchwork quilt



This patchwork quilt has been made for the children's bed in the Museum's Victorian cottages. The fabrics and design were chosen to reflect the status of the occupants, fabrics likely to be available to them in 1890 and sewing techniques of the period. Designed and made last year by Freda Bates, Beryl Coleman, Irene Marsh and Norma McCrory of the Museum's needlework group, the quilt will join the 'log cabin' design patchwork quilt made by the needlework group in 2007 for the double bed in the main bedroom in the cottage.

The Lavant building – old photographs and new research

In 1975 demolition had already started on a building in Lavant when local stonemason Ken Child intervened, and the Museum was able to salvage the bricks to reconstruct it as an exhibit.

Ken recently presented us with his file of notes and photographs of the building, and one photo in particular stood out. It shows the doorway on what is now the east side of the building – the long wall facing the lake. As far as we know, no other photograph was taken – or has survived – that shows this doorway. The right hand side of the doorway had been altered when a chimney was built against the house, but the photo shows that not only did the other side survive intact, so did the plaster surround which we now believe to be an original feature of the building. Photos of the other doorway, in the end wall next to the chimney, show an identical area of plaster.

Meanwhile Danae Tankard has discovered new evidence confirming our dating of the building to the early 17th century. The court book for the manor of Raughmere or Mid Lavant records that in 1614 Mary May, the lady of the manor, granted a 'newly built tenement' and an acre of land 'once Gunnells' to her daughter, Mary May. This appears to have been a parcel of a larger piece of land which John Gunnell surrendered into the lady's hands in 1612, suggesting that the Museum's building was built between 1612 and 1614. In 1771 the court book describes the building



The two doorways in the building from Lavant. Left, the doorway in the south gable end. Right, Ken Child's photograph of the doorway in the east side.

as 'one messuage or tenement (partly destroyed accidentally by fire) and one acre of land with appurtenances called Gunnings'.

So – you wait 33 years, and two pieces of information arrive at once!

Richard Harris



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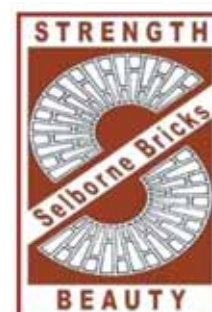
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Tindalls Cottage, from Ticehurst in East Sussex, is a timber-framed building which has been dated on stylistic grounds to the period 1675-1725. Its name, 'Tindalls', derives from the surname of the occupants from 1748 to 1806.

In terms of its structure Tindalls is of the same general type as Poplar Cottage. It has a gable-end chimney with a hipped terminal at the opposite end. In plan, Tindalls had two rooms within the main range downstairs – only one with a fireplace – together with two service rooms located within an outshut at the back. There were two rooms on the first floor, one with a fireplace. A staircase, to the north of the terminal chimney, gave access to a further room or garret above the first floor. Almost all the timber in the cottage had been re-used from an earlier structure, which, together with the style of the building, initially led to it being identified as of mid-17th or even 16th century date. The cottage had been little altered since its original construction: the outshut had been rebuilt in brick and the remaining walls had been weather-boarded. Tindalls was dismantled and moved to the Museum's store in 1974, and a full study of its timbers will shortly take place prior to its re-erection.

Tindalls was a copyhold tenement held of the manor of Hammerden. A map of 1619 shows an earlier cottage abutting onto the highway and on an enclosed piece of ground taken out of a larger field. At this date the tenement included a barn and just over 16 acres of land. In 1654 the cottage and land were acquired by a yeoman called William Peckham who lived in the neighbouring parish of Salehurst and in 1661 the original copyhold was enlarged, bringing the total acreage to 25 or 26 acres. The occupants of the property which later became known as Tindalls were tenants of the Peckhams, paying an annual rent of between £8 and £9 10s.

18th century Ticehurst

The parish of Ticehurst is situated in the Rape of Hastings, the most eastern of the six rapes of Sussex. It lies within the geological region of the High Weald, consisting of a mixture of heavy clay and relatively well-drained sands called the Hastings Beds. Ticehurst was a large parish containing 8,250 acres of land. In 1724 there were 150 resident families suggesting a population of about 750.

The High Weald is primarily a wood pasture region with an emphasis on cattle farming. By the early 18th century hops had become a significant part of the rural economy: about one third of all farms within the Rape of Hastings were



Tindall's cottage – a husbandman's cottage from Ticehurst, East Sussex

By Danae Tankard

growing hops and oasthouses were the most common farm buildings after barns. Successful hop cultivation gave higher returns per acre than other crops. However, it was always risky because of its unreliable yield and was also expensive both in terms of the initial investment required and the annual costs of cultivation. Approximately 10 times more labour was required for hop cultivation than for arable farming and since hops had to be picked by hand a large casual labour force was used during the hop harvest. Unlike other forms of agriculture, hop cultivation employed large numbers of women and girls because their smaller hands and manual

Tindalls Cottage in situ before dismantling, from the north west and the south west.

dexterity were good for hop tying and hop picking. Boys and girls as young as seven and eight were also employed during winter for hop pole shaving: up to 3000-4000 hop poles were required per acre and about 500-600 of these had to be replaced every year.

References to equipment and materials in Ticehurst probate inventories indicate that the spinning, knitting and weaving of wool, flax and tow formed a





Tindall's Cottage – a husbandman's cottage from Ticehurst, East Sussex

significant domestic industry as well as comprising the main form of employment for the parish poor. The poor laws required the able-bodied poor to be set to work and parishes had to provide stocks of material for them to work on. Overseers' accounts for Ticehurst record regular payments to the poor for spinning and weaving flax and tow, for spinning linsey-woolsey and wool and for knitting stockings. Spinning and knitting were done by women; weaving was done by men. The cloth was then given to the parish poor to make themselves clothes with, including shirts, shifts, breeches and aprons.

The occupants

The occupants of Tindalls Cottage can be identified through Land Tax returns from 1692 onwards. The main occupants were Sarah Haselden, the widow of John Haselden, who was living in the cottage from at least 1692 until her death in 1721, John Tindall (1) and his family, who were living in the cottage from 1748, and John Tindall (2) and his family who were living in the cottage from 1780. No wills or probate inventories survive for any of the cottage's occupants.

During the course of their marriage Sarah and John Haselden had eight children born between 1665 and 1681. Their first child, Ann, died within a few days of birth and another daughter, Frances, died in 1681 aged five. John Haselden died in 1687 and it is possible that Sarah Haselden moved to Tindalls on her widowhood, accompanied by some of her children. No other biographical information about John and Sarah Haselden is available. John Tindall moved to the cottage in 1748 along with his wife, Ann. They had five children, including a still-born baby born in 1758 and a son, Stephen, who died in 1767 aged six. In 1750 and 1751 the parish was paying John Tindall to keep two pauper children, a girl called Anne Pettit and a boy called Nathaniel Burgess. These children would have provided cheap domestic and agricultural labour. John Tindall died in 1766 and his widow continued to occupy the cottage until her own death in 1780.

After her death the cottage was occupied by her son, John Tindall, his wife, Mary, and their seven children,



The Tindalls holding as shown on a map of 1619, when it comprised 16 acres of land. 473 = house & lands late Brissendens; 474 = workhouse meadow; 475 = the barn field; 476 = The upper Tomlins; 477 = The lower Tomlins. The tenement and land was in the tenure of John Skinner, gent.

Below, detail of the 1619 map showing the house, the predecessor of the Museum's cottage, just above the field number 473.



including twin girls, Mary and Hannah, born in 1793. He died in 1806. Like his father, John employed parish children, Sarah Sayer from 1783-1784 and Grace Swift from 1800-1801.

Because of the birth sequence of the Haselden and Tindall children it is unlikely that household size in Tindalls Cottage was ever much above five, even with the addition of the parish children. Girls and boys of this status generally left home in their early teens to become domestic or farm servants or enter some kind of apprenticeship.

Both John Tindalls were literate and there are examples of their signatures in the overseers' account books. By the 18th century perhaps half of the sons and one third of the daughters of poorer families received some kind of formal education, although their schooling was likely to have been intermittent, interrupted by the demands of the agricultural year. For this reason rural schools were more widely attended in winter than in summer.

Inside the husbandman's cottage

There are only 28 probate inventories for Ticehurst dating from 1710 to 1767 of which only four are of husbandmen. Of these four, only the inventory of Richard Neale who died in 1718, itemizes goods by room. The rooms named in his inventory suggest that he was living in a similar-sized cottage to Tindalls, with two rooms downstairs (the hall and buttery) and two rooms upstairs (the hall chamber and the buttery chamber). He also had a milkhouse which is likely to have been in an out-shut. Neale had one cow, one sheep and two pigs but no crops or agricultural equipment (e.g. harrows, carts etc) indicating limited agricultural activity.

A broader sample of husbandmen's inventories from parishes across East Sussex confirms that Neale's cottage was fairly typical of husbandmen's houses. In the majority of these the kitchen (sometimes called the hall), as well as its

conventional use as a place to cook and eat food, was the only room in which the occupants could sit down and socialise. All other downstairs rooms were service rooms, with brewhouses, milkhouses and butteries being most numerous, reflecting the significance of brewing and dairying as by-employment within the rural economy. Upstairs chambers were usually reserved for sleeping and garrets were usually used for storage of agricultural goods although a few contained beds.

Very few of the inventories record objects that could be specifically associated with social display or much evidence of 'new' consumer goods like tea and coffee-making utensils, china or knives and forks. Where such objects occur (for example clocks and mirrors) they are usually in the kitchen, reflecting its use as the sole 'social' space



John Tindall's signature in the overseers' disbursement book – a record of what they spent on the poor. His signature indicates his agreement to take a parish child.

within the cottage. Only one husbandman's inventory includes a coffee pot: James Phillips of East Grinstead, whose estate was valued at a modest £44 3s 6d, also had six knives and forks, a cribbage board, a bible and five other books, a folding board, a looking glass and two glasses in his kitchen. On the whole, early 18th century husbandmen's homes had a greater number and variety of household goods than their 17th century predecessors but their consumption patterns remained traditional and utilitarian.

The social status of husbandmen in Ticehurst

With a smallholding of 26 acres the occupants of Tindalls Cottage were typical of what we would expect of early modern husbandmen: economically independent, farming their own land

Re-erection of Tindalls Cottage

Tindalls Cottage is to be the next major building project for the Museum. The process of detailed examination of the timbers has begun, enabling us to work out a schedule of repairs, an essential preliminary to the conservation and re-erection of the building. The cottage was dismantled in 1974 by the Robertsbridge & District Archaeological Society in advance of the construction of the Bewl Bridge Reservoir, and recorded by David Martin. Its site now lies under the reservoir.

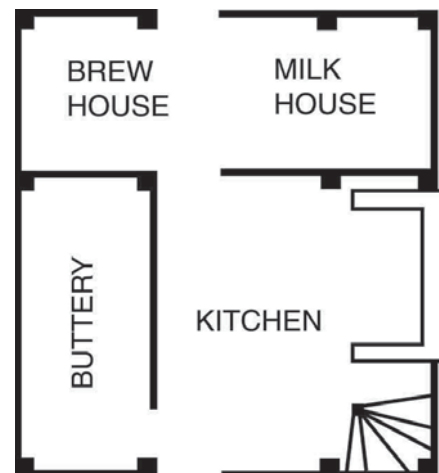
It complements existing Museum exhibits very well, as it parallels the 18th century development of Poplar Cottage, in which a stone chimney was built inside the original smoke bay, and an outshot was added to the rear wall. Tindalls has an original stone chimney and an outshot, but also the additional feature of an original attic room. The main windows were originally glazed with leaded lights, and its original winding stairs survived, next to the fireplace – the same position as in Poplar Cottage. Most of its original timber framing was complete, and it contained many re-used timbers.

The Museum has planning permission for a site for the building just below the woodland due south of Gonville Drive, where it will be easy to compare it with nearby Poplar Cottage as its predecessor and Gonville Cottage as its successor – three rural cottages from comparable social strata.

and producing a small marketable surplus each year. Unfortunately, we know very little about the economic activities of the Haseldens or the Tindalls. A map of 1836 records that at that date the smallholding comprised 12 acres of arable, seven acres of pasture, 33 perches of woodland and one rod four perches of garden. John Tindall (1) was growing hops since he was assessed to pay tithe on one rod and 33 perches of hops in the 1750s. With seven acres of pasture he is likely to have had at least two cows (based on four acres per cow) and would have engaged in small-scale commercial dairying. In 1752 the parish paid him a shilling for milk for the care of a sick pauper with smallpox. His wife and daughters may have supplemented the household income by spinning and knitting.

The economic fortunes of families like the Haseldens and the Tindalls would have risen and fallen depending on their position within the life cycle, with 'high' points likely to be before the birth of the couple's children and when the children were old enough to work and 'low' points when the children were young and when the couple themselves were old. The large families of John and Sarah Haselden and the Tindalls must have put a strain on their finances, even when things were going well. As widows, both Sarah Haselden and Ann Tindall were economically vulnerable, particularly as they got older. This is reflected in the fact that Ann Tindall was a recipient of poor relief in the final year of her life. In February 1778 she was among the poor householders chosen by the parish vestry to receive charitable doles and was given 7s 3d.

Poor rate assessments based on annual property rental values allow for an evaluation of the distribution of wealth



Plan of the ground floor of Tindall's Cottage. The brewhouse and milkhouse are in the outshot.

within Ticehurst. In 1694 the highest land value was £100; the lowest £1. The occupant of Tindalls, Sarah Haselden, was assessed on property valued at £6. Those with property valued at £14 or lower constituted 78% of the assessed population, with those within a £5-£9 band and those within the £1-£5 band making up 28% each. Despite their numeric weight husbandmen and craftsmen in Ticehurst were excluded from parish government which was dominated by a small group of wealthy men, many of whom were styled 'gentlemen' in the parish records. This group comprised a self-selected oligarchy of about 30 men who rotated vestry membership and the parish offices of churchwarden and overseer amongst themselves. In effect, therefore, smallholding husbandmen like the Tindalls were voiceless within the affairs of the parish, overshadowed by the greater social, economic and political weight of the 'principal inhabitants'.

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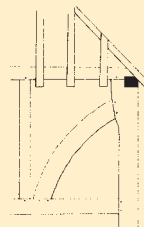
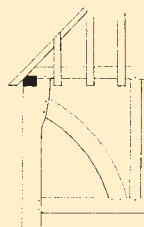
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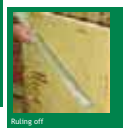


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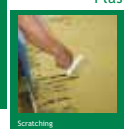
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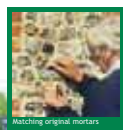
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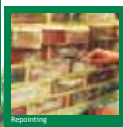
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People

Bob Easson retires

Bob Easson retires this month after 11 years working as Visitor Services Manager at the Museum.

Richard Harris writes: On 4 February 1998 a most extraordinary person came to the Museum for a job interview – the sort of person who seems to have packed in several lifetimes of achievement and experience. Bob joined the Royal Navy (on a whim, he says) aged 15 in 1957 as a junior Seaman and rose through the ranks to command one of the Navy's largest warships, HMS Intrepid, having been Boatswain on the Royal Yacht along the way (with special responsibilities for escorting and ensuring the safety of the Royal Family).

As a sportsman he was Captain of the Royal Navy rugby team, and clocked up 23 years of playing and administration, including being chairman of selectors. In 1986 he was elected Armed Forces Man of the Year

for organising the shoreside evacuation of British and Foreign Nationals during the civil war in South Yemen, and in 1987 was awarded the Queen's Commendation for Brave Conduct. Two of his three referees were Rear Admirals.

The job he had applied for was Visitor Services Manager, and not surprisingly he was offered the post. The job description says: 'The post holder will be responsible for the opening



of the Museum on a daily basis. He/she will be supported by a team of volunteers. A key part of the job is to provide the leadership needed to ensure that the public are received at the Museum in the best possible way so that their visit is a memorable one'. Responsibility, leadership, and high

standards – the Navy's loss was most certainly our gain.

Working alongside Bob has been an extraordinary pleasure and a privilege. He is funny, friendly, loyal and supportive. His answer is always yes – followed sometimes by a slight hesitation, a certain look, that tells you that he can see a better way!

The main part of his job is looking after volunteers – recruiting, interviewing and then rostering their daily tasks. In 1998 we had about 200 registered volunteers, and that number has risen to over 500, clocking up something over 35,000 hours of work here every year. Bob has the ability to inspire others with confidence, to bring on people to achieve things they might not have thought themselves capable of, and despite his former role as a Commander there is not a trace of arrogance or autocracy in his nature.

Bob is universally liked and respected, as I am sure he has been throughout his extraordinary career. He will be greatly missed.

Obituaries

The Museum is sad to report the deaths of four volunteers, who dedicated so much time and energy to the project over many years. They are Ethel Buyyer, Joan Brooks, Doris Nash and Colin Marsh.

Ethel Buyyer, Doris Nash and Joan Brooks were among the earliest volunteers at the museum. Ethel, 88, one of the very first, helped clear vegetation prior to the re-erection of buildings, and worked in the garden at Bayleaf, the shop, ticket sales, car parking and guided tours as well as giving illustrated talks to outside organisations. For many years she was a member of the Friends committee. Joan, 94, was another of the earliest volunteers who undertook duties in the shop, ticket office, car parks, on guided tours and as a building steward, and was also a Friends' committee member. Both were made life members of the Friends.

Doris, 95, volunteered at the museum together with her husband, Ted, and both gave many years' service. Colin Marsh was a volunteer miller for several years and represented the Museum at the Corn Millers Guild meetings. Colin's wife, Irene, is a volunteer in the Winkhurst Tudor kitchen.

Rosie

Rosie, who gave so much pleasure to thousands of visitors at the Museum, has died at the age of 24.

For many years Rosie (Layston Bluebell) was part of the foursome of working heavy horses at the museum who were used regularly to demonstrate agricultural tasks and carry out jobs of all sorts around the site. She undertook logging and field tasks happily, but never really took to shafts, and frequently demonstrated her preference for calm grazing in the paddock.

Rosie was born in 1984 by J Russell & Son, Barnsley, Cirencester, Gloucestershire. Her sire was Hillmoor Prince Charles (one of the most important Shire sires of recent times) and her dam Layston Heatherbell.

Rosie had been purchased from Angela & Richard Gifford's West Country farm where they were selling her on behalf of champion ploughman Jack House. She was ideal for the museum's needs, at just over 17hh not too large, demonstrating the type of farm horse that was found on so many holdings in the horse era.

She had three geldings to boss around for most of her time at the museum, but she really shone, especially as she got older, when present at the stables where



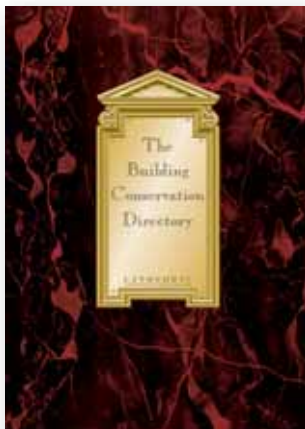
Rosie produced one of her foals on the morning of the Labour election victory. The colt was promptly named Blair to make best use of a marketing opportunity: in the photograph a local television company is capturing footage. The foal was sold to one of our top working horsemen . . . who changed his name.

she was quietly happy for the public to get up close and personal. Many hundreds of children admired and groomed her safely, under the watchful eye of the staff and volunteer team who cared for and worked the horses.

As a mother she proved almost perfect, producing six foals, one to a pedigree Shire, two to a pedigree Ardennes, two to a pedigree Dales and one to Robert Sampson's Percheron stallion, Harbridge Trojan. All were born and brought up without fuss, just as Rosie liked it.

Diana Zeuner

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Planning the Museum's woodland management

Coppicing

Coppicing is a traditional method of managing woodland where young tree stems are cut at their base to form a *stool*; new shoots then emerge which can be harvested after a period of years. Since the early 1970s the Museum has coppiced sections of woodland, the larger-sized end product being used for fencing and charcoal, and the smaller material being used for spar-making or fires.



The Museum is drawing up a new woodland management plan, covering all the regular tasks involved in caring for our wooded areas and extracting their products.

The woodland on and adjacent to the museum site was originally planted c1840, but the majority was in poor condition and was cleared in the 1970s, so the oldest of the existing trees are only about 40-years-old. The wooded areas and individual trees at the Museum are managed by West Dean Estate, which is responsible for their thinning, trimming and felling, but the Museum manages the coppice. This is currently done by Jon Roberts with help from volunteers and staff. Jon's work was described in the Spring 2008 Museum Magazine.

The management plan will include an explanation of the annual cycle of work and the end uses of materials. We are currently researching the length of time it takes to cut and process wood for use as firewood, fencing, shelter building or charcoal making. Our requirements need to be planned up to a year in advance in order to have the appropriate materials gathered during the short coppicing season.

The management plan will benefit staff and volunteers who have an interest in the woodlands but will feed directly into the information we pass on to our visitors through leaflets and panels or guides and demonstrators.

The length of the coppice cycle depends on the species being coppiced and the end uses for the material. Many species can be coppiced, but the most common are sweet chestnut, hazel, ash, birch and willow. Our coppice is mostly hazel, ash and sycamore and is divided into seven areas or *cants*. One *cant* is cut each winter, thus providing harvested material seven-years-old.

In the coppice area are some *pollards* of hornbeam. In pollarding, the branches are removed a few metres

above the ground, and the resulting re-growth is safe from rabbits and deer.

The Museum places great emphasis on working the coppice with appropriate hand tools such as axes and billhooks, and making use of every last piece of material. The brushwood is gathered into *faggots* and used to heat the oven in the Winkhurst Tudor kitchen, while the larger material is used for firewood in the historic buildings and for fencing.



Coppicing in the Museum's woodlands. Left, the traditional coppicing scene in the Museum's woodlands, showing standing hazel, cut timber stacked in various categories and a standard hornbeam in the centre. Above, cut 'stools' of hazel, which will re-grow to produce a new crop in several years' time.

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Museum Friends' vital contribution

The Friends of the Museum make a significant financial contribution to the Museum's day-to-day operation and a variety of projects and activities. Last year's grant was £190,080.

Since its establishment in 1970 the Friends has grant-aided the Museum to the tune of some £1.6 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 £110,000 in 2008, 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 £80,080. It comprises:

	£
Clothing project	7,500
Rare Breeds Show	10,000
Path from Hangleton to timber yard	2,500
Thatch repairs, Hangleton & Catherington	8,000
Tiled roof repairs, Longport	2,000
Mill pump repair	2,840
Tools for conservation team	800
3 benches in memoriam	900
Wheels for Sussex wagon	3,923
Parking improvements	1,500
Stillages for tiles	1,474
Gonville Cottage archaeology	1,288
Web server	5,900
Arena fencing for shows	6,000
Hand-held radios	2,865
Mills archive project	2,500
Rides wagon	6,450
Woodland signs	6,000
Topper (grasscutter)	1,080
Computers, cables etc	5,000
Gardens consultancy	1,560

In addition to its membership income, the Friends runs fund-raising events, a programme of day trips and an annual Spring tour to interesting historical sites.

As a charity the Friends can claim Gift Aid on membership subscriptions. In 2008 the tax reclaimed amounted to nearly £36,000. Each £ given by members attracted an extra 28p, but in April last year, this was reduced to 25p. After much protest from charities a transitional relief has been put in place for a few years but our income from this source will ultimately reduce and Friends are urged to give more if they can to help make up the shortfall.

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 about Friends' activities can be found on page 30.

Apples old and new



Twenty years ago the Museum planted an orchard by Bayleaf farmstead using old varieties of apples, but the names of the varieties have since been lost. Last autumn we sent 16 apples to RHS at Wisley and were thrilled that Jim Arbury from their Fruit Department managed to identify most of them. Among the varieties is Court Pendu Plat which Jim says is "of uncertain origin, but one of the oldest apples in existence. This apple was quoted as 'an old variety' even in the 16th century." Identification signs will be put in place to share this information with our visitors. In the photograph one of the Museum's geese makes strenuous efforts to acquire one of the apples for his lunch.

Heavy metal!

The **Steam Festival** on 15/16 August promises to awaken memories from those who remember the steam age and amaze others with the sheer power, heat and presence of a past age. Steam engines of all kinds will be on display around the Museum site, demonstrating the kind of work for which they were originally designed. Watch steam rollers, steam lorries, model boats, miniature railways and engines, steam-powered carousel gallopers, and more.





Carlotta Holt working compost into the soil in the late medieval garden at Bayleaf farmhouse.

Carlotta Holt reveals her first year as Museum Gardener . . .

Learning to love weeds

I remember my first day very well – we had torrential rain all day. So much for Bob Holman (my predecessor) showing me round all six period gardens at the Museum. It then turned out to be the wettest summer on record – what a way to start!

I initially came as ‘interim gardener’ through a garden agency, while a decision was made about a replacement for Bob Holman, who retired as Museum Gardener after 20 years. Working in historical gardening was completely new to me, but with the help and support I received from Bob Holman, volunteers and staff, I soon felt part of the Museum team and wanted to learn more about this fascinating subject.

After spending four months working at the Museum I began to realise how much I enjoyed the role of Museum Gardener, so when I was lucky enough to be offered a permanent position I jumped at the opportunity and haven’t looked back since.

There are six delightful period gardens at the museum that have been recreated to show the transition of gardens from the early 16th century

through to the late 19th century. They show the herbs, vegetables and plants that would have met the needs of rural households over the centuries. Each garden represents the period of the house as well as the social status of the householder.

I am assigned to the Interpretation Department, enabling me to work closely with the Museum’s interpretation team. Visitors show a great deal of interest in the period gardens, so quite a lot of time is spent talking to them, explaining the interpretation of the gardens. This is a very important part of my role and we hope to be able to expand on the visitors’ experience of the gardens in the future, perhaps through leaflets, displays, tours and ‘garden focus days’.

I soon learnt that ‘historical gardening’ was quite different to ‘modern gardening’. I have spent most of my gardening career digging up ‘weeds’, only to discover that I now had to specifically grow ‘edible weeds’! A medieval kitchen garden would have had edible weeds such as fat hen, chickweed, dandelion, and sowthistle growing between the sown crops. Maybe

with the current economic climate people might go back to eating ‘edible weeds’ or perhaps we should now call them ‘credit munch weeds’!

To help with my training I have attended several courses at the Museum. Christina Stapley, medical herbalist, has been a great help (see opposite). As well as herbs being used medicinally and for culinary purposes, I discovered that fruiting herbs such as Yarrow and Germander were used to flavour ale, and herbs such as Tansy and Wormwood were strewn over the floor (treading on the herbs releases a pungent smell which helped to deter biting insects and improved the general atmosphere of the home).

Magic and superstition also played an important role. Herbs such as St John’s Wort were taken into the home to protect against evil spirits, a Rosemary bush grown close to the dwelling helped to keep the witches out and Vervain by the doorstep attracted lovers! So it’s very important that we not only grow the herbs that would have been used, but also spend time explaining their significance to visitors.

Vegetables are equally interesting. The Romans were responsible for introducing vegetables such as leeks, onions, and peas. Skirrets (a multi-rooted winter vegetable similar in taste to parsnips) were introduced to Britain from East Asia in the 15th century, but fell out of fashion in the late 17th century. Parsnips are native, but began to be improved as a vegetable during the middle ages.

Broad beans are very ancient, dating back to the Iron Age: they were originally black and smaller than the kind we see today. The beans that were in cultivation in England in the 16th century were paler, larger and probably introduced by the Romans. Potatoes originate from South America, famously introduced during Elizabeth I’s reign, but were treated with some caution, as they are related to deadly nightshade and were initially only used tentatively mixed with sugar and fruit as a pie filling. It wasn’t until the late 18th century that potatoes became the mainstay diet of the poor.

We grow heritage varieties of vegetables where possible, many of which closely resemble the original varieties. However, where necessary we grow more modern varieties that look similar, rather than omit them altogether. Modern varieties tend to be more uniform, reliable and larger, so it can be quite a



Above left, broad beans growing in Bayleaf garden, with herbs and edible weeds beyond. Right, onions, beans and potatoes growing in the 18th century Toll Cottage garden.

challenge growing the heritage varieties.

Dealing with pests and diseases is another challenge, as we do not use modern control methods. We had to re-sow several times as pea and bean seeds were eaten by mice and voles;

salad leaves were eaten by rabbits, slugs and snails, and the kale was decimated by pigeons! Although there were problems with pests and diseases in the past, it is thought that some were not as much of a problem as they are now. But perhaps most significantly they would have been 'living' gardens. We work on the gardens two days a week, whereas historically they would have been tended on a daily basis; they could not afford crops to fail.

Although the last 18 months have at times been very challenging, I have thoroughly enjoyed working as Museum Gardener and I am very lucky to work in such a wonderful setting with a great team of people. So, with the help of my dedicated volunteers, I'm looking forward to a productive and successful 2009 in the gardens. Here's hoping for some decent weather and that the pigeons, mice, voles and rabbits don't decimate our crops!

Re-discovered herbal secrets from the past

By Christina Stapley

My interest in herbs began with research into daily life in the 17th century for a historical novel I planned to write. That was almost 40 years ago. The research revealed such an importance for herbs that it became a fascination and my passion for herbs began. I was soon growing them and experimenting with a wide variety of historical recipes.

After a while I began writing on herbs, lecturing and taking workshops. Many years later a visit to my third-of-an-acre herb garden by a Weald & Downland Museum volunteer led to my involvement with activity days for the Young Friends at the Museum. Adult workshops followed, and a Medieval day in 1999 with Bob Holman was very well received. The following year, with input from Bob on the garden history side, five-day workshops were held, each dedicated to herbs over a 200-year period. They provided taste, fragrance and medicinal knowledge of the use of herbs in the past thousand years and proved very popular. They have been followed since by more in-depth days.

Although I teach workshops at a number of museums and historical sites, the Weald & Downland Museum remains closest to my heart. In addition



Christina Stapley in period costume for one of her workshops at the Museum.

to the ingredients themselves, the furnished period houses and herbs grown in the gardens enable excellent plant recognition for participants and I can take the most authentic approach to following period recipes of all kinds.

The workshops have led to enjoyable challenges: for instance, on the 15th century cookery days we have begun with recipes giving ingredients, but no amounts. With a little guidance on the use of strong seasonings, some delicious dishes have resulted. As a qualified phytotherapist (medical herbalist), I find historical medical recipes both fascinating and informative. My mission

is to rescue recipes that may have been abandoned without good reason and I have found some which are proving effective today.

Learning from the primary sources of the past is hugely important to me as I see it as a key to our understanding of how our ancestors improved the quality of their lives, at all levels of society. Some herbs have always been available to all. Sharing this knowledge with as wide an audience as possible is important, for my aim is to ensure that some of the valuable herbal knowledge from the past is carried on into the future, for it still has a part to play.

Christina Stapley BSc (Hons) MCPPP is a qualified medical herbalist with a degree in phytotherapy (plant therapy) and practises in Wiltshire. She has grown some 300 herbs, studied and used them for over 30 years. Her Hampshire garden has featured on television several times. Her knowledge of herb history is shared in historical herb workshops at Butser Ancient Farm, the Weald & Downland Open Air Museum, the Chiltern Open Air Museum and other centres in Somerset and East Anglia. She has written three books and has edited and interpreted a 17th century book of cookery and physick recipes.



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EVENTS DIARY 2009

MARCH

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

APRIL

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

MAY

- 3-4 FOOD AND FARMING 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. Around 80 stands will feature a stunning array of produce, from wines, sauces, ciders and beers to meat, cheese, ice cream, cakes and confectionery: all located in and among the historic buildings on the Museum's site. The Food Fair will also feature displays, demonstrations and activities celebrating many aspects of downland farming.
- 25-29 SPRING INTO ACTION! HALF TERM ACTIVITIES** Come and enjoy springtime in the countryside! Learn about the natural world with trails, scavenger hunts, arts and crafts using natural materials, and a host of outdoor games. For accompanied children of all ages, from 11am-4pm, under cover if wet.
- 30-31 HEAVY HORSE AND WORKING ANIMALS SHOW** One of the south's biggest gatherings of heavy horses: two unforgettable days of displays, demonstrations of horses at work on traditional tasks, and a parade of horses at the end of each day, all with continuous ringside commentary. And new for 2009, the Show will feature other working animals, with fascinating displays showcasing animals in action.

JUNE

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

JULY

- 12 EARLY MUSIC AFTERNOON** Song and dance from medieval, Tudor and Stuart times in the wonderful setting of our historic buildings. Come just to listen or join in the dancing!

- 19 RARE BREEDS SHOW** Four legs, furry legs, feathered legs . . . come and get up close to over 500 cattle, sheep, pigs, goats and poultry in this delightful agricultural show for rare and traditional breeds of farm animals. With prizes at stake, and classes for young handlers, it's one of the biggest shows of its kind in the south east and hugely popular with visitors and exhibitors alike. Plus craft and trade stands with a countryside theme.



- 29 July-26 August WONDERFUL WEDNESDAYS!** Hands-on activities to occupy children of all ages! Have a go at all kinds of interesting and unusual country skills, crafts, activities and games – many similar to those enjoyed by our rural ancestors. From 11am to 4pm, under cover if wet.

AUGUST

- 15-16 STEAM FESTIVAL** All the bustle and excitement of a Steam Festival, with steam engines on display around the Museum site, demonstrating the kind of work for which they were originally designed. With steam rollers, steam

lorries, model boats, miniature railways and engines, and the ever-popular steam-powered carousel gallopers. The sights of the engines and the sound of the music will awaken memories for many and open doors of discovery for younger visitors! Plus trade stands to browse and buy.

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

- 30 WILL AT THE WEALD** An entertaining evening of open-air theatre, featuring a rich variety of great Shakespeare scenes, performed by a professional cast in full costume. Great for an evening picnic with the Bard! (Separate ticket required.)

OCTOBER

- 10-11 AUTUMN COUNTRYSIDE SHOW** Experience the sights, sounds and smells of the countryside at harvest time. Enjoy heavy horses and vintage tractors ploughing, steam-powered threshing, falconry, dog displays, woodcraft demonstrations and countryside crafts to browse and buy.

- 26-30 AUTUMN ADVENTURES! HALF TERM ACTIVITIES** Wickedly wonderful seasonal activities, fun and farming for accompanied children of all ages! Make a mini scarecrow; discover an interesting use for the humble apple; carve a really scary pumpkin; and enjoy arts, crafts and much more. Activities from 11am-4pm, under cover if wet.

NOVEMBER

- 14-15 CHRISTMAS MARKET** Find that perfect gift or treat at a traditional Christmas market, set in and around our historic buildings. Dozens of stalls with arts, crafts, food, unusual gifts and much more. Avoid the parking charges and congestion in town! Admission: only £2.50, including access to all Museum exhibits.

DECEMBER

- 6 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.

- 26 December-1 January 2010 A SUSSEX CHRISTMAS** Experience the traditions of Christmas past and discover how our ancestors enjoyed the Festive Season. Walk off the Christmas pud as you enjoy our traditionally decorated houses with their crackling log fires, with many decorated for Christmas in the style of the period when they were originally built. Also enjoy a variety of festive fare, music and stories from Tudor to Victorian times. Come and enjoy a truly merry Sussex Christmas in our beautiful downland setting.

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Ian Hume 21-24 September

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Richard Harris 5-8 October

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Conservation and Repair of Stone Masonry

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Colin Burns 9-12 November



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Lifelong learning – the Museum's leading programme of courses . . .

Building Conservation Courses

Almost all materials used in building conservation are explored in the wide range of courses we offer at the Museum, together with the historical background and theories, the causes of failure and conservative methods of repair. The programme is aimed at specifiers, architects, surveyors and conservation officers, and craftspeople who carry out the work.

Following the success of 2008's *Basic Brickwork for Homeowners* course, the day will be repeated on 29 June. To complement this, *A History of Bricks and Brickmaking* will take place on 2 April, including a visit to a local handmade brickworks, and a look at the background, geology and regionality of brick. On 30 March the Cathedral Works Organisation is working with the Museum to open up their workshops and drawing offices, demonstrating the whole process of stonework conservation projects. In a course entitled *The Use of Natural Stone in the Conservation of Old Buildings and in New-build*, the company is also contributing to the MSc in Building Conservation. Students who wish to get hands-on experience in traditional stonework repairs can attend *Practical stone wall repairs* on 6-7 July at Parham Estate.

Several students currently undertaking our MSc programmes have benefited from participating in Richard Harris's series of day-schools in *Recording*

Vernacular Buildings for Conservation. This is a vital skill for those involved in building conservation.

Traditional Rural Trades and Crafts

This programme continues to offer an eclectic mix of topics, from textiles, historic home life and drawing workshops to countryside skills, heavy horse experience days and early technology workshops. Most days are very practical so places are limited to ensure that all participants get individual attention from the tutor, achieve the aims of the day and learn the skills they seek. Early booking is recommended, especially between now and mid-summer when the course programme, as well as the Museum, is at its busiest. Weather permitting, this is the most delightful time to visit the Museum and many of our day schools make full use of the site, for example Tina Stapley's herb days. We offer a range of guided walks when expert tutors lead small groups around our site or explore the wider area.

Our website shows course availability and even if the course is showing as full it is always worth leaving a name and contact number so we can get in touch in the event of a cancellation or if we are able to arrange an extra day. Equally if you have a suggestion for a course that

MSc in Building Conservation: students study the second unit, Lime in conservation.

you think would be appropriate to run at the Museum and is not yet in the programme, please let us know.

Heritage Courses

The next programme of courses for heritage professionals is under development. It will include Peter Brears' *Below Stairs* two-day course where students have the chance to visit Cowdray Ruins and Petworth House under his expert guidance, and two linked days on the *History of English Woodlands: The Medieval Forest and Tudor & Stuart Woodlands* led by Stuart Davies, currently President of the Museums Association. See the Museum website for further details.

Strength Grading Courses

From time to time the Museum offers a three-day certificated *Strength Grading of Oak* course. We are currently seeking expressions of interest in this qualification, and hope to put the course on later this year. Equally, we have had a few enquiries about softwood grading, and are happy to set up a bespoke course if there is enough interest. If you would like to participate in either of these courses, contact Diana Rowsell on 01243 811464.

Talks Programme: Building on Success

After a very well-received programme of evening talks in 2008, we have put together a programme for 2009. Highlights include Joe Thompson's *Carpenter's Tale of the Long Gallery at Parham House* on 16 April, *Traditional Sussex Songs* on 29 April, *Charles II and his Escape through Sussex* on 1 July, and *A Practical Guide to 16th Century Witchcraft* on 1 June, led by Ruth Goodman who appeared in *The Victorian Farm* on BBC2 earlier this year. Themes include traditional Sussex farming & wildlife, the local coast, and local history.



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wealddown.co.uk.

Website
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Courses Programme 2009 – Building conservation

PRACTICAL THATCHING

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

Leader: Chris Tomkins

Monday 2 March £150

ARCHITECTURAL PHOTOGRAPHY

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

Leader: Adam Wilson

Monday 2 March £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 line out, cut and drawbore the mortice and tenon that is used extensively in timber-frame construction. Power tools and oak pin/peg-making will be demonstrated. Suitable for all ranges of experience, including previous students who are looking for a refresher day. The completed joint will go home with you.

Leader: Joe Thompson

Monday 9 March £95

ALL PESTS GREAT AND SMALL NEW

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

Day 1: An introduction to pest management and insects

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

Leaders: David Pinniger, Robert Child and Ed Allan

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

TRADITIONAL TIMBER-FRAME CONSTRUCTION

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

Leader: Richard Harris

Thursday 12 March £95

AN INTRODUCTION TO DATING TIMBER FRAMED BUILDINGS

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

Leader: Joe Thompson

Friday 13 March £95

WATTLE AND DAUB

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

Leader: Joe Thompson

Monday 16 March £100

PREPARING CONSERVATION PLANS

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

Leader: Eddie Booth

Wednesday 18 March £95

AN INTRODUCTION TO TIMBER REPAIRS

A three-day practical workshop focussing on in-situ timber repairs. It will include the approach to timber frame conservation, the use of hand and power tools, scarfing new oak on to old and smaller patch repairs. Practical exercises focus on inserting and repairing timbers of standing frames. Suitable for conservation professionals, craftsmen, home-owners and others caring for old timber buildings.

Leader: Joe Thompson

Wednesday-Friday 18-20 March £285

TIMBER: IDENTIFICATION OF SPECIES

An introduction to the identification of timber species through examination of anatomical features, demonstrations and practical work using hand lenses and microscopes with a wide range of samples.

Leader: David Woodbridge

Thursday 19 March £95

Flint walling.

THE GEORGIAN TRADITION

There were many developments in architectural style and technology during the Georgian period from 1700 to 1830. A series of lectures on some of the key features of the period, followed by a case study tour of Chichester.

Leaders: Neil Burton, James Ayres and Alan Green

Friday 20 March £95

ENERGY CONSERVATION IN TRADITIONAL BUILDINGS

The day will include the implications of improving energy efficiency for traditional buildings, a review of the relevant regulations and guidance, case studies and a practical session carrying out an air pressure test.

Monday 23 March £95

HISTORIC TIMBER FRAMING: MODERN ENGINEERING SOLUTIONS NEW

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

Leader: David Yeomans and Jim Blackburn

Thursday 26 March £95

EVERYTHING YOU WANTED TO KNOW ABOUT OAK

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

Leader: Joe Thompson

Friday 27 March £95

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

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

Leaders: CWO Team

Monday 30 March £95

A HISTORY OF BRICKS AND BRICKMAKING NEW

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

Leader: Kevin Stubbs

Thursday 2 April £95

INTRODUCTION TO GAUGED BRICKWORK

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

Leader: Gerard Lynch

Monday-Wednesday 20-22 April £330

OAK TIMBER FRAMING: JOWL POSTS AND DOUBLE-CUT SCRIBING

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

Leader: Joe Thompson

Monday-Friday 20-24 April;

Monday-Friday 14-18 September; Monday-Friday 12-16 October £475

COB WALLING – HISTORY, THEORY AND PRACTICE

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

Leader: Kevin Stubbs

Wednesday 22 April £95

AN INTRODUCTION TO LEADWORK FOR SPECIFIERS AND INSTALLERS

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

Leader: Nigel Johnston

Thursday-Friday 23-24 April £220

MAINTAINING YOUR WATERMILL (SPAB COURSE)

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

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

Leader: Peter Ross

Tuesday 28 April £95

Weald & Downland Open Air Museum Spring 2009



and the use of traditional materials and processes

UNDERSTANDING THE EVOLUTION OF WINDOW AND DOOR IRONMONGERY NEW

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

Leader: Charles Brooking

Tuesday 28 April £75

HISTORIC PAINTING METHODS NEW

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

Leaders: Ian Bristow with Sibylle Heil and James Ayres

Wednesday 29 April-Friday 1 May £330

CONSTRUCTION AND REPAIR OF TIMBER FRAMED BUILDINGS

Exploration of the background to timber-framed buildings, dating techniques, structural problems and sympathetic remedial methods.

Leaders: Richard Harris and Richard Oxley

Thursday 30 April £95

OAK SHINGLES: HISTORY, MANUFACTURE AND USE

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

Leaders: Peter Harknett and John Deal

Wednesday 6 May £95

REPAIR OF TIMBER FRAMED BUILDINGS

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

Leaders: Richard Harris and Roger Champion

Thursday 7 May £95

ADVANCED GAUGED BRICKWORK

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

Leader: Gerard Lynch

Monday-Wednesday 18-20 May £330

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

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

Leaders: Gwen Jones and Joe Thompson

Tuesday 19 May £95

(There is a discount for those living in the Weald Forest Ridge area – please enquire)

OAK TIMBER FRAMING: RAFTERS AND LINE TRANSFER SCRIBING

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

Leader: Joe Thompson

Monday-Friday 1-5 June £475

ROOFS AND ROOF COVERINGS

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

Leader: Kevin Stubbs with Mike Fildes

Wednesday 10 June £95

Pargeting.

THE ROOFING SQUARE

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

Leader: Joe Thompson

Thursday 11 June £95

AN INTRODUCTION TO TIMBER-FRAMED BUILDINGS AND THEIR CONSERVATION NEW

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

Leaders: Richard Harris and Roger Champion

Thursday 11 June £95

(There is a discount for those living in the High Weald Forest Ridge area – please enquire)

REPAIR OF TRADITIONALLY CONSTRUCTED BRICKWORK

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

Leader: Gerard Lynch

Monday-Wednesday 15-17 June £330

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

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

Leader: Joe Thompson

Monday-Friday 15-19 June £475

ADVANCED LEADWORK

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

Leader: Simon Wood

Wednesday-Friday 17-19 June £350



Strength grading of timber.

LIME MORTARS FOR TRADITIONAL BRICKWORK

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

Leader: Gerard Lynch

Thursday 18 June £110

STONE: DIVERSITY AND DISTINCTIVENESS NEW

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

Leaders: David Bone and Kevin Hughes

Tuesday-Wednesday 23-24 June £190

BASIC BRICKWORK FOR HOMEOWNERS

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

Leaders: Kevin Stubbs and Ray Moseley

Monday 29 June £95

HISTORIC LIME PLASTERS AND RENDERS

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

Leaders: Ian Constantinides and Jeff Orton

Monday-Tuesday 29-30 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 1 July £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 2 July £95

PRACTICAL STONE WALL REPAIRS NEW

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

Leader: Kevin Hughes

Monday-Tuesday 6-7 July £190

SQUARE RULE TIMBER FRAMING

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

Leader: Joe Thompson

Monday-Friday 17-21 August £475

JOINTING, POINTING AND RE-POINTING OF HISTORIC BRICKWORK

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

Leader: Gerard Lynch

Monday-Tuesday 14-15 September £200

ENGLISH BRICKWORK: TUDOR TO EDWARDIAN

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

Leader: Gerard Lynch

Wednesday 16 September £95

CONSERVATION OF IRONWORK NEW

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

Leader: Geoff Wallis

Friday 18 September £95

(There is a discount for those living in the Weald Forest Ridge area – please enquire)

Course Programme 2009 – Traditional rural

COUNTRYSIDE SKILLS

STICKMAKING WORKSHOP

A market stick is a traditional type of stick for country walking, and is also used by farmers to take to market. It is a good basic stick, suitable for beginners to make.
9.30am-5pm **Saturday 28 February-Sunday 1 March £120**

LIVING WILLOW WORKSHOP

Come along to this one-day workshop and make a living willow chair which you can plant in your own garden. 9.30am-5pm **Sunday 1 March £75**

MAKE A BENTWOOD CHAIR

Learn how to make a comfortable natural bentwood chair, selecting your own timber and using a minimum of tools to facilitate the steaming process. 9.30am-4.30pm
Saturday-Sunday 14-15 March £200

WILLOW WORKSHOP: WEAVE AND WALE A BASKET

Using English brown willow and traditional techniques learn to weave and wale a basket to take home. 9am-5pm **Sunday 15 March, Sunday 2 August £55**

INTERMEDIATE ROPE WORK

Learn some more advanced knots, including how to make a side fender, basic Turk's Head knot and Monkey's Fist knot. 10am-4pm **Saturday 21 March £50**

CANE SEATING WORKSHOP

Learn how to prepare a chair, the basic six-way pattern for re-caning and how to do couching around the edge of the chair. 9.30am-5pm **Saturday 28 March £50**

LEADED-LIGHT STAINED GLASS WORKSHOP

Make a small leaded stained glass panel and learn many skills including how to cut glass to a precise pattern and join pieces. 9am-5pm. (See also Christmas section)
Friday 3 April £90

CORACLE MAKING WORKSHOP

Coracles are traditional riverboats. Round in shape, they are paddled with one oar. On this two-day course you will make a traditional ash slatted coracle to take home, and try out your boating skills on the Museum's millpond. 9.30am-4.30pm
Saturday-Sunday 4-5 April £200

SKEP MAKING

Learn to make a useful addition to the beekeeper's equipment from straw, and find out how skeps are used in beekeeping. A rustic feature to a cottage garden. 10am-4pm
Saturday 18-Sunday 19 April £90

SUSSEX TRUG MAKING WORKSHOP

A unique chance to learn from skilled trugmakers how to cleave and shave chestnut for the handle; steam and bend chestnut and willow for the boards and assemble a trug to take home and cherish. 9.30am-4.30pm **Saturday 18-Sunday 19 April £120**

INTRODUCTION TO CHARCOAL BURNING

A practical day exploring charcoal burning, using both traditional and current methods: from selection of wood to lighting the kiln, to marketing the product. 9am-4.30pm **Saturday 2 May £50**

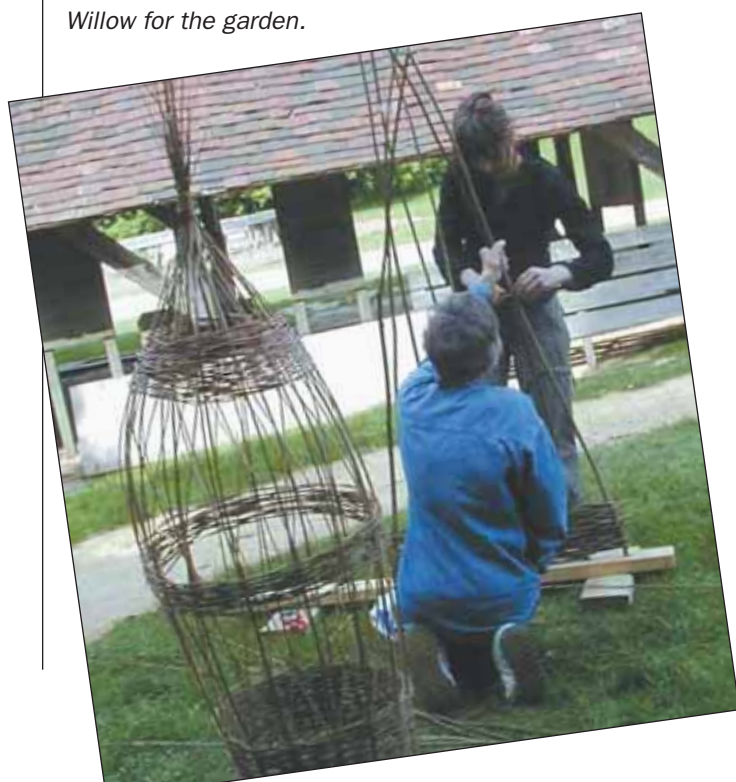
KEEPING SHEEP

A day school exploring the feasibility and management of a smallholding with sheep. Feeding, housing, breeding and regulations. 9.30am-5pm **Saturday 2 May £65**

IRONS IN THE FIRE

A practical day in the Museum's 150 year old working smithy, learning about the traditional skills of the village blacksmith. Each student will make their own simple object to take home. 9am-5pm **Saturday 2 May, Saturday 19 September £80**

Willow for the garden.



NET MAKING WORKSHOP

A hands on day covering the basics of net making, which will include making a diamond meshed net in hammock or 'purse' net form, net repairs, knitting nets and traditional uses of nets. 9.30am-4.30pm **Friday 8 May £45**

POULTRY HUSBANDRY

A half-day session giving participants the opportunity to find out all about aspects of keeping poultry, with advice and guidance on retailing eggs. 10.30am-3.30pm **Saturday 9 May £45**

DOWSING WORKSHOP

An introduction to the fascinating ancient craft of dowsing, with a practical dowsing session and guidance on interpreting the findings. 10am-4pm **Monday 11 May £40**

FOOD FOR FREE

Learn how to identify seasonal wild foods, distinguish similar species and gain an understanding of the history and folk lore attached to the plants. Then take a guided walk around the Museum to find plants and learn how to prepare a meal from them and other staples. 9.30am-4.30pm **Saturday 16 May, Saturday 26 September £65**

WILLOW GARDEN SUPPORTS

Make interesting contemporary plant supports to enhance your garden using English willow and traditional methods. 9.30am-5pm **Saturday 16 May £65**

WILLOW GARDEN SCULPTURES

An opportunity to explore willow sculpture through designing individual projects such as pods, spheres, small birds or animals to enhance your garden. 9.30am-5pm **Sunday 17 May £65**

MAKE A WOODEN BARROW

In a small group, learn the skills involved in making a wooden barrow, including the wheel itself. Over the two weekends you will build your own barrow to take home. 9.30am-4.30pm **Saturday 6-Sunday 7 June & Saturday 13-Sunday 14 June £390**

STONE CARVING WORKSHOP

This workshop is for people who wish to develop skills in carving a leaf design in Bath stone. 9.30am-5pm **Saturday 27 June £70**

POLE LATHE TURNING

An introduction to wood turning on the traditional pole lathe. Participants will have their own simple turned objects to take home. 9.30am-4.30pm **Saturday 13 June, Saturday 12 September £55**

BIRDS OF PREY EXPERIENCE

A unique opportunity to learn about the husbandry and training of birds of prey, handle and fly the birds in the Museum's parkland and learn about the history of hunting with birds. 10am-4pm **Friday 10 July, Friday 7 August £50**

LETTER CUTTING IN SLATE

Learn how to carve your own monogram or house number in slate using hand tools, following your own design. 9.30am-5pm **Saturday 11 July £70**

ANIMAL TRACKING

Learn about animal signs and track recognition, fundamental tracking techniques and about how plants, trees and shrubs relate to animal behaviour. 9.30am-4.30pm **Saturday 8 August £65**

CORN DOLLY WORKSHOP

Learn the history and development of this ancient craft, as well as the practical skills involved in weaving a corn dolly. 10am-5pm **Saturday 22 August £50**

EARLY TECHNOLOGY WORKSHOPS

BRONZE SWORD CASTING

The Wilburton-type sword is the first leaf shaped blade with integral handle made by bronze smiths at the beginning of the late bronze age. Its soft curving blade with rounded handle flares looks almost Art Deco in form. Cast your own sword using stone moulds and charcoal and look at handle designs. 9.30am-4.30pm **Saturday 6 June, Saturday 19 September £100**

SILVER SPIRALED WRIST TORQUE WORKSHOP

Working with pure silver rod using Bronze Age methods you will make a wrist torque with twisted body and forged terminals. 10am-4.30pm **Sunday 7 June £55**

PREHISTORIC COOKING

How did people cook in prehistoric times and what did they eat? Explore different cooking methods and sample delicacies from the ancient past, from making flour and cooking bread, to cooking in clay pots, cooking fish and deer on stone and boil-in-the-bag Stone Age style. 10am-5pm **Sunday 2 August £50**

PREHISTORIC TOOL MAKING WORKSHOP

Using the methods of ancient British people, including flint knapping, cordage manufacture from natural fibres, working with bone and antler, you will produce your own hafted tool to take home. 9.30am-5pm **Saturday-Sunday 8-9 August £100**

PREHISTORIC BEAD AND CORDAGE WORKSHOP

Beads are one of the oldest forms of body adornment, and probably started with animal teeth and seashells. Working with shell, bone, jet, amber, shale and silver, this workshop will make beads using ancient technology. 10am-4.30pm **Sunday 20 September £50**

TRADITIONAL ENGLISH LONGBOW

Learn to make a working bow, based on the great bow of the hundred years war. Starting from a single stave of laminated timber, you will make your bow and then learn to fire it. 9.30am-5pm **Friday-Sunday 27-29 November £260**

trades and crafts

HEAVY HORSE EXPERIENCE DAYS

A series of days designed to give people the opportunity to work with the Museum's team of heavy horses and have a thoroughly enjoyable day. All days are hands-on and physically demanding. If you book and pay for four or more days at one time you may deduct £15 from the total.

CARE AND MANAGEMENT OF HEAVY HORSES

A mix of theory and practice using the Museum's team of heavy horses. An introduction to stable care, feeding, harness and safe handling of draft horses, with the opportunity for some driving. 10am-4pm

Sunday 1 March £80

HORSE LOGGING

For those with some heavy horse experience. A day working with heavy horses extracting timber from the Museum woods. Participants must be agile and physically fit. 10am-4pm

Sunday 15 March £80

DRIVING HEAVY HORSES

Harness up and drive the Museum's draft horses in the field and on the track, chain harrowing, and shaft and pole work. Beginners and improvers equally welcome. 10am-4pm

Sunday 26 April, Sunday 10 May, Sunday 24 May, Sunday 14 June £80

HISTORIC HOME LIFE

VICTORIAN CLEANING

Clean and neat. The Victorian way of keeping your home and family presentable and hygienic. We shall be looking through and trying out a huge range of methods from the days before marketed products. Learn more about these traditional recipes and time honoured techniques. 10am-4pm

Friday 3 April £60

THE 16TH CENTURY DAIRY

Milk, butter and cheese played essential roles in the Tudor diet and daily life. During this practical day participants will use a hand churn to make butter, which will be salted and potted for winter, and learn the process of making soft cheese.

An overview of all aspects of 16th century dairy production and use, plus a look at early 17th century dairying. 10am-4pm

Wednesday 20 May £60



Felt bags.

VICTORIAN AND TUDOR HAIR AND MAKEUP

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

Thursday 21 May £60

COTTAGE HERB GARDEN: PERENNIALS FOR PRESERVES, POTIONS AND PIGMENTS

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

Friday 22 May £50

TUDOR SALADS AND VEGETABLES

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

Tuesday 2 June £60

SECRETS OF THE TUDOR STILLROOM

The stillroom was the source of a variety of potions, salves, pest repellents, cleansers, cosmetics, fragrant mixes and the all-important distilled aromatic waters. Explore some of the recipes handed down over the generations from Medieval times, making cough sweets, salves, herb honeys and drinks. 9.30am-4.30pm

Friday 19 June £50

15TH CENTURY HERBS IN THE MEDIEVAL MANOR

From household accounts, cookery recipes and leechbooks come a wealth of information and recipes using herbs as flavourings, colourings, preservatives, fragrances, medicines and pest repellents. Sage, parsley, garlic, tansy, pot marigolds and rosemary are some of the herbs used on the day. 9.30am-4.30pm

Saturday 20 June £50

BELOW STAIRS

An outstanding opportunity to learn about how households were managed over a period of 400 years, with fascinating site visits to parts of Cowdray ruins and Petworth House not normally open to the public. **Wednesday 8-Thursday 9 July £150**



Make a bentwood chair.

HERB DYES AND DESIGNS FOR SILK AND WOOL EMBROIDERY

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

Saturday 11 July £50

HERBS FOR HEALTH

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

Monday 20 July £50

17TH CENTURY SELF-SUFFICIENCY HERBS OF THE SETTLERS

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

Thursday 20 August £50

THE TUDOR BAKEHOUSE – BREAD

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

Wednesday 9 September £60

THE TUDOR BAKEHOUSE – PIES AND PASTRIES

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

Thursday 10 September £60

18TH CENTURY STILLROOM SECRETS

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

Tuesday 22 September £50

DRAWING AND PAINTING WORKSHOP

Week-long courses

OIL PAINTING WORKSHOP

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

Monday-Friday 22-26 June £250

IMPROVERS' WATERCOLOUR WORKSHOP

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

Monday-Friday 7-11 September £250

THE DOWNLAND SKETCHBOOK

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

Monday-Friday 12-16 October £250

Weekend courses

DRAWING WEEKEND

Practice your drawing technique in a variety of media using the Museum's wonderful buildings and exhibits as your subjects. 9.30am-5pm

Saturday-Sunday 9-10 May £120

BEGINNER'S WATERCOLOUR WORKSHOP

Overcome your fears and try your hand at watercolour. A comprehensive beginners' course, covering choice of materials and explaining various techniques, including wash, stipple and drybrush. 9.30am-5pm

Friday-Sunday 5-7 June £180

WATERCOLOUR SKETCHING

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

Friday-Sunday 24-26 July £180

Course Programme 2009 – Traditional rural trades and crafts

Day workshops

DAY WALK WITH A SKETCHBOOK – BIGNOR

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

Saturday 23 May £60

COSTUME FIGURE DRAWING WORKSHOP

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

Friday 12 June £60

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

Tuesday 31 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 3 April, Friday 12 June £45

KNITTING WORKSHOP

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

Monday 27 April £45

CABLES, BOBBLES AND BUMPS

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

Wednesday 29 April £45

TATTING WORKSHOP

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

Friday 1 May £45

SPINNING: PREPARATION AND THE DROP SPINDLE

Learn about fleeces and carding wool ready for spinning, before trying your hand spinning with the drop spindle. 10.30am-4.30pm

Monday 11 May £50

SPINNING: AN INTRODUCTION TO THE WHEEL

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

Monday 18 May £50

FELTING FOR FUN

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

Saturday 13 June £45

FELT BAGS

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

Sunday 28 June £45

BOBBIN LACE MAKING FOR BEGINNERS

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

Saturday 1 August £45

GUIDED WALKS

WILDFLOWER WALKS

Spend an afternoon learning about the wildflowers which grow in the meadows and woodland on the Museum site. Walks will take place in spring and summer. Starts at 2pm and finishes with tea and cake.

Spring wildflower walk

Thursday 23 April £12

Summer wildflower walk

Thursday 25 June £12

TREE WALK

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

Wednesday 13 May £12

DAWN WALK WITH BREAKFAST

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

Saturday 16 May £15

NIGHTJAR WALK

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

Friday 19 June £10

ICE AGE LANDSCAPES

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

Saturday 11 July £10

BAT WALK

Join our guided bat walk, where bat detectors will be used to locate and identify the different types of bat that live around the Museum site. A wonderful opportunity to learn about these beautiful and fascinating creatures. 7.15pm start, finishes with hot drinks.

Friday 4 September £10

FUNGI WALK

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

Friday 16 October £12

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*"Someone's sitting in the shade today because
someone planted a tree a long time ago."*

W Buffett

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Evening talks with coffee and cake . . .

The Museum's talks programme for 2009 features speakers who are experts in their fields who will share their knowledge in a relaxed talk, with illustrations. Questions are welcome. The talks will start at 6.30pm, with tea/coffee and cake served from 6pm. The ticket allows entrance to the Museum site from 4pm on the day of the talk. All talks cost £10 per person including refreshments.

A CARPENTER'S TALE OF THE LONG GALLERY AT PARHAM HOUSE

Thursday 16 April

The 160ft long roof over the Long Gallery at Parham is a fantastic and extensive survival of Elizabethan carpentry, containing a wealth of information about historic woodland management methods and carpentry tools and techniques.

Speaker Joe Thompson of Sussex Oak & Iron is carpenter-in-residence at the Museum and teaches a range of our historic carpentry courses.

EARLY WEALDEN AND DOWNLAND CHURCHES

Tuesday 21 April

Discover more about the fascinating history of churches in the western end of Sussex, including little churches high on the Downs, such as Marden church, more important ones in the valleys, like Singleton, and some on the Wealden greensand ridge, for example Elsted and Petworth.

Speaker Dr David Parsons retired in 2001 from the University of Leicester, where he was Reader in Church Archaeology and Head of the Department of Adult Education. He has taught continuing education courses for the University of Sussex and is a member of the Research Committee of the Sussex Archaeological Society.

TRADITIONAL SUSSEX SONGS

Wednesday 29 April

Spend an evening listening to some traditional folk songs from Sussex and discover the history and folklore behind the lyrics.

Speaker Chris Hare has a BA (Hons) in British Studies and MA in Life History and taught for many years at the Centre for Continuing Education at the University of Sussex. The author of seven local history books, he is currently managing the HLF (Heritage Lottery Fund) *Time for History* project in Worthing.

GREAT EXPECTATIONS

Wednesday 6 May

In this light-hearted, illustrated talk the perceptions and expectations that harbour users have of the Harbour Master will be contrasted with his duties and statutory powers.

Speaker Nigel Jardine is Manager and Harbour Master at Langstone Harbour in Hampshire and is a Master Mariner with a broad marine background. He is Chairman of the Solent and Southern Harbour Masters Association and sits on the Councils of the British Ports Association and the UK Harbour Masters Association.

A HISTORY OF PLANTS IN SUSSEX

Monday 11 May

A fascinating look at plants found in Sussex and their uses throughout history. Hear about the legends and interesting stories connected with them.

Speaker Bruce Middleton is a local natural historian who works for the South Downs Joint Committee and specialises in plants.

A CURSE ON YOUR NEIGHBOUR: A PRACTICAL GUIDE TO 16TH CENTURY WITCHCRAFT

Monday 1 June

Surrounded by a barrage of entirely modern mythology, the historical experience of witchcraft is completely lost. Far from the mass burnings and rampant Satanism of modern imagination, the muddle of Elizabethan beliefs is a far more fascinating study.

Speaker Ruth Goodman is a leading member of the Tudor Group and is particularly interested in the domestic tasks of ordinary people. A presenter on the recent BBC TV *Victorian Farm* programme, she has undertaken work at Shakespeare's Globe Theatre, The Mary Rose, St Fagans Museum and Ulster History Parks as well as events for the National Trust and English Heritage.

BEYOND THE DOWNS . . . TO THE SEA

Thursday 11 June

An illustrated talk about the inland impact of the sea, how we think about the sea and the shoreline as we have adapted it from nature and whether we can continue to maintain that shoreline.

Speaker Dr Jane Taussik researched the contribution of planning to coastal management and developed Portsmouth University's Masters programme in Coastal and Marine Resource Management. She is a former member of the board of CoastNET, the UK's coastal network, and President of EUROCOAST. She now sits on the Environment Agency's Southern Regional Flood Defence Committee.

FARMING IN THE DOWNS C.1750-1914

Tuesday 16 June

Rural landscapes are forever changing. Farming methods, scale of farms and communities have always altered, sometimes slowly and sometimes, as in this period, quite quickly. We will explore some of the causes of change on the Downs and their consequences for the landscape.

Speaker Dr Sue Berry is Editor of the Victoria County History volume for the City of Brighton and Hove, and Associate Tutor at the Centre for Continuing Education, University of Sussex.

Further information: Tel 01243 811021, email courses@wealddown.co.uk

HEAVY HORSE TALES

Friday 19 June

Discover how heavy horses have been used in farming and the work and other activities they are still involved in today from a speaker who has worked with them nearly all his life.

Speaker John McDermott has worked with Percheron horses since his late teens. His horses are seen demonstrating the St Giles steam fire engine at events, and he competes regularly in heavy horse driving trials: he is a winner of the David Briggs Memorial Trophy and the Chris Zeuner Memorial Trophy. He plays a major role in the British team entry for La Route du Poisson and last year won several ploughing championships and the Heavy Horse Obstacle Driving Championships.

CHARLES II AND HIS ESCAPE THROUGH SUSSEX

Wednesday 1 July

This talk looks at the six weeks from the King's defeat at Worcester on 3 September 1651 to taking ship from Shoreham, and concludes with the rewards for those who risked their lives to help him after the Restoration. **Speaker Helen Poole** is an archaeologist, local historian, lecturer and writer who has worked in Sussex museums since 1991.

ELIZABETHAN HERBS AND HERB GARDENS

Friday 10 July

Illustrated with slides from the recreated period gardens at the Museum, such as Bayleaf garden, and Christina's own garden, this talk gives an insight into garden planning of the 16th century. Planting decisions and the importance of herbs will be explored, providing glimpses of the daily life of the housewife and gardener. **Speaker Christina Stapley BSc (Hons) MCPP** is a qualified medical herbalist with a degree in Phytotherapy (plant therapy) and practises in Wiltshire. She has grown some 300 herbs, studied and used them for over 30 years, has written three books and edited and interpreted a 17th century book of cookery and physic recipes.

LIVING LANDSCAPES

Tuesday 21 July

A look at the wildlife and habitats of South East Hampshire and the surrounding area, their conservation and why it is important to look after them.

Speaker John Goodspeed is Chairman of the Management Council of Hampshire & Isle of Wight Wildlife Trust and works in conservation around Langstone Harbour and Portsdown.

Heavy horses and working animals display their skills

Heavy horses are a regular sight at the Museum, especially for the main show on 30/31 May, and this popular special event will now include a new element – other working animals. The **Heavy Horse and Working Animals Show** is an opportunity to discover the great variety of traditional tasks



undertaken by a range of animals, with an end-of-day parade and ringside commentary on Sunday, with the cross-country heavy horse driving trials on the Saturday. Then, on 10/11 October the **Autumn Countryside Show** is a must, with heavy horses and vintage tractors ploughing, steam threshing, falconry, dogs and displays of traditional rural crafts and skills.

In brief

A unique venue for your wedding

If you are getting married in 2009, why not consider the Museum's Crawley Hall for your ceremony? Approximately 20 couples a year marry at our unique venue, which provides a peaceful setting and beautiful backdrop for your photographs. On a warm summer day, you and your guests can enjoy the ambience of the Museum whilst nibbling canapés and sipping champagne, or tucking into a delicious picnic on the grass! If you would like further details, ring Diana Rowsell on 01243 811464 for a wedding pack.

FRIENDS' NEWS

The Friends is a support organisation for the Museum, which runs fund-raising events and social activities for its members. It is one of the largest museum Friends groups in the country, with some 4,950 memberships representing about 11,600 individual members. Since its inception it has raised a total of £1.6 million for the Museum, making a major contribution to the Museum's work.

Dear Friends

I should like to thank you all for your continued support through your membership subscription and at our fund-raising events which enables us to support the work of the Museum. This year we have been able to contribute to projects and sponsor the Rare Breeds Show with a total of £190,080. None of this would be possible without your help, and during this coming year it will be even more important for us to keep up this level of support.

Members of the Friends of the Museum will receive a notice of the Annual General Meeting, to be held on 9 May 2009 in the Jerwood Gridshell Space, together with a copy of the Report and Accounts for 2008 with this magazine.

Your membership entitles you to free entrance to the Museum, but we are always looking for ways to make your membership more enjoyable. The committee is keen to recruit new younger members with good ideas about different activities that will be attractive to those with family membership. If you feel you can help in this way please give me or our secretary, Sarah, a ring (our telephone numbers are on this page), and we will be happy to talk to you. The job is not hard – we have four meetings a year, plus the Annual General Meeting. At present we meet in the day-time, but this is not set in stone, and can easily be changed. At the meetings we discuss monetary requests from the Museum for specific projects; our day trips and the annual spring tour and fund-raising and social activities.

Other ways in which you can help the Friends include manning the recruitment desk at the Museum on event days and with the erection and striking of the Friend's tent used on these special occasions. Again, please contact me or Sarah for more information. Any help will be greatly appreciated.

I wish you a very happy and enjoyable year at the Museum and look forward to meeting you at our events.

Jean Piggott
Chairman of the Friends

Waverley Willows

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A slice of farmhouse heaven

Annual General Meeting

9 May at 2.30pm in the Jerwood Gridshell Space

After the annual general meeting the Museum Director, Richard Harris, will update members on developments at the Museum. 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 Honorary Secretary.



Michael Piggott

Dover Castle, visited on one of the Friends' day trips last year.

Recruitment

Some kind folk offered their help for 2009 on our last outing last year to *Tickets Please*. Unfortunately I did not have an opportunity to write down the names! Please telephone me on 01243 811726!

Sarah Casdagli, Friends' Honorary Secretary

Friends' contact details

Chairman, Jean Piggott – 01730 813126. Honorary Secretary, Sarah Casdagli – 01243 811726. Membership Secretary, Lisa Neville – 01243 811893 (please note the membership office is not manned continually; please leave a message)

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Friends' day trips 2009

Parham House 9 June

We are very lucky to have the opportunity to visit Parham House on a day when it is not open to the general public. The visit will begin at 2.30pm and include a fully guided tour of the house and a chance to walk in the garden. Tea can be purchased during the visit. Parham has been a family home since the foundation stone was laid in 1577 and is now lived in by Lady Emma and Mr James Barnard and their family. The house contains an important collection of needlework and a collection of beautiful old furniture and paintings.

Travel will be in our own cars but lifts can be arranged from the Museum

Ticket price £10.00

Knole House (National Trust) 22 July

Set within a glorious deer park, Knole House appears to be a small village from the distance. The house is beautiful and has many links with kings, queens and nobility as well as literary links with Vita Sackville-West and Virginia Woolf. There are 13 staterooms to visit. These are laid out in 18th century style to impress visitors with the wealth and high standing of the Sackville family (who still live there today). The house contains some fine furniture, paintings by Gainsborough, Van Dyck and Reynolds and important tapestries. In the afternoon we have booked a visit to the private garden of Lord Sackville. Morning coffee, lunch and tea can be purchased on site, or you may bring a picnic.

Depart Museum 9.15am, return approx. 6.00pm

Ticket price NT members £14.50, non- members £23.00

British Museum 29 September

Following our wonderful visit last year, we are returning for a day with the guide we had before. Those of you who were with us on that trip will remember how knowledgeable and interesting our guide was. Following coffee, we will divide into two groups for a morning tour of the *Treasures of the British Museum* and after lunch we will again split into two groups for a tour of the 'British bits' including the Sutton Hoo ship-burial and the Mildenhall Treasure. Lunch can be purchased at the museum or in one of the cafés or pubs in the area or you may bring a packed lunch.

Depart Museum 8.00am, return approx. 6.30pm

Ticket price £21.00

Milestones and Christmas Memories 8 December

We meet our guide for coffee at Guildford Cathedral with a chance to admire their Nativity scene. The rest of the morning is spent discovering Christmas past in the villages of Surrey and Hampshire. Lunch will be taken at a venue of your choice in one of Hampshire's most attractive villages. In the afternoon we visit Milestones Museum in Basingstoke where replica Victorian and 1930's shops and houses contain artefacts from a very interesting collection of items used in the past by ordinary people. All will be decorated for Christmas in period style.

Depart Museum 9.15am, return approx. 6.00pm

Ticket price £21.00

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.

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

Why not sponsor a class at our Rare & Traditional Breeds Show on Sunday 19 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 19 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

Collections update

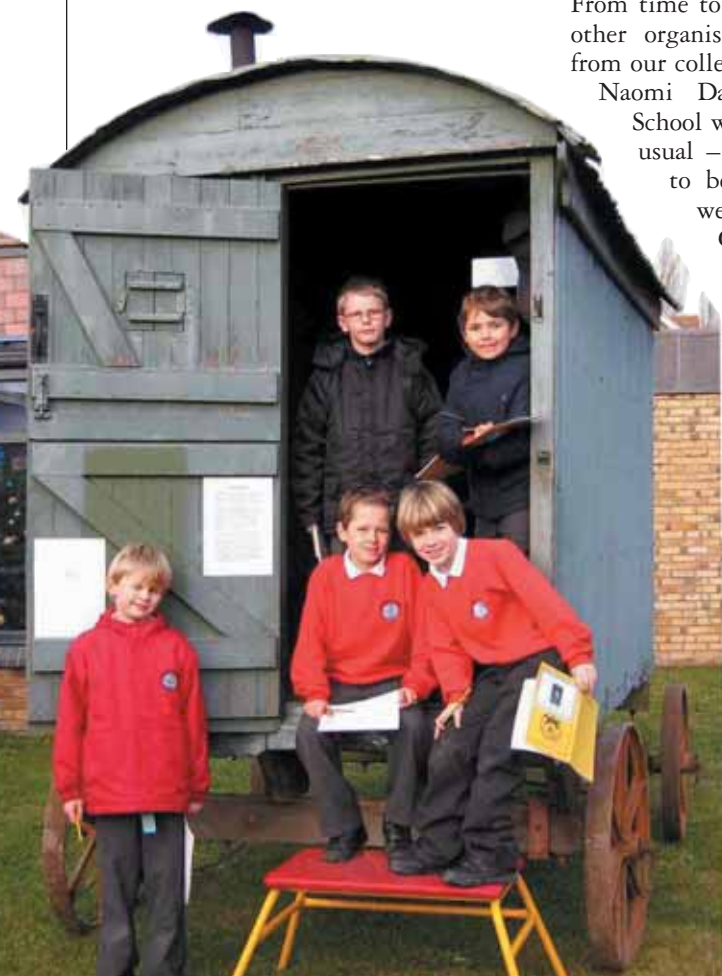


Wheat samples

Tony White of Yapton was a long-standing friend of the Museum and since his death in 2007 his widow, June, has continued to donate items from his collection. One of these is a beautifully framed display of 19th century wheat samples grown in the Brighton area.

There are four different varieties: Original Red, Victoria Wheat, Hunters Wheat and Golden Drop Red Wheat, with a sample for each year from c1860 to the 1890s. It is an extremely valuable record of cereal growing in our area.

Shepherd's hut loan



From time to time we are able to help other organisations by lending items from our collections, but a request from Naomi Day at Bosham Primary School was for a larger object than usual – a shepherd's hut. It was to be the focus of a themed week based on Peter Collington's book *A Small Miracle*, which is about an impoverished old woman who lives in a shepherd's hut. She restores a vandalised crèche, and when she falls in the snow, the figures come to life and rescue her.

We agreed to lend a shepherd's hut that was robust enough to move and found that it would fit onto our trailer – but only just! The journey to and from Bosham was extremely slow! However, we delivered the hut safely to a small area of lawn in front of the school.

Naomi Day takes up the story. "One of the highlights of the week

Sussex wagon wheels

In the Spring 2006 Museum Magazine we reported that Tony White of Yapton had given us a fine example of a Sussex wagon. Museum volunteer Adrian Locke carried out repainting and minor repairs to the upper bodywork. However, the wheels were in a poor state, often the case with such wagons, and at various times they had been repaired with varying degrees of skill and success.



As the majority of the wagon was in such good condition we identified it as a vehicle which could be used on site by the Museum's team of heavy horses, and we are grateful to the Friends of the Museum for funding the construction of new wheels. Using the old wheels as templates and reusing the tyres and metal fittings, wheelwright Douglas Andrews produced a superb set of wheels which we collected in December 2008. We are now in the process of painting them in the same colours as the original set to match the wagon and prolong their working life.

was Monday lunchtime when the shepherd's caravan from the story arrived at school; a magical opportunity for the children to sketch, investigate, discover and take part in role play throughout the week. The children's faces as they knocked on the door to have it answered by the lady from the story were delightful! As they were welcomed inside, they were able to spend a few moments experiencing the hardship she faced whilst having an insight into the simple things she valued in life. The week culminated with a celebration assembly attended by Peter Collington, the author.

"A very special hour followed when the children shared with each other the huge variety of work that had come out of the book. Children in the reception class became the nativity characters helping the old woman in the snow, while children in year six created a musical soundtrack to accompany the story. Children in year four created news reports from the scene of the crime, and those in year five wrote a podcast which they aired live!"

Marshall's living van

The Autumn 2008 Museum Magazine reported the gift of an important contractors' living van by Peter Tomkins and Ray Turbefeild of Chalcroft Nurseries. It requires some significant work to return it to suitable condition for display, including the production of a new set of wheels: all this work can be done at the Museum using our in-house skills.

The South Downs Society (formerly the Society of Sussex Downsmen) has generously agreed to grant aid its repair and conservation. We are most grateful to the society, which has supported the Museum on a number of occasions over the years, most recently with the creation of our sheepfold.

The living van will be displayed in the newly rebuilt Ockley haybarn where it will complement our Marshall's threshing machine conserved in 2007.

Tea dispenser?

This item, donated to the museum by Alan Menzies, is thought to be a dispenser for tea or tobacco – but could be



something completely different! It was certainly used to measure out something in a shop and the manufacturer's plate shows that it was made by W.M. Still & Sons, a company involved with both tobacco and foodstuffs. Can any of our readers identify it?

'Joseph Norkett' roof tile

The Museum has received several emails and letters from readers who saw the item in the Autumn 2008 Museum Magazine about Joseph Norkett, whose death in 1841 was commemorated on the reverse of a tile in our collections. Joseph was born c1775, married Fanny Voller in 1827 at Pagham, and died of congestion of the lungs, aged 66, in Westhampnett. The informant on his death certificate was Thomas Norkett, probably his brother, who was born in Westhampnett in 1794 and was a Chichester-based brick maker. There were two brickfields close to Westhampnett where Joseph could have worked.

Museum's schools services in great demand

Workshops run by the Museum's Schools Services department are in great demand by teachers, who say that, together with their own input to a visit, they can achieve up to a term's classroom work across the curriculum from one visit.

Last year the Museum delivered more than 1,400 separate workshops with an average of 10 children on each, and a total of approximately 24,000 children visiting in school groups during the year, says the Museum's Schools Service Manager, **Rachel Mercer**.

The Museum's strategic approach of working closely with schools was enriched last year by the *Creativity in the Classroom* conference attended by almost 150 teachers from Sussex and Hampshire and addressed by Mick Waters of the Qualifications & Curriculum Authority. Several schools which regularly bring children on school visits gave presentations, inspiring other teachers to make unusual requests for workshops. One example was bread-making, to fit in with a food and farming topic, with a visit to Lurgashall Mill to see flour being ground, ensuring that the children understood the whole process. The Museum will host the conference again this year, along with a *Citizenship* conference.

It is always encouraging to receive bookings from schools that haven't visited the Museum before, particularly if they emerge from a recommendation



Fittleworth First School's oak class performing their dance for delegates at the Creativity Conference 2008.

The dance was inspired by their reading of Jack and the Beanstalk and their thoughts about giants.

by another school. It was this that prompted the deputy head from Isleworth and Syon School in Twickenham to book three visit dates in February. The Museum welcomed some 50 Year 7 students on each day to take part in our popular winter workshop programme.

Packed with hands-on activities, this includes cooking in the Tudor kitchen, a farming tour of the Museum's farm buildings, machinery and animals; spinning wool and dressing up in replica Tudor clothing, and exploring the symptoms, prevention and cure of diseases in Tudor times. The school hopes to make this an annual trip and we look forward to seeing them again next year!

Have you heard of 'glinters'?

Museum Friend and SIAS (Sussex Industrial Archaeological Society) member, **Norman Langridge** is seeking further information about 'glinters', a name given to vertical protective stones placed against the walls and corners of buildings at ground level to protect them from wagon and carriage wheel damage.

His colleague, Ron Martin, came upon the word 'glinter' used to describe such stones around the Cross at Chichester and at Kings Cross Station, London. The word does not appear in the Oxford English Dictionary (OED), but has been found on two websites.

Mr Langridge has surmised that the word 'glinter' may have been so-called

as iron-tyred wheels may have thrown sparks or glints when they caught the stones. Meanwhile Mr Langridge has discovered that the National Trust's architectural advisor, David Adshead, knows the stones as 'spur stones', while Scottish and regional variations appear to be 'pallstones', 'hurter stones' and 'knocking posts'. 'Spur stone' and 'hurter stones' can be found in the OED, the latter more often associated with preventing gun carriage wheels from damaging their surroundings. Mr Langridge hopes that readers of this magazine may know more about the stones and the use of the regional words to describe them. Contact him at nimrodlangridge@aol.com, or via the Museum office.

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The Museum provides a unique and interesting venue for a wide range of events, conferences and meetings, making use of its indoor and outdoor resources.

Last year 200 staff working for one of our major banks in London visited the Museum to sample country activities including clay pigeon shooting and duck herding, while 200 Girl Guiders booked the Jerwood Gridshell Space for a party to celebrate the work of their volunteer guiders countywide.

The Rare Breeds Survival Trust held their AGM at the Museum on the day of our Rare Breeds Show, the first time they had held the AGM away from their headquarters, and in May the Gridshell was the venue for the Knot Tyers International Conference. Knot tyers came from all over Europe, America, Canada and Japan for a varied programme of lectures, seminars and demonstrations for the public.

Professionals and volunteers from other museums came for focused visits, including the Museum of English Rural Life, the Royal Marines Museum, The Architectural Association, University College London Museum Studies Department and the Victoria & Albert Museum. Seventeen architects visited from Historic Scotland, and the Museum ran a bespoke cob-walling day for Oxford Brookes University. We hosted a visit from 15 European university lecturers during their conference at University College Chichester, and as part of the Sharing Skills Scheme which allows museum staff and volunteers to broaden their experience on work placements at other museums, we welcomed two members of staff from Sussex Past who work at Lewes Castle.

The Autumn Countryside Show in October included on the first day the launch of a new book *A Practical Guide to Thatch and Thatching in the Twenty-first Century* accompanied by a dramatic thatch fire test, and on the second day a promotional event for the Worshipful Company of Plumbers.

Some people just visit for fun! The Bas family came for a huge family picnic of cousins, uncles and aunts while they were holidaying back in Sussex after living in France for many years. Lod Bas was a regular stonework demonstrator for the Museum in Court Barn prior to their emigration.

More than £10,000 was raised for Breast Cancer Care at an auction of promises in Gridshell in October. Lots included everything from a load of logs and a week in the Dordogne, to a vasectomy! A small team of young women whose lives had been touched by cancer got together to make this event



Museum's unique resources attract corporate events



Top, the Girl Guiders' celebration in the Gridshell; above two images from the visit of the National Society of Master Thatchers, and below, the Knot Tyers International Conference under way in the Gridshell.

happen, and we were fortunate to be chosen as the venue.

On a sunny Sunday in September, about 150 people and their dogs gathered in the field below Pendean for the annual Singleton Dog Show. Organised by a committee from the local play-group including Museum site manager Nick Conway, the show attracted all kinds of dogs. Staff from the adult learning team at the Museum, Diana Rowsell and Rebecca Osborne, judged the fun classes, including 'best six legs' and 'dog that the judges would most like to take home'.

These were all in addition to our usual range of car rallies, pony clubs, building crafts college visits and SPAB (Society for the Protection of Ancient



Buildings) millers' training days that occur regularly.

To enquire about bookings for events at the Museum contact Diana Rowsell on 01243 811464/811931. Email courses@wealddown.co.uk. Web-site www.wealddown.co.uk.



Timber framing from scratch ... and its impact

Timber framing from scratch has been a feature of the Museum's Building Conservation Courses programme since 1997. The brainchild of Richard Harris, then the Museum's Research Director, it started as a two-week workshop but has been progressively refined into several week-long courses, including a new advanced course to enable people to take their skills further.

The original 15-day long *Woodshed workshop*, led by Henry Russell, resulted in the construction of a woodshed at the back of Bayleaf farmhouse. The following year it was repeated as a 13-day *Woodshed workshop*, led by Paul Price. The product of this course was sold and re-built in Ireland. By November 1998, with Joe Thompson as tutor, this practical course had evolved into a seven-day *Timber framing from scratch* experience, which took its eight participants through all the processes involved in converting oak logs into timber that was then jointed and framed into a structure, in the first case a rather large dog kennel!

The demand for these workshops grew and grew, until four courses were being run in every 12-month period,

and *Intermediate timber-framing* was introduced to enable participants to take their skills further.

The evolution of *Timber framing from scratch* has continued, and Joe Thompson now runs three different oak-framing workshops, each five-days long: *Jowl posts and double-cut scribing* (four times a year), *Braces, studs and plumb-bob scribing* and *Rafters and line transfer scribing* (twice a year) along with a softwood framing course entitled *Square rule timber-framing*. Students are able to achieve a good grounding in traditional timber framing, using the tools and methods of 17th century carpenters, as well as those used by the timber-framing companies of today. The present structure of the framing courses brings them in line with the framework proposed for the NVQ in *Heavy timber-framing* which is being developed by the Carpenters' Fellowship.

Joe Thompson is an inspirational teacher, whose original interest in working with green oak was inspired by the sight of so many oak trees felled by the storm of October 1987. His craftsmanship, passion for oak, engaging communication skills and analytical eye for historical detail combine to make the courses unique and very highly regarded in the timber-framing sector.

From the beginning of *Timber framing from scratch* the profile of student participants has been very varied: designer/builders, employees of timber-framing or building conservation companies, self-employed craftspeople, enthusiasts wishing to construct a 'one-off' building, and home-owners wanting to know more about or repair their homes. From pilots to surgeons and IT escapees, as well as carpenters wanting to extend their skills, the Museum has welcomed people from all walks of life. Some of their stories are told below.

Diana Rowsell

Roland Horwood

"Five years ago I was working for Land Rover. I'd spent 20 years progressing from lowly engineer to an overpaid, bored, middle manager. I was watching *Grand Designs* featuring a Carpenter Oak frame and thought 'that looks like fun, I could do that'. Casting around for ways to experience oak framing I discovered the courses at the Museum. I did the one-day course, swiftly followed by the full week *Timber framing from scratch*. I had so much fun on these courses, great tuition from Joe Thompson and a real sense of achievement at the end of the week.



"Joe recommended going to the summer 'Frame' event held by the Carpenters Fellowship. Here I had the opportunity to talk to many professional framers and enthusiasts and rapidly came to the conclusion that I wasn't cut out to be a full-time carpenter (it's hard work!). After talking to Tim Crump and Bill Kier at Oakwrights in Hereford they offered me a job as a frame designer; using computer-aided design (CAD) to design traditional oak frames, and erecting the finished frames on site. I was thrown into the deep end; learning commercial framing in the workshop and on site, then progressing to designing them. My experience on the courses, although in theory 500 years out-of-date, was vital to my ability to thrive in this environment. I am now a senior designer, with 30 oak frames behind me and a family moved from the suburbs of Coventry to a 15th century Wealden house in Herefordshire."

Polly Kerss

"With mixed-up historical kitsch so prevalent in contemporary architecture, I joined the *Timber framing from scratch* course to learn from the inside-out how building styles developed in the past, and how to repair and extend my own Kent farmhouse in a historically appropriate way. What I hadn't expected was that, by the end of the week, I would feel absolutely confident in my own ability to construct a timber-framed building, having never previously sawn anything but a loaf of bread.

"I was made redundant, but with a collapsing roof and wobbly walls and no funds to pay a builder this could have been a disaster. But tackling the work myself, following courses in *Roof framing* and *Wall framing* (swiftly followed by



Jointing and pointing and *Green architecture*) has turned this into the most exciting project of my life. The house has undoubtedly benefited to the point where there is now a good level of trust with the local conservation officer and planners, but it is the interesting people, from all walks of life, that make the anticipation of the next course so relished."

Neville Squires

Neville lives in Wimbledon and works in Wandsworth Library. He is involved in voluntary woodland work, which led to his interest in historic carpentry. In 1999, without any prior practical experience, he took the plunge and booked his place on *Timber framing from scratch*. Neville especially remembers the hot July weather – as in those days the course took place in the tent behind the Market Square. Then the course was seven days long and took students through the entire process from converting the timber to erecting the frame.

He found the course extremely enjoyable, and just as valuable as acquiring new knowledge was being able to meet other people involved in timber framing, and realising that these historical skills are still being used today. Neville went on to participate in other courses, including *Wattle and daub*, and *Medieval roof carpentry*, which has now evolved to become *Oak timber-framing: rafters and line transfer scribing*. He said: "The real value of the courses is that I learnt to do things I didn't realise I could do." He has even bought himself a pit saw, which he was able to bring in to show other students. His latest course in January 2009 was *Practical flint walling*, which he hopes will help him in his role as a churchwarden.

Herbert Russell

"The *Timber framing from scratch* course and the series of related courses were fundamental in developing a working understanding of the traditional methods used. When engaged in timber framing projects I use these traditional methods.

"I would humbly suggest that these courses are first among equals, and would without hesitation recommend them to anyone who is thinking of a change of direction in their work life or purely from a point of interest. These courses were the start of an amazing



journey; little did I know that nearly five years later I would be studying for an *MSc in Timber Building Conservation*, at the Museum."

Herbert also came on the *Lath making* day school in 2007 and rang us the day before the 2008 course as he thought the students would be interested to know that in the intervening year he had made 15,000 linear feet of laths. Indeed he has supplied the laths for two Museum building projects.

Chris Chadwick

"Wary of showing up my schoolboy skills alongside proper woodworkers, I need not have worried because many of us were 'in the same boat' and help was always at hand. We learned how easily mistakes are made and that they have all been made before, and part of the craft of the carpenter is to know how to deal with them. The insight gained into the evolution of methods and tools was fascinating as was the converting of timber. Hewing, plumb and level marks, two-foot marks, double cutting of tenon shoulders and draw boring are all very familiar now.

"Since doing the *Timber framing from scratch* course, I have been back to help with the construction of the Singleton spire (erected to teach the craft of shingling). I have been able to design and make a dismantlable oak picnic table (put in the shed for winter) held together by draw boring. I have retired from my life as an orthopaedic surgeon which also involved saws, hammers and chisels! Now I undertake various



The Timber framing from scratch course underway (opposite page and above), and below left, tutor Joe Thompson explains a point to his students.

wood-related activities and would relish the chance to be involved in a proper timber framing project."

Nick Mitchell

A carpenter by trade, Nick attended his first *Timber framing from scratch* course in February 2007. This has rekindled Nick's thirst for learning, and he went on to undertake the other two courses in the oak framing series, plus *Square rule timber framing*. He has now completed the Museum's leadwork courses, and helped to construct the Singleton spire.

Since attending the courses Nick's work has broadened. He has made a couple of small frames, and is taking on more traditional work. He said: "Attending Joe's courses made me realise how much I needed to learn! I have now completed City & Guilds Level 2 English and Maths, am currently undertaking a CLAIT computer course, and soon begin an Open University History degree". Nick hopes to attend more of Joe's courses – if he can find any spare time – and plans to work in the period building trade after finishing his studies.

Jeremy Allen of Horsham attended *Timber framing from scratch* in 2006. His career has since developed and he is now the 2009 SPAB (Society for the Protection of Ancient Buildings) Millwright Fellow.

If you have attended any of Joe Thompson's Timber framing from scratch courses and would like to share your story, please contact Diana Rowsell at headoflearning@weald-down.co.uk

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Ivon Hitchens, Flowers, 1942, Oil on canvas, Mrs Diana King Bequest presented through The Art Fund (2003), © Estate of Artist

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In brief

Conservation courses for the Weald Forest Ridge Landscape Partnership scheme

The Museum is taking part in the Weald Forest Ridge Landscape Partnership scheme, providing courses in conserving and renovating the distinctive tile-hung, weather-boarded and half-timbered houses of the area, as well as teaching the conservation of historic ironwork, a legacy from the area's past as a centre of iron production in Roman and Tudor times. The three-year £3.3 million scheme (partly funded by the Heritage Lottery Fund) aims to resurrect the once well-known Weald Forest Ridge name and celebrate the area's local distinctiveness. The Ridge is home to 325,000 people, framed by eight neighbouring towns (Horsham, Crawley, Haywards Heath, East Grinstead, Crowborough, Uckfield, Tunbridge Wells and Tonbridge). The Partnership aims to enable people to more easily access and enjoy the area, learn about its heritage and take part in caring for its distinctive natural and built features. Further information: www.highweald.org

Interpreting the Museum's farming exhibit

Five years ago the Museum created six field strips as the start of a process of bringing land adjacent to the Museum site into use as an exploration of historic farming, and now we have four additional small fields. The strips are in two groups of three, one group being cultivated under a rotation including a fallow, and the other including a clover or root break crop, while the four new fields are being brought into a 19th century four-course rotation.

One of the aims of the farming exhibit is to encourage the use of horses for farm work. Our team of volunteers at the stables are constantly practising and extending their skills in horse work, driving and equine care, but farm manager Chris Baldwin is also developing plans for a 'Young Persons' Working Horse Club'. This would help young people learn key horse-work skills from the dedicated but dwindling number of people for whom horse work has been not just a hobby but a profession.

The interpretation of a live farming exhibit is difficult, because by its nature it changes all the time – sometimes slowly while the crops are growing, sometimes quickly when the land is ploughed. We have used static signage



Horseman Mark Buxton driving the new rides vehicle in the autumn.

to help visitors understand what they are seeing, but now we plan a different approach. A new horse-drawn rides vehicle will be used to transport people around the fields, with a trained volunteer guide explaining what they can see.

Horse-drawn rides are always extremely popular with families, and the Museum hopes that this new facility will not only attract people to the unfamiliar experience of riding in a horse-drawn vehicle, but also encourage them to look, learn and ask questions about some of the most basic processes of traditional rural life.

'And That Will Never Be ...'

This summer the Museum is delighted to welcome back 'The Company' bringing its own brand of roving musical theatre with the rollicking tale *And That Will Never Be ...* by Suzi Hopkins. This site-specific theatre trail with traditional English folk songs takes place in and around the historical buildings and beautiful grounds of the Museum. The audience is led on a journey – walking, watching and eating across two centuries through the Museum landscape and buildings. Suffer the hardship, the smoke and the treadmill of their lives – fortunately the audience can go home at the end of the show! The production lasts approximately 1½ hours, and is suitable for children aged seven years and above.

The Company last visited the Museum in 2007 with a specially-devised piece *Centuries Apart*, originally commissioned by *Poems and Puddings*, West Sussex County Council's rural arts programme for new writing and literature. It proved such a success with visitors of all ages that we wanted more people to enjoy the



experience and the seeds of a story for *And That Will Never Be ...* were sown. With the generous help of *Awards for*

All visitors will now be able to enjoy *And That Will Never Be ...*, a new piece written specifically for the Museum.

In addition to the public performances, the Museum will be working with children from the Sussex region to offer drama workshops for young people led by the actors from The Company at the Museum. Special 'twilight' performances will be offered on some evenings in addition to daytime performances. Refreshments for the twilight performances will be included in the ticket price.

Friday 31 July – 7pm (Twilight performance)

Saturday 1 Aug – 2.30pm & 7pm (Twilight performance)

Sunday 2 Aug – 11.30am & 2.30pm

Saturday 8 Aug – 2.30pm & 7pm (Twilight performance)

Sunday 9 Aug – 11.30am & 2.30pm

Please contact the Interpretation department at the Museum (01243 811459) for more details or the Museum shop (01243 811020) to book tickets for the twilight performances (adults £8.95; child £4.70; over 60s £7.95; family £24.25).

How you can support the Museum

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 in 2008 made grants to the Museum of £190,080. 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 local food and drink



*There's a wonderful choice of quality food and drink to sample and buy from local producers from all over the south east at the annual **Food and Farming Fair** on 3/4 May. Browse some 80 stands located among the Museum's historic buildings, enjoying tastings, cookery classes, demonstrations and children's activities, and celebrate farming on the Downs.*

Leave a gift in your Will

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

Provide an introduction to a sponsor or grant-giving body

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

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: Daily until 23 Dec. Daily for A Sussex Christmas 26 Dec-1 Jan 2010. Opening times 10.30am-6.00pm during British Summer Time, 10.30-4.00pm rest of the year.

Admission

Adults £8.95, over 60s £7.95, children £4.70, family £24.25 (2+3), under 5s free. Call 01243 811363 for details of group rates and disabled access. Free car and coach parking, dogs on leads welcome, lakeside café, picnic areas, gift and bookshop.



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Registered as a charity No. 306338 ISSN 0953 6051

Weald & Downland Open Air Museum Magazine is printed on Pavarotti Gloss, a coated gloss paper with ISO 14001 environmental certification and covered by the European EMAS standard, produced from sustainable forests.

Typeset by Dorchester Typesetting Group Ltd, Dorchester, Dorset
Printed by Pensord (www.pensord.co.uk)

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