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Autumn 2010

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The museum's 2010 Christmas card



This year's Christmas card features a Southdown sheep with Poplar Cottage in the background, from a photograph by visitor services manager Charlie Thwaites. They are available by post in packs of 10 cards at £8.50 each, including post & packing. Order by phone (01243 811020) and pay by credit/debit card, minimum order one pack of 10 cards. Or buy them from the museum shop where they are available as packs of five cards at £3.75.

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From the Chairman

Leading our museum



Probably the most important task that the Museum's trustees ever have to do is to appoint the museum director. That has only happened three times in the museum's history to date but, as I write, we are about to embark on a two-day interview process to appoint our fourth director.

A few words about the appointment process: we received over 60 applications and seven of these were selected for interview. Over two days they received two interviews, made a presentation to a stakeholder panel, completed two written tests and participated in a discussion group. A

challenging process but for such an important job, not unjustifiably so. We needed to find the right person for us and with that in mind the process enabled staff, some volunteers and other stakeholders to meet the candidates in various situations. The term 'stakeholders' includes representatives from the trustees, Friends, the museum's endowment fund, the new South Downs National Park and our neighbours and landlords, the West Dean Estate.

But what of our present director? Most readers of this magazine will know that Richard Harris is to retire at the end of this year. Richard has

Richard Harris retires



Richard Harris.

At the end of this year the museum's director, Richard Harris, will retire, completing 35 years' service and dedication to the institution.

His first task at the museum was in 1975 when he was asked by Roy Armstrong (founder) and Chris Zeuner (museum director) to survey the timbers of the hall from Boarhunt which had recently been dismantled. In October 1975 he was appointed assistant to Roy Armstrong, two years later research officer, and then in 1979, in succession to Roy, research director.

It was in this role that Richard made his major contribution to the museum, responsible through the high standard of his work on historic building interpreta-

tion and reconstruction, for the museum's reputation in the field.

Richard's teaching in building conservation, and especially timber building conservation, was the foundation of the museum's adult education programme, and in particular its delivery of an MSc, validated by Bournemouth University.

In 2001, after the death of Chris Zeuner, Richard became museum director, and his main aim has been to improve physical and intellectual access to the museum through interpretation, teaching and displays. He managed the completion of the Downland Gridshell building and leaves behind a comprehensive plan for the future development of exhibits and visitor facilities.

Richard has been appointed a visiting professor at the University of Chichester, one of the museum's partners, and will continue with his teaching at the museum as well as in an occasional consultancy role in relation to building interpretation and conservation.

A full appreciation of Richard's role is included in the new book on the development of the museum, *Building History: The Weald & Downland Open Air Museum 1970-2010 – the first forty years*, which can be obtained from the museum shop (see also pages 16-17).

been our director since 2001 but has been associated with the museum since 1975, becoming research officer and then research director. That is 35 years of his working life, an enormous commitment to have given. It is probably fair to say that Richard is part of the soil, the timbers and the ethos of this museum, and vice versa!

There is a very good summary by Diana Zeuner of Richard's career and contribution captured in our new commemorative book *Building History* (starting at page 68) which I hope you will all read and enjoy. But it is worth repeating here that Richard's expertise in timber frames and building restoration makes him one of the foremost specialists in that field in the country, and probably internationally. His expertise has been largely responsible for the museum's reputation for the

quality of its restorations and the authenticity of its exhibits, as well as widespread recognition for high standards in adult education and building conservation training.

Moreover, under Richard's directorship, the finances of the museum have gone from strength to strength, as have the many regular special events we have come to take for granted. We will be implementing his innovations and ideas for many years to come. I am on record for saying that Richard is irreplaceable, and I do believe it. That is not to say that we cannot find another great director to take us forward into the next 40 years, rather it is to say that Richard's unique combination of skills and knowledge may need to be found in a variety of new ways.

The trustees, and indeed the wider museum community, owe an enormous

Richard Pailthorpe chosen as the new museum director

The museum's new director is Richard Pailthorpe who will take up the post early in January 2011.

He brings with him previous experience at the museum, having worked as assistant to Chris Zeuner for 16 years between 1979 and 1995. Since leaving the museum he has successfully managed Syon Park, the London home of the Dukes of Northumberland and more recently Parham Park here in West Sussex. He is a former chairman of Chichester Visitors Group and is currently vice-chairman of the Historic Houses Association of South East England.



Richard Pailthorpe.

A chartered surveyor and graduate of Reading University, Richard was winner of the Grinstead Bursary in 1986, which he used to make a study tour of North American museums, historic houses and heritage sites. He has a number of publications to his name.

Richard brings over 30 years' experience of heritage, museum and estate management to the post and I and my trustee colleagues look forward to working with him.

Paul Rigg
Chairman of Trustees, Weald & Downland Open Air Museum

debt of gratitude to Richard for all that he has achieved for the museum, for his selfless approach and extraordinary time commitment, all of which has kept the museum where it is at the leading edge of its field. He can be justly proud of the museum that he will be handing over to a new director in 2011.

I should perhaps add that Richard will continue to meet his teaching commitments at the museum, alongside his new position as a visiting professor at the University of Chichester. We have also secured his services as a consultant or specialist adviser available to the new director on a range of topics as required. We wish him well.

Paul Rigg
Chairman of Trustees, Weald & Downland Open Air Museum



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Building Crafts Gallery develops behind the market square

A new building, which will provide a new gallery and a vital multi-purpose space, has been constructed behind the market square on the site previously occupied by the white plastic polytunnel. Originally built in 1998 as a workshop for the repair of the timbers of Poplar Cottage, the polytunnel provided essential space for other activities, chiefly as an undercover base for school parties.

Thanks to the generosity of the DCMS/Wolfson Galleries Improvement Fund, the Foyle Foundation and the Friends of the Museum, the museum has been able to erect a simple timber building which will provide over 100 m² of interior space, and about 40 metres length of wall space on which will be mounted an exhibition on traditional building crafts. This will include mock-ups of various forms of construction as well as wall-mounted displays of samples, tools and materials. The outside of the north end of the building is to be used for a display of historic building timbers.

For school children the bright and airy building will be a huge improvement over the polytunnel. Out of school term the building will be used for workshops and demonstrations for family visitors. It is likely to become one of the most intensively used buildings on the museum site.

The building's roof structure, which



Aerial view of the new Building Crafts Gallery behind the market square. (Drawing by Richard Hutchinson)

is exposed to view inside the building, makes interesting and unusual use of traditional forms of framing. The work has been carried out by Steve Curtis (Greenman Carpentry Co Ltd), who also built the Vehicle & Implement Gallery (also supported by the DCMS/Wolfson Galleries Improvement Fund). Heating will be from an air-source heat pump, and photo-voltaic panels mounted on

the inside valley of the roof will generate power.

The completion of this building and its displays will allow the museum to complete changes to Hambrook barn which will be used to help visitors understand what is on offer at the museum and plan their visit.

Richard Harris
Museum Director

Ockley hay barn completed

The re-erection of the Ockley hay barn (1805) is now complete, and the building houses part of a threshing train (which usually consisted of steam traction engine, threshing drum, elevator and living van). In particular it has given a home to the museum's 1862 Marshalls of Gainsborough threshing drum, now restored and one of the oldest working threshing machines in the country (in the main picture the drum is being prepared for action during the Steam Festival). Originally the building would have been used to store hay for winter fodder. In the summer the museum welcomed some special visitors, Mrs Sally Calvert, widow of Michael Calvert who gave the barn to the museum, and her daughter, Nicki Hamp, who are pictured inset, in front of the barn.



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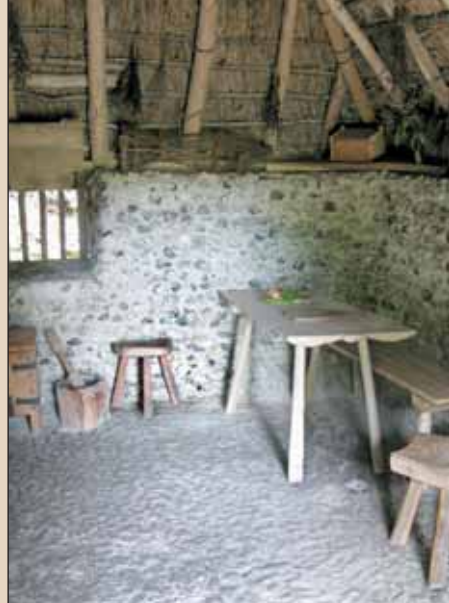
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Brett Whiteley, Pilsdon Hill, Dorset (detail), 1977, Pallant House Gallery (Hussey Bequest, Chichester District Council, 1985), © Estate of the artist





Furnishing projects at the museum

By Danae Tankard

The spring issue of this magazine included a short article about the Hangleton interpretation project. This is now largely complete and hopefully some of you will have seen the results. I have made regular visits to the building over the summer season and it has been gratifying to see visitors sitting on the stools and reading the information folder.

On a number of days visitors were also able to observe Lesley Parker, the museum's domestic interpreter, preparing and cooking food. It has come as a surprise to those of us who have spent time in Hangleton over the last few months to discover how many visitors find their way to this far end of the museum site. The interpretation project has certainly encouraged them to linger a while and to find out more about the building and how it might have been used in the early 14th century.

The route to Hangleton cottage has been eased since the creation three years ago of a new path from the Boarhunt medieval hall – another building to which we have made improvements in presentation. A new floor and hearth

was laid at the beginning of 2009, and to furnish the hall Roger Champion made a replica table and two chests. The table is based on an illustration in the Luttrell Psalter; one of the chests is made from a single hollowed oak tree, and the other is made from cleft oak and is based on an example in the church at Graveney, Kent.

Some of you may also have noticed that two bedsteads have appeared in Poplar Cottage, both made by Roger Champion. The first of these, which Roger describes as a 'ladder' bed, is based on an illustration in a 15th-century French manuscript. It is made from sweet chestnut coppice-wood and is pegged and wedged together rather than being nailed or joined. The second bed, made out of common elm, is a 'boarded' bed: in other words the boards are nailed rather than joined. There are no surviving examples of boarded beds although there are occasional references to them in 17th-century probate inventories. The majority of beds listed in probate inventories are described as 'joined', suggesting that this was the most common construction method in the 17th century. However, Roger was keen to experiment with different techniques rather than replicate the beds that he has made for other exhibit houses. We also wanted the furniture in Poplar to reflect the social status of the occupants – husbandmen or craftsmen rather than the yeomen who inhabited Bayleaf and Pendean.

The aim is to have the bedding in place by next spring or early summer. The ladder bed will have a 'mattress' (mat) of bound sheaves; the boarded bed will have one of plaited straw. Both beds will have flock or feather



'beds' (i.e. mattresses), linen or canvas sheeting and woollen blankets.

Additional furniture will be provided for Poplar Cottage over the coming year. We are basing our interpretation on the 1621 inventory of a Stoughton shoemaker called Robert Pullengen who lived in a similar-sized cottage. Downstairs Pullengen had a 'hall' and a 'buttery'; upstairs he had a 'hall chamber' and a 'buttery chamber'. Both the buttery and buttery chamber were working rather than living rooms. By following this room use we hope to convey to the visitor the dual domestic and economic functions of the 17th-century cottage.

Top, from left, interior of the hall from Boarhunt showing the trestle table based on one pictured in the Luttrell Psalter, and two photographs of the interior of the reconstructed cottage from Hangleton, showing the hearth corner and the table corner.

Left, a 'ladder' bed, as shown in a 15th century French manuscript, and above, Roger Champion making the 'boarded' bed for Poplar Cottage.





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Whittaker's Cottages are from Ashted in Surrey, and were built in the 1860s facing the newly-opened railway line between Epsom and Leatherhead. The most recent domestic exhibit in date at the museum, their structure and materials show that they were on the cusp between the vernacular tradition and buildings of the modern age.

The foundations and chimneys of the semi-detached cottages are of brick, but the rest of the building is made of timber. Each cottage is 12 feet wide and 20 feet long, with two rooms on each floor. Only the front rooms have fireplaces. Behind each cottage are a wash-house and a privy. The cottages, which were to be demolished for new housing development, were dismantled and moved in 1987 and opened as exhibits in 1997. No. 1 Whittaker's Cottages is furnished as it might have been in the 1890s, using items from the museum's collections. The other cottage, no. 2, has been left unfinished inside to show the timber-framed structure.

The names of the cottages' occupants in the 1860s and 1870s cannot be known for certain because of the difficulty of linking the census data to the properties: the census does not list the cottages by name and their identification is dependent upon having another source of information about who was living in them. At the time of the 1881 census no. 1 Whittaker's Cottages was occupied by John Astridge, a bricklayer's labourer, his wife and four children, whilst no. 2 was occupied by Hannah Sharp, a charwoman, and her three sons, aged 28, 26 and 16, all of whom were agricultural labourers. The occupants about whom we know the most are the Filkins family who lived in no. 1 between 1886 and 1915, and also no. 2 between 1911 and 1914. They are the focus of much of this article.

Railway cottages

The early history of the cottages was set out in an article in the Spring 1998 issue of this magazine and is only given in summary here. They were named after Richard Whittaker, an agricultural labourer who originally owned the freehold land on which they were built. Whittaker had a cottage and just over one acre of land in a narrow strip on the west side of Ashted Common (an area known as Woodfield). In May 1849 he sold his land for £200 to the Direct London & Portsmouth Railway Company (DL&PR), which wanted to build a new line from Epsom to Portsmouth via Dorking, Godalming and Havant. Whittaker died a few months later, and



Whittaker's Cottages, re-erected on the museum site.

Whittaker's Cottages and their occupants

By Danae Tankard



Ashted Station, c. 1910 (from the collection of the Leatherhead & District Local History Society). The four men in top hats were fly drivers. Left to right they are: Samuel Spence of 33 Skinners Lane who drove for an Epsom owner; Jim Coates of 60/62 Agates Lane who drove for Mr T Arthur; Charles Hogsden, and either Richard Perry or a man called Day, who drove for him. The other three men were porters but only the middle one (in front of the notice board) has been identified, surname Cook. The boy with the rifle is Oswald Sims, the son of the station master. The firearm was said to be for scaring away the deer that strayed onto the line.

→ Whittaker's Cottages and their occupants

was survived by his widow, Elizabeth. The DL&PR was subsequently dissolved because of financial difficulties and the line that finally opened in 1859 was owned by the Epsom and Leatherhead Railway Company (E&LR). In 1860 the Whittaker property – the cottage and land – was sold in two lots. The land on which the railway track had been built, 1 rood 1 perch in area, was conveyed to the E&LR. The remainder of the property, including the cottage in which Elizabeth Whittaker still lived, was conveyed to Frederick Felton, subject to the widow's right of occupancy for the remainder of her life. She died soon after the sale, and Frederick Felton then developed the property as a bakery. At some point between 1861 and 1867 he built Whittaker's Cottages on the south side of the railway. By 1881 a second pair of cottages, nos. 3 and 4 Whittaker's Cottages, had been built adjacent, extremely similar in appearance but brick-built rather than timber-framed.

Valuation Office records compiled in 1913 describe no. 1 and no. 2 Whittaker's Cottages as:

One of a pair of wood and plaster cottages, slate roofs, stock brick washhouses. Fair repair and readily let. Two living rooms, washhouse and two bedrooms. Only front rooms have fire places.

When the cottages were dismantled in 1987 the only running water in no. 1 Whittaker's Cottages was in the washhouse at the rear of the property. A previous occupant, Barbara Broughton (née Cook), who lived in the cottage from 1933 until 1960, remembers that the washhouse contained a sink with a cold-water tap and a large copper for doing the household laundry. In the front living-room there was a range which her father (the last occupant, Frederick Cook) removed in the 1940s, replacing it with a gas cooker in the back living-room, which then became the kitchen.

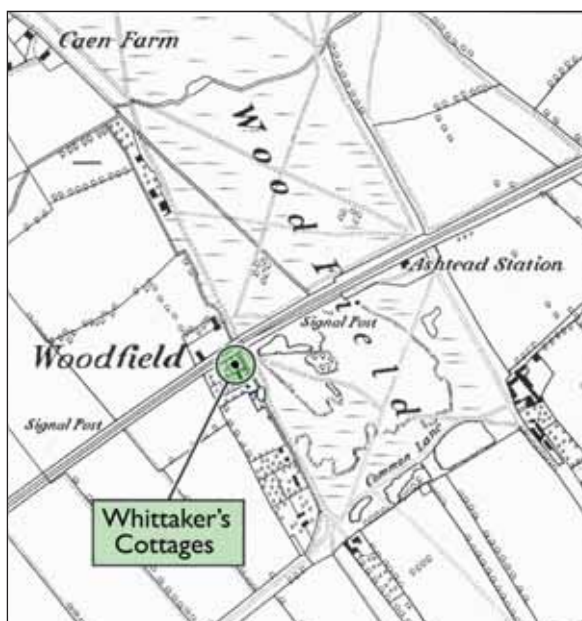
The coming of the railway

The railway line opened in 1859 and was worked by the London and South Western Railway (LSWR). In 1860 the LSWR and the London, Brighton & South Coast Railway (LBSCR) were authorised to buy the line from the E&LR and to take it into joint ownership under a joint management committee. Each company operated its own trains, and responsibility for maintaining the line alternated between the two companies, annually until 1886 and



Whittaker's Cottages before dismantling, facing the railway line.

Below left, Whittaker's Cottages as shown on the 1871 OS map (6in = 1 mile). Below right, the front of no. 1 Whittaker's Cottages before dismantling.



then quinquennially. The employees at Ashted station were appointed by the LSWR. Only a few staff records survive for the LSWR, and none refers to Henry Filkins. Staff registers for the LBSCR record that porters were paid between 16s and 18s a week, depending on their seniority, and signalmen about £1 1s a week. The Ashted stationmaster from 1873 to 1905 was Thomas Sims, who lived in a house beside the up platform for which he paid an annual rent of £10. In 1921, when a staff census was taken, Ashted station was staffed by a stationmaster, two clerks, four porters, three signalmen and a crossing (or gate) keeper.

The opening of the railway led to substantial residential development and significant population growth. In 1841 the population of Ashted was 618; by 1871 it had risen to 906; by 1881 to 926; and by 1901 to 1,881. Between 1880 and 1900 a considerable amount of farmland was swallowed up by new

housing developments, with some residential development being undertaken by a private firm, the Ashted Land Company, which was established in 1890. There was also some industrial development, with brickfields and specialist brick and tile manufacturers, electric accumulator works and photographic dry plate works. Despite this, in 1911 Ashted could still be described as 'mainly agricultural'.

After the opening of the railway, the 519-acre Ashted Common, in the north of the parish, became a popular location for London day-trippers during the summer months and the site of an unofficial funfair. Frederick Felton, who had bought Richard Whittaker's land, established a bakery with tea rooms facing the Common to the north of the railway. Later known as Woodfield House, this catered for pleasure parties coming by train, and had pony-operated roundabouts, a helter-skelter, and other attractions. In 1895 the garden of no. 4

Whittaker's Cottages contained corrugated iron 'refreshment catering tea sheds', which formed part of a substantial catering operation called 'The Rosary', run by the occupant of the house, George Cox, who had previously been a travelling signalman. In 1913 the 'tea sheds' were described as 'rather dilapidated' and 'used as wood stores and rubbish heaps'. There was also a large tearoom beside the station, in a long, low corrugated iron hut with 'TEA' written on its roof. From the 1890s tearooms and tea gardens in the village catered for cyclists and walkers, and later for motorbus excursionists.

The Filkins family

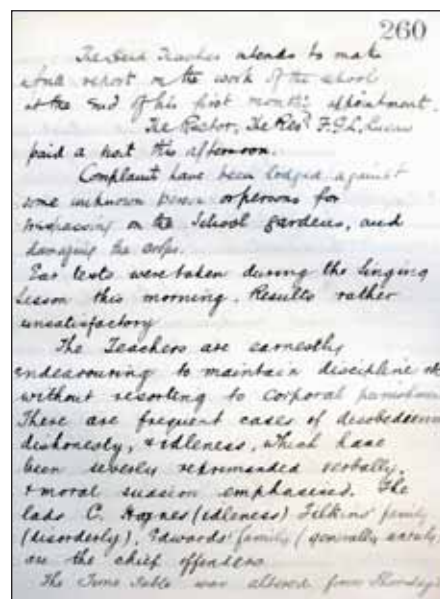
Henry Filkins was born in 1864 in Egham, Surrey and was one of nine children. His father was a groom and his mother a laundress. At the time of the 1881 census he was working as a household servant in Ashford, Middlesex, but by 1886 was married to Harriet and living in Ashtead where his first son, Henry George, was born. Frank John was born in 1887 and David William in 1889. Henry and Harriet had a further five children, Sidney Alfred (1892), Mabel Rosa Mary (1893), Edith Harriet (1894), Gertrude Ellen (1897) and Herbert (1898). By 1898, therefore, a family of ten was living in no. 1 Whittaker's Cottages.

The 1891 census records Henry's occupation as 'railway porter', but by 1898 he had become a signalman. As a porter Henry would have been required to open the station in the morning and to light the fires and paraffin lamps in winter, as well as keeping the platform and buildings clean. He would have seen trains in and out, and been involved with shunting in the yard when the goods trains arrived to load and unload freight and luggage. He may also have been required to issue tickets before the stationmaster or station clerk came on duty, or after they went off duty in the evening. On his promotion, he was one of the two signalmen permanently allocated to the Ashtead signal box. The first box was built at Ashtead in 1882, at the London end of the down platform. A new box was built in 1899 when the line between Epsom and Leatherhead was resignalled to cope with increasing traffic. The signal box was manned continuously from 6.45 on Monday morning until 10.30 on Sunday evening, which meant that the signalmen had to work in shifts, probably of 12 hours.

Henry was part of a new breed of rural working-class men who were turning their backs on the land in favour of what they perceived to be superior forms of employment. The *Royal*

Commission on Labour, in its report on the agricultural labourer (1893-1894), attributed the decline in the number of men working on the land to a combination of factors including 'the desire for a freer and less dull life, the low standard of wages (and) the absence of any prospect of making provision for old age'. Many of these men were migrating to towns and cities where their 'superior physique' enabled them to find immediate employment in trades and industry.

Others, like Henry Filkins, found employment on the railways or in the police force. As a railway porter Henry would not in fact have been much better off financially than neighbours who were agricultural labourers. But his job was less physically arduous, more secure, and would have provided him with a pension in his old age. He was also required to wear a uniform, which



Extract from boys' school log book,
3 May 1898 (Surrey History Centre
6196/1/1).

would have accorded him a certain degree of respect, for a job on the railways constituted a 'good post' in the widespread contemporary view. Despite the demands of his working and family life, Henry was also able to enjoy some leisure time. He was a member of Ashtead Cricket Club, sitting on the committee, and regularly playing in matches in Ashtead and the surrounding area – possibly valued for his enthusiasm rather than his talent, as he regularly had one of the lowest batting averages.

There are a number of references to the Filkins children and to the family in the school logbooks for Ashtead boys' school and Ashtead infants' school. On 5 June 1895, for example, the mistress of the infants' school, Miss Thrush, recorded that 'David Filkins returned to school this morning after being absent

for several months through illness'. At that date David would have been six. On 12 June 1896 the master of the boys' school, Alfred Boyd, recorded that he had sent the names of several truanting boys to the school attendance officer: among them was Harry (Henry) Filkins, who had missed nine out of 20 sessions (either the morning or afternoon session of the school day). On 19 November 1897 Boyd recorded that 'Mrs Filkins came in yesterday and took David away as she said the others had scarlet fever', and on 3 May 1898 that

The teachers are earnestly endeavouring to maintain discipline &c without resorting to corporal punishment. There are frequent cases of disobedience, dishonesty and idleness which have been severely reprimanded verbally and moral persuasion emphasised. The lads C Haynes (idleness), Filkins' family (disorderly), Edwards' family (generally unruly) are the chief offenders.

On 24 June 1898 Boyd noted that 'H Filkins was examined for a certificate of proficiency'. Also known as a 'labour certificate', this granted children exemption on grounds of educational attainment from the requirement imposed by the 1880 Education Act that they should attend school until the age of 14. The outcome of his examination was not stated but the 1901 census shows that, aged 14, he was then working as a gardener's assistant. On 3 March 1899 Boyd recorded that he had 'received a letter from Mrs Filkins stating that the younger children of her large family were attacked with whooping cough and asking if it was necessary to keep the older boys, who have had the complaint, away from school'. Despite the dangers of scarlet fever, whooping cough and other childhood illnesses all the Filkins children survived to adulthood. Although the family would not have known it, the children were part of the first generation to benefit from the reduced mortality rates of the late 19th century.

During their residence in the parish the family would have seen their standard of living improve, with the advent of gas-lighting in the 1880s, and electricity, proper supplies of piped water and modern sewerage facilities from 1901. The children benefited from the introduction of free primary education and, although there was no provision for free secondary education, there were new educational opportunities for post-compulsory school age children and adults, with the introduction of technical education evening classes in 1891.

➡ Whittaker's Cottages and their occupants

Whittaker's Cottages in the 20th century

By 1911 the family had taken over no. 2 Whittaker's Cottages, where Henry Filkins junior, then aged 24 and a general labourer, lived with three of his brothers, Frank, who had become a plumber's labourer, Sidney, a lead-plate caster, and Herbert, who was still at school. David, aged 22, was a lance corporal in the Lancashire Fusiliers stationed in Hampshire. Henry and Harriet continued to reside at no. 1 with two of their daughters, Mabel, aged 17 and a domestic servant, and Gertrude, who was still at school. Edith, who was working as a laundress, lived with her aunt in Egham. By 1918 Henry and Harriet had moved to Leatherhead and were living at no. 2



Pupils from Ashted CE School, 1906 (from the collection of Gill Northcott).

Railway Cottages, where Henry continued to work for the LSWR.

During the war David and Frank served with the Lancashire Fusiliers – David rising to the rank of sergeant and Frank remaining a private – and Sidney served as a private with the East Kent Regiment. Frank was awarded a medal in 1915 for his service in the Balkans but was killed in action in France on 20 October 1918, less than a month before the end of the war. The other Filkins boys survived. In 1920 David and Henry, who had both married in 1915, were living together with their wives at 11 Elmfield Villas in Ashted. No. 1 Whittaker's Cottages was then occupied by Albert and Emma Hogsden who lived there until 1933, when Frederick Cook, his wife and daughter moved in. Frederick lived there until 1987 when the cottage was dismantled and moved to Singleton.

Two previous articles on Whittaker's Cottages, both by Richard Harris, have been published in this magazine: 'A true cottage – Whittaker's Cottages, Ashted' (Spring 1997) and 'Whittaker's Cottages – the railway connection' (Spring 1998).

The Access Project – an update

As reported in the Spring 2010 magazine the museum has been pursuing a set of smaller individual projects, with design and development being coordinated by the museum and carried out by consultants. The end product will be an overall development plan, and we hope to apply for planning permission for one or two of the individual projects by the end of the year.

In the 'challenge process' in 2009 there was general agreement that visitor parking should be moved to the northern boundary of the site, and that visitors will enter the museum up Gonville Drive. This approach was supported by the Landscape Conservation and Management Plan of 2007–8 and we are thrilled that Ivan Hicks has agreed to develop proposals for the car parking and landscape. Ivan was head gardener to Edward James and helped create his gardens in England, Italy and Mexico. He knows the site well as he worked with former museum director Chris Zeuner in 1978 on landscape proposals for the museum. Having parked, visitors will buy their tickets and make shop purchases in a new building, probably adjacent to the car parks, and Sussex architect Neil Holland has started developing these proposals.

It was also agreed that we should retain the lakeside site as the main catering facility. We have reluctantly come to the conclusion that the aisled hall from Sole Street, which has provided undercover seating for the café since it was built in 1991, is not capable of being improved to a satisfactory standard so it is proposed to move it to

become an exhibit building elsewhere. Local architect Richard Hutchinson is developing a design for a restaurant and kitchen building to take its place, and a full planning application for this development is expected to be made later this year. Museum trustee Steve Corbett, who led the carpentry team which built the Downland Gridshell, is chairing a development group for these proposals.

The other development for which a planning application needs to be made as soon as possible is the series of small 'interpretive pavilions' for which funding has been offered by the DCMS/Wolfson Galleries Improvement Fund. A preliminary design for these was produced by Edward Cullinan Architects in 2009, and these are being developed with the help of another local architect, John Starling, and Richard Hutchinson.

The museum's site development plan includes two new farmyard groups, one associated with Pendean farmhouse using 17th century buildings, and the other north of Bayleaf representing the early 19th century. To help develop these plans and to review the presentation of agriculture at the museum we have engaged specialist consultant Bob Edwards. Bob has worked as a field archaeologist and has a particular interest in medieval settlement and farmsteads. His article *Farmstead and Landscape: an integrated approach to defining character* (with Jeremy Lake of English Heritage) was published in the journal *Landscapes* and he is the editor of the Historic Farm Buildings Group Review.

Richard Harris
Museum Director

Hop harvest

Farm manager Chris Baldwin is pictured harvesting hops from the new hop field site in Bayleaf farmhouse paddock. Below, the hops have reached the top of the poles and the flowers, or hops, are visible.



EVENTS DIARY 2010-2011

NOVEMBER

13-14 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 in town and shop in our lovely downland setting! Admission only £2.50, including access to all museum exhibits.

DECEMBER

5 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, music, dance and seasonal tasty treats. From 12.30-4pm.

13 CAROL EVENING in the house from North Cray: 7.00pm.

26 December-1 January 2011

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. Come and enjoy a truly merry Sussex Christmas in our beautiful downland setting.

FEBRUARY 2011

21-25 HALF-TERM ACTIVITIES Put on your winter woollies and wellies and warm up with a week of creative activities and countryside skills: outdoor trails, arts, crafts and ideas to inspire accompanied children of all ages. Under cover if wet.

APRIL

3 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!

24-25 EASTER ACTIVITIES Easter activities and celebrations take place over the Easter 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, and horses at work on seasonal tasks.

Plus Wonderful Easter Wednesdays on 13 & 20 April.

Hands-on activities, crafts and games to occupy accompanied children of all ages. All activities run 11-4pm.

MAY

1-2 FOOD AND FARMING FAIR A wonderful choice of delicious fare to sample and buy from quality producers, plus tastings, cookery classes and demonstrations. Stands will feature a stunning array of produce located in and among the historic buildings on the museum site. Also, displays, demonstrations and activities celebrating downland farming, and new for 2011, a chance to enjoy period music as you wander around the site.



30 May-3 June

HALF TERM ACTIVITIES Come and enjoy springtime in the countryside. Learn about the natural world, and enjoy arts, crafts, games and much more. For accompanied children of all ages, under cover if wet.

JUNE

4-5 HEAVY HORSE & WORKING ANIMALS SHOW One of the south's biggest gatherings of heavy horses: two unforgettable days of displays and demonstrations of horses at work on traditional tasks, and a wide variety of other working animals in action. Ringside commentary and a parade of horses at the end of each day, plus a chance to meet the animals and their proud owners

19 FATHERS' DAY Toys For The Boys! A chance for dad (and the rest of the family!) to try some unusual and challenging countryside activities. Drive a vintage tractor, try archery, air rifles and work with the Shire horses.



JULY

17 RARE BREEDS SHOW Four legs, furry legs, feathered legs ... come and see 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.

27 July-31 August

WONDERFUL WEDNESDAYS CHILDREN'S ACTIVITIES Hands-on activities to occupy children of all ages! Have a go at all kinds of interesting and unusual countryside skills, traditional crafts, activities and games. Under cover if wet.

AUGUST

20-21 STEAM FESTIVAL All the bustle and excitement of a steam festival, with steam engines on display and demonstrating the kind of work around the museum's site for which they were originally designed. With steam rollers, steam lorries, model boats, miniature railways and engines, and the ever-popular steam-powered carousel gallopers.

OCTOBER

8-9 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 and dog displays, craft demonstrations and a chance to browse and buy for gifts with a countryside theme at the many craft and trade stands.

24-28 HALF TERM ACTIVITIES Wickedly wonderful seasonal activities, fun and farming for accompanied children of all ages! Carve a scary pumpkin, play conkers, and enjoy arts, crafts and much more. Under cover if wet.

NOVEMBER

12-13 CHRISTMAS MARKET

DECEMBER

4 TREE DRESSING

**26 December-1 January 2012
A SUSSEX CHRISTMAS**





40th Anniversary Celebrations

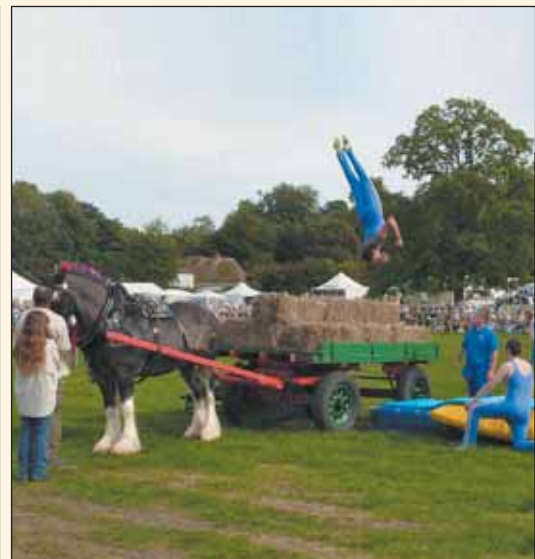
This year the museum has been celebrating 40 years since it first opened to the public on 5 September 1970. The climax was the Ruby Anniversary Celebration Weekend featuring a host of events ranging from the museum's traditional rural and building-related activities to arena events and special highlights.

They included a carnival, vintage steam rides, The Sheep Show, a horticultural show, helicopter rides, a visit from the Red Devils (the Parachute Regiment Freefall Team), displays from the 3-Sixty Bicycle Stunt Team and the Kangaroos Gymnastics Display Team, two fire engines (historic and modern), a mounted display from Skinners Horse Victorian re-enactors, and a lantern parade and bonfire party on the Saturday evening.

The event also saw the launch of the museum's new book on its history over four decades, *Building History: The Weald & Downland Museum 1970-2010 – the first forty years*, edited by Diana Zeuner (see pages 16/17). Other book signings taking place over the weekend included novelist and museum trustee Kate Mosse signing copies of her latest bestseller *The Winter Ghosts*, Jane Borodale, former Leverhulme Writer in Residence at the museum signing *The Book of Fires*, and Ben Law, authority on sustainable woodland management with his new book *Timber Framing: Building Naturally Using Local Resources*.

Anniversary activities held during the year included a major conference (see page 18), *Building Conservation Comes of Age*, exploring building conservation's journey from early pioneering days to its current position as an important sector in its own right: the museum has played an important part in increasing public awareness of the need to preserve historic buildings and providing people with the knowledge and skills required.

Special displays and projects held throughout the year included a display of objects from the collections (one for every year), a schools' memories exhibition and garden competition; the quilt project in which professional quilt-maker Effie Galletly led volunteers in the production of a quilt featuring the museum's historic buildings; a party for volunteers; the Friends' Grand Draw (which made nearly £4,000); and happening after the publication of this magazine, a Ruby Anniversary Charity Ball.





Clive Morgan

Main picture this page, a lantern takes the form of Bayleaf farmhouse. It was made by Rosie Morgan and Su Cloud who also led lantern-making workshops on the Wonderful Wednesday children's activity days in the school summer holidays. Two images below show the lantern parade moving through the museum site and museum-inspired lanterns at the ready. Other pictures on this page: in the horticultural tent museum-inspired cakes await judging alongside ruby red-themed vegetable entries, and office administrator Julie Aalen wins first prize for her raspberry jam. Opposite page: the Red Devils Freefall Team on their way to the museum; visitors watching The Sheep Show; Skinners Horse Victorian Gymkhana under way in the main ring; a horse-drawn wagon is no barrier for the Kangaroo Gymnastics Team; Ann Pollock working on the Ruby Quilt and Richard Harris helps serve the spit roast.



Clive Morgan



Clive Morgan



Diana Zeuner talks about a 40th anniversary project which will remain long after the 2010 celebrations are over

Building History – the story of the Weald & Downland Open Air Museum

Just before the 40th anniversary this year of the museum's first public open day on 5 September 1970, the museum published a remarkable book – the story of the development of England's leading museum of historic buildings and rural life.

Building History: Weald & Downland Open Air Museum 1970-2010 – the first forty years chronicles the struggle to establish the museum in the 1960s, its extremely rapid growth through the 1970s and 1980s to its consolidated position in the 1990s as a major cultural attraction whose outstanding collections were designated by the government as being of national and international importance, and its further growth in the 2000s.

For the past ten months I have lived with the research, writing and production editing of this 200-page volume alongside my full-time career as a magazine editor. It has been an extraordinary time – the joy of discovery, the remembrance of past highlights, the struggle to ensure accuracy and the juggling of dates, places and people.

When I began the task in October 2009 I decided that people would form the core of the book – it has been people who have made the Weald & Downland Open Air Museum happen: starting with the incredible foresight and determination of the founder, Roy Armstrong; the charisma of my much-missed late husband and closest friend, Chris Zeuner, who led its development for nearly 30 years; the painstaking and high quality research and interpretation of the historic building exhibits by Richard Harris, the current director, and the distinctive – and instinctive – carpentry from Roger Champion.

Plus everybody else. A whole chapter in the book is devoted to the volunteers – the 'lifeblood' of the museum – and of course the dedicated staff down the years, many of whom have also volunteered at the end of a long day's work.

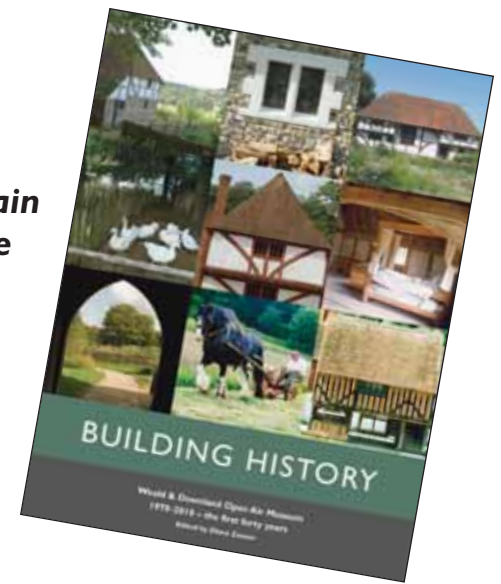
Why write it now? Why not wait until the 50th anniversary? The museum is fortunate in that it has within its ambit now people with experience of writing: in

ten years' time who knows where we all may be. It is especially pleasing that we have had the benefit of a founder member from the early days, Kim Leslie. He has researched and written two of the most important chapters in the book, on Roy Armstrong himself, and the early years before the museum first opened to the public. Kim has also been a valued mentor to me as the book proceeded towards publication.

“ The story of the Weald & Downland Open Air Museum is a remarkable one – of foresight, determination, passion and energy. Inspired by the burning timbers of Crawley's medieval buildings in the 1960s, the visionary Storrington historian Roy Armstrong set out to save threatened vernacular buildings of the region for re-erection in a beautiful parkland setting in the South Downs north of Chichester. ”

A great many people helped with the research for the book, their memories providing a first-hand source of information supplementing exhaustive research in the museum's own archives and my own records at home. In addition to myself, Kim Leslie, Richard Harris and Carol Brinson as principal authors, they included Roger Champion, Robert Demaus, Keith Bickmore, Richard Pailthorpe, Bob Powell, Mike Wall, Sue Shave, Elizabeth Newbery, Ivan Hicks, Fred Aldsworth, Dr John Godfrey, Diana Rowsell and Julian Bell. The project was steered by a small committee, chaired by John Jarvis, a new trustee and former managing director of Chichester-based publishers, John Wiley & Sons Ltd.

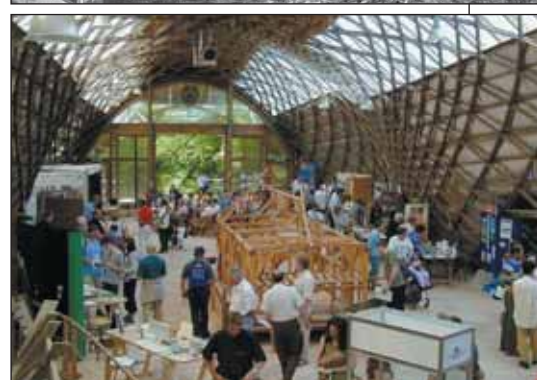
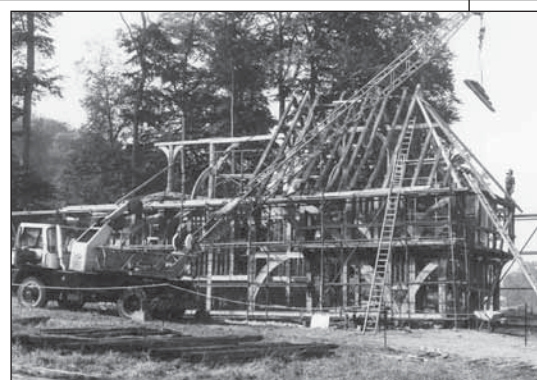
With anniversary messages from the Duke of Richmond, the museum's vice president, and Paul Rigg, chairman of the museum trustees, the book includes chapters on Roy Armstrong, the museum's founder; the move from idea to



reality in the late 1960s when the dream of the 'Impossible Museum' came to fruition; the museum's beautiful downland setting within West Dean Park; four decades of development and innovation, and three key personalities who were crucial in its fortunes. Others focus on the museum's 'life-blood', its volunteers; the building and rural life collections themselves; a case study of the dismantling and re-erection of one building, the house from Walderton; bringing the museum to life through imaginative interpretation, and the learning and education programmes which have always been at the museum's heart. There is a chapter on the Downland Gridshell, the extraordinary award-winning modern structure which houses the building conservation workshop and collections store, and another on the way in which the museum has influenced the building conservation and museum sectors and how recognition has played a part in its fortunes.

I hope one of the most compelling elements in the book is the extraordinarily rapid development of the museum in its first years. In the decade from the arrival of the first dismantled building – Winkhurst in 1968 – the pace of building rescue was frantic, with 34 dismantled and 20 re-erected, and that excludes the construction of other exhibits such as the charcoal burners' camp and collecting rural life artefacts such as Lintott's walking stick workshop. Then, in 1975, only five years after opening, the museum won the National Heritage Museum of the Year Award, an astonishing achievement well recognised in the museums and heritage sector at the time.

The story of the Weald & Downland Open Air Museum is a remarkable one, with enterprise and determination, uncompromising standards and delighted engagement with its visitors running as threads from the first day of opening. It is, as *The Good Museums Guide* of 1982 said: 'a place where you can learn and breathe at the same time.' I hope this book reflects to its readers the inspiration felt by all those of us whose lives have been entwined with this extraordinary project.



Top row, left to right: Roy Armstrong, the museum's founder; the museum's first day open to the public on 5 September 1970, with honorary treasurer Kim Leslie on the ticket desk. Second row: Catherington treadwheel was one of the first buildings to be re-erected on the site; the collection of rural life artefacts began with the contents of Lintott's walking stick workshop; Bayleaf farmhouse rises on its new site. Third row: Richard Harris (then research director) draws the timbers of the barn from Cowfold; museum director Chris Zeuner and founder Roy Armstrong confer on the same occasion; the first day of dismantling the house from Walderton. Fourth row: haymaking with the museum's working Shire, Neville (left to right, Nick Conway, Bob Claydon and Rob Dash); Roger Champion making furniture in Pendean farmhouse, and the Downland Gridshell in use for the Sustainable Building Event in 2004.

Building History: Weald & Downland Open Air Museum 1970-2010 – the first forty years is published by the museum and has 200 pages with 548 illustrations. It is available from the museum shop at £14.95, plus £2.50 per copy postage if bought by mail order. Orders can be made by credit/debit card to the shop on 01243 811020. Cheques should be made payable to 'Weald & Downland Museum' and posted to SMS Ltd, Weald & Downland Open Air Museum, Singleton, Chichester, West Sussex PO18 0EU. Friends can obtain one copy per membership at a discounted price of £9.95 plus £2.50 per copy postage by completing the enclosed order form. The book is expected to be available also in selected West Sussex bookshops and outlets.



Building conservation comes of age – the museum's anniversary conference

Open air museums in England were mostly founded in the 1960s and 70s, and were expressions of the rapidly increasing interest in the problems of conserving the historic built environment. One of the major factors that drove Roy Armstrong's mission to found the Weald & Downland Open Air Museum in the late 1960s was the destruction of historic buildings that he had witnessed in West Sussex, and especially in Crawley New Town.

So it was appropriate that one of the highlights of the museum's 40th birthday celebrations was a one-day conference entitled *Building Conservation Comes of Age*, held on 28 September. Sixteen eminent exponents and practitioners of building conservation addressed or demonstrated to an audience of around 120 delegates and the day finished off with a spit roast to enable networking to continue into the evening. The day was chaired by museum director, Richard Harris, who took liberties with Philip Larkin's verse in his opening remarks: *Building conservation began in 1963 (which was rather late for me) – Between the end of the Chatterley ban and the Beatles first LP.*

Delegates found it fascinating to hear not only from key early practitioners such as the first speaker, Sir Donald Insall, but also present-day assessments and reinterpretation of repair philosophy. Marc Laenen, director of ICCROM 1992-2000 and previously of the open air museum at Bokrijk in Belgium, gave the conference a wider European dimension, and emphasised the increasing importance of cultural landscapes. Towards the end of the day current issues were discussed: Marianne Suhr gave an account of her involvement



Above, Eddie Booth, past chairman of the Institute of Historic Building Conservation, addresses delegates, and below, Dr. Gerard Lynch demonstrating his skill with historic brickwork.



with television in the BBC *Restoration* programmes, and Richard Oxley rose to the challenge of addressing the question 'Is building conservation green?' The skills of master craftsmen were praised by speakers, with specific mention of Jeff Orton and Dr Gerard Lynch who were busily at work in the Gridshell classroom. Many other demonstrators and trade stands enhanced the day and provided points for discussion during the breaks.

News in brief

Museum staff at Hungarian open air museum

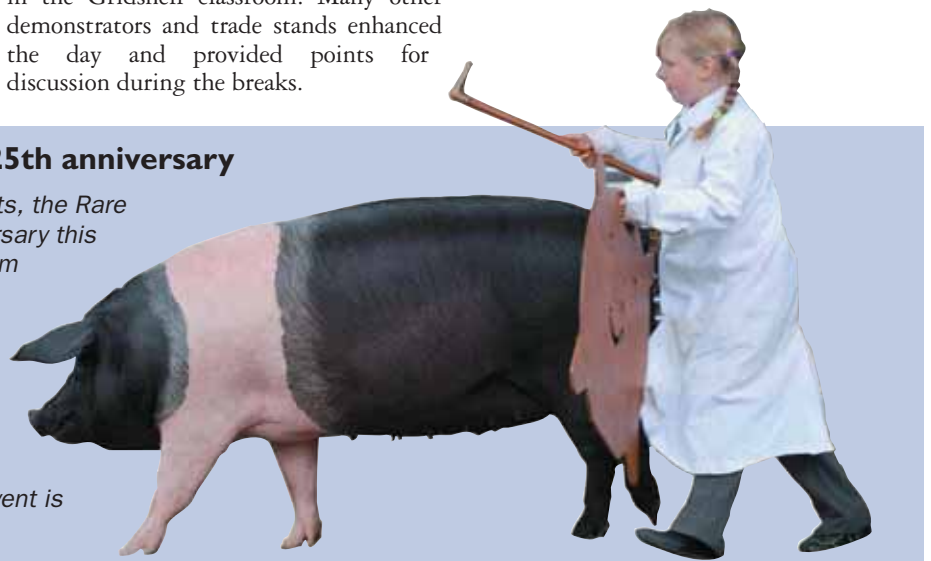
In September Rachel Mercer, the museum's schools services manager and Rebecca Osborne, adult education officer, attended the biennial Lifelong Learning in Open Air Museums group at Szentendre, the Hungarian Open Air Museum near Budapest. The last meeting of the group took place here at the museum two years ago, and a close relationship has developed with other members. The theme of the conference was *Learning through everyday routines* and Rachel and Rebecca's presentation showed how domestic chores are used to interpret the museum for family visitors, schools workshops and adult day schools. They took with them copies of the museum's new book published to commemorate its 40th anniversary, *Building History*, as gifts, and also prune suckets made in Winkhurst kitchen as their contribution to the first evening reception.

The museum's early years

John Warren, who was the museum's honorary architect from 1967 to 1989, has produced a booklet *The Weald & Downland Open Air Museum: The Early Years*, as a tribute to Tim Heymann, who died last year. Tim, who was agent to the West Dean Estate, was a trustee of the museum and a chairman of the Friends, and always, in John Warren's words "an instinctive supporter" of the museum. Illustrated with some of John's own drawings of museum buildings, it focuses chiefly on vignettes of a number of those closest involved with the early years of the museum, aiming to give readers "some feeling for the events and the people who began the enterprise". The 33-page edition is limited, and can be obtained at £3.50 from John Warren, Chapel Farmhouse, Countersett, Leyburn, North Yorkshire DL8 3DD.

Rare Breeds Show celebrates 25th anniversary

One of the museum's most popular events, the Rare Breeds Show, celebrated its 25th anniversary this year, with another vibrant gathering of farm animals from all over the south east. The museum is grateful to John Bushrod, volunteer organiser of the event for a number of years. Rare and traditional breeds of cattle, sheep, pigs, goats and poultry competed in a wide range of classes. Pictured is a competitor in the young pig handler classes. Next year's event is on 17 July.



Young people benefit from Future Jobs Fund project

A year ago the museum successfully applied for eight posts under the Future Jobs Fund scheme through West Sussex County Council, which had secured over £1 million to create 158 jobs in the first half of 2010.

The roles were targeted at 18–24-year-olds, giving employment for 25 hours per week for a period of 26 weeks. The scheme's aim was to support the long term employability of its participants, meeting their individual needs and enabling them to progress to work-based training or apprenticeship opportunities on completion of their employment.

Recruitment began in March via Jobcentre Plus and we were joined by Philippa Christian and Katie Rose taking the roles of schools support assistants. Dan Morgan became a building skills demonstrator, Jessica Maude-Roxby joined the collections team, and John Brown and Dan Silius joined as site assistants.

Katie and Dan Morgan have now moved on to full-time education; Philippa has moved to Yorkshire to progress her career; Jessica has secured a place to read music at Falmouth University and John and Dan stay with us until January 2011.

The outcome has been positive for both the young people and the museum as Dan Morgan explains:

The Future Jobs Fund scheme opened a wonderful opportunity for me to work for the Weald & Downland Open Air Museum. I wasn't sure at first whether my skills and personality would fit in, but as soon as I started I felt right at home.

I have been at the museum for almost five



From top: Philippa Christian and Katie Rose; Dan Morgan and Jessica Maude-Roxby; John Brown and Dan Silius.

months and have really enjoyed the experience. I instantly felt that staff and volunteers welcomed me and made me feel valued, and it was a great pleasure to spend most of my time working with Alan Wood, whose knowledge and enthusiasm soon rubbed off on me. From an early stage I was given a chance to put my humble carpentry skills to use on small wood-

working projects, culminating recently in a large one (the Singleton Spire). I'm sure this will stand me in good stead for my future career as a carpenter, which begins on 6 September when I start a carpentry and joinery diploma at Chichester College.

During my time here I have been lucky enough to participate in several of the museum's adult learning courses including Traditional Timber Frame Conservation & Repair, Traditional Lime Mortars, The Roofing Square, and Pole Lathe Turning. These helped a lot with understanding traditional building methods, and made answering those tricky questions from visitors much easier. I often surprised myself with what I was able to remember when asked about it.

After settling in, I started doing public demonstrations of traditional brick-making at the end of the brick-drying shed. Specialising in one skill has given me a very comprehensive understanding of it, and 'practice makes perfect' proved to be true. You also get used to answering common questions, such as 'how many bricks did a brick maker make in a day?', or 'how long do you leave them to dry?'. While demonstrating I even met a few retired brick makers and was able to benefit from their experience and knowledge of the trade.

With my new course starting soon I have to leave the museum's employment, but I will still look forward to demonstrating brick-making and other trade skills. The next one is a demonstration of lime slaking, which I carried out on a previous occasion with the help of Alan Wood.

I would like to say a big thank you to Hannah, Alan and all the staff and volunteers at the museum for their continued help and support.

West Sussex Citizenship ceremony

In June on Sussex Day, a West Sussex Citizenship Ceremony took place in the Downland Gridshell Jerwood Space. Forty people from 18 different countries went through the final formalities to become British citizens.



They then enjoyed a truly English cream tea surrounded by their families and friends. The museum's gift to all new citizens in West Sussex is a family ticket for a visit any time in their first year of citizenship. Pictured left is the ceremony, with museum chairman Paul Rigg at the podium, and above, three new citizens with West Sussex County Council chairman Mark Dunn.

Obituaries

John Lowe

John Lowe, the museum's first director, died at his home in France on 10 August, aged 82.

John was the founding director of the institution, taking up his appointment in 1969, and continuing until 1974. He worked in a part-time capacity, initially from an office at home in Liphook, and later from West Dean College where he was appointed to the full-time role of College principal.

John applied entrepreneurial flair and vision to the establishment of Roy Armstrong's ground-breaking project in its earliest days, attending to legal and administrative matters including the establishment of a company to run it in 1969 followed by charitable trust status. John worked initially without salary, and organised the first fundraising appeal, for £100,000. He was also honorary secretary of the Friends in its earliest years.

"A man of wide learning and many parts, John injected style and efficiency into the day-to-day running of the infant museum," writes Kim Leslie in the museum's new publication, *Building History: The Weald & Downland Open Air Museum 1970-2010 – the first forty years*.

His son, Dominic, in his father's obituary, writes that his contribution to establishing what was to become an innovative and thriving museum with world-wide recognition was "probably his most lasting achievement".

It was through the museum that John first encountered Edward James, millionaire patron to the Surrealists, who had given the museum its downland site on a peppercorn rent. James had just established West Dean College on his family estate, and John Lowe's appointment as its first principal enabled the college to



John Lowe.

become a widely recognised centre of excellence for teaching craft skills.

Born in 1928, John lived an extraordinary and varied life. Equipped with an exceptionally broad-based intellect he was, perhaps, one of the last great letter-writers. Educated at Wellington College during the war, his military service was with the Army Education Corps. He then took an MA and MPhil in English at New College, Oxford, immersing himself in the cultural and intellectual milieu of the university in the 1950s. He began his working life at the Victoria & Albert Museum, initially as assistant keeper in the woodwork department; it was here that he first encountered his lifelong passion for arts, crafts and the museum world. The lure of a commercial salary briefly took him to the Rank organisation where he worked as deputy story editor and met his first wife, Susan Sanderson.

He rejoined the V&A, this time in the ceramics department, but went on

to become assistant to one of the museum's finest directors, Sir Trenchard Cox. In 1964 he was invited to become the director of the Birmingham Art Gallery, at the time the youngest-ever appointment of a director of a major gallery in the UK. Nevertheless the move took him out of the London scene and out of the mainstream art world, one that he was never fully to re-enter.

Throughout the 1970s, including the period in which he worked for the museum, John grew increasingly engaged with Japan and had begun to build one of the world's finest libraries of English language books on the country. As part of a major reshaping of his life, which included his separation from his first wife, he moved to Japan in 1981 as Professor of English Literature at Doshisha University.

In Japan he immersed himself in Buddhism (throughout his life John had an intense dialogue with religion, converting to Catholicism whilst at school, a passion which cooled later but was never to completely disappear). He published a handsomely-illustrated book on traditional Japanese crafts, and in 1989 was remarried to Yukiko Nomura. They subsequently moved to a small farmhouse in south west France. It was in his retirement in the peace and seclusion of France that he found real contentment. There he wrote three travel books for the 'Into' series: *Into Japan*, *Into China* and *Into Corsica*, as well as notable biographies of John Sparrow (an Oxford mentor of his) and Edward James. Prior to his death he was researching for two further books, an anthology of translated Japanese literature and an exploration of his favourite European city, Barcelona.

John died after a short illness, leaving Yukiko and their daughter, and two sons and a daughter from his first marriage to Susan.

Diana Zeuner
*With acknowledgement
to Dominic Lowe*

Mick Betsworth

Michael (Mick) Betsworth, who died in June, was one of three Betsworth brothers who have worked on a wide range of building and site tasks at the museum since the early 1990s. He joined his brothers Ron, and Pete (who was the first to arrive), making an important contribution to the re-erection of the building exhibits.

Mick was born in Aldingbourne in 1940, one of 11 brothers and sisters. He attended Aldingbourne School and began work at Fallick's Bakery in the village, where he worked before and



Mick Betsworth working on the town house from Reigate.

after school. After a family move within the village, Mick began his career as a builder, and married Barbara in 1979.

Mick loved to wander around the countryside, 'mooching' as he called it, with his dog, Sam. He would think nothing of walking five miles. His other great love was fishing. He would carefully select the fattest rag worm, usually from Chichester Harbour, for bait, pick his spot and sometimes light a fire. A favourite location was Pagham Harbour.

In 1992 Mick began working for the museum, undertaking a wide variety of jobs. His son, Chris, says he would talk

Reg Knight

It's hard to believe how time passes, but 20 years ago when I joined the museum as curator in 1990, one of the first people I met was Reg Knight. Reg had not long retired and had come to the museum as an enthusiastic member of the 'Tuesday Gang'. That was the start of a friendship that was to last until the final time I saw Reg, literally a day before he died as he and his son Andy were visiting the Highland Folk Museum.

As a member of the 'Tuesday Gang' and a tradesman in his own right, Reg was involved with many activities at the museum. A project which has stayed in the memory was when Reg and his colleagues undertook the total rebuild of an old shepherd's hut. Once completed, it was used as operational accommodation for site events. I remember also the sterling work that Reg put in using his experience as a professional plasterer; particularly finishing the inside of Longport farmhouse. Always willing, Reg would throw himself into daubing and mini-brick wall building for young people on event days; never taking a break. It was because of his daubing skills that Reg, representing the museum, appeared on *The Generation*



Reg Knight helping children with daubing activities.

Game hosted by Jim Davidson.

Reg was a far more skilled person than many people realised. From the onset of our friendship at the museum he was making wonderful models of the houses. And, when I left to join the Highland Folk Museum as curator in 1997, Reg made me and my wife, Helen, a great model of the museum's Western Isles Blackhouse. I am also honoured to have on display at home Reg's pair of carved horses pulling a plough with a ploughman behind, as well as a very accurate model of an Oxfordshire wagon. Reg also had skills in painting and

calligraphy, but one that many will recall with immense pleasure was his abilities as a baker, from rich fruit cakes to cream horns that he would bring in from home as treats for us all.

The friendship with Reg and his son Andy was ongoing. They visited the Highland Folk Museum every year, donating a substantial part of their annual holiday to volunteering for another open air museum. Over the years Reg taught some of our staff here to daub, and helped with tasks such as lime-washing the buildings, the hay harvest and restoring items from the collections. Over the last 15 years he and Andy became known and recognised in our close community, wandering around the town of Kingussie on wet days in their long stockmen's coats and Aussie hats.

In addition to his sense of humour and infectious laugh, Reg will be missed in many respects in both the south of England and the north of Scotland. However, the memory of his achievements will endure, not least at two far-apart open air museums.

Bob Powell
Curator, Highland Folk Museum
Former curator, Weald & Downland Open Air Museum

We are sad to lose a number of other volunteers during the year

Clement (Clem) Bridge died in February: he was a house steward and helped with ticket sales from the wooden ticket kiosks. He was a member of the Friends and took part in many of the annual trips.

Hilda Tregear also died in February, 23 days before her 100th birthday. She was the wife of the late Jack Tregear, a former volunteer blacksmith. Hilda volunteered in the shop when it was situated in the Lavant building. **Eric Sharp**, who passed away in May aged 86, was a Saturday volunteer, stewarding Bayleaf farmhouse. When he was forced to stop driving he continued to travel, with his dog, to the museum from Worthing by train and bus. We were also sad to hear of the death of **Major-General John Allen**, husband of Ann Allen, a regular volunteer in the office, and a supporter of the museum over many years.

Win Boucher (right) whose daughter, Cathy Clark, works as the museum's marketing officer, died in April. She started volunteering in 2005 after she was widowed, following Cathy's encouragement. Win began working with the schools services department and progressed to the shop, children's activities, the office and the Friends office. Eventually she spent four days a week at the museum, loving every minute of it, and would frequently tell Cathy that she owed the museum so much for keeping her happy and active. This picture shows her in typical form and was taken on Easter Monday, a few hours before she was so suddenly taken ill.



about the tasks "with a great sense of enthusiasm and respect. I get the feeling that he considered his place of work his second home."

He retired from the museum in 2005 at the age of 65, planning to spend his time fishing, mooching, gardening and having the occasional flutter on the horses. Sadly his retirement was cut short after being diagnosed with prostate cancer, an illness that he appeared philosophical about telling his son: "It is just one of those things, boy".

Diana Zeuner
With acknowledgement
to **Chris Lowry**

Godfrey Shirt, who died in February, was a countryman from a country family. Born in Congleton, Cheshire, he moved with his family to a farm in East Sussex where he spent much of his early life, leaving school early to work on the farm. With the advent of war he was considered unfit to join up on account of an allegedly poor heart (which, due to his long life, was perhaps misdiagnosed). This meant he spent the war years on the farm. He married Joan in 1945 and they spent 65 happy years together. After the war he began his lifelong career with the Land Settlement Association, initially in Gloucestershire, moving to Chichester. His main task was organising the packing and dispatch to market of tomatoes, produced on a co-operative of smallholdings. Family holidays were spent in Edale, in the Peak District, the Shirt home. He was an early volunteer at the museum, using his access to heavy transport to help with the removal of historic farm buildings to the museum site. On retirement he became a guide at the museum, enjoying showing children around the 15th century Bayleaf farmhouse. Latterly the couple lived at Thatcham Court Nursing Home, Berkshire. The commitment of Godfrey and Joan was recognised by the museum Friends when they were both made life members.



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Over 30 new courses in museum's lifelong learning programme

For the 2010-2011 lifelong learning programme the museum has introduced nine new day schools in the building conservation section and 27 new ones in the traditional rural trades and crafts section.

Building conservation courses

An important addition to the building conservation courses is a series of five day schools on vernacular architecture, entitled *The vernacular house 1350-2000*. This is a chronological exploration of the development of 'ordinary' housing over 650 years. It draws on extensive up to date research, delivered through a wide range of expert lectures. A special discount applies when all five days are booked together.

Continuing the vernacular theme, historic paintwork experts Ian Bristow and Kathryn Davies make a return with a day school, *Cottagers & suburbanites: colour and décor for the less than grand*, and for the first time we are offering a *Practical sign-writing* day led by local specialist Wayne Osborne.

The significance of historic buildings as heritage assets is the subject of a new day with Eddie Booth taking participants through the implications of PPS5 in conservation planning. A new addition for those interested in energy conservation is *Housing & domestic life in a low energy future*, aimed at professionals and homeowners wishing to find strategies to cope with likely future energy shortages.

The museum has further developed the courses offered as part of the Weald Forest Ridge project with the addition of two-day repair courses for timber buildings and brickwork. These have been over-subscribed and very well received by people living and/or working in this important AONB (Area of National Beauty). The museum is always pleased to provide bespoke courses: this year for the second time we delivered a three-day course for farm buildings advisers employed by Natural England, and we are providing expert support and training for those responsible for the conservation of HMS *Victory*.

The workshop-based timber framing courses continue to be well subscribed, and nine five-day courses are in the current programme. The frames produced on these courses are offered for

sale and several have been sold this year, including one to Wakehurst Place.

The bursary scheme funded by the Newby Trust has proved a great success. Across seven categories there were more than 80 applicants and of these 20 were interviewed and seven places on various training courses awarded. The museum is now seeking funding for a second bursary scheme.



Oak timber framing: rafters.

MSc courses

The new cohorts for the MSc programmes in Building Conservation and Timber Building Conservation are under way. Across the two courses 35 students, very similar to the number who started in 2008, are expected to submit their dissertations over the next few weeks. These pieces of personal research cover an extensive range of topics and are of assistance to the building conservation industry.

Traditional rural trades and crafts courses

Several of this year's new courses in the traditional rural trades and crafts programme were over-subscribed, including *Keeping pigs* run by award-winning pig rearer Susie Westron, *Field butchery* offered by museum demonstrator Ian Humphrey and *Weave a rush hat* with Rachel Frost – which was held over two days to accommodate everyone including three members of staff who are now

sporting their hand-made headgear. Hats are becoming something of a theme with the addition of *Make a straw-plait hat* and *Make a felt hat*.

Damian Goodburn will make a return to the museum with *Taste of the treewrights craft*, a practical day which is likely to appeal to the same participants as Stuart Davies's *History of English woodlands*.

The success of Chris Hare's *Sing Sussex songs* led to a repeat day and we are also offering *An introduction to traditional music*, providing the opportunity to listen to an extensive collection of musical instruments and bring along your own instrument. Another new day is *To tell a tale* when an experienced storyteller will explore what makes a good story through the telling and sharing of tales.

The herbal courses are always popular, and a new course *An A to Z of medicinal trees* will make full use of the wider museum site. We are very fortunate that natural historian Richard Williamson continues to lead two of the guided walks at dusk and dawn. The walks series this year includes *Natural navigation* with Tristan Gooley.

For smallholders we have re-introduced the *Beekeeping for beginners* day and a follow-on poultry session for those who have already enjoyed the *Poultry husbandry* day. A course on the *History of draft animals*, with specialist Paul Starkey will include demonstrations of working cows and heavy horses.

In the textiles section new courses include two needlework sampler days, *Hens and cockerels sampler* and *Introduction to sampler techniques*. There will also be a chance for anyone working on their own historic costume to spend a day receiving some practical advice from an historic clothing expert.

The new *Deck the halls* day will give participants the opportunity to help decorate some of the museum buildings for Christmas and learn traditional songs, carols and poems of the festive season.

The purchase of courses (or vouchers) make interesting presents for family and friends: a fascinating day for someone who will return home with a new personalised item such as a hat, bag, spoon or basket, and happy memories of a day well spent.

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

Course programme 2010-2011 – Building conservation

SOFTWOOD STRENGTH GRADING

This three day course covers the visual assessment of sawn square edged softwood for structural use to the BS 4978 grades, General Structural (GS) and Special Structural (SS). Successful completion of the course will result in a Museum Certificate of Softwood Visual Strength Grading to BS 4978:2007, which students can then use to apply for certification from an official body.

Leader: David Woodbridge **Monday-Wednesday 1-3 November 2010 £450**

OAK TIMBER-FRAMING: BRACES & STUDS

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 November 2010 £495**

OAK TIMBER-FRAMING: RAFTERS

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 17-21 January 2011 £495**

OAK TIMBER-FRAMING: JOWL POSTS

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 7-11 February 2011 £495**

TRADITIONAL TIMBER FRAME CONSTRUCTION

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

Leader: Richard Harris **Thursday 17 February 2011 £99**

ENERGY CONSERVATION IN TRADITIONAL BUILDINGS

The day will include looking at the implications of improving energy efficiency for traditional buildings, a review of the relevant regulations and guidance, case studies and a practical session carrying out an air pressure test in one of the museum's exhibit buildings.

Leaders: Richard Oxley & Phil Ogley **Tuesday 1 March 2011 £99**

PRACTICAL FLINT WALLING

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

Leaders: Mark Middleton, Chris Rosier & Brian Dawson **Tuesday-Wednesday 1-2 March 2011 £250**

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.

Leader: Adam Wilson **Monday 7 March 2011 £99**

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, and 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 **Monday-Wednesday 7-9 March 2011 £299**

HISTORIC TIMBER-FRAMING: MODERN ENGINEERING SOLUTIONS

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

Leaders: David Yeomans & Jim Blackburn **Thursday 10 March 2011 £99**



HOUSING & DOMESTIC LIFE IN A LOW ENERGY FUTURE

The prospect of climate change is forcing architects, surveyors and house owners to increase the thermal efficiency of the existing stock. However, climate change is not the most pressing problem. Impending energy shortages will demand a complex new set of coping strategies. This course uses the museum's resources to illustrate the challenges that an energy-poor future will present.

Leader: Bruce Induni **Friday 11 March 2011 £99**

Historic lime plasters and renders (with tutor Jeff Orton).

HOME OWNERS DAY

A day aimed at the owners and guardians of historic homes, from medieval to Edwardian. The course will cover how to interpret the historic development of a house, and will look at materials, structure, fixtures and fittings, rules, regulations and advice, listed buildings and the role of Conservation and Planning Officers, every day maintenance, sources of advice and training, and how to source the right materials. The afternoon will include a tour of historic houses at the museum, to illustrate the morning sessions.

Leader: Kevin Stubbs **Monday 14 March 2011 £99**

ASSESSING SIGNIFICANCE IN THE CONTEXT OF PPS5 & CONSERVATION PLANS

Planning Policy Statement 5 (PPS5) requires applicants to provide information on significance. For more complex cases, a full conservation plan will be necessary. The course will consider how to define the significance of a heritage asset, how to describe significance in proportion to the importance of the asset, how to understand the potential impact of proposals on the significance of the asset and how to use significance as the basis for conservation plans.

Leader: Eddie Booth **Friday 18 March 2011 £99**

WATTLE & DAUB

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

Leader: Joe Thompson **Monday 21 March 2011 £99**

UNDERSTANDING & CARING FOR THE FABRIC OF YOUR PARISH CHURCH

This course is aimed at Churchwardens, PCC members and volunteers who care for churches and churchyards, including those who help redundant churches and abandoned churchyards. The day includes a look at the historic development of a church and its fittings, materials and how the structure works; rules and regulations including the role of the DAC and the Archdeacon; the Church Architect and the Quinquennial Report; maintenance; including warning signs and do's and don'ts; training and advice and sourcing materials. The afternoon will include a site visit to a local parish church, putting these issues into a practical context.

Leader: Kevin Stubbs **Wednesday 23 March 2011 £99**

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 **Thursday 24 March 2011 £99**

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 **Friday 25 March 2011 £99** *Practical flint walling.*



NATURAL STONE: ITS USE IN CONSERVATION & IN NEW BUILD

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

Leaders: CWO Team **Wednesday 30 March 2011 £99**

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 40 years.

Leaders: Richard Harris & Roger Champion **Thursday 31 March 2011 £99**

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 **Friday 1 April 2011 £99**

OAK TIMBER-FRAMING: JOWL POSTS

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 4-8 April 2011 £495**

Weald & Downland Open Air Museum Autumn 2010

on and the use of traditional materials and processes

AN INTRODUCTION TO LEADWORK FOR SPECIFIERS & INSTALLERS

A foundation course for those with little or no experience of working with lead. Theoretically based, the course concentrates on design and specification. Case studies of repair and renewal projects.

Leader: Nigel Johnston

Tuesday 5 April 2011 £110

PRACTICAL LEADWORK

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

Leader: Nigel Johnston

Wednesday 6 April 2011 £110

RECORDING VERNACULAR BUILDINGS FOR CONSERVATION

Three linked day schools led by Richard Harris.

Day one: Observing and sketching. Improving the accuracy of rapid sketches, the geometry of construction, using string lines, drawing individual timbers, rubbing surface features, recording brickwork.

Thursday 7 April 2011 £99

Day two: Imposing a grid. Setting up a plan grid, setting up levels, recording a timber frame, using a grid to record complex patterns by sketching, tracing and photography.

Thursday 28 April 2011 £99

Day three: Studio techniques. Basic equipment and materials, technical conventions, line, shade, stipple, shadows. Three dimensional visualisation. Drawing for publication.

Thursday 5 May 2011 £99

(All three days £285)

IDENTIFICATION & USE OF STONE IN HISTORIC BUILDINGS IN THE WEALD AND DOWNLAND REGION

In an area of mostly poor quality stone, the need for building stone has resulted in a rich diversity of local and imported materials. This heritage is easily lost if it is not recognised and understood. The course will assist in the identification of building stones, their origins and their use. A guided walk of the building stones in the museum's exhibit buildings will be included.

Leader: David Bone

Friday 8 April 2011 £99

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 **Wednesday-Friday 27-29 April 2011 £350**

EVERYTHING YOU WANT 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 29 April 2011 £99

COB WALLING – HISTORY, THEORY & PRACTICE

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

Leader: Kevin Stubbs

Wednesday 4 May 2011 £99

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 variety of materials used.

Leader: Chris Tomkins

Wednesday 4 May 2011 £150

OAK SHINGLES: HISTORY, MANUFACTURE & USE

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

Leaders: Peter Harknett & John Deal

Thursday 5 May 2011 £99

COTTAGERS & SUBURBANITES: COLOUR AND DÉCOR FOR THE LESS-THAN-GRAND

A day of lectures from the Tudor to Victorian periods, covering the historic use of colour and decoration on interiors and exteriors.

Leaders: Ian Bristow & Kathryn Davies

Monday 9 May 2011 £99

LIMEWASH, DISTEMPER & LINSEED-BASED PAINTS: A PRACTICAL WORKSHOP

Spend a day learning how these traditional finishes were mixed and applied, with expert demonstrations and hands-on opportunities using the museum's exhibit buildings.

Leader: Sibylle Heil

Tuesday 10 May 2011 £99

THE VERNACULAR HOUSE 1350-2000

Vernacular architecture can be thought of as the common speech of buildings. This new series of five linked day-schools explores the chronological development of houses drawing on the latest research. £99 per day school, or students booking on all five days will receive a discounted rate of £250.

– **Medieval houses in town & country:** This day will provide an introduction to rural and urban dwellings from a wide social range, commencing in the 12th century, but mainly of the 14th and 15th. Regional variation, and changes over time in their design, construction, plan-form and function will be considered.

Leaders: Sarah Pearson & Bob Meeson

Tuesday 10 May 2011 £99

Cob walling.

– The Tudor & Jacobean house, 16th-17th century:

This day will show how people adapted from medieval to the 'modern' way of life and how they used new materials such as glazing, and features like fireplaces, to indicate their status to their neighbours.

Leader: David Martin

Wednesday 18 May 2011 £99

– The Georgian house:

The 18th century saw the submerging of many regional traditions in an orthodoxy based on classical models. For London and other large towns it was the heyday of the terraced house. In the country, new farmhouses and cottages were built with an eye to classical forms, while many older buildings were re-faced and refurbished internally to conform to new fashions.

Leader: Neil Burton

Monday 6 June 2011 £99

– The Victorian house:

This day will explore the social and architectural history behind the variety of ways in which the Victorians were housed according to their needs, status, aspiration and wealth in both urban and rural environments. It will look both at rural and urban housing, and include a visit to Gonville Cottage, a Victorian shepherd's cottage on the museum site.

Leaders: Susie Barson & Danae Tankard

Tuesday 28 June 2011 £99

– **The 20th century house:** The 20th century saw the death and rebirth of vernacular. While increasing industrialisation and mass-media removed most genuine local character from house design and construction, nostalgia and sensitivity to place caused a desire to recreate past vernaculars in new forms. Modernism was, paradoxically, modelled on the idea of a non-stylistic 'natural' way of building and embraced the concept of vernacular, while the word itself was redefined by architects acting as historians and researchers.

Leaders: Richard Haywood & Alan Powers

Wednesday 13 July 2011 £99

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 16-18 May 2011 £350

OAK TIMBER-FRAMING: BRACES & STUDS

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 23-27 May 2011 £495

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 9 June 2011 £99

REPAIR OF TRADITIONALLY CONSTRUCTED BRICKWORK

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

Leader: Gerard Lynch

Monday-Wednesday 13-15 June 2011 £350

OAK TIMBER-FRAMING: RAFTERS

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 13-17 June 2011 £495



➔ Building conservation

LIME MORTARS FOR TRADITIONAL BRICKWORK

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

Leaders: Gerard Lynch

Thursday 16 June 2011 £110

PRACTICAL STONE WALL REPAIRS

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

Leader: Kevin Hughes

Tuesday-Wednesday 21-22 June 2011 £199

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 & Ray Moseley

Monday 27 June 2011 £99

HISTORIC LIME PLASTERS & RENDERS

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

Leaders: Ian Constantinides & Jeff Orton

Tuesday-Wednesday 28-29 June 2011 £220

PRACTICAL LIME PLASTERING

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

Leader: George Terry

Thursday 30 June 2011 £99

A PRACTICAL INTRODUCTION TO SIGN WRITING

A hands-on day to learn the basics of freehand brush lettering and sign writing. Students will paint their own unique sign to take home. The course is suitable for conservators, interior designers, artists and homeowners.

Leader: Wayne Osborne

Monday 4 July 2011 £99

OAK TIMBER-FRAMING: JOWL POSTS

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 22-26 August 2011 £495

SQUARE RULE TIMBER-FRAMING

This system evolved in North America in the 19th 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 standardisation 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 12-16 September 2011 £495

JOINTING, POINTING & 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 19-20 September 2011 £220

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 21 September 2011 £99

PRACTICAL FLINT WALLING

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

Leaders: Mark Middleton, Chris Rosier & Brian Dawson

Tuesday-Wednesday 29-30 November 2011 £250



Square rule timber framing.

Course programme 2010-

COUNTRYSIDE CRAFTS

LEATHER CARVING WORKSHOP

In this introductory day learn the techniques used for carving and embossing into leather. Items made during the day to include purses, bookmarks or key fobs.

9.30am-4.30pm

Saturday 20 November 2010 £55

TRADITIONAL ROPE WORK

Come and try your hand at the art of traditional rope work. Students will make a round clout mat and a sailor's whisk brush during the day.

Saturday 26 February 2011 £45

STICKMAKING WORKSHOP

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

10am-4.30pm

Saturday-Sunday 26-27 February 2011 £120

CARVE A WOODEN SPOON

Develop basic wood working skills by learning the steps to carve your own unique spoon.

Friday 11 March 2011 £50

MAKE A BENTWOOD CHAIR

Learn how to make a comfortable, natural bentwood chair, selecting your own timber and using a minimum of tools to facilitate the steaming process.

Saturday-Sunday 12-13 March 2011,

Saturday-Sunday 24-25 September 2011 £200

LIVING WILLOW WORKSHOP

Come along to this one-day workshop and make a living willow chair which you can plant in your own garden.

Saturday 12 March 2011, Sunday 13 March 2011 £80

SUSSEX TRUG MAKING WORKSHOP

A unique chance to learn from skilled trug makers 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.

Saturday-Sunday 19-20 March 2011 £130

WILLOW WORKSHOP: WEAVE AND WALE A BASKET

Using English brown willow and traditional techniques, learn to weave and wale a basket to take home.

Saturday 19 March 2011, Saturday 6 August 2011 £60

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.

Saturday-Sunday 26-27 March 2011 £200

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.

Friday 1 April 2011 £90

MEDIEVAL TILE MAKING WORKSHOP

A practical day with the opportunity to design your own tiles, or use pre-made patterns, with information on historical aspects of the craft. Each participant can choose four tiles to be fired and sent to them after the course.

Sunday 10 April 2011 £90

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 information on traditional uses of nets.

Sunday 8 May 2011 £45

INTRODUCTION TO POLE LATHE TURNING

A chance to learn the basics of wood turning on the traditional pole lathe. Participants will have their own simple turned objects to take home.

Saturday 14 May 2011, Saturday 16 July 2011 £55

WILLOW GARDEN SUPPORTS

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

Saturday 14 May 2011, Sunday 15 May 2011 £70

CANE SEATING WORKSHOP

Learn how to prepare the seat of a basic chair, the basic six-way pattern for re-caning and how to do couching around the edge of the chair. You will receive enough materials to finish the seat and instructions for how to do so in your own time.

Friday 20 May 2011 £55

GREENWOOD CHAIR MAKING

Use a pole lathe and traditional chair maker's hand tools to make your own chair. Learn to select, cleave and turn green timber, to steam bend, to use an adze and other bottoming tools and finally to assemble your own individual chair.

Monday-Saturday 23-28 May 2011 £300

STONE CARVING WORKSHOP

This workshop is for people who wish to develop skills in stone carving. You will work on a leaf design in Bath stone.

Saturday 28 May 2011 £70

LETTER CUTTING IN STONE

Learn how to carve your own monogram or house number in stone using hand tools, following your own design.

Sunday 29 May 2011 £70

2011 – Traditional rural trades and crafts

SKEP MAKING

Learn to make a useful addition to the beekeeper's equipment from straw, and find out how skeps are used in beekeeping. 10am-4pm

Saturday-Sunday 11-12 June 2011 £90

LEATHER BELT WORKSHOP

Learn hand stitching and dyeing techniques to make a beautiful belt, which can be plain, laced or stamped with a choice of buckles. 9.30am-4.30pm

Saturday 2 July 2011 £60

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 16 July 2011, Friday 5 August 2011 £50

WEAVE A RUSH HAT

An opportunity to make your own woven rush hat using the indigenous common bulrush. 9.30am-5pm

Friday 12 August 2011 £55

POLE LATHE TURNING WORKSHOP: IMPROVE YOUR GREEN WOODWORKING SKILLS

This day workshop is intended for those who would like to improve their green woodworking and pole lathe turning skills. Anyone who has some experience (e.g. from the introduction to pole lathe turning above) can benefit from this day. 9.30am-4.30pm

Saturday 27 August 2011 £60



Introduction to pole lathe turning.

TRADITIONAL SKILLS

HEDGELAYING

You will learn how to cut and lay a stock proof hedge, including thinning out and selecting materials. 9.30am-4.30pm

Saturday-Sunday 29-30 January 2011 £130

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 9 April 2011, Saturday 9 July 2011, Saturday 10 September 2011 £80

SCYTHING DAY

Learn about a brief history of the scythe, how to select the right blade and snath for the job and set them up, peening, sharpening, mowing technique, how to avoid damaging the blade and how to care for the scythe. 9.30am-4.30pm

Friday 13 May 2011 £60

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 14 May 2011 £55

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

Sunday 22 May 2011 £65

DESIGN AND PRINT A WOODCUT

Learn about the history of this craft, use the museum site as inspiration for your own design, transfer this into a woodblock, practice mark making techniques and print it to create your own image. 9.30am-4.30pm

Friday-Sunday 1-3 July 2011 £180

A PRACTICAL INTRODUCTION TO SIGNWRITING

A hands on day to learn the basics of freehand brush lettering and signwriting. Paint your own unique sign to take home. This course is suitable for homeowners, artists, conservators and interior designers. 9.30am-4.30pm

Monday 4 July 2011 £99

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 15 July 2011, Friday 5 August 2011 £50

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

Sunday 7 August 2011 £65

The secrets of the Tudor stillroom.

CHRISTMAS WORKSHOPS

TUDOR CHRISTMAS FOOD

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

Wednesday 1 December 2010 £60



CHRISTMAS HERBAL GIFTS & DECORATIONS

Spend a day before Christmas making some beautiful items for your home or special presents: a door wreath, herbal tree decorations, yule log, sugar and spice gift basket, woodland animal and a snowman filled with herbs. 9.30am-4pm

Sunday 12 December 2010, Thursday 16 December 2010 £55

DECK THE HALLS

In the morning you will help decorate a museum house in a traditional way and learn about the history of the materials used. In the afternoon *Emily and the Hares* will introduce you to traditional songs and carols of Christmas and mid-winter – some may be familiar, others will be new to you, but all were once very popular amongst the everyday folk of rural England with readings and poems from such celebrated local writers as Rudyard Kipling, Hilaire Belloc and Richard Jefferies. 10am-4pm

Wednesday 15 December 2010 £45

CHRISTMAS STAINED GLASS WORKSHOP

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

Friday 17 December 2010 £85

WILLOW WREATH FOR CHRISTMAS

Make up to three willow wreaths to take home and decorate for Christmas. Choose from traditional round, star or heart shapes, using buff or brown willow (or a mixture of both). These re-usable wreaths are a beautiful addition to your Christmas decorations, and are also great to give as presents to your friends and family. 10am-4pm

Saturday 18 December 2010, Sunday 19 December 2010 £50

EARLY TECHNOLOGY WORKSHOPS

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 use it. 9.30-5pm

Wednesday-Friday 2-4 February 2011,

Wednesday-Friday 2-4 November 2011 £260

SHOOTING THE TRADITIONAL LONGBOW

An introduction to the art and craft of longbow archery. The day focuses on the history and traditions of this remarkable weapon, including intensive tuition in the practice of longbow archery using a range of different bows. Suitable for the beginner and more experienced archer alike. 10am-5pm

Saturday 2 April 2011,

Saturday 17 September 2011 £45

A TASTE OF THE TREEWRIGHTS CRAFT: ANGLO-SAXON AND NORMAN WOODWORKING

Detailed analysis of the waterlogged remains of woodwork from Anglo-Saxon times has shown that it was not simply a more rustic version of later medieval carpentry but had more in common with prehistoric woodworking technology. After a brief introductory talk, real samples of treewrighting and Saxon style tools will be examined and there will be practical sessions and the opportunity to make an item such as a spatula, coat hook or small chopping board to take home. 9.30am-5pm

Thursday 5 May 2011 £55

PREHISTORIC JEWELLERY WORKSHOP

Using stone and natural cordage you will learn how to make your own jewellery. 10am-4.30pm

Friday 5 August 2011 £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 6-7 August 2011 £100

Rural trades and crafts

HEAVY HORSE EXPERIENCE DAYS

PLOUGHING WITH HEAVY HORSES

Covering the basics of ploughing including preparing the harness and the plough for work in the field. Beginners and improvers equally welcome. 10am-4pm

**Sunday 7 November 2010, Sunday 21 November 2010,
Sunday 12 December 2010 £80**

CARE AND MANAGEMENT OF HEAVY HORSES

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

Sunday 6 March 2011 £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 20 March 2011 £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 15 May 2011, Thursday 19 May 2011,
Thursday 9 June 2011, Sunday 3 July 2011 £80**

HISTORIC HOME LIFE

HISTORIC SOAP MAKING

Discover the history of soap from the 'sapo' of Pliny the Elder to large-scale commercial production following the Industrial Revolution. We will be re-creating many of the historic recipes for both liquid and solid cleansers in our Tudor kitchen. 10am-4pm

Friday 29 April 2011 £60

TO TELL A TALE

An opportunity to explore just what makes a good story through the telling and sharing of tales that have survived and been adapted through centuries. Examine the use of language, drawing on personal resources, storytelling techniques and the introduction of props or aides memoir. There will be a chance to tell a story as an individual or group, using skills from the day. 10am-4pm

Saturday 30 April 2011 £60

VICTORIAN CLEANING

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

Tuesday 10 May 2011 £60

DAIRYING DAY

A hands-on day focussing upon historical dairying techniques, tasks and ingredients. We shall be making a number of different styles of cheese from skim milk cheese, to cheddaring, cottage cheese to 'green cheese', looking in detail at a number of recipes from the 16th to 19th centuries. 10am-4pm

Friday 13 May 2011 £60

HERBS FOR A COTTAGE GARDEN

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 20 May 2011 £50

SING SUSSEX SONGS

A day for anyone interested in traditional, unaccompanied singing and an interest in English social history. No prior knowledge or experience will be assumed. 9.30am-4.30pm

Saturday 21 May 2011 £45

AN INTRODUCTION TO TRADITIONAL MUSIC

A chance to learn about the lives of minstrels, listen to demonstrations from a musician who has an extensive collection of musical instruments and substantial repertoire. Bring a simple instrument, such as a penny whistle or recorder, a drum, Bodhran (celtic drum) or bones to participate in a tune or two if you wish. 10am-4pm

Sunday 22 May 2011 £45

MAKE A HERBARIUM – A PERSONAL PLANT RECORD

Learn how to make your own herbarium: identify plants, effectively press them and record all important details to create a wealth of knowledge. 9.30am-4.30pm

Saturday 28 May 2011 £55

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

Friday 17 June 2011 £50

A TASTE OF HONEY

Until very recent times sugar was a luxury and the taste of honey was the sweetest flavour our ancestors would experience. The day will involve investigating the importance of honey through the ages and a recreation of historic recipes for food and medicine from prehistoric times onwards. 10am-4pm

Saturday 18 June 2011 £60

Weaving a rush hat.

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

Saturday 18 June 2011 £50

THE COUNTRY HOUSE KITCHEN

An outstanding opportunity to learn how supplies, services and kitchens were managed in noble households over a period of 400 years, with fascinating site visits to Cowdray ruins and Petworth House to complement the morning lectures. 9.30am-5pm

July 2011 (Date to be confirmed early 2011)

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

Friday 1 July 2011 £50

HERB WALK AROUND THE MUSEUM

By popular request, a day to learn secrets of herbal folklore, uses for plants growing wild around the site and details of medical applications for herbs. Whether your interest is in botany, beauty, fragrance, flavours of cookery, times of gathering, safe use, recognising dangerous plants or country lore, there will be fascinating discoveries for all. 9.30am-4.30pm

Saturday 9 July 2011 £50

MEDIEVAL EXPERIENCE DAY

How did people live then? Spend a day based in Hangleton cottage experiencing the life of a medieval peasant. We will investigate living conditions for those working on the land in the 14th century, pre and post Black Death. In-situ examination of replica medieval furnishings, re-creation of medieval recipes and an opportunity to try a selection of craft activities. 10am-4.30pm

Friday 26 August 2011 £60

"RE-WRITING HISTORY": MAKING HISTORICAL INKS

Recipes for inks have been many and various over centuries: from adding wormwood to stop mice eating documents, adding brandy to stop inks freezing in winter, to an inkstand that turns water into ink. Spend a day learning to make fascinating natural inks, including the chance to try them out! 9.30am-4.30pm

Saturday 27 August 2011 £50

HISTORIC BUILDINGS

RURAL LIVES 1300-1900

Explore the public and private lives of 'ordinary' people in rural communities across southeast England over a 600 year period. Themes will include rural housing, consumer behaviour, household structure, poverty, social protest, education, demography and the rural economy. Tuesdays, 2pm-4pm

Term 1: 1300-1650.

From 18 January 2011 (10 weeks) £100

HOME OWNERS DAY

A day aimed at the owners and guardians of historic homes, from medieval to Edwardian. The course will cover how to interpret the historic development of a house, and will look at materials, structure, fixtures and fittings, rules, regulations and advice, listed buildings and the role of conservation and planning officers, every day maintenance, sources of advice and training, and how to source the right materials. The afternoon will include a tour of historic houses at the museum, to illustrate the morning sessions. 9.30am-5pm

Monday 14 March 2011 £99

WATTLE & DAUB

Insights into the historic use of wattle and daub, and its repair and conservation today. Students will look at wattle and daub in the museum's artefact store and in the Museum's exhibit buildings, and this will be followed by a practical session and a lecture on the appraisal and techniques of repair. 9.30am-5pm

Monday 21 March 2011 £99

CHURCHES AND CHAPELS: HOW TO STUDY THEM

With aid of colour illustrations and diagrams, the morning sessions will focus on how to look analytically at the structure of a church or chapel, so as to understand its development as a building. Period features and fixtures and fittings will be considered. The afternoon will include visits to two local Anglican churches where the theory of the morning will be put into practice. 9.30am-4.30pm

Thursday 14 July 2011 £60

PAINTING AND DRAWING WORKSHOPS

Week-long courses

OIL PAINTING WORKSHOP

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

Monday-Friday 18-22 July 2011 £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 19-23 September 2011 £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 10-14 October 2011 £250

Weekend courses

BEGINNERS' 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 20-22 May 2011 £180

Weald & Downland Open Air Museum Autumn 2010



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 25-26 June 2011 £120

IMPROVERS' WATERCOLOUR WEEKEND

For those with some watercolour experience who want to take it further, this is a shortened version of our five day course. You will be working out of doors in the Museum environment. 9.30am-5pm

Friday-Sunday 8-10 July 2011 £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 29 July-Sunday 31 July 2011 £180

Day workshop

COSTUMED 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

Wednesday 22 June 2011 £60

SMALLHOLDER DAYS

POULTRY HUSBANDRY

This course covers the basic principles of keeping chickens, including correct feeding, an explanation of the digestive and reproductive system, general hygiene and common ailments. 10.30am-4pm

Saturday 29 January 2011, Saturday 7 May 2011 £50

KEEPING SHEEP

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

Saturday 9 April 2011 £65

KEEPING PIGS

An introductory day on all aspects of keeping pigs, including guidance on regulations, feed, shelter and ailments. 9.30am-4.30pm

Sunday 10 April 2011 £50

BEEKEEPING FOR BEGINNERS

On this introductory day, you will learn about types of bees and how they live and bee friendly flowers, see different types of beehives and their component parts and discuss where you can (and can't) keep bees. There will be an introduction to honey bee management and the beekeeping year, including the issues of swarming, pests, disease as well as the honey crop and other hive products. 10.30am-4.30pm

Saturday 16 April 2011 £50

THE HISTORY OF DRAFT ANIMALS

The day will begin with an introduction to the history of the use of draft animals and different technologies that were developed to facilitate their use. Demonstrations of working cows and heavy horses will follow with questions and discussion sessions. 10.30am-4.30pm

Thursday 12 May 2011 £65

POULTRY PRACTICAL SESSION

For people who have attend our poultry husbandry day, this half day session will develop this knowledge and provide a further hands-on session in a small group at a local private smallholding.

Saturday 25 June 2011, 10.30am-12.30pm,

Saturday 25 June 2011, 2pm-4pm £25

TEXTILES

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 10 December 2010, Saturday 30 April 2011, Friday 15 July 2011 £45

TAPESTRY WORKSHOP: WEAVE A LANDSCAPE

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

Saturday 12 February 2011 £45

TRADITIONAL PATCHWORK WITH A MODERN TWIST

Learn a traditional skill and see that patchwork need not be something that you'll do when you've more time, nor need it involve large quantities of expensive material. This day will require a sewing machine and show how recycled fabrics can be used to create an appliquéd patchwork cover. 10am-4pm

Saturday 19 February 2011 £45

HENS AND COCKERELS SAMPLER

The colourful plumage and varied patterns and markings that are associated with the different species of domestic fowl, make this a wonderful for interpretation in embroidery. You will work from a set of basic patterns, which can be personalised. 10am-4pm

Sunday 27 February 2011 £45

SEWING WORKSHOP

Do you have an unfinished costume that you would like help to finish to complete? A practical day using hand or machine techniques with help from an historic clothing expert. 10am-4pm

Sunday 27 February 2011 £45

HISTORIC CLOTHING DAY

We will look at clothing worn by individuals of a low status who lived in dwellings similar to those at the museum. You will have a chance to see items that have been recreated for use at the museum, examine replica stock clothing, discuss techniques involved and maybe try out a few stitches. 10am-4.30pm

Monday 28 February 2011 £60

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-4pm

Wednesday 16 March 2011 £45



Watercolour sketching.

LEARN TO CROCHET

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

Saturday 19 March 2011 £45

'MAD HATTERS': HOW TO MAKE A FELT HAT

You will be using prepared fleece to produce your own original felt hat. The process includes the use of water and soap, and a certain degree of physical effort! 10am-4pm

Saturday 9 April 2011 £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 9 May 2011 £45

INTRODUCTION TO SAMPLER TECHNIQUES

Learn to combine simple techniques such as cross-stitch, satin-stitch and French-knots, together with the different styles and methods associated with black-work, crewel-work and free-style embroidery. You will work from set patterns that can be further developed through individual colour and threads. 10am-4pm

Thursday 12 May 2011 £45

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 16 May 2011 £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-4pm

Sunday 29 May 2011 £45

FELTING FOR FUN

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

Tuesday 7 June 2011 £45

KNITTING: IMPROVERS

Spend a relaxed day learning how to improve your knitting skills. Suitable for those with basic knowledge. 10am-4pm

Wednesday 29 June 2011 £45

SPINNING: IMPROVERS

An opportunity for those with some experience of spinning to take their skills further in a small group and ask questions. 10am-4pm

Friday 1 July 2011 £45

NATURAL DYEING

Learn the basics of dyeing with natural materials covering different types of mordants and their effects on colours obtained, dyeing with fresh and dried materials, dye-plant identification, environmental considerations, and the effects of dyes on various fibres. 10am-4pm

Thursday 28 July 2011 £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-4pm

Saturday 30 July 2011 £45

GUIDED WALKS

CANDLELIT WALK

Explore the museum by candlelight and learn about the lives of our rural ancestors. A guided walk starting at 5pm, finishing with mulled wine and mince pies.

Monday 13 December 2010 £15

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 7 May 2011 £20

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 25 May 2011 £15

DUSK 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.

Wednesday 15 June 2011 £15

NATURAL NAVIGATION

Learn the practical basics of natural navigation. You will be out and about in the museum site so will use your surroundings as examples. Starts at 2pm and finishes with tea and cake.

Saturday 18 June 2011 £20

PERIOD GARDENS WALK

Spend an afternoon with the museum gardener. See the transition of gardens from the early 16th century through to the late 19th century and learn about the herbs, vegetables and plants that met the needs of rural households over the centuries. Starts at 2pm.

Thursday 23 June 2011 £15

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 5,500 memberships representing about 12,200 individual members. Since its inception it has raised a total of £1.7 million, making a major contribution to the museum's work.

Letter from the Chairman of the Friends

The autumn edition of the museum's magazine already! May I send a warm welcome to all new members receiving their first magazine. As many of you know at our AGM in April, Jean Piggott stood down as chairman and I was elected to take her place. We miss her on the committee but are delighted that she has become our membership secretary's regular Monday morning assistant. Thanks too to Lisa Larbey who helps in the Friends office on Thursday. Sadly we lost our great helper and friend, Win Boucher, at Easter.

At the AGM we also said goodbye and thank you to John Hutson. John had served on the committee since 1987! As a token of our thanks to him for all he had done, he and his wife were made honorary members of the Friends.

Further honorary memberships were awarded to Ruth Goodman and Barbara Painter for their expertise and help with the clothing project, Dr Gerard Lynch for his long-standing association with the museum teaching historic brickwork and Kim Leslie, a former trustee of the museum who was closely involved in its founding years.

Members of the Friends have enjoyed two day trips so far this year with a further two still to come. The first was to Windsor and Eton College and the second to Batemans, Kipling's house in East Sussex. Both days were very much enjoyed by all who came. We are soon to visit Oxford and in particular the Ashmolean Museum. Our final outing will be to London visiting Benjamin Franklin's home and the Wellcome Foundation Museum.

I hope many of you will have enjoyed the special celebration weekend commemorating 40 years since the museum first opened to the public. May I take this opportunity to thank all who bought grand draw tickets? It raised a total of £3,891. We must also thank the very generous people and companies who donated the prizes.

Autumn is now with us and before we know it Christmas will be here. May I suggest that you consider the gift of Friends' membership for your friends and family? Telephone the Friends office on 01243 811893 for details, or see the form on the opposite page.

Information about our 2011 day trips will be available in the Spring issue of the magazine along with the date of our AGM.

Sarah Casdagli

Contacting the Friends

For all membership queries please contact the Friends office at Friends of the Weald & Downland Museum, Singleton, Chichester, West Sussex PO18 0EU. Tel 01243 811893. Email: friends@wealddown.co.uk. The office is staffed part-time so please leave a message if necessary and you will be contacted as soon as possible. For information about Friends' events (except the Spring Tour 2011, for which the contacts are Christine and Brian Weekes on 01730 813684) contact Sarah Casdagli, Chairman, Little Yarne, Singleton, Chichester, West Sussex PO18 0HA. Tel 01243 811726.

Friends 2011 Spring Tour to Chester – 14-19 April

Next year's tour will be based in the historic town of Chester, where we will be staying at the Mill Hotel, in the centre.

On the way there we will stop at Baddesley Clinton, a medieval moated manor house and gardens in Warwickshire. The home of the Ferrers family for 500 years, the house and interior reflect its heyday in the Elizabethan period when it was a haven for persecuted Catholics: there are three priest's holes. We will be there for about three and a half hours, with plenty of time for lunch and a visit to the delightful gardens with stew ponds, a romantic lake and nature walk.

Trips out from Chester include Tatton Park, an early 19th century Wyatt house, opulently decorated and providing a fine setting for the Egerton family's pictures, books, china, glass, silver and Gillows furniture. There are 50 acres of gardens and a rare breeds working farm. Another day will take us to Port Sunlight where we will have a guided tour of the museum and garden village, and then on to Ellesmere Port to visit the National Waterways Museum with its important collection of historic inland boats.

Another watery day will be spent on the River Weaver and the Trent and Mersey Canal, visiting the Anderton Boat Lift, and taking an interesting boat trip exploring the industrial landscape.

The final day will be spent in Liverpool with a guided coach tour in the morning and the rest of the day available for us to explore this vibrant city as we wish. (*Don't miss the Liverpool Cart Horse Memorial, just opened, in front of the new Museum of Liverpool – Editor.*)

On the way home we will stop in Royal Leamington Spa to stretch our legs and have a spot of lunch before travelling homeward bound.

We have tried to keep the costs as low as possible whilst ensuring an interesting tour, and the price per person is £415. For those interested in the trip, application forms are available from Brian and Christine Weekes at 2 Hawthorn Close, Midhurst, West Sussex GU29 9TF (telephone 01730 813684).

Are you able to Gift Aid your membership subscription?

Any taxpayer can help the Friends enormously by signing up for Gift Aid. In 2009 we claimed back nearly £34,000, all of which goes towards helping the museum with further grants.

This year we have started requesting gift aid declarations on the reverse of the subscription reminders for those who have not previously signed up and this is proving successful. Please watch for this request and sign up if you can.

People paying by Direct Debit do not get annual reminders and will be contacted separately in due course, but if in the meantime you know that you have not made a declaration and are willing to do so please contact the Friends office by post, telephone at 01243 811 893 or by email at friends@wealddown.co.uk

Honorary membership

At the Friends AGM in April honorary membership was conferred on six people who have made major contributions to the museum.

John and Yvonne Hutson. John has been the longest-serving member of the Friends Committee, 1987-2009 (22 years). Prepared to help with any activity, his special task consistently over the years has been the recruitment of new Friends. He is a valuable volunteer in the mill and the shop, and both he and Yvonne have enjoyed many of the Friends' spring tours over the years.

Dr Gerard Lynch. One of the first tutors to be recruited for the museum's adult education programme, Gerard has taught a range of historic brickwork courses. He has had a distinguished career and is an internationally acknowledged master bricklayer, brickwork consultant and author of several books. Beginning as an apprentice bricklayer, he went on to pioneer a revival of gauged brickwork, of which he is considered the world's leading authority. His expertise is sought by many involved in the restoration of historic buildings, including Hampton Court Palace, the Royal Albert Hall and St Pancras Station. He has an MA in Conservation and Historic Brickwork and was awarded a Doctorate in Historic Brickwork Technology by De Montfort University, Leicester.



Kim Leslie. Kim Leslie has spent much of his career promoting the study of local history throughout West Sussex. Now retired, he was formerly education officer with West Sussex Record Office. He was actively involved in establishing the Weald & Downland Open Air Museum as a founder subscriber and



trustee from 1967-1997. He was honorary treasurer of the promotion committee from 1967-1969 and of the museum company from 1969-1979, as well as honorary treasurer of the Friends from 1970-1972. In 1990 he wrote *Weald & Downland Open Air Museum: The Founding Years 1965-1970*. Kim founded the Sussex Industrial Archaeology Society and directed several West Sussex County Council heritage initiatives, including the West Sussex Blue Plaque Scheme and the West Sussex Parish Maps Project, resulting in *A Sense of Place: West Sussex Parish Maps*. In 2008 he wrote *Sussex: Tales of the Unexpected*. He lectures and writes on Sussex local history and is co-editor of a major work of reference, *An Historical Atlas of Sussex*.

Barbara Painter. A leader of the museum's Historic Clothing Project, Barbara first helped Diane Walker and Ian Pearce with historic costume before joining the interpretation department's new project, supported for three years by the Friends at a cost of £28,000. Trained as a fashion designer, she worked for The Science Museum making replicas of space suits used by Armstrong and Aldrin on their moon walk, and has also worked for the National Army Museum, the Mary Rose Trust, the Cabinet War Rooms, Hampton Court Palace and the Tower of London.

Ruth Goodman. An historian of social and domestic life, Ruth has become well-known through her work on BBC TV's *The Victorian Farm*, *Tales from the Green Valley* and *The Victorian Pharmacy*. She has most recently been filming a similar series on the Edwardians at Morwellham Quay, which will be screened towards the end of the year. A founder member of The Tudor Group, she has made an important contribution to experimental history. With Barbara, Ruth oversaw the launch of the museum's Historic Clothing Project, including dyeing and cutting of the cloth, stitching, finishing and preparing for wear.



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Singleton, Chichester, West Sussex PO18 0EU
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Adult ☐ £22

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Senior citizen (60 plus) ☐ £19

Senior citizens (joint) ☐ £38

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

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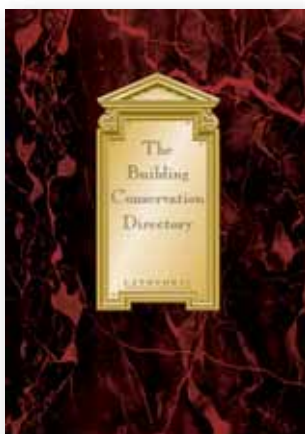
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The Spread Eagle Hotel & Spa, Midhurst, dates in parts to 1430AD and has been welcoming guests ever since. Still in evidence are traditional bread ovens, antique stained-glass windows, inglenook fireplaces and a restored panel of wattle and daub.

The hotel has 38 individually-decorated bedrooms, some with antiques, as well as offering lunch and dinner in the hotel's restaurant or wood-panelled private dining rooms or a lighter menu served in the historic Lounge Bar. The Jacobean Hall, dating from 1650, is a perfect venue for weddings and larger parties.

The Aquila Spa, comprising indoor swimming pool, sauna, steam room, hot tub and fully-equipped gym, is available to all hotel residents as well as offering an annual membership.



South Street Midhurst
West Sussex GU29 9NH
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Bailiffscourt Hotel & Spa * Ockenden Manor * The Spread Eagle Hotel & Spa

Historic clothing and needlework projects take leap forward

After three years working in various spaces the needlework group has a new home at Gonville Cottage at the heart of the museum site, which will remain available until a decision is made about its long-term future. The cottage is the only original building on the site and is of real interest. Having it as a display and workshop space for the group has enabled visitors to explore it while meeting the needleworkers and examining their work.

The group is made up of museum volunteers and interpretation staff and includes a huge range of skills from spinning to quilting to knitting. These skills are just as much a part of our heritage as brick-making or carpentry and the museum has supported the group and its various projects in order to explore the variety and richness of textile crafts.

The Ruby Quilt Project was started this year to celebrate the museum's 40th anniversary. The project was made possible by financial support from the Friends and a bequest from Win Boucher, a much missed volunteer. Ten members of the needlework group were encouraged by professional quilt maker Effie Galletly (www.netherfieldgallery.net) to design and create a quilt inspired by the museum. The result is a beautiful piece of work that will be put on display in Crawley Hall in the autumn.

The Historic Clothing Project, again generously funded by the Friends, was established in 2007 to make replica working-status historic clothing for the Tudor, Stuart and Victorian periods using only authentic techniques and materials. Barbara Painter, a historical costumier, and Ruth Goodman, historian, broadcaster and maker, have researched the clothing and sourced



Top, members of the Ruby Quilt Project group with their work, and right, one of the panels depicting the Littlehampton granary.

Above, Ruth Goodman and Barbara Painter (standing centre) with members of the needlework group working on the Historic Clothing Project.

materials, and they tutor the group members producing the items.

It is vital that when historic clothing is worn on site, it is done with the confidence that we are interpreting clothing as accurately and authentically as possible and with the same attention



to detail that we apply to erecting or interpreting historic building exhibits. The clothes are worn by interpretation staff and volunteers, and the patterns of wear and tear are an important aspect of the project. To wear three layers of heavy wool and linen clothing with a good pair of lined leather boots in the depths of winter gives one a clear understanding of how important well-made clothing was – and still is!

Clothing is an important part of life and throws up so many questions that visitors respond in all sorts of ways, from simply wanting to have their photograph taken next to one of us in Victorian clothing in Whittaker's Cottages, to finding out how linen is made and discovering that the museum grows flax. The cultural comparisons that clothes provide are an endless subject for discussion, and visitors continually provide new questions and responses. Meanwhile there are museum bed linens to sew, woollen hose to darn and linen shifts to repair – work done in the past by anonymous hands, using skills passed down the generations by word of mouth and many hours of eye-straining work.

Hannah Tiplady
Head of Interpretation

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Congratulations

... to Lisa Pescott, the museum's administration assistant, on her marriage to Lee Clarke, a personal assistant in the care industry, at St Mary's Church, Yapton in July (see photograph right).

... to Julian Bell, the museum's curator, and his wife Jen, on the birth of Joanna Emily in May, a sister to Jocelyn and Jamie.





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The museum's schools services department is always keen to respond to teachers' ideas, and two of these innovative projects took place this year.

Five pupils from a local school became museum guides for the day during July, interpreting in Winkhurst, the museum's Tudor kitchen. The idea came from Karen Ison, the year 4 team leader at Rose Green Junior School, who was keen for her able learners group, who were studying the Tudors, to become historical guides. The museum's schools services department was very pleased to organise the day.

The pupils did their homework, working with the museum's schools and interpretation departments researching the Tudors and how a Tudor kitchen might have operated. They also took part in exercises to practise and strengthen their presenting skills.

The day formed part of their Tudor topic and led to them interpreting and presenting in front of friends, families, teachers and the public, supported by the museum's own volunteer interpreters. It proved a great success with



Unique learning experiences for schools at the museum



Top, Rose Green Junior School pupils who learned to be museum guides, pictured here in Winkhurst with volunteer Tina Litchfield.

Above, Oaklands Catholic School pupils building a model replica timber-framed building with Roger Champion.

some of the pupils expressing a wish to be a museum guide when they were older!

In the same month the schools service department welcomed 150 year 9 pupils from Oaklands Catholic School as part of its enrichment week, when the pupils were given a brief to rebuild a town for survivors following an apocalypse. Teachers wanted them to understand how buildings had changed over time and explore different building materials.

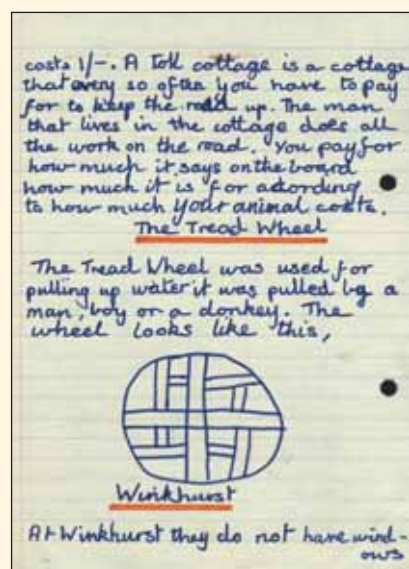
At the museum they constructed a model replica timber-framed medieval building, working alongside the museum's carpenter, Roger Champion, and members of the curatorial and interpretation teams. They also had the opportunity to practice wattle and daubing, helping them appreciate how a timber-framed building would progress to being a living space.

Schools Ruby Garden Competition

The school services department ran a Ruby Garden Competition as part of the 40th anniversary celebrations, open to all primary and SEN (Special Educational Needs) schools in West Sussex. Members of the museum's education team explored the entries to see how gardens were used to support the school curriculum and to embrace and promote issues relating to the environment and sustainable development. Each garden visited during the judging was a delight, bursting with life and creativity. It was clear that they played a pivotal role in the school's ethos and that the whole school community was encouraged to be involved with their creation and development. First place was awarded to Birdham CE Primary School, with Shoreham Beach Primary School and Eastbrook Primary School sharing second place.

Memories of school visits

As part of the museum's 40th anniversary celebrations the schools services department created a display featuring memories of school visits over the last 40 years. Entries came in from people who had visited in



the 1970s, 1980s and 1990s. It proved a fascinating task and there were some amusing entries. Mary Mitchell visited the museum in 1972 on a school trip with Midhurst Intermediate School: pictured is an extract from her follow-up work based on the visit.

Major Harold

The museum's acquisition of a new Shire horse to join its team at the working horse stables has been helped by a donation from Ann Wickenden of Rustington. Major was bought from Fishers Farm Park, Wisborough Green, last year to join Mac and Neville. Ann Wickenden is a volunteer woodcarver at the museum, demonstrating once a month with a group in the Gridshell. When she heard that the museum's



Shire mare Rosie had died she offered to donate another horse in memory of her father Harold (1889-1979). He emigrated to Canada aged 19 in 1909 as a pioneer homesteader on the Alberta/Saskatchewan border. He applied for a quarter section (240 acres) of virgin prairie when it was government policy to give land away free if a proportion was broken and fenced in within two years. Harold Wickenden succeeded in achieving this with the use of draught horses and oxen, eventually growing crops and establishing his own homestead. Ann was captivated by his stories of those hard pioneering days and felt the donation of a heavy horse to a museum where traditional methods are practiced would be an appropriate memorial to him. The museum is very grateful for her support. In the photographs are Harold Wickenden with his team of work horses on the Canadian prairie around 1910, and Major Harold with Ann Wickenden at the museum.

A new trustee arrives...

The museum's new trustee, Sam Howes, 57, was Chichester District Council's director of planning from 1997-2001 when he became the authority's deputy chief executive. He has now taken early retirement to follow other interests.

Whilst at Chichester he was involved with the determination and delivery of several important local developments including the re-introduction of historic motor racing at Goodwood (1997), Rolls Royce Motor Cars headquarters, Goodwood (2001), Pallant House Gallery extension (2002), Graylingwell hospital (2009) and the new Chichester District Museum (2009).

Mr Howes, who began his career in planning in Yorkshire in 1975, has been involved with the museum's planning

and development since 1988. He is a long-standing and active supporter of the Historic Towns Forum, of which he has been chair-



man; and a member of the West Sussex Design Commission, which published principles to encourage the design of new housing development in the county. He has recently been co-opted onto the Built Environment Group of the South Coast Design Forum and the judging panel for the Royal Town Planning Institute Regional Awards. He enjoys travel, music, theatre, gardening and sports and is a member of Cowdray Park and Goodwood Golf Clubs.

... and Rachel Mercer leaves

Rachel Mercer (then Neville) joined the museum staff in September 2004 as the schools and interpretation support officer, working with the schools services manger and the head of interpretation. Taking on administration and other duties, she quickly established herself as a hardworking member of staff.

In August 2008, after the departure of Jennie Peel as schools services manager, Rachel was appointed in her place. Rachel worked with educational advisers to organise teachers' conferences at the museum covering topics such as *Cultural Entitlement*, *Global Citizenship*, *Creativity in the Classroom*, *Primary Citizenship* and *Transformational Learning*.

Rachel also ran a special project for DEFRA's *Year of Food and Farming* in 2007-8 working with three West Sussex schools, aiming to reconnect young people with the seasonality of food and help them appreciate the importance of farming and the countryside. All this

was achieved in addition to running Inset days for teachers and the ever-present job of keeping school visitor numbers as high as possible in hard economic times.

School visits have been an important part of the museum since its inception and in 2008 we were one of the first to be awarded the Quality Badge for outdoor school visits, established as part of the *Learning outside the classroom* manifesto. The following year Rachel introduced certificates for each child, as a memento of their visit and including an offer of a free visit with their family.

Rachel is a team player who has earned the respect of her 40-odd schools volunteers through cheerful communication and working alongside them. She leaves us for pastures new this month. We will miss Rachel greatly for the energy, professionalism and warmth she brought to her role.

Diana Rowsell
Head of Learning

Harvesting thatching straw

The Museum's crop of triticale (a wheat/rye cross) grown for thatching straw was cut by two horse-drawn binders this year. Derek Hilton, the museum's former volunteer horseman, used his recently-acquired Massey Harris binder, while the museum's horseman, Mark Buxton, drove the museum's working Shires in the Albion binder, which is in the museum's collection and has been used in past years to cut the museum's crop.

Helping ensure the binders worked smoothly was Ben Headon, of the museum's collections team, who took this photograph.



New head of interpretation

Hannah Tiplady, who joined the museum as head of interpretation in 2005, is leaving in January 2011. Hannah was the first in this post and has made a remarkable contribution: a full appreciation will appear in the next issue of the magazine.

To help us bridge this change and the departure of Rachel Mercer (see opposite), the museum has appointed Karen Barrett. Her first formal connection with the museum was in 1994 when she was appointed as part-time secretary, responsible for front-desk reception and school bookings amongst many other things. She was soon volunteering at events, particularly at the Rare Breeds Show, and also delivering schools workshops.

In 2007 she became the schools services assistant working with Jennie Peel, organising volunteers to deliver sessions which satisfied the demands of the National Curriculum and stepping in herself when needed. She increased her hours when Jennie left. The museum was very grateful to her when she stepped up to the position of acting head of interpretation to cover Hannah's maternity leave in 2008-2009. At the end of this period she took on another new job as children's activities organiser, responsible together with Bob Eason for half-terms and Wonderful Wednesdays, helping Hannah for the Christmas days and assisting Sue O'Keefe in the organisation of the museum's 40th anniversary celebrations. She has also for some years been responsible for taking minutes at meetings of the museum's trustees.

We will welcome Karen into this new job in January, after a two-month spell covering the schools services manager role following Rachel's departure.

Up Weald and Down Land!



A scene from the Chichester Festival Youth Theatre production of *The Firework Maker's Daughter* – making use of Greenways field at the museum.

Between 29 July and 12 August, 3,045 people came to the idyllic Weald & Downland Open Air Museum for a slightly different 'take' on the 13th to 21st century buildings of south-eastern English vernacular. They came to see an outdoor play.

This play was set 'east of the jungle and south of the mountains'; a play about a girl who wanted to be a firework-maker just like her father; a play about the perilous journey growing up. A play for Chichester Festival Youth Theatre to tell. Which needed ...

- Philip Pullman's gift of a story
- nine weeks (of 18 hours) to rehearse
- 67 youth theatre members to become over 100 different characters
- Elephants, tigers, snakes, pirates, crocodiles, fire-imps, ghosts, firework makers, body guards, villagers, market traders, a king, a high priest, a lord parakit, a razvani the fire fiend and a goddess of the emerald lake
- a creative, technical and production team of 30, 18 of whom were young

assistant stage managers, production runners, wardrobe and crew

- the museum's Jerwood Gridshell Space, its classroom and 3 marquees (from Chichester Canvas) – plus a little of the 40-acre site in which to promenade
- seven sumptuous puppets from Toby Olie; 3 gorgeous Withy Work sculptures from Sylvia Coates; 3 ghoulish ghosts from Richard Clarke; 4 short spectacular firework displays from Selstar of Selsey; 3 terrifying skulls, a bright red prison cart, Rambashi's extraordinary 'bicycle-boat', and 237 red Chinese lanterns
- ... around which we strolled to the extraordinary music of Rod Paton, which needed 5 young band members under the musical direction of Jenny Gould.

And by Saturday 14 August it had all disappeared with the happy puff of the Steam Fair!

Rupert Rowbotham
Head of Learning & Participation
Chichester Festival Theatre

Training our gifted communicators

The museum takes great pride in the positive comments visitors make about how much they enjoy talking to people who work here. No wands, headphones or electronic gizmos are provided – just people! All our stewards and interpreters are gifted communicators, but to ensure the highest possible quality we have established a much-enlarged training programme covering a wide range of topics in up to 50 sessions a year.

Training is not currently a requirement for volunteers, except in specialised areas such as the stables or the mill, but there may come a time when volunteers will

be asked to complete specific training sessions to give them the tools they need to engage with our visitors.

Each training session is led by the appropriate member of staff. Our curator Julian Bell, for example, delivers a session on *Curating the museum collections* which covers a core activity of the museum and is relevant to everyone working here. Head warden Charlie Thwaites runs a *General site refresher* which deals with the practical aspects of working with the public and provides a forum for new and old volunteers to meet and ask questions.

The scheme also aims to provide oppor-

tunities for volunteers and staff to meet and learn together. Staff can refresh their knowledge of their colleagues' activities to inspire better communication and understanding between departments. The better informed we are about the museum, the better the quality of information and experience we can give our visitors.

Training sessions are advertised in the museum newsletter, which is distributed to staff and volunteers, and details are available from the museum office. We are always keen to hear ideas for new sessions and comments about existing ones.

Hannah Tiplady
Head of Interpretation

SPECIALIST

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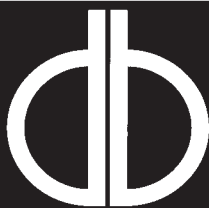
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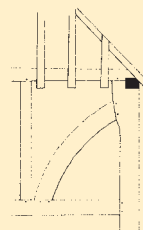
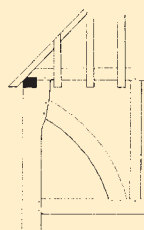


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AND THE BUTTERFLY
MOLE IN THE HOLE**

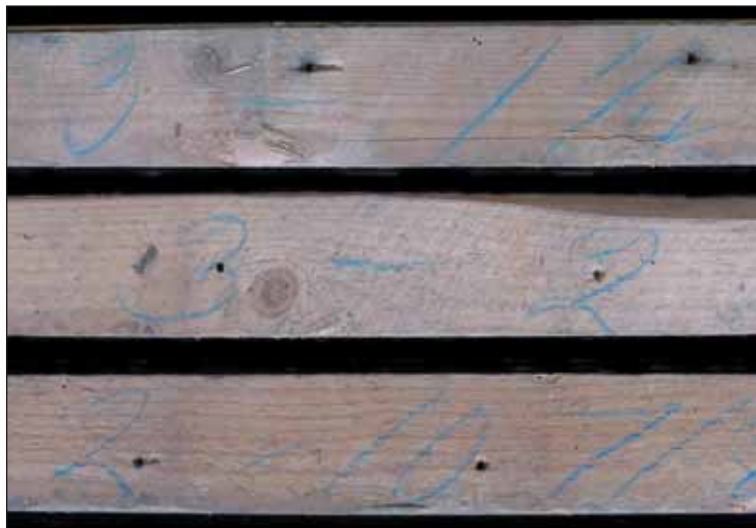
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Investigating a 'tin tabby'



In February 1909 the inaugural service was held in St Margaret's Mission Church, South Wonston, and the last amen was said in September 1996, a new church having been built elsewhere in the village. Ten years after that the museum dismantled the building, and it is expected to be open again in spring 2011, this time re-erected as a museum exhibit.

The church was purchased from Humphreys Ltd of Knightsbridge as a prefabricated kit, and in preparing for its re-erection we have taken the opportunity to try to find out more about how such kits were made and distributed. One of the things that open air museums can offer the wider world of built heritage is detailed research into techniques and materials, but as far as we know this is the first time that such an investigation has been made for a 'tin tabby'.

Our framer-in-residence Joe Thompson has been leading the investigation, encouraged and supported by museum director Richard Harris. Joe's detailed observations have revealed that the 'kit' contained two types of timbers: standard timbers that could be used for various different designs, and special timbers that were cut for this specific job – the number of which was 207. Standard timbers were marked by hand using blue crayon, while special timbers were marked with black stencilled lettering. Details of the findings will be published next year in this magazine, and we hope they may also find an outlet in an academic journal.

When re-erected at the museum the church will be furnished as far as possible as it was originally. South Wonston PCC has kindly offered to give us such original items as have survived, and Carol Brinson has been investigating sources of suitable furnishing to complete the picture.



From top, the 'standard' timbers in the kit were identified by marks indicating their length, hand written in blue crayon. These examples are for horizontal rails in three lengths: 3ft 1½in, 3ft 2in, and 2ft 10½in; this mark indicates the face of a standard timber; one of the timbers cut specifically for kit number 207 – the top plate of the front gable; (left) a scarf joint identified by a stencilled number '1'; and right, a stack of standard horizontal rails, all marked with their length 2ft 7½in.

Enjoy wintry days at the museum



Winter days in the museum's lovely downland setting are special, with crackling fires providing a welcome in some of the 45 historic homes and workplaces which form the museum's main exhibits.

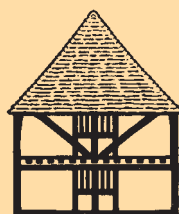
The first of the special winter activities is on **13/14 November**, with the **Christmas Market** offering an unusual shopping experience. Find perfect gifts and treats whilst shopping in a traditional Christmas market setting. Dozens of stalls with arts, crafts, food, and unusual gifts will be displaying their wares, and admission is only £2.50.

With the festive season just round the corner the annual **Tree Dressing** event takes place on **5 December** from 12.30pm celebrating trees in a festival whose origins go back to ancient times. Take part in the lantern-making workshop (bring a jam jar and night light), watch morris dancing, enjoy plays and songs and join in with the lantern procession and dance around the tree as it is dressed. Mulled cider, mince pies and roasted chestnuts will be served.

As Christmas approaches the museum will hold its annual **Carol Evening** in the house from North Cray on **13 December**, starting at 7.00pm. Then in Christmas week all are invited to enjoy **A Sussex Christmas** from **26 December – 1 January 2011** when decorations in some of the historic houses reflect the spirit of Christmas through the ages. Fifteenth century Bayleaf farmhouse will be decorated with holly and ivy gathered from the museum's woodlands; Whittaker's Cottages dating from the 1860s will be ready for a typical Victorian Christmas, complete with tree, and Pendean farmhouse (1609) will reflect Christmas in Stuart England. Cooks in the award-winning working Tudor kitchen will prepare a mouth-watering choice of festive fare, while elsewhere period music, carol singing, a museum trail and children's activities will be taking place.

The **Museum shop** is open every day until **23 December** offering a wide range of products, including the new book about the museum itself, *Building History* (see also pages 16/17).

Above, the Christmas Market in full swing in the market square, and below, a mouth-watering Tudor festive table laid out in Bayleaf farmhouse.



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.
20% entry discount on
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Coastline bus ticket, valid
on day of purchase only.

By rail: Chichester 7
miles, Haslemere 15 miles.



The Museum is open throughout the year

Opening times: Daily until 23 December. Daily for A Sussex Christmas December 26 – 1 January 2011. From 1 January until 20 February open Wednesdays, Saturdays and Sundays only; from 21 February open daily. Opening times 10.30 – 6pm BST, 10.30 – 4pm rest of the year.

Admission

2010 prices: Adults £9.00, over 60s £8.15, children £4.80, family £24.75 (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 Black Label 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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